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.

ALL ENQUIRIES SHOULD BE ADDRESSED TO:
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ON THE COVERS

Front Cover. One corner of the comprehensive Contax Fiftieth Anniversary History Show. Show was sponsored by Yashica, traveled throughout Germany this year. Six showcases enclosed a rich display of Contax equipment and literature, both pre-war and post-war.

Back Cover. Full-page Nettax ad from the back cover of the English-language Zeiss Magazine, May, 1938. From the collection of Larry Gubas.

ILLUSTRATION SOURCES

Zeiss Telescope, Nicholas Grossman
Contax SLR's, courtesy Hans-Juergen Kuc.
The Super Ikontas, Mead Kibbey
Contax History Show, courtesy Hans-Juergen Kuc.

Carl Zeiss

CARL ZEISS IN JENA

OPTISCHE WERKSTAETTE.

ZEISS

West Germany

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A CARL ZEISS TELESCOPE

Nicholas Grossman, Rockville, Md.

The early nineteenth century witnessed the awakening interest of the leisure class in the "natural sciences". It became fashionable to acquire a microscope and peer through it admiring the wonders of the "invisible microcosm"—at least as a pastime.

The second half of the century made the telescope - and the search of space fashionable. Many gentlemen acquired respectable instruments - and spent cool nights peering through their telescopes. One well-known philanthropist spent most of his viewing looking for life on Mars—and with fertile imagination discovered and named "canals" on Mars.

By the end of the nineteenth century this amateur enthusiasm was on the wane. But there was still a potential market for medium-sized telescopes for the well-heeled dilettante.

Carl Zeiss Jena works entered the field of telescope manufacturing on the strength of Professor Abbe's scientific lens calculations, and Otto Schott's ability to manufacture superior and consistently high-quality glasses. Marketing strategy called for a dual approach. One market involved soliciting "turn-key" projects for large observatories - i.e. the total project including manufacturing the telescope and auxiliary devices, supervision of the construction of the building at the site, and the erection of the complete unit, including the Zeiss-made observatory dome. The other market represented small and medium-sized telescopes. These, Zeiss designated as "portable", but did not divulge how many elephants it took to transport the "portable" instrument.

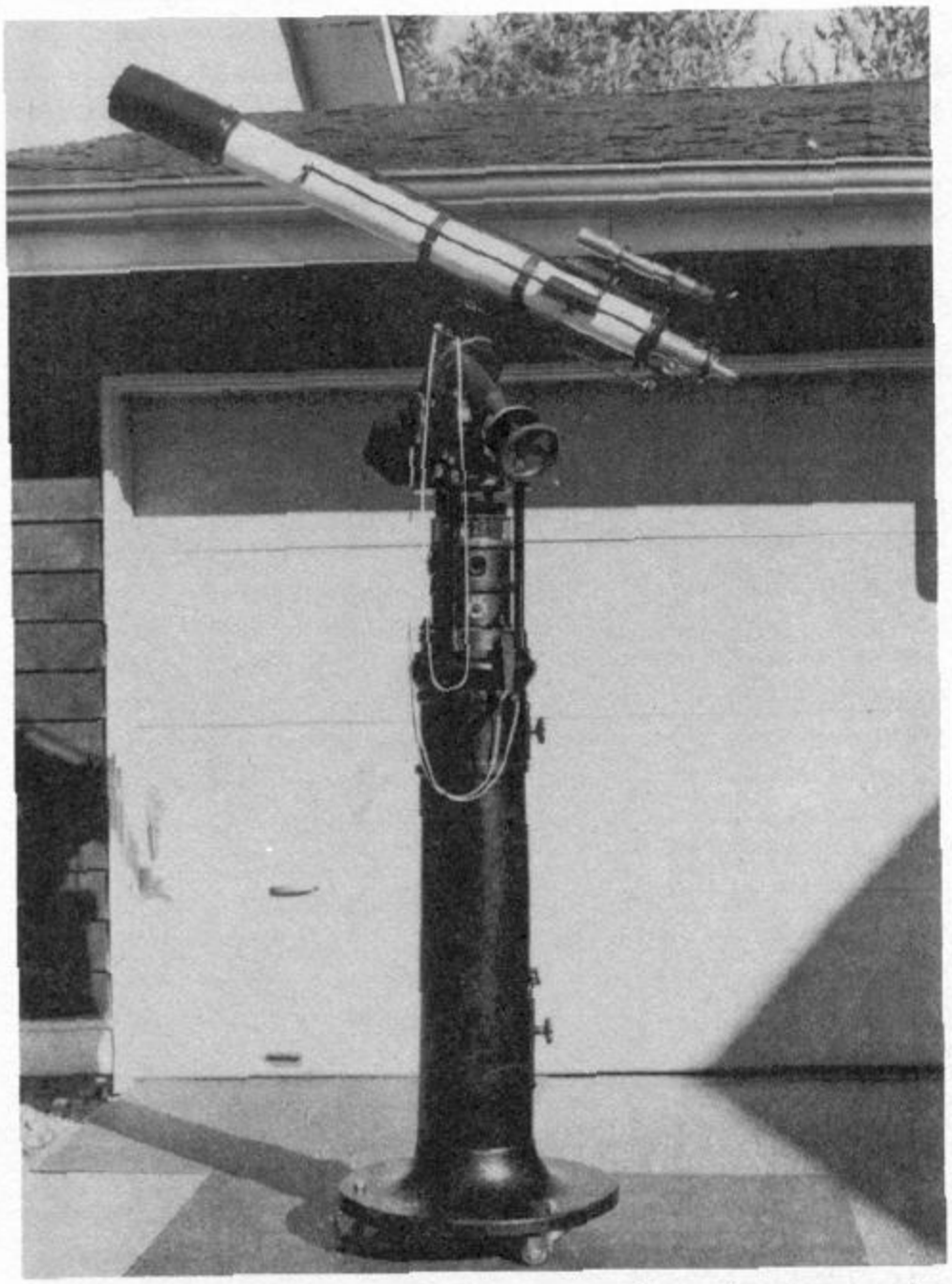
These portable or transportable telescopes were of the same optical design. They consisted of a lens at the front end of a metal tube, and a suitable focusing device at the ocular end. At the ocular end, the ocular and certain optional accessories like sun filters and zenith prisms could be inserted.

Mechanical design depended upon the intended use. For terrestial observations such as mountain look-outs, a simple fork-type support sufficed. For celestial observations, equatorial mounts, (Zeiss referred to these as "parallactic" mounts) were available.

The equatorial mount permits the telescope to move in an arc that occurs at the same rate as the motion of the earth takes place on its axis, but in the opposite direction. Thus as the heavens appear to move across the sky, the telescope moves at the same rate. This allows constant viewing, without losing the object or requiring continuous readjustments to keep the object in sight.

To accomplish this slow rotation—one revolution in twenty-four hours—many ingenious mechanical devices appeared during the second half of the nineteenth century. One of the most popular devices was modification of weight-driven pendulum clocks. Weights provide the driving force, and a rotating pendulum regulates the rate of motion. Zeiss's design was not unique in this sense. Zeiss also developed another type of mechanical drive, again based on clock drives. This one utilized the stored energy of a wound-up spring, with a rotating pendulum providing the speed regulation. The advantages of the spring-driven drive were obvious: it did away with the heavy and cumbersome weights, it did not require a complex chain drive, and it was definitely more portable.

The telescope described here is a 90 mm.f=15 refractor with weight-driven equatorial mechanism. Its pedigree is rather interesting. The instrument was probably made just before World War I and shipped to the Bausch & Lomb showroom in Rochester, New York. Here it was placed on a set of casters and was one of the central attractions in the showroom.



A regular visitor to the showroom was the senior partner of a large and reputable optical firm in Philadelphia: Mr. Linder, of Linder & Propert Guild Opticians (present address: 1900 Chestnut Street). Linder installed the telescope in his private observatory in suburban Philadelphia. Upon Linder's death, his son Ernst Linder moved it to the Philadelphia store, where it stood as a tempting attraction for many a budding amateur astronomer.

In 1952 a young student attending a university in Philadelphia determined to put his savings into this magnificent telescope and purchased it. The telescope was transported across the river and used in a private observatory located in southern New Jersey.

The present owner purchased the instrument in 1979. Most of the telescope and its accessories are original, except for paint that had chipped off and peeled due to climatic variations, so it was repainted as needed.

A FOOTNOTE. Why did Bausch & Lomb have a Zeiss telescope on display at their main showroom? In 1891, Bausch & Lomb and Carl Zeiss entered into a licensing exchange agreement. B&L was licensed by Zeiss (along with some other European manufacturers) to manufacture the newly-patented Zeiss camera lenses. Later on, a Washington, D.C. surveying instrument maker, George N. Saegmuller, entered into the consortium. Cooperation was extended to include microscope optics and binoculars as well. (1895). In 1907, B&L Saegmuller Co. was dissolved. The Zeiss - B&L exchange agreement was broadened, however - especially in the area of mass production, where B&L was far ahead of Zeiss. This cooperative arrangement was terminated in 1915.

THE SUPER IKONTAS

Larry Gubas, New York City

The Super Ikonta series of still cameras was the third major new product line and the second camera system of the Zeiss Ikon combine that was announced by the Carl Zeiss Foundation in 1926.

The first really new product of the combine was the Kolibri, marketed in 1930. It was truly a beautiful new camera. It was stunning and innovative enough to provide the dominance that was desired. But due to a major design flaw, production ceased by early 1934.

In 1932 the second major new product, the beautiful and beautifully-conceived Contax system appeared on the scene. While it didn't immediately dominate the 35mm. market, it surely threatened the Leica, forced Kodak to develop the Ektra, and prompted the former production manager for Zeiss Ikon, Dr. August Nagel, to develop a poor man's 35mm. alternative for Kodak with the Retina.

While trying to sell Contax (or miniature) Photography, the Zeiss marketing people recognized that there were many serious enthusiasts who wanted a larger film format than the Contax could provide, but who still wished for the sophistication that the Contax was now demonstrating. This was the market for the Super Ikonta. It endured successfully until the late 1950s when the SLR revolution took firm hold.

The basic premise of the Super Ikonta design was certainly influenced by the marketing department of the firm. It was based on the body style of various Contessa-Nettel and Ica cameras. The body eliminated the plate backs which were completely losing favor to roll film.

The first step was documented in the 1929 Zeiss Ikon catalog for Germany. It showed the Ikonta for the first time. (This camera would not appear in American catalogs until early 1932.) It was a new camera similar in style to the Icarettes but, instead of the rounded corners, this new camera showed for the first time a newer geometric pattern.

This period initiated the end of production for the old trademarked cameras from the predecessor companies by using this design for all future roll film cameras and a new trademark using the base word of the corporate trademark for this new trade name — IKONta. The predecessor companies' cameras would remain in the public eye for many more years—both in the stores and in advertising—due to the huge number of these cameras then on hand. Several other new cameras with new names also appeared in these early catalogs but that is another subject. Thus, the base of the Ikonta line was formed and would be maintained in parallel with the more sophisticated Super Ikonta. In fact, the camera bodies were identical. The name Ikonta and Ikomat were used interchangeably until the Ikomat trademark fell out of use in early 1936.

The basic body for all models (which would undergo no significant changes over the life of the product) was a hard aluminum alloy casing with a hinged back and self-erecting front that opened at the touch of a button built into the body. The front opened into a very rigid but lightweight structure. All exposed surfaces were covered with a fine grain leather; the metal borders were painted with black gloss enamel; the metal fittings were nickel plated.

It was decided that the camera was to be designed and manufactured at the former Contessa-Nettel plant in Stuttgart. The reason: rollfilm cameras were already being manufactured there and the Dresden facility was now quite occupied with the Contax, Contaflex and the other fine 35mm cameras soon to be announced. The rangefinder/viewfinder assembly would be attached onto the side of the basic body of the models A, C, & D. The original plans for the B model were similar but the weight of this proposed rangefinder/viewfinder assembly was far too heavy to be supported by the basic Ikonta B model body. This particular Super Ikonta received a completely separate and heavier design which incorporated a diecast body with a hinged sheetmetal rear cover. As a result, the Super Ikonta B was not available until 1935—nearly a full year behind the other models.

The coupled rangefinder on all of these cameras had two stationary prisms. The combination of the double image was caused by the movement of two revolving supplementary wedges. All of the Zeiss rangefinder systems were designed by Mr. Geissler of the Dresden Optical Department. The stationary prisms were secured onto or (with the B model) into the body of the camera. The rotating wedges were mounted on the lense/shutter assembly at the front portion of the bellows. They moved in concert with the front element of the lens by turning a knurled ring.

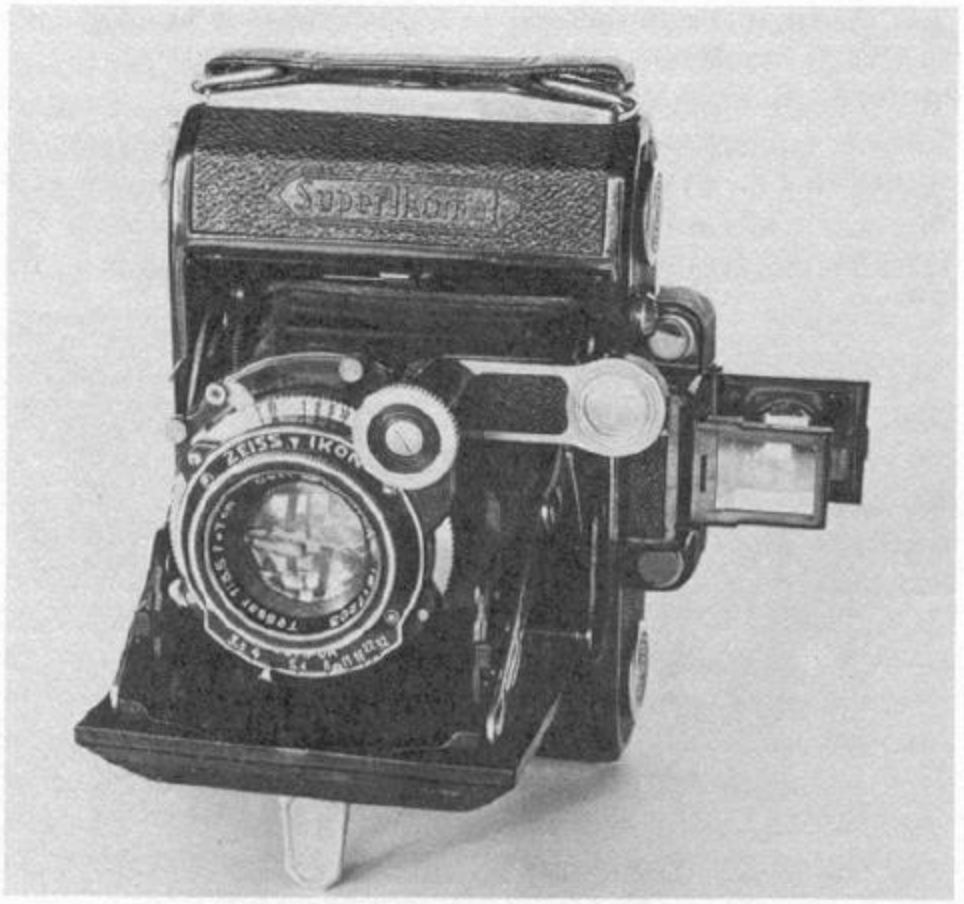
The overall view through the rangefinder had a greenish cast, while the red-tinted center circle showed the image that passed through the rotating wedges. The rangefinder prism had a semitransparent gold mirror. As you look through the mirror the image seems green and the reflected image seems red (like gold). These two colors are complimentary and when superimposed form a white image for clean clear focusing. The model B had a fixed wedge mounting while the A, C, & D models fitted the wedges into a pivoting arm which had to be swung out for use and then pivoted back before closing the camera. These rotating wedges were placed where the small "brilliant" finder would ordinarily have been located on the non-rangefinder Ikonta models.

Model Designations

Over the life of the product line Zeiss changed the name of the models often enough to make it slightly confusing. So perhaps the best way to discuss these cameras is chronologically by film format. THE A FORMAT was designed for sixteen exposures 2¼" x 1¾" (6 x 4.5 cm) on standard 3¼" x 2¼" (also known as B II, 20, or 120) film. The camera dimensions when folded were 1 3/16" x 3 3/8" x 4 1/2" and it weighed 19 ounces. The June 1934 product ammouncement was made just about the same time as that of the C format which will be mentioned later. The product code number was 530 with no suffix. (See Mead Kibbey's 1981 Spring Zeiss Historica article on film sizes.) The initial model was fitted with a 7 cm F 3.5 Tessar that was later replaced by a 7.5 cm model. A 7.5 cm F 3.5 Novar was also available. This model did not have a body release but it did have an optical (Newtonian) finder.

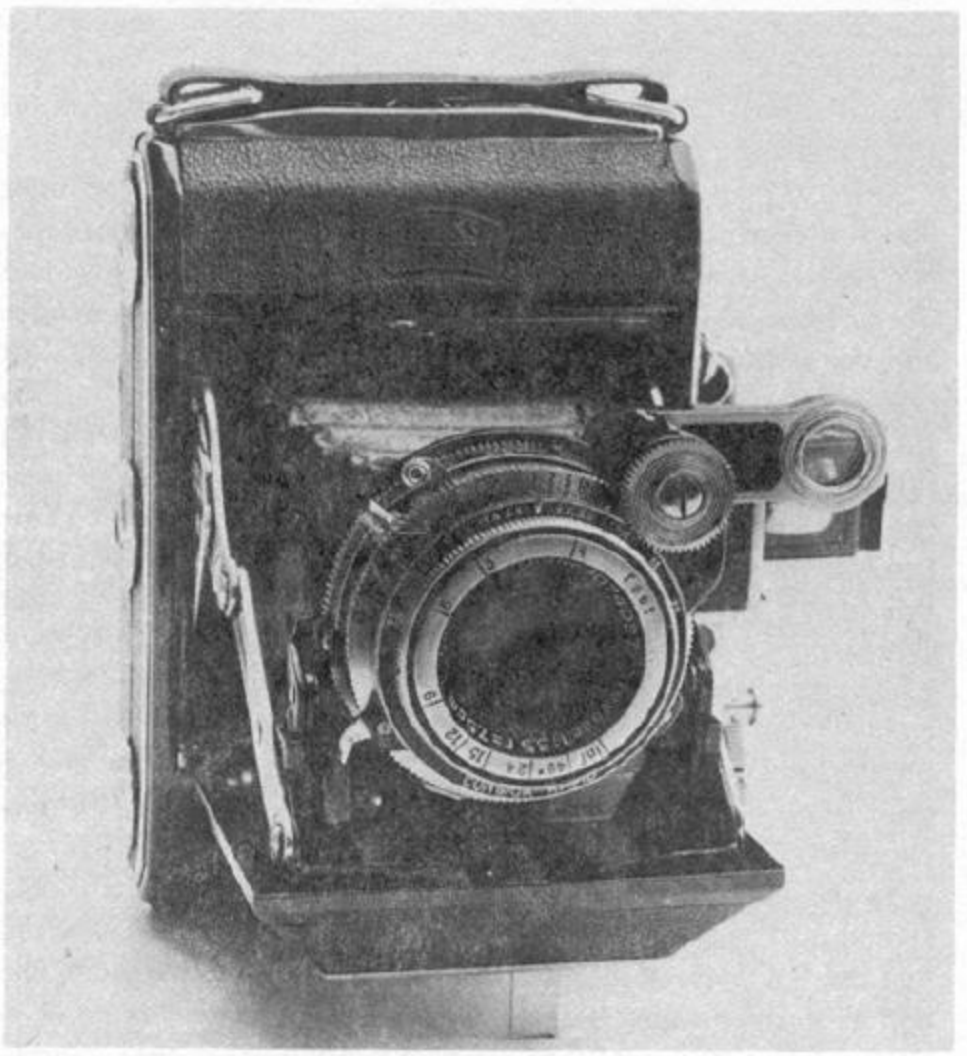
Before the new 1936/7 version was announced, a body release to reduce camera shake and an Albada finder were added. The new version was known as the Super Ikonta A Special in the U.S.A. and the Super Ikonta II in England and Germany. It had a new product code (531). This model incorporated the changes just mentioned plus a fairly sophisticated double exposure prevention device as part of a new film advance assembly. The Albada finder, which was now standard, also automatically opened when the standard button was pressed. The model 530 was immediately discontinued. The red pan window was still the base of the advance system and would

remain so for the life of this product line. The new 531 also used chrome plating in the place of the old nickel plate of 530.



Early Super Ikonta A with 7 cm. f3.5 Tessar.

In 1946, Xenar lenses were used instead of the Tessars until Zeiss Opton came into production in 1949. This new and final version was again fitted with a F 3.5 coated Tessar and the new flash synchronized Compur Rapid shutter. This camera remained in production and competitive retail sale until 1956.

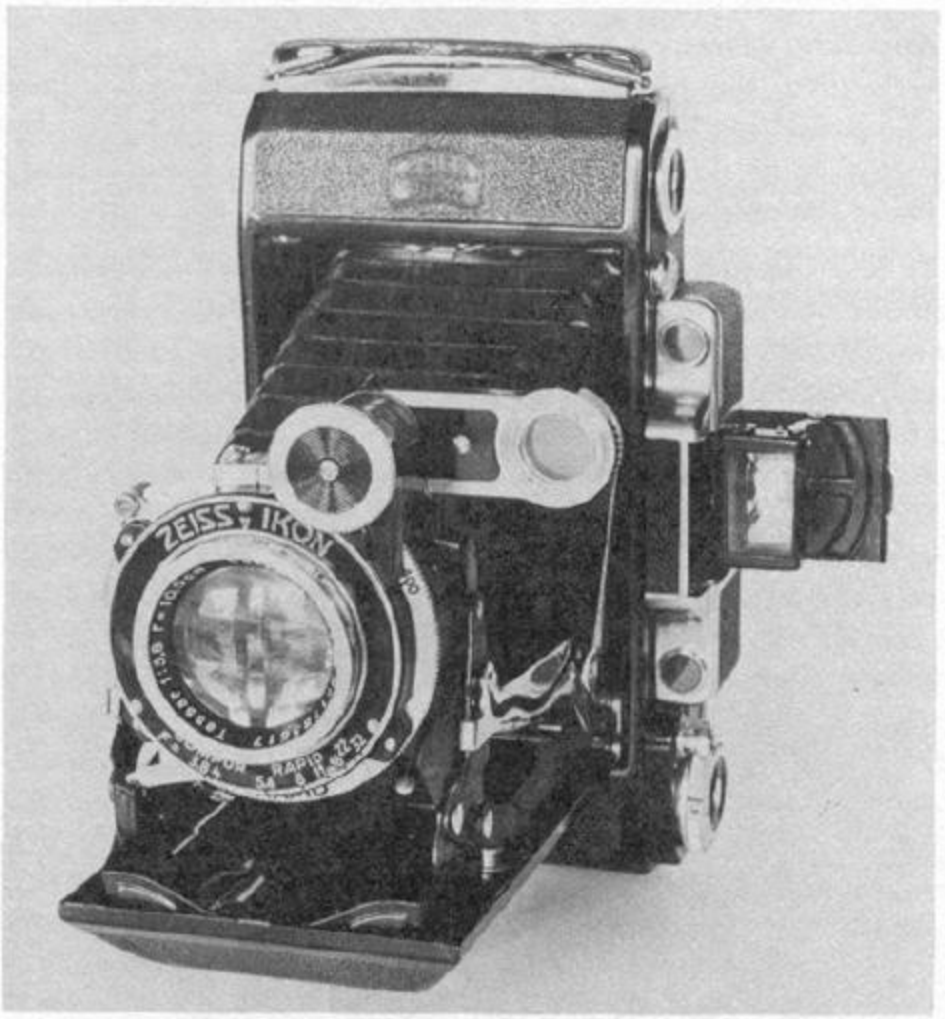


Late Super Ikonta A with East German 7.5 cm. f3.5 Tessar.

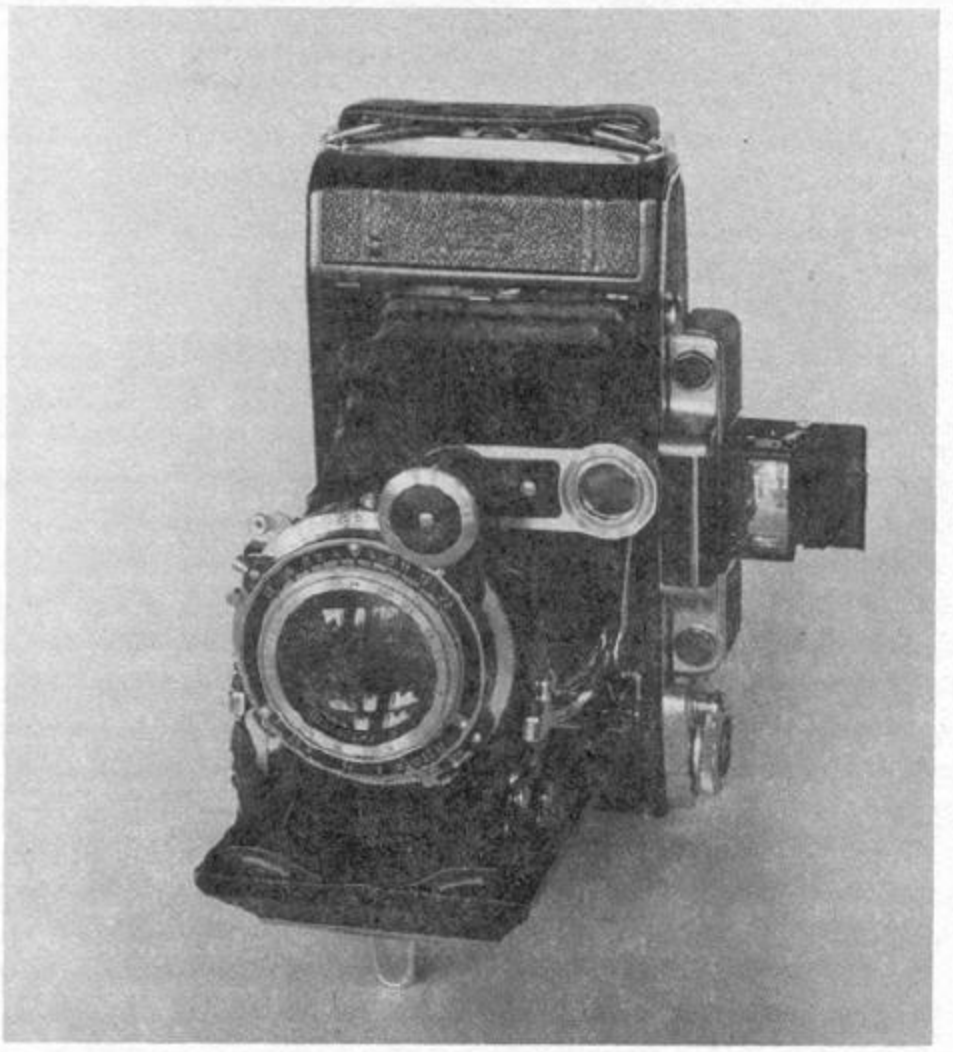
THE C FORMAT was introduced (as was the A) in 1934. It was designed for eight 2 1/4" x 3 1/4" (6 x 9 cm) exposures on the same 120 film. The camera dimensions were 1⅜" x 3½" x 6" and it weighed 28 ounces. The mechanical specifications were the same as the A model but it seems to have been available to the marketplace a few months before the Super Ikonta A. The specified optical equipment was the F 4.5 10.5 cm Zeiss Triotar or Tessar.

This camera (530/2) was not upgraded in production as the A was. But a new version was introduced as the Super Ikonta I (England & Germany) or Super Ikonta C Special in the U.S.A (531/2) in 1936 with the body release, double exposure prevention and Albada finder. At this time the new model C was available only with a new F 3.8 10.5 cm Tessar and the chrome finished trimmings.

In 1938 additional modifications were made to allow the use of F 3.5 Tessar. It would seem that once the F 3.5 was available the F 3.8 was dropped. The F 4.5, however, remained available.



Early Super Ikonta C with 10.5 cm. f3.8 Tessar.

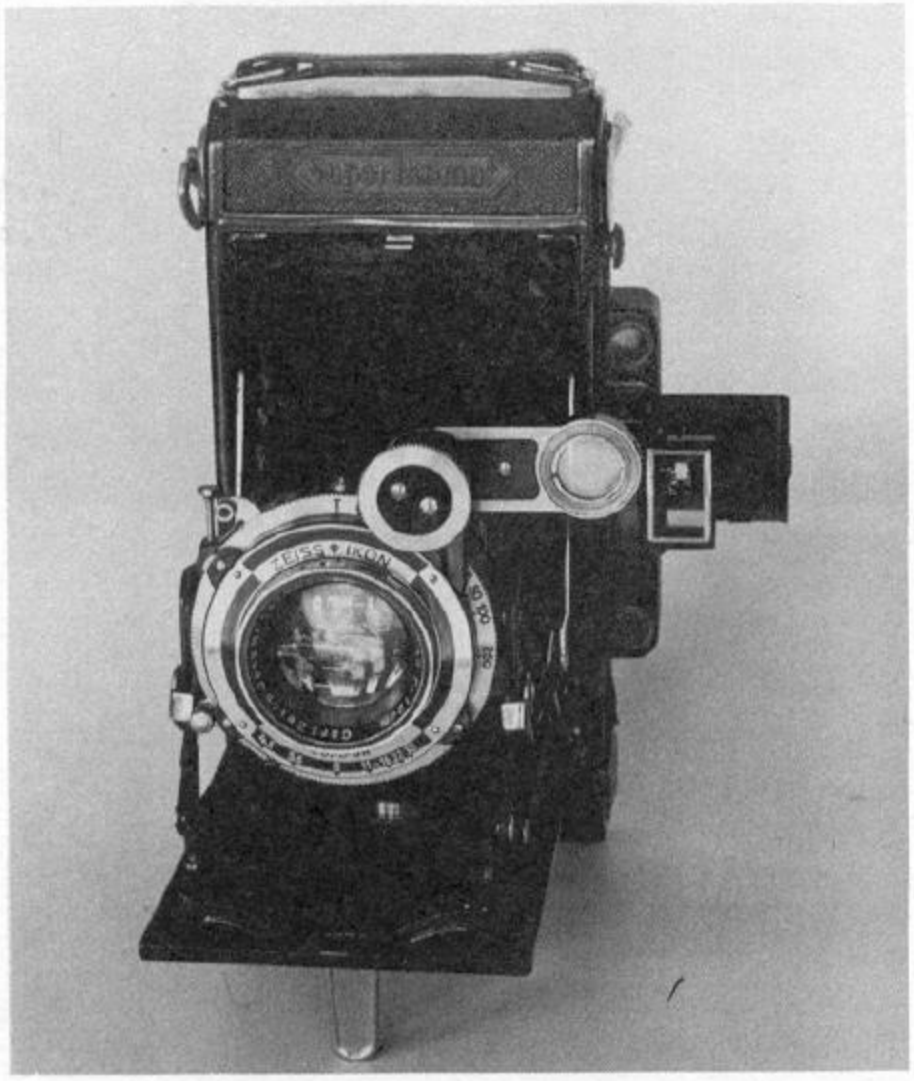


Late Super Ikonta C with MX synch and 105 mm. Tessar.

Production continued through the war. Since there was no major bomb damage in Stuttgart, all Ikonta and Super Ikonta cameras continued to be manufactured but at a reduced scale. There was no interruption of production except for the two month period when the French army controlled the area prior to Stuttgart becoming part of the American occupied zone.

Once the Americans were in control, they encouraged the resumption of manufacturing. (This was not the case with the Contax. Camera production was begun approximately three years after the war in Stuttgart. When the Allies bombed Dresden, the production facilities were disrupted to the point of halting all of Zeiss Ikon's Dresden capacity.)

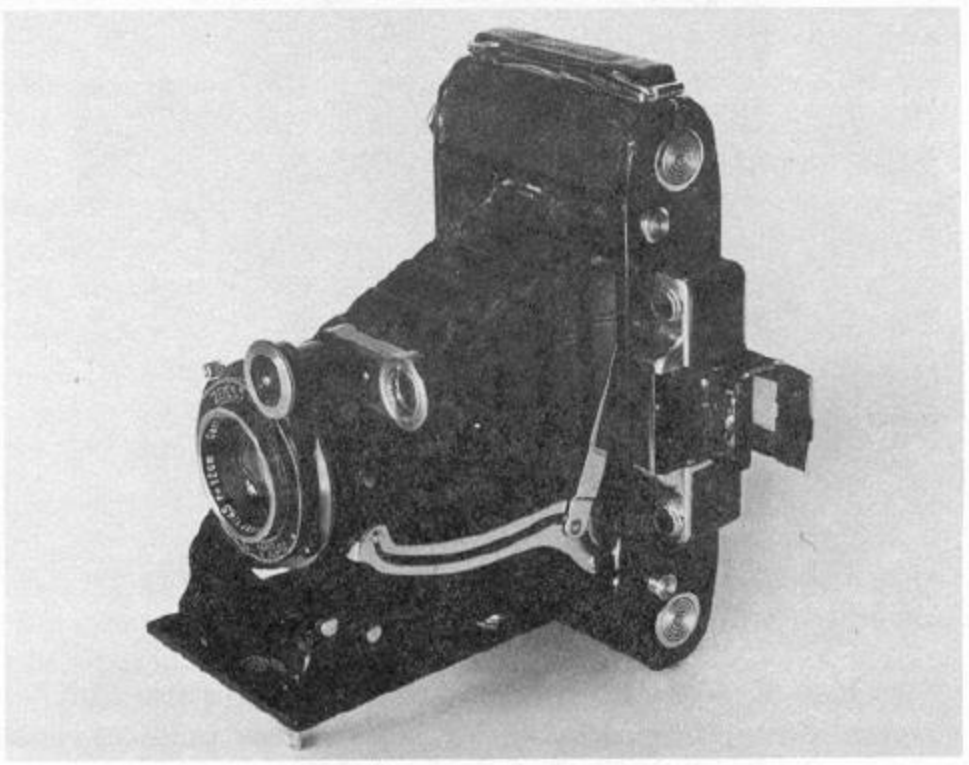
In 1950, the coated Zeiss Opton Tessar and synchronized Compur shutter became standard. Xenar lenses do not seem to have been used on this camera at all. Production was discontinued in 1955. The pre-war designation Super Ikonta II was used only in conjunction with the C & D formats; and not with the A or B. It disappeared from use in the late Thirties.



Early D ("Super Ikomat") with 12 cm. f4.5 Tessar.

THE D FORMAT is a very difficult model to pin down accurately. There are many contradictions in my primary and secondary sources with regard to the configuration and introduction date. So let me present the contradictions in data to you and let you make the choice. This model was designed for eight exposures 2½" x 4¼" (6.5 x 11 cm) on 616 film. Most of my compilations indicate this camera was not introduced until 1936 and then it was only configured in the original style (No body release, no Albada finder, with nickel trim only, etc.). However, I do have 1934 & '35 catalogs that identify and show the camera in this sort of specification. I also have 1938 & '39 catalogs that show chrome trim, an Albada finder but no double exposure prevention device. The only reference to product codes shows the 530/15 series only. None of the pre-war U.S. catalogs or pricelists used product numbers but the U.S. descriptions and foreign catalogs agree on this point. The dimensions were 1⅝" x 3¾" x 7", the weight was 34 ounces. It seems that this camera was offered in the U.S.A. for one year longer than in Europe. It was discontinued here in 1939. It is certainly the rarest of the pre-war Super Ikonta family and the only one that did not use the 120 size film.

THE B FORMAT was the most popular of the family. It was the last model to be introduced in 1935 because it had had to be redesigned (since the Ikonta B body structure could not support the weight of the rangefinder, viewfinder and an automatic advance mechanism.) The format was intended to make eleven 2¼" x 2¼" (6 x 6 cm) exposures on 120 film. At this time, it was the heaviest model at 36 ounces. Its dimensions were 2" x 3¾" x 5⅞". The B and BX format were the only models in the line to have an



Super Ikonta D with 12 cm. f4.5 Tessar.

accessory shoe built into the camera body. These were planned for the Contameter and Albada finder accessories. As the 530/16, it already had a body release, double exposure prevention and an automatic exposure counter. The camera came with a F 2.8 or F 3.5 8 cm Tessar. The viewfinder and rangefinder had separate structures and eyepieces.

The 1937 upgrade (532/16) used a single larger rangefinder/viewfinder structure and eyepiece and discontinued the use of the F 3.5 Tessar. An automatic film stop was also added. In 1950, coated Tessar lenses and the flash sychronized shutter were made standard and the advance mechanism was adapted to accommodate a full twelve exposures.

BX MODEL. In 1939 a new model of the Super Ikonta B was introduced. It had a built-in but not coupled exposure meter similar to the earlier Contaflex TLR and the Contax III. The new product was designated 533/16 and had the additional features of a full twelve exposures and fully automatic winding. The camera dimensions were 5¾" x 4½" x 1⅞" and the weight was 39 ounces. The front of the lens and shutter housing was no longer the black enamel from the B model. This one was chrome and from this point on, the housing of the Super Ikonta B was also chrome. In 1949 the same model number BX was produced with a more compact exposure meter. The BX model was discontinued in 1952.

In the early 1950's Zeiss marketing also started a new naming structure. The Super Ikonta B had a dual name: Super Ikonta I (B) and the BX became the Super Ikonta II (BX). This reuse of the I and II designations almost 15 years later was precursors of the introduction of two modern compact Super Ikontas, the III and IV.

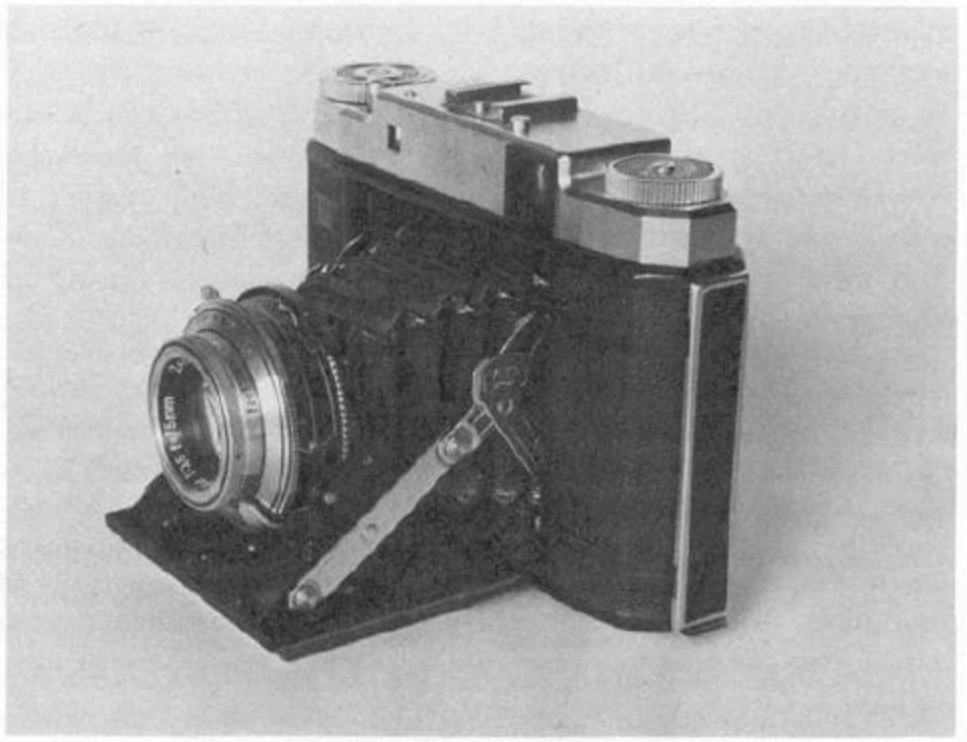
THE SUPER IKONTA III (531/16) was introduced in 1954 and gave 12 exposures 2¼" x 2¼" on 120 film. It was still a folding camera but the rangefinder was redesigned and now completely enclosed in the body viewfinder. The advance system now incorporated blank and double exposure prevention. The Synchro Compur shutter held either a Novar or Tessar 75mm F3.5 lens. This camera was really just an enhanced, compact version of the Super Ikonta B with a smaller format lens and was discontinued in

1958. The Tessar version was really discontinued in 1956. The Novar lens model replaced the Synchro-Compur with the Prontor SVS Shutter.

THE SUPER IKONTA IV (534/16) was introduced in 1956 as a BX version of the Super Ikonta III. It possessed a built-in but non-coupled meter, a LVS Synchro-Compur shutter. It came only with a F3.5 75mm Tessar.

This was the last model of a distinguished line. Zeiss announced in the Zeiss Ikon Trade News in April 4, 1960 that this camera and the Ikoflex Favorit were being discontinued. This was at about the same time that the Contax was seeing its last days, the Contaflex was being upgraded and the Contarex was being introduced.

These last two members of the Super Ikonta family were not exclusively made in Stuttgart's Contessa Werke either. They were manufactured in the West Berlin factory that had been reconstructed after the war. They were good cameras but did not have the balanced, comfortable-to-the-hand feeling of the other older models.



Super Ikonta III with 75 mm. f3.5 Tessar.

Camera Assembly

Stuttgart, with the guidance of Zeiss Ikon senior management in Dresden, determined the number of specific models to be produced. Stuttgart took out of stock or manufactured the number of camera bodies and bellows needed. They placed orders for shutters with Friedrich Deckel in Munich or Alfred Gauthier in Calmbach. These shutters were shipped to the lens manufacturer (usually Carl Zeiss in Jena) who mounted the lenses into these shutters. Then the lens/shutter assemblies were shipped to Stuttgart for assembly onto the camera body. (The other lens manufacturers will be listed further on in this article.) Rangefinder components were manufactured in the Ernemann plant in Dresden before the war. But in the post-war years, they were contracted to Rodenstock in Munich. These components were also shipped to Stuttgart for acceptance testing and assembly into the cameras.

Lenses

The following lenses were used for the Super Ikonta:

TESSAR The F4.5 Tessar was the only Carl Zeiss lens for this series that was in use prior to the design of the Super Ikontas. The Tessar was originally designed by Dr. Paul Rudolph and then improved by Dr. Ernst Wandersleb prior to being introduced in 1902. It was then continually improved from speeds F 6.3 to F 5.5, to F 4.5, to F 3.8, to F 3.5, and to F 2.8. The F 3.5 and F 2.8 Tessars were not available in the shutter-mounted variant until the very early Thirties. The Super Ikonta was among the first cameras to use these lenses. The Contax, of course, was the very first. This increase of maximum lens aperture of between 50 to 150% also immediately increased the sophistication of the cameras. According to the advertising, there was no extra weight or bulk added as there had been with previously-announced increases of lens speed.

The following focal length Tessars were used on the Super Ikonta cameras:

Super Ikonta A F 3.5 (7.0 or 7.5 cm.)
Super Ikonta B F 2.8 or 3.5 (8.0 cm.)
Super Ikonta C F 4.5, 3.8, or 3.5 (10.5 cm)
Super Ikonta D F 4.5 (12.0 cm)
Super Ikonta III F 3.5 (75mm)
Super Ikonta IV F 3.5 (75mm)

All pre-war lenses were marked in centimeters (cm) but post-war markings were changed to millimeters (mm).

TRIOTAR This upgraded version of a long-standard Carl Zeiss lens was available with the Klio shutter only on the Super Ikonta C & D in the 10.5 and 12.0 cm focal lengths. These F4.5 lenses are rather rare. They were not heavily marketed or advertised. Nor did they appear in any of the non-German catalogs since they did not really enhance the sophisticated reputation of the camera system. This lens was not used after 1939.

NOVAR These triplet lenses were made to Stuttgart's specifications by Rodenstock and possibly also by Steinheil. Both firms were located in Munich. These lenses were not only on the model A (F3.5—7.5 cm) and C (F3.5—10.5 cm) of the Super Ikonta

Super Ikonta IV with 75 mm. f3.5 Tessar.

line but on all models of the basic Ikonta line (A, B, C, & D). The Compur shutter was standard. These lenses were not advertised in the U.S.A in the 1930s. They were advertised for the A & C formats only in the German and English catalogs.

Their use increased during the late war years and in the period immediately after the war because there was a shortage of Carl Zeiss lenses. This shortage was compounded by the drastic Russian expropriations at the Carl Zeiss site in Jena in 1948. The new post-war Carl Zeiss West German subsidiary, Zeiss Opton, began to produce Tessar lenses starting in 1947, but these were not available in sufficient commercial quantities until late 1949. The Albada finder was not available on these Novar equipped cameras.

XENAR F3.5—75 mm Xenars were ordered by Stuttgart from the firm of Joseph Schneider in Kreuznach in the post-war years...seemingly only for the Super Ikonta A. Again, this was due to the lack of Zeiss lenses and the need for a "name" quality lens as an alternative to the Novar. The lens formula was nearly identical to the Tessar

and the name "Xenar" did appear in the advertising of the period.

All of these lenses were front-cell focusing types. While the "ultra sharpness" of this design may be questioned, it was a good alternative to moving shutter, bellows, and lens according to a scale on the camera bed—the prior method.

The Carl Zeiss lenses for the Super Ikonta went through three generations. Carl Zeiss, Jena lenses were standard until the immediate post-war period. Zeiss Opton lenses were then used until October 1953 when that trademark was permanently discontinued in flavor of Carl Zeiss once more, but now without the trademark association of a location.

Shutters

KLIO This product of Alfred Gauthier was used in conjunction with the Zeiss Triotar on the Super Ikonta C & D. This shutter was a very late and improved model of this make. While it was certainly less expensive than the Compur, it was not the cheap, less-than-accurate product that this name would ordinarily indicate.

COMPUR This legendary popular shutter was designed and manufactured by Friedrich Deckel of Munich and was based on a license from the fine American ILEX shutter. This was the finest shutter of its day, and was used in several different rim-set models on the Super Ikontas.

Compur OO T, B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300 seconds.

Compur OOR T, B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300, 1/500 seconds.

These shutters above were used only on the Super Ikonta A.

Compur O & OS T, B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250 seconds were used for the Super Ikontas C & D.

Compur Rapid OSR T, B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/200, 1/400 seconds was used for the Super Ikonta B, BX and Super Ikonta C Special.

The Compur OO, OOR, and O did not have built-in self-timers, but the OS and OSR did.

On all models after 1950, Zeiss Ikon used the Synchro-compur (MX) on all models. B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250, 1/500 seconds.

PRONTOR SVS This product of Gauthier was used only on the final model of the Super Ikonta III which also used the Novar lens.

Camera Bellows

All bellows were made at the Stuttgart plant. Normally, bellows were produced with paper stiffeners glued to the leather. But the Stuttgart Contessa Works developed a new method whereby a masking device or pattern was placed on a pre-stamped leather piece and a paste applied to the leather through the slits in the masking pattern. After the removal of the pattern, the paste strips were left to dry, thus forming stiffeners for easy folding of the bellows. This was certainly quicker, and it proved to be more precise.

Serial Numbers

Serial number fans of the Super Ikontas will find that their location is quite often very difficult to find. Pre-war serial numbers on the A, C, & D are usually found stamped on the leather of the hinged back of the camera where the rangefinder meets the back. The early B usually had the number engraved onto the chrome mounting-latch for the hinged back. But the later versions of the B and the BX were stamped into the leather on the far right rear of the camera. After the war, all the serial numbers on the Super Ikonta cameras were stamped into the leather on the rear door.

Film Formats

Nearly all pre-war models of the Super Ikonta C & D were supplied with dual film formats. This included an insertable film mask and two red windows to properly mark the advance of the film. The large C format was thereby reduced from 6 x 9 cm to 4.5 x 6 cm; the D format went from 6.5 x 11 cm to 5 x 6 cm. Additional masks were also placed in either the Newtonian or the Albada viewfinder that was fitted to the rangefinder. The D masks seem to have been discontinued in 1939/40 along with the camera, but I have seen references in 1949 and 1953 U.S. Zeiss Ikon catalogs offering this mask for the Super Ikonta C. This may have been due to an oversupply of masks in American warehouses.

As color film became more popular, another accessory mask was marketed for the Super Ikonta B. Color film was not immediately available in large roll film sizes, but only in 35mm, 127, & 828 sizes. So an auxiliary adapter package was offered which included a film mask, film spool adapters to 828 format, and an attachable viewfinder mask in a fitted square leather case. This adapter, of course, had the side benefit of creating a telephoto effect . . . the equivalent of using an 80mm lense on a 35mm camera. Fitting the adapters was tedious but necessary if you wished to use color film and the Super Ikonta B was your camera.

Accessories

While the Super Ikonta series was prominent for many years, Zeiss Ikon never developed an accessory system for it anywhere near as large as for the Contax. These are the main accessories that were marketed:

PRE-WAR FILTERS The full Zeiss Ikon filter system that was available for the Contax was available except for the G-4 Orange and the R-15, R-20, and R-30 Infrared filters. One reason these were not available was that infrared film was not commercially available in rollfilm sizes.

The Carl Zeiss Jena filters were also available in addition to the aforementioned Zeiss Ikon filters. The Super Ikonta A used a 32mm slip-on and later a 35.5 mm screw-over mounting format. The other models used the 37 mm slip-over for the B, BX, C, & D. The Super Ikonta C also had a few models that accepted 40.5 screw-on filters but these were rare. Filters were made at the Ernemann site in Dresden but after the war, the early Zeiss Ikon filters were made by two West German subcontractors, Rodenstock and Lifa.

POST-WAR FILTERS were completely different in designation, factors and components of the line. The Zeiss Ikon filters were Yellow 2X, Yellow-green 2X, Orange 5X, Red 8X, and Ultra Violet 1X. The Carl Zeiss Bernotar polarizing filter was also available.

SUPPLEMENTARY LENSES Pre-war Carl Zeiss Proxars that had been available for many years were suitable for use on these cameras. But the Distars could not be used since Super Ikontas did not have double-extension bellows. Zeiss Ikon also marketed some other slip-over close-up lenses. They did not have any conspicuous markings except the product number 995/XX. (The XX stands for a two digit sequence number in the 995 range that was assigned in order.) These lenses were referred to as both Supplementary or Portrait lenses and were also manufactured in the Ernemann Werke. In the post-war period, Carl Zeiss Proxars became

officially available in the 0.5, 1 & 2 values. The supplementary lenses which were sometimes designated as Delta lenses were dropped from the Zeiss Ikon catalog.

CONTAMETER This close-up rangefinder accessory was available for the Super Ikonta B & BX only in the pre-war years. The product code was 1341. It was identical in theory to the model designed for the Contax, except for the design calculations necessary for the different lenses and the location on a larger format camera. A new and compact version of the Contameter (442) was available in the 1950's but only for the B & BX — not the III & IV.

VIEWFINDERS Two special supplementary Zeiss Ikon viewfinders were designed for the Super Ikonta B & BX only:

Albada Finder (433/16)

Prismatic (Brillant) Finder (436/8)

SUNSHADES These were available for all of these cameras. They were usually not marked with the Zeiss Ikon trademark or product number: 1281/7 for the A, and 1281/8 for the B, BX, C & D.

ZEISS IKON FILM The film manufactured at the former Goerz site in Zehlendorf near Berlin was generally not available in the U.S.A. except in the 35mm format and even that for only a short time. The trademarks for these films were Orthochrome and Panchrome.

Competition

The Super Ikontas never really had any full direct competition from any other camera line. No company ever came close to matching them format for format. In fact, neither did the industry. At the time of the product announcement, the only rollfilm competition were the old Kodak Rangefinders which were certainly more difficult to use (let alone quickly!), and Voightlaender's original Prominent (6 x 9 cm) which was beautifully constructed with an extinction meter built into the body of the camera. The Prominent's rangefinder was not coupled to the lens, which made it almost as difficult to use as the Kodak. The Plaubel Makina II (6.5 x 9 cm) did have a coupled rangefinder but was quite bulky and required quite a bit of dexterity to use.

Most of the successful competition was really the 35mm competitors of the Contax. The mid-to-late Thirties produced some really classic cameras. The 35mm coupled-rangefinders included the Leica II and III, the Krauss Peggy, Kodak Retina II and IIa, Argus C-2 and C-3, Baldina, Weltini, and the Certo Dollinas. The Kodak Bantam Special was also a worthy competitor on the small rollfilm market. The Zeiss Ikon Contax I, II, & III, the Super Nettel I & II, the Tenax II and the Nettax must also be mentioned.

Model for model, there were no serious competitors for the A, B & D formats. The only competition was for the Super Ikonta C. However, no other camera ever came close in lightness, ease of use, and strength of camera structure. In addition, all of the cameras about to be mentioned had to follow the Super Ikonta C into the marketplace. Some were quite interesting with some outstanding features.

Kodak presented a lovely German-made camera in its Regent. It really did not see very much exposure in the American market, but was quite well known in Europe and England. It was larger and heavier than the Ikonta and had a completely self-contained rangefinder. The Rodenstock Clarovid II was light, had a single rangefinder/viewfinder window and used both Zeiss and Schneider lenses. But it did not have a strong camera structure. The Voightlaender Bessa Rangefinder was an exquisite black beauty but was far bulkier and had a difficult shutter release. Other cameras included the Makina Rollop, Dolly Super Sport, Baldaxette, Weltur and the Ensign Auto Range. The Kodak Super 620 was certainly a challenge but one that really was not available to the market. Pre-war Zeiss marketing really had no competition in this field. If you wanted a precision roll film rangefinder camera, there was really only the Super Ikonta.

I would like to thank Hubert Nerwin, former Head of the Zeiss Ikon Camera Design departments in Dresden, Stuttgart and Berlin for his assistance in preparing this article. I especially thank him for evaluating the final draft.

If anyone has any comments, additional facts or strange models of these cameras, please forward the data to me so that corrections and additions to this article can be made and distributed.

ZEISS IKON COMPARATIVE PRICELIST (IN DOLLARS) SUPER IKONTA/IKOMAT SERIES

Date	A	B		BX	C			D
	F3.5	3.5	2.8	2.8	4.5	3.8	3.5	4.5
5/34					80			
9/35	85				80	100		90
1/36	85				80	100		90
3/36	85		140		80	100		90
5/36	85		140		80	100		90
6/36	105		140		100	125		115
4/37**	90	130	140		90	107		100
4/37*	100	130	140		97	114		107
3/38	118		150				130	94
7/38	110		140		86		122	94
9/38	110		140		86		122	94
12/38	110		140		86		122	94
1/39	118		160		99		138	104
5/39	118		160		99		138	104
8/39	118		160		99		138	104
10/41	129		176	219			153	
..... Wartime Gap								
	Tessar/A Xenar)							
10/48	204	162	252	317			234	
12/49	162	140	224	268			180	
5/50	162		224	268			180	
8/50	168		232	275			186	
11/51	162		236	281			186	
10/52	162		236	281			186	
10/53	146		212	253			168	
4/54	102		145	172			114	

This price list sequence reflects data from Zeiss Ikon USA pricelists and catalogs only. This list is for Tessar-equipped cameras, except for the post-war Super Ikonta A equipped with Xenars. *Pricelist. **Catalog.

ZEISS IKON SUPER IKONTA PRODUCT CODES (PRE AND POSTWAR CONSOLIDATED)

Product Code	Suffix –	/2	/15	/16
530	A(1934)	C(1934)	D(1934)	B(1935)
531	A(1936)	C(1937)		III(1954)
532				B(1937)
533				BX(1939)
534				IV(1956)

This table of product numbers of the Super Ikonta cameras shows an across-the-board use of number 530. The improvements to the A & C were designated 531. However the B, for some unknown reason, became 532. The BX logically became 533. But the post-war 1954 Super Ikonta III went back to the 531 number that had not previously been used for the 2¼" x 2¼" format. 534 was the next in sequence and available for use for the Super Ikonta IV. In late 1958/early 1959 the product coding system was completely changed. The only Super Ikonta camera being produced (and therefore affected) was the Super Ikonta IV which was redesignated 10.3411.

CONTAX SLR CAMERAS

Hans-Juergen Kuc

(This article is based on Mr. Kuc's presentation to the Third Annual Meeting of Zeiss Historica, Arlington, Virginia, October 17, 1981.)

On no other camera has German war and post-war history imprinted its mark as distinctly as on the Contax S and its successors. No other camera left the conveyor belts under so many different names. And of course, the Contax S was the first camera developed after the war to again carry the name "Contax".

The story of the Contax SLR cameras starts on July 28, 1932. On that day, architect Kurt Staudinger received a patent for a single lens reflex camera with pentaprism. Throughout the Thirties, Staudinger offered his patent to all of the camera producers in Germany. None of them showed any interest. Only after Staudinger's patent lapsed were cameras built to his design.

Primarily because of the very small viewing image, a 35 mm. single lens reflex camera was out of the question for Zeiss Ikon at that time. In the late Thirties, many were still of the opinion that the coincidence setting of rangefinder cameras could not be excelled. Although Ihagee in Dresden had demonstrated just the opposite, the then available evidence still provided arguments that spoke against the introduction of a single lens reflex camera. These included:

Viewfinder brightness was dependent on lens speed and/or selected aperture.

After shutter activation, the viewfinder image disappeared completely.

The design was noisy, due to the sound of the mirror in action.

Wideangle lenses could not be used due to the depth of the mirror box.

The camera body was larger than that of a rangefinder camera.

But these considerations were a challenge to the pioneering spirit prevalent at Zeiss Ikon at that time. Indeed, something extraordinary was already taking place there behind the scenes: a few handmade SLR's were being developed based on the Contax II. These handmade prototypes were fitted with the metal focal plane shutter and external bayonet mount of the Contax II. Contax lenses of 8.5 cm. focal length and longer could be used on the traditional Contax rangefinder cameras as well as on the test models. These cameras would therefore have been a real expansion of the Contax system. Moreover, it had been previously discovered that the reflex setting was particularly suited to longer focal lengths.

As we know from Hubert Nerwin, then head of the Zeiss Ikon design department, bombsights and other unpleasant appliances were manufactured at Zeiss Ikon during the early war years. Time for work on the development of a new camera was at best available during lunch hours. So the plans described above unfortunately came to nothing. The prototypes were never seen again.

The events of the war and the destruction of the Dresden factory on the night of February 14, 1945 completely destroyed all existing plans. For the near future, developing new plans was out of the question. In 1948, the parent firm of Zeiss Ikon was transferred to West Germany, as communist influence became apparent in the German "Eastern Zone". Since the former Contessa factory in Stuttgart has been spared by the war, it was therefore suited to accommodate the Zeiss Ikon offices of the postwar period.

Against this background, the following paragraph which appeared in July 1947 in "Fotografie" (a magazine released in the Soviet-occupied part of Germany) becomes clear:

> "In Dresden, a factory closely linked to the photographic industry has developed a new miniature camera, production of which will start subsequently."

We can now guess which camera was meant here. Very soon, matters were put more bluntly. The parent house in Dresden had been turned into a "publicly-owned concern" by, as it was called, "plebiscite". From now on, it was to be called "Zeiss Ikon VEB", despite the move of Zeiss Ikon to West Germany. With this move, a state of affairs came about that was unique among camera manufacturers. Now there were two companies that laid claim to the name "Zeiss Ikon". The consequences of the increasing separation of Germany became particularly evident in the case of the Zeiss concern.

About this time, the foundation for the future combine called "VEB Pentacon" was laid. Zeiss Ikon, Balda, Filmosto and KW (Kameraworks Niedersedlitz) formed a group in 1949 that called itself "MECHANIK — Association of Nationalized Concerns of the Photo-, Film- and Typewriter Industries, Dresden". The first joint enterprise of this kind had previously existed in 1946 under the name "Industrial Administration for Precision Mechanics and Optics". These combines were frequently re-named and re-organized. Their aim was central control of development and production in nationalized companies.

After the Russians had collected their booty from Dresden in the form of machines, instruments and parts, the chances for re-construction appeared dim. The first post-war cameras, the Tenax and the Ercona, were created literally out of nothing, until things could be done on a larger scale.

The Contax S

In the late Forties, one of the engineers who remained in Dresden, W. Winzenburg, succeeded in finishing the reflex camera with pentaprism planned before the war. In November, 1948, the magazine "Photo-Spiegel" (Photo Mirror) reported this from the Stockholm St. Ericks Fair:

> "The nationalized concerns of Saxony unofficially showed a new Contax model with an eye-level reflex finder, which approximately takes up the space of the exposure meter familiar on the Contax III."

At the 1949 Leipzig Fair, the new camera was officially introduced as the "Contax S", and immediately received much recognition. Its slogan was "the camera with the prismatic telescope viewfinder", a rather involved name for this ingenious construction. The misgivings about such a design which had existed before the war seemed suddenly to disappear. The merit of the new design did not lie solely in the idea, it was said, but also in the execution. With the Contax S, there once again existed a high-quality Zeiss Ikon precision camera.

The additional marking "S" stood for "Spiegelreflex" (mirror reflex). The new camera did not resemble the prototype of the early war years. Due to the shortage of materials, a metal focal plane

Pentacon FB, (center) and Contax D (right). Foreground: extension rings for Contax carrying "Zeiss Ikon VEB" trademark.

Pentacon FB with some of its lenses. An 18 cm. f3.5 Primotar is at rear. Front, left to right, are 13.5 cm. f4 Triotar, 3.5 cm. f2.8 Flektogon, 7.5 cm. f1.9 is on camera, and at far right, the 13.5 cm. f4 Triotar.

shutter was dispensed with. Instead, the Contax S was fitted with a cloth shutter that travelled horizontally. The new shutter helped reduce the dimensions of the Contax S.

The Contax S was touted as having these advantages:

- Focussing like that of prismatic binoculars.
- Upright, unreversed, parallax-free viewing image.
- Photography from eye level.
- Built-in flash synchronization.
- M 42 thread for interchangeable lenses.
- No movable shutter parts on the outside of the camera body.
- Hinged camera back that could be opened out.
- No additional reflex housings or microscope camera needed.

Two special features were of particular significance for the future: the fixed pentaprism and the M 42 thread. These doubtless marked the Contax S as one of the milestones in post-war camera history.

The body was small and handy. The small space taken up by the reversing prism was particularly surprising. An unusual position had been devised for the shutter release: at the front of the camera body. It had to be depressed diagonally to the body. The connection for flash synchronization had an unusual location as well: inside the tripod socket.

The designation "S" was not engraved on the camera itself. On the roof prism, one saw the familiar "Zeiss Ikon" logo. On the front, above the lens mount, was the name "Contax". The shutter speed settings were divided into two ranges. The slower speeds (1-1/20) were engraved in red; the faster speeds (1/50-1/1000) were engraved in black. The switch from one range to the other was made with a slide switch on the camera back.

Five different versions of the Contax S have existed:

1. No self-timer; shutter speed dial with vertical edge.
2. No self-timer; speed dial now with angled edge, making it easier to operate.
3. (1950) Metal dummy knob in place intended for the self-timer.
4. (1951) From now on, with self-timer.
5. Special version with interchangeable focussing screens. (A clear glass screen was made available for this version for photomicrography.)

The Contax D and Additional Models

At the 1952 Leipzig Fair, the Contax D was presented as successor to the Contax S. The new camera now bore its name visibly. Why had the name of such a well-established camera been changed? Did the makers wish to imitate the Contax series I, II, and III by creating a series of models designated by letters? This seems unlikely, as the technical innovations were hardly earth-shaking. According to the official statement, the "D" stood for "Dresden". This was evidently meant to create a nominal separation from the Stuttgart post-war cameras IIa and IIIa.

There is also speculation that the name change came about at the instigation of Ihagee, whose Exakta was considered the classic miniature reflex camera. The "D" could also have stood for "Dachkantprisma" (roof prism), a feature which was only available in the Exakta as an interchangeable accessory (from 1950 on). The fact that Ihagee did not belong to the "Mechanik" manufacturers association argues for this interpretation. (Ihagee as at that time Dutch-owned.)

Compared to the Contax S, the Contax D could boast only a very few technical changes. The socket for flash synchronization was now situated on top of the camera, next to the film rewind button. And the noise of the release had been somewhat toned down.

The various versions of the Contax D to some extent suggest the concessions Zeiss Ikon Dresden had had to make, little by little, to Zeiss Ikon Stuttgart. There were six versions of the Contax D:

1. Camera name "Contax"; a smaller "D" is located below the Zeiss Ikon logo on the roof prism.
2. Camera name now "Contax D"; maker's logo now "Zeiss Ikon VEB".
3. "Contax D" instead of "Zeiss Ikon". Now appear only the stylized tower of the Dresden Zeiss Ikon main building and former Ernemann works (later to become the Pentacon logo.)
4. "Contax D" without any manufacturer's name.
5. "Contax D" with "KW" as manufacturer's name.
6. "Contax D" with automatic diaphragm; a feature not officially found until the Contax F.

While the Contax S and the first version of the Contax D were supplied with the old type face used on the Contax II and III, later models were embellished with rather more modern characters, identifiable by the letter "a". This change probably went together with the introduction of the name "Pentacon", which was engraved instead of "Contax" on cameras intended for export, including export to West Germany.

For about five years, presumably from 1953 onwards, Contax and Pentacon cameras were produced simultaneously. The name "Pentacon" did not signify anything more than "PENTAprism CONtax". The last attempt to at least suggest the old company's name—so rich in tradition—were Pentacon cameras marked with the additional letters "ZI", the initials of Zeiss Ikon. But finally the Dresden manufacturer had to refrain from this, too. The names "Zeiss Ikon" and "Contax" were now reserved finally and exclusively for the West German producer. Yet in East Germany, the Contax series was continued alphabetically. In 1956, the line was expanded by the Contax E, which was equipped with an exposure meter like that of the Contax III.

The last phase of Contax SLR history began in 1957. That year saw a decisive change in VEB company politics. The production of Contax and Pentacon cameras was transferred to KW in Niedersedlitz. In the same year, the new producer presented a further development, the Contax F with an automatic diaphragm. KW was also manufacturing the Praktina and Praktica, and later the Praktisix as well.

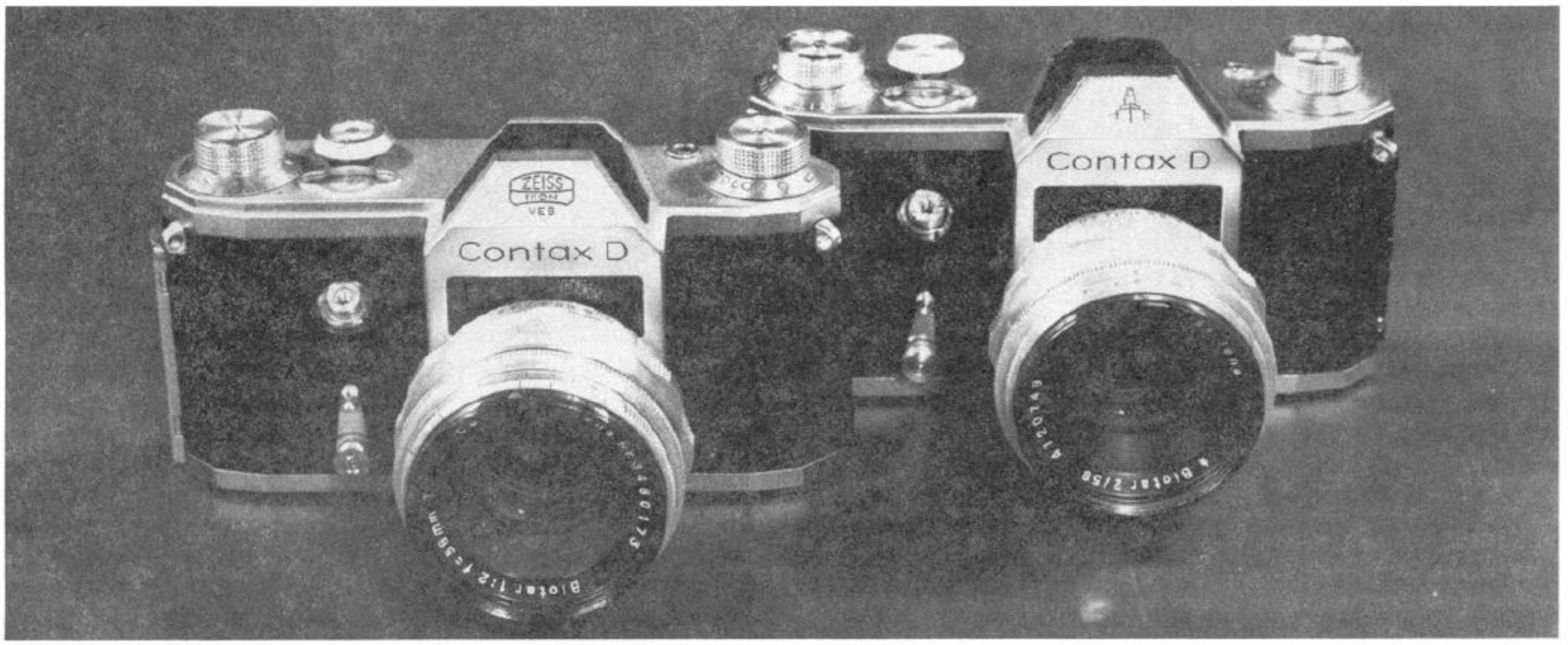
But back to the Contax series. From 1957 on, the following models were available.

- Contax FB, with automatic diaphragm and exposure meter.
- Contax FM, with automatic diaphragm and split image. (M=Messlupe)
- Contax FBM, with automatic diaphragm, exposure meter and split image.

The models equipped with automatic diaphragm differed from the rest of the cameras externally. They had larger rotating knobs for transport and film rewinding. Pentacon cameras without additional markings are identical with the Contax D. The letters E, F, etc. on Pentacon cameras have the same significance as those on their respective Contax sisters.

Not much is known about prices. But here are two examples: in 1950, a Contax S with 5.8 cm. Biotar f2 cost a hefty $475. in the USA. In West Germany in 1956, a Pentacon with the same lens could be bought for DM 598.

The Contax/Pentacon series was, at some unknown point, expanded by a few curiosities. The "Consol" and the "Hexacon", of which there were certainly not many, were intended solely for export. The name "Consol" was engraved (in different type) instead of the name "Contax". But the name "Hexacon" was attached with a metal sticker. If one removes this sticker, one can often distinguish the abraded names "Contax" or "Pentacon" beneath. On the bottom of the Hexacon is the white stamp "Germany USSR Occupied". But there's more: instead of "Contax D", there also existed the designation "Super D". The "no-name"



TOP PHOTO. Left: Contax D, version 2 (see text). Right: Contax D, version 3. CENTER. Left: Contax F, with auto diaphragm. Center: Contax FB, with auto diaphragm, meter. Right: Pentacon E, meter. BOTTOM. Left: Contax S, version 4. Right: Contax D, version 1.

Contax D, which had a completely blank nameplate, terminates this extraordinary enumeration. Only the logo on the roof prism reminds one of the origin of this model.

The year 1958 marked the end of "Contax" and "Zeiss Ikon" in East Germany. The Contax was offered solely as the Pentacon, and Zeiss Ikon was renamed "VEB Camera and Movie Plant Dresden. In 1960, the Pentacon was again supplied by Dresden.

Lenses

The following Zeiss lenses have existed in differing variations for the cameras described above:

— Flektogon 2,8 / 35 mm
— Tessar 4,5 / 40 mm
— Tessar 3,5 / 50 mm
— Tessar 2,8 / 50 mm
— Biotar 2,0 / 58 mm
— Biotar 1,5 / 75 mm
— Biometar 2,8 / 80 mm
— Triotar 4,0 / 135 mm
— Sonnar 4,0 / 135 mm
— Sonnar 2,8 / 180 mm
— Sonnar 4,0 / 300 mm
— Fernobjektiv 8,0 / 500 mm (telephoto lens)
— Spiegelobjektiv 4,0 / 500 mm (mirror lens)

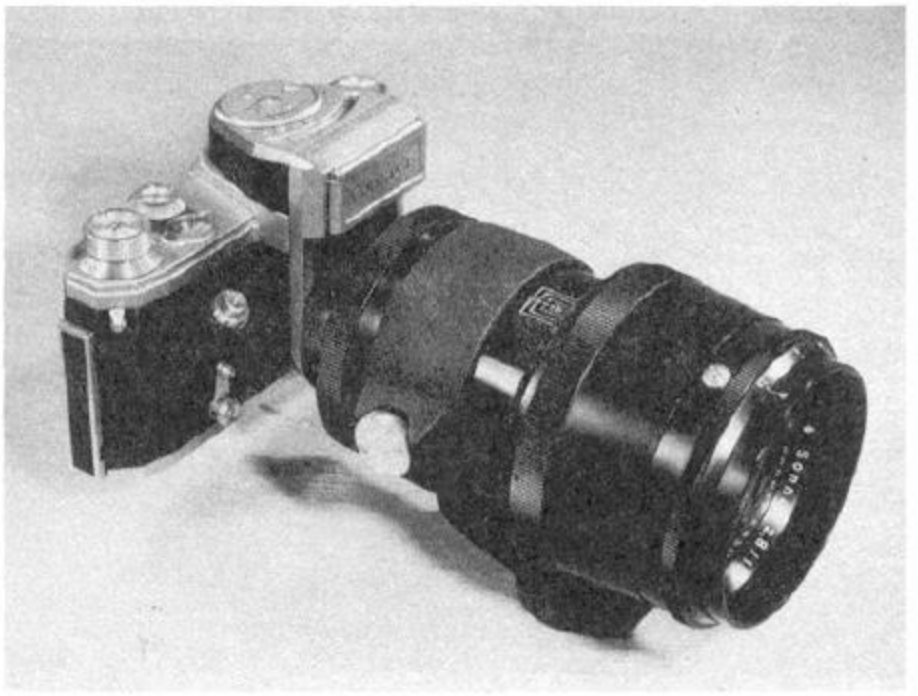
Available Accessories

Eyecup, Focusing lens, Sports finder, Angular finder, Extension rings, Bellows, Flash gun, Rapid winder, Stereo attachment (with 12mm and 65mm base).

Pentacon logo is stylized version of the Dresden Zeiss Ikon factory tower (the former Ernemann factory). "ZI" - Zeiss Ikon.

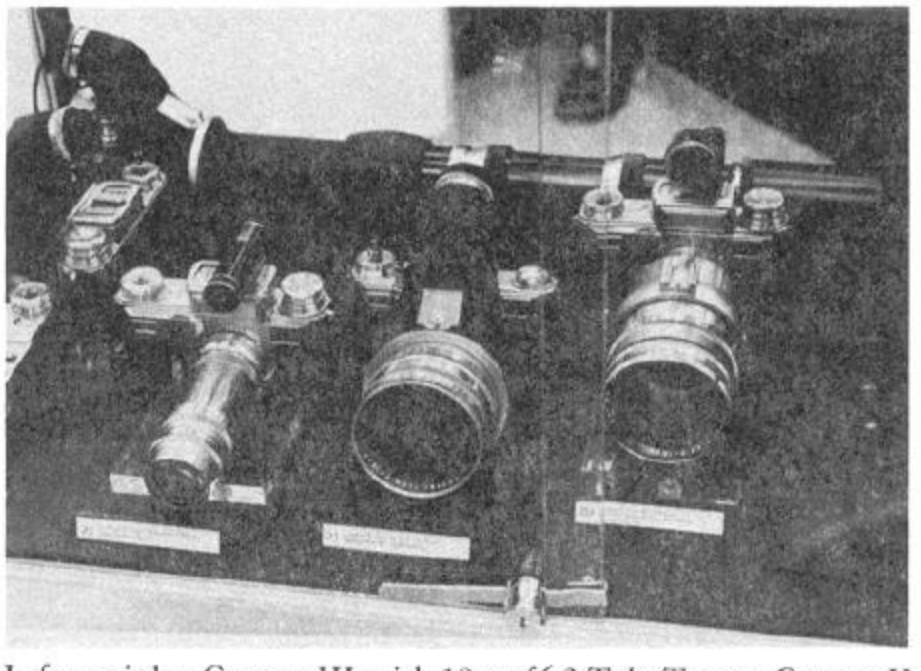
Left: Contax FBM, with auto diaphragm, meter, split image. Lens is 5.8 cm. f2 Biotar. Right: Contax E, 18 cm. f2.8 Sonnar.

A pair of Sonnars for the Contax SLR. Left is 18 cm. f2.8 Sonnar. Giant at right is 30 cm. f4 Sonnar.



Contax E with 18 cm. f2.8 Sonnar.

CLOSE-UP AT THE CONTAX HISTORY SHOW



Left to right: Contax III with 18cm f6.3 Tele-Tessar, Contax II with 18 cm. f2.8 Sonnar (produced after the end of 1937) in Flektoskop reflex housing; Contax III with 18 cm. f2.8 Sonnar, rangefinder coupled, with universal viewfinder on camera.

LICHTSTRAHLEN

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

NEW EDITOR FOR ZEISS HISTORICA JOURNAL

New editor of the Journal is Bill Stone, New York City communications executive and Zeiss camera collector.

Mr. Stone will be working under the supervision of Larry Gubas, the Society's archivist. All inquiries, correspondence and manuscripts should be addressed to Mr. Gubas at 1388 Lexington Avenue, New York, N.Y. 10028.

As one antidote for rising printing costs, this issue of the Journal has replaced the previously-used heavyweight cover with one of lighter paper. This economy has permitted the expansion of the Journal from twelve pages to sixteen.

IN MEMORIAM – HANS SAUER

Dr. Hans Sauer was born on September 26th, 1904 and he died on May 20th, 1980. He studied physics and mathematics at the University of Jena and simultaneously visited the State School for Optics in Jena and so became a graduated optician (Diplom-Optiker) in 1925. After receiving his doctors degree (Dr.phil.nat.) he joined Carl Zeiss in Jena in 1928 as scientific worker in the Department for Optical Measuring Instruments. Here he took part in the development of photometers and accessories and made contacts with scientific institutes and organizations all over the world.

In 1935 he became director of the laboratories of Zeiss Ikon AG in Dresden. There he made numerous inventions and obtained patents in the field of photometric apparatus and instruments.

After the expropriation of the Zeiss Ikon works in Dresden at the end of the war, he again joined Carl Zeiss and helped to rebuild the Zeiss works in Oberkochen, West Germany. To a great extent it was his achievement that photographic lenses could be produced in the rebuilt works as early as 1946.

From that time on Dr. Sauer devoted himself to the construction, development and production of testing apparatus and instruments for photo-optics. The pioneering DISTAGON and PLANAR lenses with apertures up to 1:0.7 were developed under his management. He also was very successful in his work with the space photography of NASA, the Gemini and Apollo space programs, and also in the development of entirely new lenses with superior image quality for technical-scientific precision photography.

In the death of Dr. Sauer, the world loses a pioneer who contributed an essential part to the successful development of photographic lenses.

NEW MEMBERSHIPS

Current members are reminded that 1983 dues are due at the end of 1982. Membership application/renewal forms are included in this issue for your convenience.

Since new members are essential to the growth of the Society, its archives and its publications, current members are urged to recruit new members. If you are already a member, please use one of the enclosed cards to renew your own membership, and pass the other on to someone you consider to be a potential new member.

Additional cards are available from Larry Gubas at the address above.

KOLIBRI ADDENDA

Following the publication of Larry Gubas' article on the Kolibri in the last issue of the Zeiss Historica Journal, two comments have arrived on the Kolibri from Treasurer Mead Kibbey. First, Mead informs us that he is the owner of a Kolibri fitted with an f3.5 Novar lens — a lens not mentioned in the Gubas text. Second, Mead says that modern 127 films behave beautifully in the Kolibri, with no buckling or bulging. This may be due to improvements in film bases since the Thirties, or to changes in film backing paper.

IDENTIFYING BOX TENGORS

Mead Kibbey is also the author of a detailed and documented article on the Zeiss Ikon Box Tengors. The article appeared in the Spring, 1982 issue of "The Photographist", the Journal of the Western Photographic Collectors Association. Some seventeen Box Tengors are pictured in the article, and many more are described in detail. The Association's address is P.O. Box 4294, Whittier, California 90607. Back issues of "The Photographist" are often available for $2, plus 50¢ postage. It's an excellent publication which frequently contains articles of interest to Zeiss Historica members. Dues are $14 for regular members, $10 for corresponding members, and include a subscription to the quarterly issues of "The Photographist."

EXPANDED KUC CONTAX BOOK

Hans Juergen Kuc's latest publication will be a new book on the Contax; one which will cover both pre-war and post-war models. It is expected to be available late this year in three separate editions: English, French and German.

ZEISS IKON

The less expensive MINIATURE for photographers not requiring the very great flexibility and versatility of the CONTAX

NETTAX

with

ZEISS 50 mm and 105 mm interchangeable LENSES

autofocusing rangefinder

metal focal-plane shutter

CARL ZEISS JENA