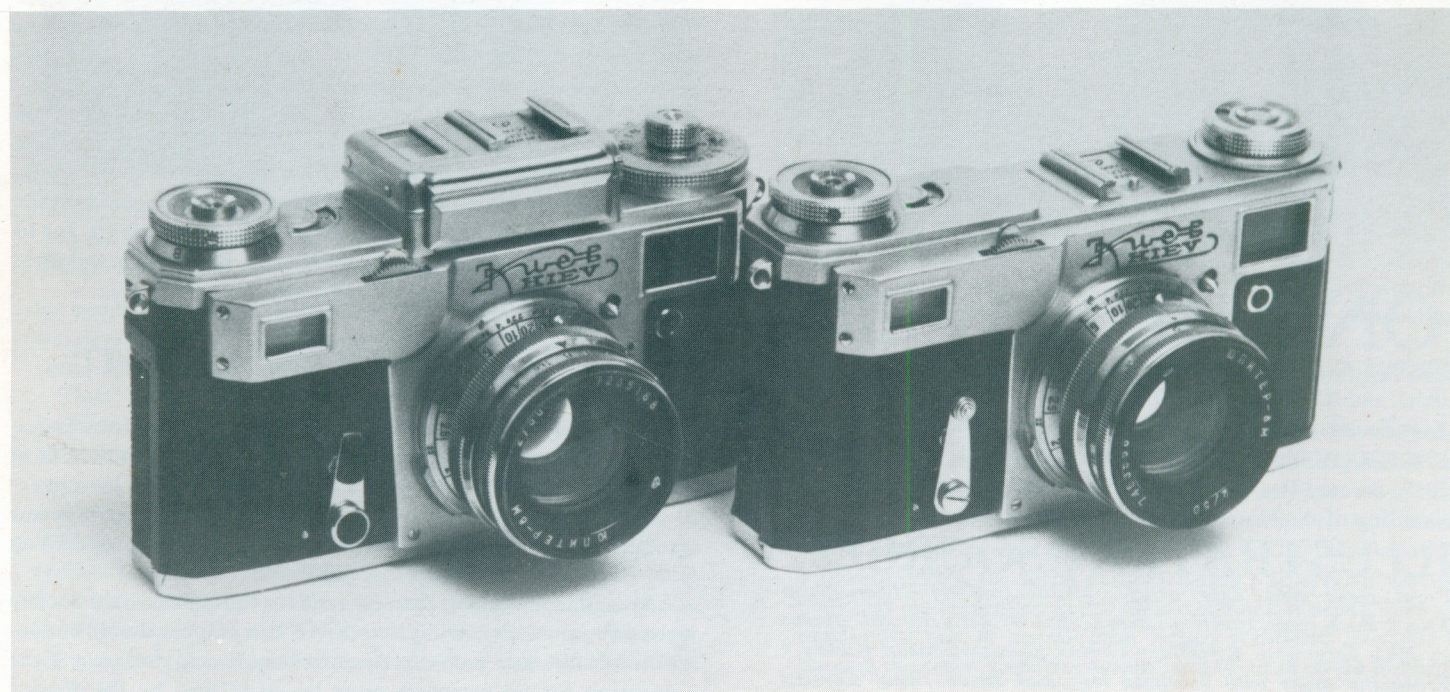
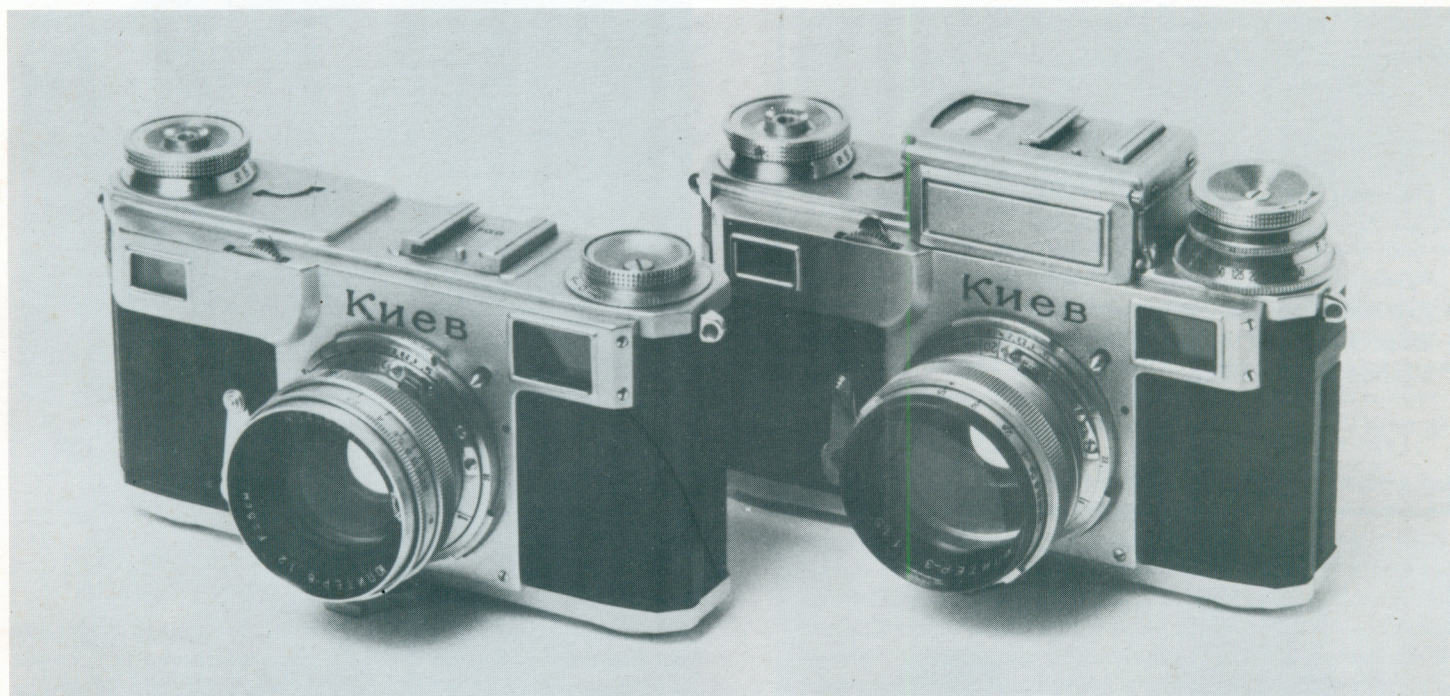


ZEISS HISTORICA

The Journal of the Zeiss Historica Society • Volume 6, Number 1 • Spring, 1984



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.

OFFICERS

Founder	Thomas Schreiner
President	John Alldredge
Secretary	Maurice Zubatkin
Treasurer	Mead Kibbey
Archivist	Lawrence Gubas
Journal Editor	William Stone

Address all enquiries to:

Lawrence Gubas, 51 Eileen Way, Edison, N.J., 08817, USA
Annual Membership Dues: North America, \$20.,
Overseas, \$25. Dues include subscription to Zeiss
Historica Journal.

Trademarks and various names that are the property of Carl Zeiss are used with permission.

©Zeiss Historica Society, 1984. All rights reserved under Pan American and Universal Copyright Conventions by Zeiss Historica Society. Reproduction without permission is prohibited.

Type-setting and printing: The Warren Press, Inc.,
6 Lake Avenue, Danbury, Connecticut 06810.



Sad sign of the times: Pentacon logo now caps tower of former Ernemann factory in Dresden. Photo taken in 1983.

PLANS FOR 1984 ANNUAL MEETING

The Annual Meeting of the Zeiss Historica Society will in 1984, for the first time, be held on the West Coast. It is planned to coincide with the major fall photographica show sponsored by the American Society of Camera Collectors. The show is scheduled to take place on Sunday, September 16, 1984 at Machinists Hall, 2600 West Victory Blvd., Burbank, California. (Burbank is in the Los Angeles area.) It's a one day show, and an important one.

Speakers and presentations at the Zeiss Historica meetings are being arranged by Meeting Chairman Bob Barlow of Tri-State Photofairs. While still preliminary, they sound interesting indeed. Bob is also making arrangements for housing and other items for the convenience of the membership. You'll be hearing more, and in more detail, well in advance of the Meeting. But the date and place are firm . . . so keep that weekend open.

SOCIETY NOW NON-PROFIT

Thanks to the skilled efforts of member and attorney Jerry Laderberg, the Society legally became a non-profit organization as of May 1, 1984.

The Society benefits in at least two major ways from its new status. First, it will be able to take advantage of the lower mailing rates available to non-profit organizations.

Second, donations of literature and/or equipment to the Society can now be tax-deductible. (Archivist Larry Gubas should be consulted before any such donations are made, and the value of the donation for tax purposes must be established by the donor.)



ON THE COVERS

FRONT COVER: Four versions of the Kiev. Top row: Kiev II (left), and III. Bottom row: Kiev IV (left), and IVa. Photo above: Kiev finders for 3.5 cm. (left), and 8.5 cm. lenses.

BACK COVER: Decorative Zeiss Ikon "family tree", issued in 1937. Seventy-five year span to that year is measured from the founding of the Huetig firm of Berlin in 1862.

ILLUSTRATION SOURCES

Front cover and Kiev article, photos courtesy Han-Juergen Kuc. • Back cover, courtesy Larry Gubas. • "Zeiss Abroad" photos by Nick Grossman. • Military Contax photos by Mead Kibbey • Ernemann tower with Pentacon logo and Stereo "Idea" Camera photos by Bob Barlow.

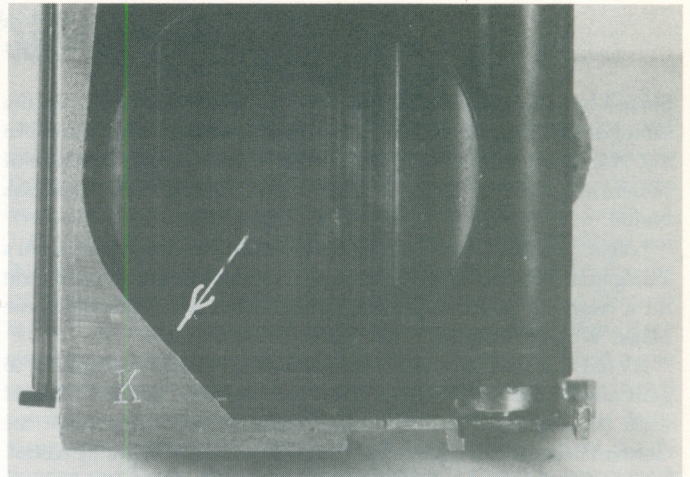
CONTAX MILITARY CAMERA: MYTH OR REALITY?

Robert G. Pins, Norwood, New Jersey

Much like "Nessy" and "Bigfoot", the military Contax was for many years only a suspected but unproven myth. Everyone knew it had to exist. But in reality, no tangible evidence was produced to satisfy anyone's curiosity.

As a long time hapless devotee of military cameras, I amassed a sizeable collection of Canons, Leicas, Reids, Kardons, Robots, Retinas and larger, somewhat more cumbersome creations like Graflexes, Omegas, Konicas, Gyrboxes, etc. Most were discernably marked with country of origin. Often the entire function of the machine was printed in tiny type on the backplate. I knew from lengthy perusal of military intelligence files, plus several interviews with erstwhile Zeiss employees, that Zeiss was one of the largest military suppliers of both World War I and II. But aside from aerial and laboratory equipment, only a few cryptic notes served to flesh out the military "hand-held" 35mm. camera theory.

True, I'd personally observed innumerable Contax Models II and III with esoteric markings like "Geheime Staats Polizei"; "K.B." and still more with groups of capital letters followed



Closeup of "K" marking stamped on shutter mechanism housing.

cameras had been procured for nothing more dramatic than war plant I.D. badge photography.

Undismayed, I kept on. I was repeatedly told by the Oberkochen plant that all wartime records were destroyed, alternatively lost, or misplaced, or taken by the Soviets for unknown purposes. Moreover, I was told, in actuality only a very small number of military Contax cameras were ever produced, and all of these were unmarked... etc. etc.

Then came a real break. A recent acquaintance—a budding Zeiss student who also enjoyed repairing Zeiss cameras—offered to dismantle and clean several dozen non-working Contax Models II & III in my holdings. He discovered that many had been previously worked on and as such were marked in watchmaker fashion. But a smaller number stood out for other reasons. The shutter housing castings were plainly factory-stamped with the letter "K". Furthermore, these same cameras had similar design modifications common to all: reinforced shutter-release mechanisms and ruggedized film-transport and shutter-tension gearing.

Lacking actual factory data, I could only note that the serial number ranges spanned from C-88841 (illustrated here) through E-88201 and that all cameras so made were Model III's. The conclusions therefore empirically reached are the following:

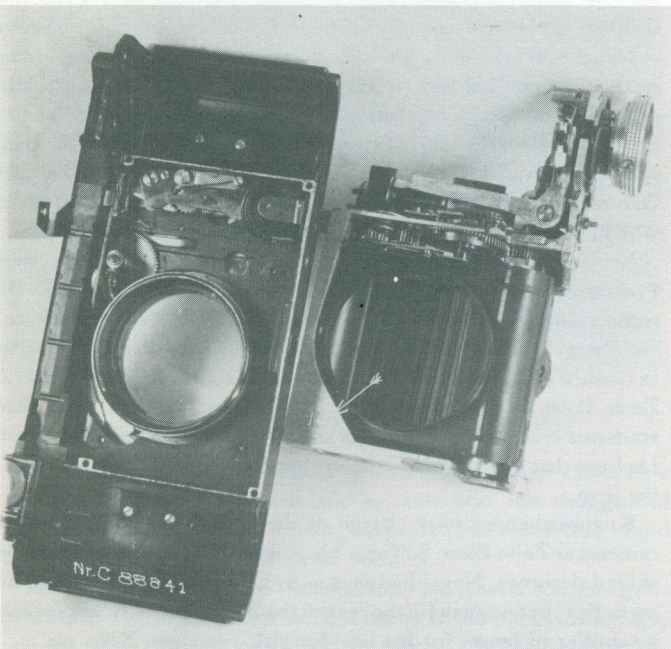
The cameras were made before 1939.

The "K" stand for "Kaltefest" or "rigorous climate use", not "Kugellager" or ball bearings, since no ball bearings are present.

The inherent improvements may well have been incorporated as standard in later cameras without the "K". Such became evident through further observation.

The quantity produced was greater than a few experimental pieces.

The military references to the Contax cameras use the phrase "Besondere Schmierung": literally, "Special Lubrication". Here, however, repeated disassembly and cleaning may have erased such traces to the untrained eye. Alas, gentle collector, there would appear to be no external clues as to whether or not you possess such a camera except the serial number ranges. No specific external markings are evident on any of these machines. It would therefore remain for one of our German factory-associated members to unearth the Zeiss "Dead Sea Scrolls" and fill us in on the full story.



Shutter mechanism housing removed from body of Contax. White arrow indicates "K" marking stamped on housing.

by numbers—even an infrequent "Luftwaffen Eigentum". But I was never able to procure definitive data like that which came from Leitz identifying their wartime products.

Thus, in my eyes, all the markings found on the various surprised Contax cameras were simply proprietary markings affixed by the respective German military organization that had acquired the cameras through normal procurement channels for a specified limited use.

Then, suddenly, came a live lead. I observed a Zeiss Tenax Model II, marked "Luftwaffen Eigentum" in the accessory shoe. This was quickly followed by several Tenax Model II's marked "M-F" a known German WW2 naval property marking. The data, when tracked down, proved somewhat less than fruitful. These

ZEISS IKON AND DR. AUGUST NAGEL

Larry Gubas, Edison, New Jersey

Since I have long been a lover of folding rangefinder cameras, the career of Dr. August Nagel has always been of particular interest to me. Nagel was one of the more inventive designers of this type of camera and, in fact, planted the seed of the Super Ikonta at Contessa Nettel.

Nagel headed that company in Stuttgart until the firm's amalgamation into Zeiss Ikon in 1926. He remained at Zeiss Ikon for a relatively short time, then left to form his own concern, the Nagel Works, in 1928.

As most of us know, not long afterward, Kodak was looking to gain a foothold in Germany. It was Kodak who provided Nagel with the financial backing which enabled him to survive the German depression. The Nagel firm was fully purchased by Kodak in 1932, but continued to operate under Nagel's direction until his death in 1945. His son succeeded him as director until he retired in the late 1970's. Appearing under the Kodak name were two famous rangefinder designs by Nagel: the Retina and the Regent. (Other Nagel cameras, notably the Ranca, Pupille and the Recomars, appeared first under the Nagel name, then under Kodak's.)

One puzzling fact is that Carl Zeiss lenses were rarely seen on any of Nagel's cameras despite Zeiss' preeminence in the field. Nagel and Kodak used the lenses of the firm of Schneider in Kreuznach. (These were the Xenon, the Xenars, and similar trademarks.) Even Leitz lenses were occasionally used. In fact, Nagel's was the only firm, other than Leitz itself, to use Leitz lenses. But why so few Zeiss lenses? I once put this question to the late Hubert Nerwin. His answer was interesting and revealing.

According to Nerwin, once the merger of Contessa Nettel, ICA, Goerz, Ernemann and others into Zeiss Ikon was accomplished, all the Presidents, Vice Presidents and senior management were moved to Dresden.

Professor Emmanuel Goldberg of ICA headed the Board of Management for Zeiss Ikon. But the others were initially given very little to do until the complete organization was defined. Some of them accepted this temporary inactivity equably, but others did not. Professor Joachim, of Hahn in Kassel, took an honorary teaching position at the University of Dresden before he became deeply immersed in the construction of cinematic equipment with Dr. Ernemann. Wilhelm Wohlfahrt, who had been in charge of

sales at Contessa, became President of the Dresden Chamber of Commerce.

August Nagel had no patience with this situation. He had fought his way into prominence from the workbench. His capacity for work was tremendous. His contemporaries had nicknamed him "the gorilla" — out of respect for his size, strength and tenacity. To him, this seeming idleness was an insult.

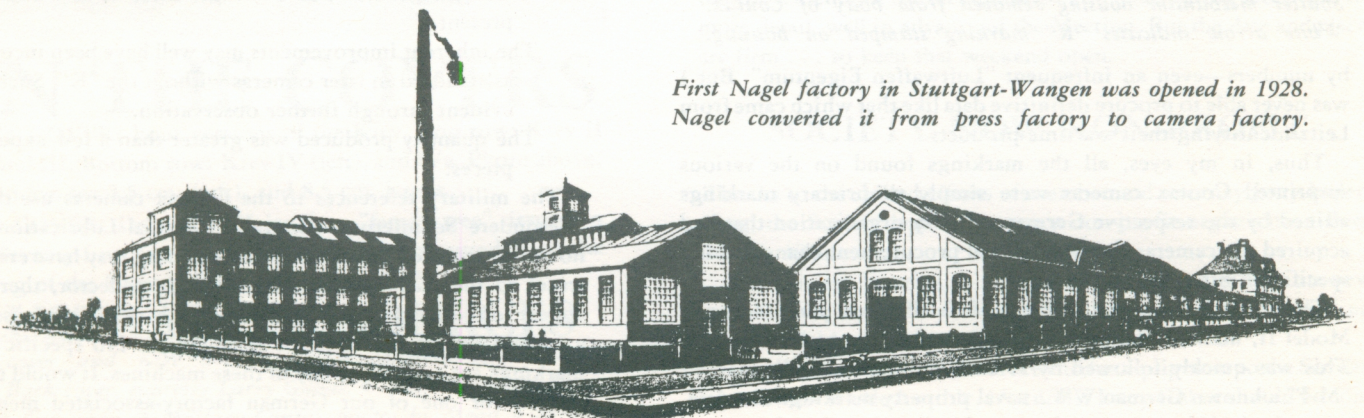
Interestingly, Zeiss had controlled Contessa Nettel long before 1926. In 1919, Carl Zeiss had formed its own subsidiary in the U.S. under the name of Harold Bennett & Co. In my collection is a 1921 Bennett catalog, which appeared five years before the merger. It lists both ICA and Contessa Nettel cameras! (The Carl Zeiss Foundation did support and sometime manage optical and photographic companies without changing management or publicizing the Foundation's involvement.) When the merger became a reality and public, Zeiss supported their best candidate for the senior management positions and this was Professor Goldberg. Nagel never did have a good chance for this position.

Nagel had another good reason to feel slighted by the German establishment. The senior Board of Management of Carl Zeiss generally consisted of a triumvirate: a scientist, an engineer, and a financial expert. All of these men had doctorates in their specialties. Nagel had a doctorate but it was only an honorary one. German management hierarchy was a very formal social order which, at the time, did not look favorably on self-made men.

In 1926, the members of the Carl Zeiss triumvirate were Professor Bauersfeld as the scientist, Dr. Kotthaus as the technician, and Mr. Heinrichs as the financial specialist. Professor Goldberg, Dr. Heinz Kueppenbender, and, I believe, a Mr. Simader (a finance man) were the team that would reflect these positions at Zeiss Ikon. Kueppenbender, a fast tracker at Carl Zeiss, had academic credentials that Nagel simply could not match. However, I believe that he took his position after 1929. By then, Nagel had left the firm.

Kueppenbender took charge of the design and development of cameras at Zeiss Ikon. So from his perspective as an innovative and skilled designer, Nagel had reason to strike out once more on his own. But therein may lie the reason that he chose not to use Zeiss as a supplier of lenses for his late designs. Leitz yes, Zeiss no.

*First Nagel factory in Stuttgart-Wangen was opened in 1928.
Nagel converted it from press factory to camera factory.*



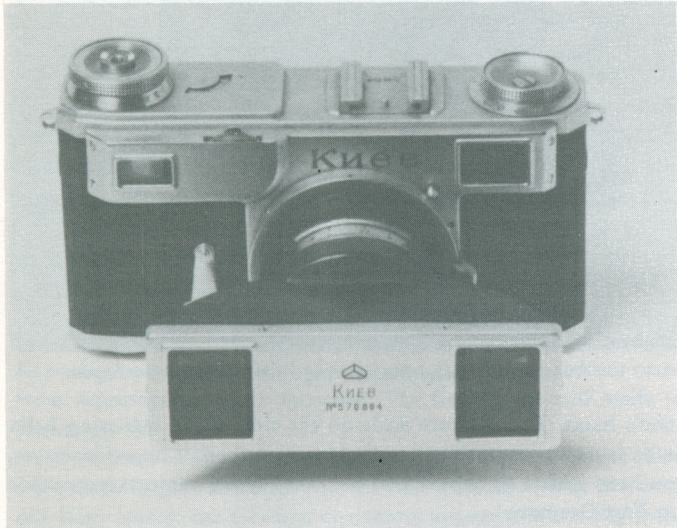
KIEV CAMERAS

Hans-Juergen Kuc, Hamburg, West Germany

*(As presented by Mr. Kuc at the Fifth Annual Meeting
of Zeiss Historica, Secaucus, N.J., October 2, 1983.)*

The history of no other camera is as surrounded by rumours and half-truths as that of the Kiev. The assertion that the Kiev is a copy of the Contax is particularly insistent. The fact is that the Kiev was developed from the Contax. Besides, Kiev cameras are still being built today and have been for 35 years.

The story of this camera which was once called the Contax starts in Dresden in the year 1945. Directly after the end of the Second World War, the Russians dismantled the production lines and transported them immediately to the Soviet Union. It was an enormous increase in prestige for the eastern occupying forces to



Kiev stereo device, originally designed by Zeiss Ikon.

be able to continue production of this top German camera on Soviet territory. Very attractive as well was the thought of producing cameras, with the help of captured machines, that would bring foreign currencies into the country.

Reconstruction of the installation in Russia posed great problems. The dismantling had not been carried out painstakingly enough. The various parts had not been labelled sufficiently. Furthermore, the consignments were not complete. Eyewitnesses tell of Zeiss instruments lying disregarded in the mud on the Polish-Russian border. Here, at Brest-Litovsk, cargo always had to be reloaded, because Russian railroads run on different gauge tracks.

Eventually, the installations were taken back to Germany without one camera having left the assembly line. Their destination, however, was not Dresden, but Jena. Here at Carl Zeiss they at last succeeded in starting Contax production again. During 1947, about 900 Contax cameras were built for a start. These were engraved "Carl Zeiss Jena" in the accessory shoe. Other conspicuous differences from the previous Contax II were a duller chromium plate and a heavier back. These cameras were intended primarily as reparation payments to the Soviet Union.

In the same year, the Zeiss factories for the first time produced

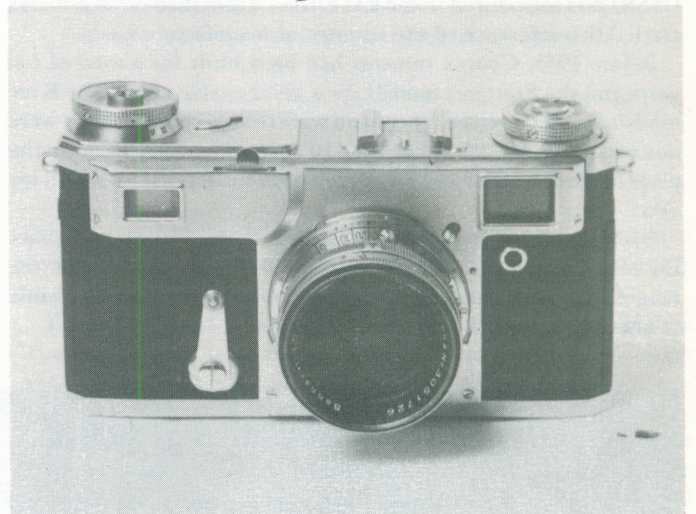
cameras with a Russian name. These were, designwise and technically, completely identical with the Contax just described. The name KIEV, engraved in large Cyrillic letters on the camera front, obviously symbolized the changeover to Russian hands.

Reports about the Kiev almost never leaked out and this has not changed to this day. We must be all the more grateful for the following meager information gleaned mainly from the "Photo-Mirror". In April 1948 this magazine published a photo of the Kiev taken by an American photographer at Carl Zeiss/Jena. Next to the camera there are unmistakably some Zeiss lenses. Interesting in this context is an article published simultaneously in the East Zone magazine "Fotografie", which states that production of 5 cm. Sonnar and Tessar lenses had started again. Telephoto lenses were not yet included in the program.

In its January 1949 edition, the "Photo Mirror" reports that mass production of the Kiev is being carried out in Russia and cites an article in the Hungarian newspaper "Nepszava" of October 24th, 1948. It says:

"In the Soviet Union's new five-year plan, light industry is promoted with magnificent drive and consequently such articles are produced and made available to the workers as are unattainable for workers in capitalist countries."

The first Western country in which Kiev cameras were put on sale was Sweden. Marketing started there at the end of 1949.



"No-name" Kiev with Sonnar f/5 lens.

It is very likely that the production plants for the Kiev were finally taken to Russia in 1948. This time they were under the supervision of Zeiss employees who also supervised the start of production.

The Kiev camera which is identical in construction with the Contax II we call the Kiev II. The same goes for the Kiev III. Now, what are these cameras really called: Kiev or Kiev?

To answer this question, we must look at the first models of the Kiev II and III which are engraved only in Cyrillic letters. These letters read KIEW. (Kiew, capital of the Soviet Republic of

Ukraine, is also a well-known industrial center of the USSR.)

In order to render the name of the camera legible for Western customers, the engraving KIEV was later added to the Cyrillic characters. At first this was done only on cameras intended for the West around 1952. But in 1957, all cameras received the double engraving. At the same time flash synchronization was introduced. This was reason enough to now call the cameras Kiev Ila and IIIa.



"Jupiter" lenses. From left: Jupiter 12 (35mm. f2.8), Jupiter 9 (85mm. f2.) and Jupiter 11 (135mm. f4.)

The camera number engraved in the accessory shoe is very informative, as the first two numbers indicate the year of construction. This is also the case with Russian lenses.

The exposure meter of a Kiev III from 1951 was still set in DIN, while in 1955 the same model had GOST specifications. A mark of origin was first added in 1952 in the accessory shoe. It read "ISGOTOWLENO" and meant "Made in the USSR". Only cameras intended for the West were supplied with such an engraving. The engraving still used today, "SDELANO" (Manufactured in the USSR) was introduced in the late Fifties. From then on all cameras carried this reference to the country of manufacture.

Before 1945, Contax cameras had been built for a total of ten years and the Stuttgart models for a good twelve years. The Kiev models II and III on the other hand were real evergreens. They were not replaced until 1963, i.e. after 16 years. The Kiev IV took the place of the model III and the successor to the Kiev II was the Kiev IVa.

Some details of these new models were copied from the Contax Ila and IIIa respectively. But as neither the shutter nor the rangefinder were changed at all, the innovations were only visible at a second glance.

The new camera without an exposure meter, the Kiev IVa, differs in only a few respects from its predecessor. The camera bottom recalls the Contax Ila, the rewind knob has no indentation but a film memo disc instead. On the focussing helix tube the distance marks, which formerly had been engraved on the side, are missing. The exposure meter of the Kiev IV is copied exactly from that of the Contax IIIa.

In the late Seventies the Kiev was furnished with a round viewing window and the present types are even equipped with a direct X-contact. The names of these models, which are still available, carry an additional M: Kiev 4M and 4 AM.

In 1963 the "No Name" Kiev was built, presumably to fill the gap left by the Contax Ila. The camera in question was a Kiev IVa on which the name was omitted. Probably only a few thousand cameras of this version were sold, chiefly in the USA.

While the quality of Kiev cameras in general had deteriorated a little, the "No Name" is an excellently-made piece of workmanship. One gets the impression of holding a real Contax in

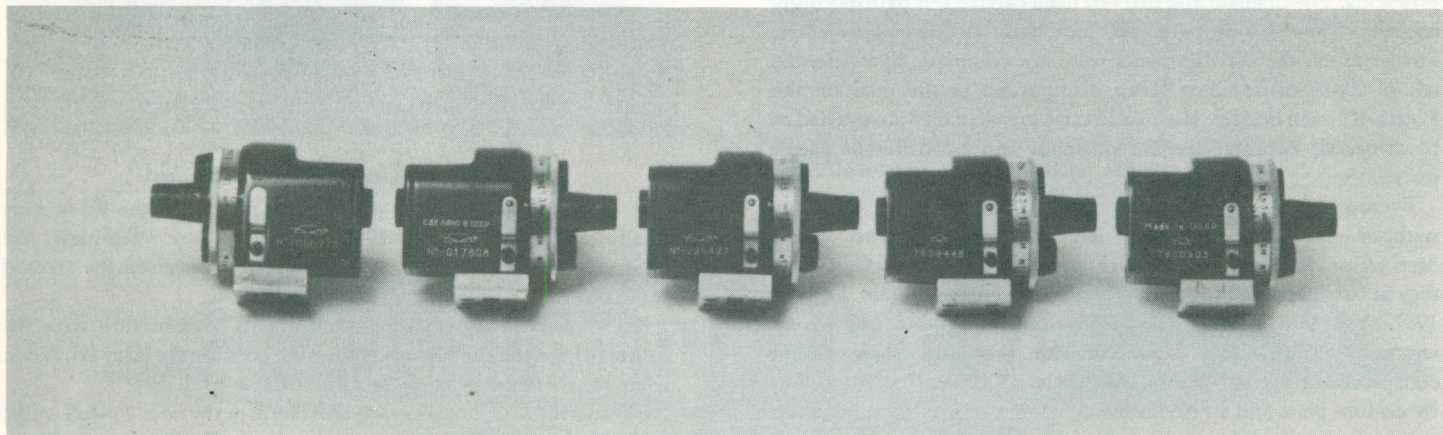


"Normal" Jupiter lenses range from 50mm. to 53mm.

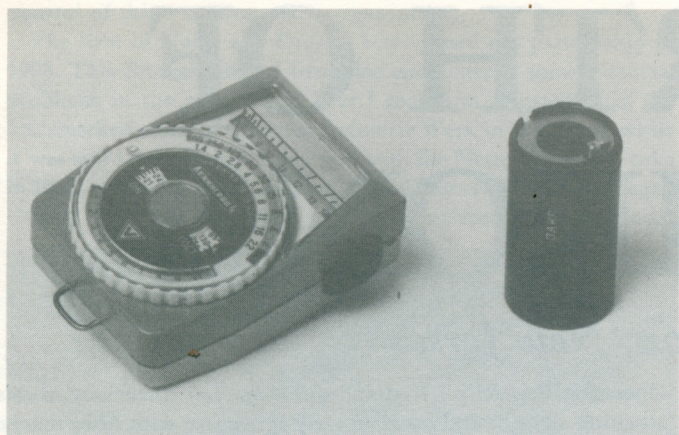
one's hand. The distance scale on the side of the focussing helix tube is neatly engraved as well. Although there is no evidence yet, we have reason to believe that the "No Name" cameras were made in East Germany.

Most of the "No Name" cameras were distributed with Zeiss lenses which were still a product of the early post-war production in Jena. Maybe the existence of these lenses was one of the determining factors for the "No Name" idea. The rest of the cameras without a name were equipped with Russian lenses.

In some cameras the impression of German descent was accentuated by the engraving USSR OCCUPIED GERMANY.



Turret finders also fit FED and Zorki. Finder at far left differs from Zeiss equivalent only in its engraving.



"Leningrad" exposure meter and film cassette. Cyrillic lettering on cassette means "closed".

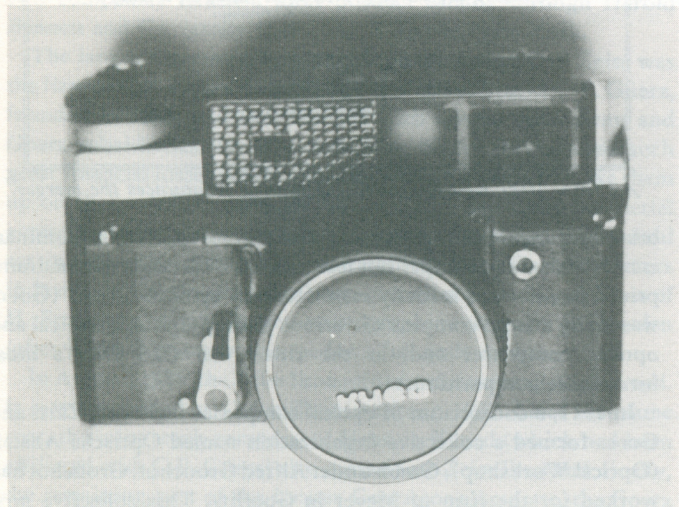
This engraving was situated on the back of these cameras. It is not known how large a portion of the nameless cameras were provided with this engraving. The mark of origin in the accessory shoe was omitted, as was the name.

In 1970 a modernized camera was brought out in a small series. It was called Kiev V. It was equipped with the external bayonet of the Contax. But the internal bayonet had been changed. The speed of the standard lens, which now was black, was stated as F1.9 for the first time. The most striking part, though, was the camera top. The top now carried an integrated exposure meter as well as a quick-transport lever and a folding rewind crank. This was positioned on the camera's left side at an angle of 90° to the rewind axle.

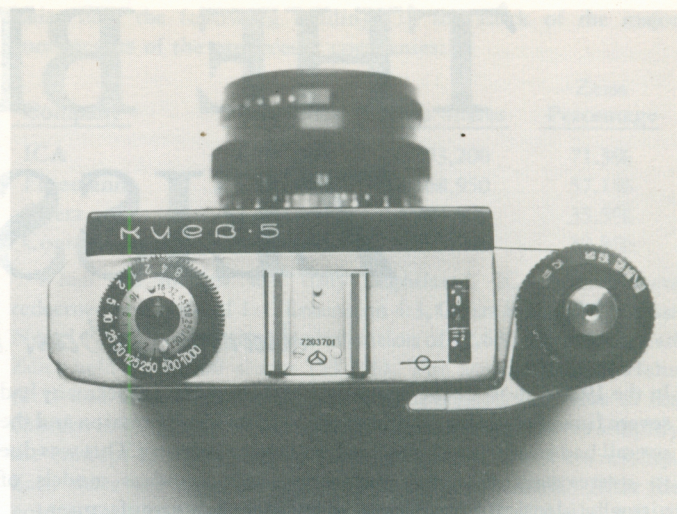
As the Kiev V looked rather bulky and the technical innovations were not particularly attractive either, this new creation was not successful. The Kiev IV remains the favorite of past and present.

Today the Kiev cameras and the lenses are obviously made in Kiev. Up to about 1957, the lenses and the slip-on finders came from Krasnogorsk, near Moscow. The finders are still made in Krasnogorsk.

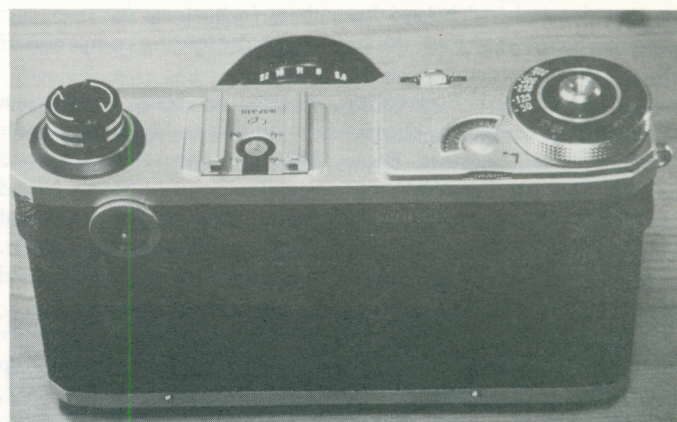
As a matter of fact the very first lenses and finders for the Kiev were made in Jena although they carried Russian names. But with old Kiev lenses, the German characters appeared when the front ring was removed. Gradually the Soviet manufacturers took over the 5 cm. f2 and f1.5 Sonnar lenses, the Biogon 35mm. f2.8, the Sonnar 85mm. f2 and the Sonnar 135mm. f4. Later the Russians developed an 28mm. f6 lens which was called the Orion 15. This lens is very rare and obtainable only in Eastern European countries.



Kiev 5 with built-in exposure meter.



Kiev 5 with rapid film wind lever. Film rewind crank (not visible) is located on the left side of the camera.



Current model of Kiev IVa. Note bot shoe, rewind crank, round viewfinder window and black shutter speed dial.

SECOND KUC CONTAX BOOK

"Eagerly-awaited" is clearly a cliché when it comes to books, but to Contax enthusiasts, the new volume by Hans-Juergen Kuc can only be so described.

The new book, Volume Two of his scholarly and detailed "Contax History", covers the period from 1945 to 1982. Like Volume One, it's a handsome paperback filled with well-reproduced pictures.

Some idea of the contents of its 108 pages can be gotten from the chapter headings. These (translated from the German where necessary) include "Contax Ila", "Contax IIIa", "Experimental Contax Cameras", "The Kiev Cameras", "Mirror-reflex Contax Cameras from Dresden", "The Contaflex and Contarex", and "A New Era: the Contax RTS".

The new book is in German, and thus far no translation is available. But any Contax collector will find it invaluable, despite this lack, for its photographs, tables and drawings alone. Kuc is the reigning Contax authority, and Society members can be grateful to him for his painstaking work.

"Contax History, Volume II", is available by mail for \$17.81 postpaid from A Photographers Place, P.O. Box 274, Prince Street, New York, N.Y. 10012. Volume I (including English translation) is available from the same source for \$25.81 postpaid.

THE BIRTH OF ZEISS IKON

Larry Gubas, Edison, New Jersey

In the 1920's, most of the major camera companies in Germany had severe financial problems due to the worldwide depression and the overall bad condition of the German camera industry. This was due to overexpansion, large inventories and countless models of virtually identical cameras available from each manufacturer.

Thus, Zeiss Ikon didn't come magically into existence on a given day in 1927. The fact is that this event was long overdue. Carl Zeiss manufactured high-quality photographic lenses for many of these companies and had helped keep them in business for over two decades before they took the step to save the leading companies of this German industry.

The Carl Zeiss Foundation, situated in Jena, had grown prosperous through the efforts of its founder and two of his most important collaborators, Ernest Abbe and Otto Schott. It had turned into an incredibly successful marriage of research and development and marketing. Using the innovative new optical glasses of Dr. Schott and the original exploratory work of Dr. Abbe, Dr. Paul Rudolph designed the famous Protar, Planar and Tessar lenses.

In 1899, the Photographic Department at Zeiss joined together with the Goerlitzer Kamerawerke - Bentzin to form a workshop called the Paltos Camera Works. After three years, on January 1, 1902, this camera construction factory was transferred totally to Carl Zeiss where it was called Paltosbau (an area within the Photo Department).

The Bentzin company remained independent and continued to manufacture quality photographic apparatus until after World War II. Since Zeiss supplied photographic lenses to a great many other camera concerns in Germany and throughout the world, this put them in direct competition with their own customers. So in 1909, this camera department was taken outside of the Foundation and combined with three other companies to create the International Camera Aktiengesellschaft which was abbreviated to ICA.

These three other companies were Richard Huettig & Sohn, Emil Wuensche AG, and Dr. Rudolph Kruegener. These companies were in some financial difficulties and they merged into ICA which was then formally located in Dresden. Zeiss contributed considerable capital to the formation of this new company and transferred the assets and staff of Paltos which had been in Jena to this new concern. While Zeiss owned a good portion of the stock in ICA, it was not a majority at the founding point in 1909. The capital stock was placed at 3 million marks with Zeiss holding but 650,000 or 21.7%.

Within a short time, it became obvious that the company was moving closer and closer to the Zeiss orbit. In 1912, the stock was increased to 4 million marks and Zeiss held the majority. (In 1912 the firm of G. Zulauf and Company of Zurich, Switzerland also came under the ICA banner.) This conflict of interest cost them the services of Dr. Rudolph who then retired into personal business at the age of 52 and was succeeded by Dr. Ernst Wanderslieb as head of the Photo Department. (Wanderslieb had a long tenure at Zeiss. He began his career in 1901 and stayed with the firm until the end of World War II when he emigrated to the U.S. as part of

Operation Paperclip.) Rudolph did not suffer financially in this situation since he had made an early agreement with Abbe that he would receive a license fee for each lens of his design manufactured by the company or through license to other companies.

ICA was, of course, a good customer for Carl Zeiss. But since Zeiss produced only high-quality expensive lenses, ICA did need

THE
Zeiss Ikon
Aktiengesellschaft
Dresden

is an amalgamation of the following firms :

CONTESSA-NETTEL, A. G., STUTTGART
ERNEMANN-WERKE, A. G., DRESDEN
OPTISCHE-ANSTALT, C. P. GOERZ, BERLIN
ICA AKTIENGESellschaft, DRESDEN

Head Office :

SCHANDAUERSTRASSE 76
DRESDEN, 21

Sole Wholesale Distributors for Great Britain :

For Contessa-Nettel Apparatus :

HUNTERS, 39 & 40 DOUGHTY STREET,
LONDON, W.C.1

For Goerz Apparatus and Films :

PEELING and VAN NECK, LTD.,
4/6 HOLBORN CIRCUS, LONDON, E.C.1

For Ica and Ernemann Apparatus :

C. GARNER, 10 POLAND STREET,
LONDON, W.1

Catalogues of the different sections of Cameras and Apparatus may be obtained on application to the respective distributors.



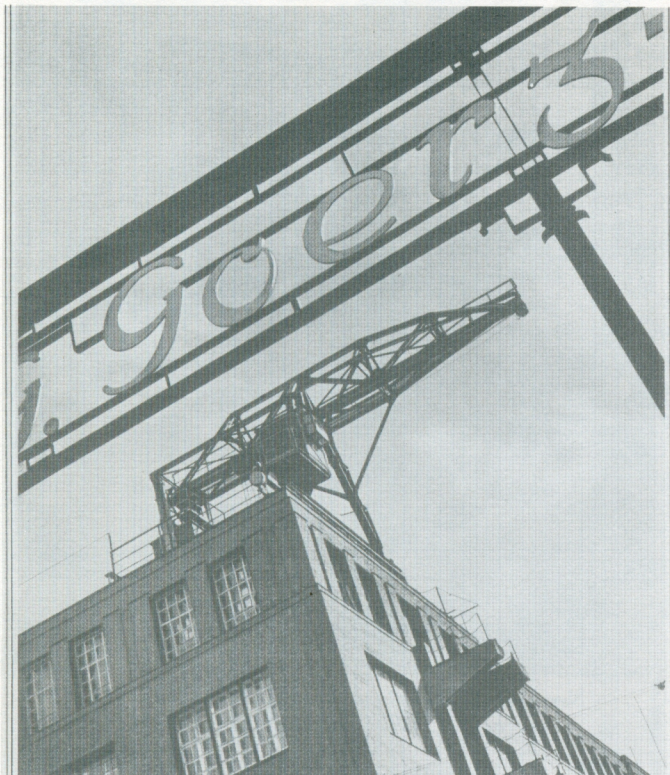
Ad from 1927 British Journal Almanac announces the merger.

other sources to produce its house lenses (Novar, Nettar, Dominar, etc.) which were cheaper but less precise. Most of these medium-priced lenses were initially manufactured by C.P. Goerz. (Goerz was really a large complex of various photographic, chemical and optical companies and, at the time, was Carl Zeiss's most formidable competition.)

In 1911, a consortium of optical companies including Zeiss and Goerz formed a collective organization named Optische Anstalt (Optical Workshop), GmbH under Alfred Grouhot. Grouhot had worked for the firm of Meyer in Goerlitz. This collective now manufactured the "house lenses" for ICA. The other stockholders of ICA slowly sold off their interests and by 1921 Zeiss had greater

control of this 7 million mark organization.

The firm of Nagel and Drexler was formed as a partnership in 1908. This Stuttgart-based firm also encountered some financial problems in the post World War I recession. It established the trademarked name of Contessa Industrie Werk in 1917, and, while it was still a partnership, it merged with the Nettel Camera Works in 1919, renaming itself Contessa-Nettel Camera Works, A. Nagel. (Nettel itself was the result of a previous merger of the Sued-



The Goerz factory in Berlin-Zehlendorf.

Deutsches Camera Werke and Koerner & Meyer GmbH, in 1909.)

Prior to this time, both Contessa and Nettel had been receiving financial help from the Zeiss Foundation.

Until the actual merger into Zeiss Ikon, Dr. August Nagel remained in full managerial control of Contessa Nettel. As Zeiss's participation evolved into nearly a controlling interest, Contessa Nettel and ICA entered (on March 21, 1920) into a contract of close cooperation while retaining separate identities and management structures. This could be noted as far away as the U.S.A., where the two companies issued a joint product catalog through Harold Bennett and Co. (really Carl Zeiss, USA) in New York.

The largest German photographic concern after Carl Zeiss was the firm of C.P. Goerz. Goerz was the original firm of C.P. Goerz, founded in 1886, and later merged with several other firms and Goerz subsidiaries. In 1923 and 1924, Goerz encountered such great financial losses that it was impossible for them to make them up on their own. In early 1925 Goerz, ICA and Contessa Nettel entered into an agreement which basically stated that they would act in unison to further the profitability of the German camera industry. In December of that year, they were joined by the firm of H. Ernemann, second largest photographic enterprise in Dresden (after ICA). The stage was set for a full scale merger.

In August, 1926, the Zeiss Ikon joint stock company was formed. It was capitalized at 12.6 million marks in 1927. Later that same year, the joint stock company of Hahn in Kassel (which had been affiliated with C.P. Goerz) also moved into Zeiss Ikon and, finally, the remaining part of the former Goerz conglomerate, the Goerz Photochemical Works, followed in 1928.

In 1926, just prior to the actual merger of these companies, Carl

Zeiss held the following holdings in the stock of the major components of the predecessor companies:

Company	Total Stock	Zeiss Shares	Zeiss Percentage
ICA	4,200,000	2,993,200	71.3%
Ernemann	3,800,000	2,168,950	57.1%
Goerz	8,400,000	3,984,500	35.5%
Contessa-Nettel	4,000,000	1,595,000	39.8%

When the merger was fully negotiated, ICA shares were redeemed at a ratio of 1:1, Ernemann 4:3, Goerz 8:3, and Contessa Nettel 5:3. Of the original capitalization of 12,600,000 shares, Carl Zeiss held 6,696,000 shares (53.1%). The acquisitions of Hahn (2:1) and Goerz Photochemical (1:1) increased the value of the concern to 15 million shares. (I am using the term shares to simplify the concept to those used to the American system of ownership. Each share was equal in capital to one German mark.) After the golden years of the 1930's, Zeiss Ikon's worth had doubled to 30 million shares in 1941. In 1944, Carl Zeiss controlled 68.1% (20,424,600 shares.)

In the late 1920's, a new, concentrated management team was formed. The more than 200 cameras in the lines of these companies were reduced to a few more than 50. This unified production lowered costs and streamlined the production lines. Under the leadership of Doctor Emmanuel Goldberg (who had operated under the Zeiss methodology as the leading man at ICA) and a new rising star from Jena, Dr. Ing. Heinz Kueppenbender, Zeiss moved to become the company that produced the landmark new cameras of the 1930's. Zeiss Ikon had a decided forward look.

The predecessor companies were not little wallflowers who lived for a few years and then failed. Most of them were companies of



Facade of the Goerz factory in Berlin-Friedenau. Busts of Fraunhofer, Daguerre and Gauss are above top row of windows.

substance which had made their mark in an earlier era of photography. In many cases, they had suffered from financial problems. The history of the late 19th and early 20th century shows depressions and recessions galore. All of these businesses were originally family concerns which ran out of steam once their founders turned their businesses over to their successors. What follows are some interesting tidbits on these companies which I can report after much research.

Wuensche

Emil Wuensche was a pioneer in dry plate photography and was among the first to serve the amateur photographer by opening a photographic supplies retail store. He began to manufacture amateur cameras in 1896. One especially interesting device was his

"Mars camera". It was a magazine camera with a built-in plate changing system. Among other cameras were the Nix-Minimal, Victrix, Speedy, Reicka and the stereo Apfi-Duplex. Wuensche manufactured his own shutters and an electric flash lamp — all before the turn of the century. Many of his products were exported, especially to England where they were sold under English brand names rather than those I have listed.

Kruegener

Dr. Rudolph Kruegener's firm was situated in Frankfurt am Main and introduced some famous trademarks which were carried on into the ICA catalogs. If you have ever received flyers advertising the activities of the Delaware Valley Photographic Collectors Association, you have seen these trademarks in an interesting advertising illustration showing a bellows camera with the appearance of an automobile. Kruegener's trademarks included the Halloh, Minimum, Trona, Onita and the Delta (not to mention his



ICA factory at 76 Schandauer Strasse in Dresden.

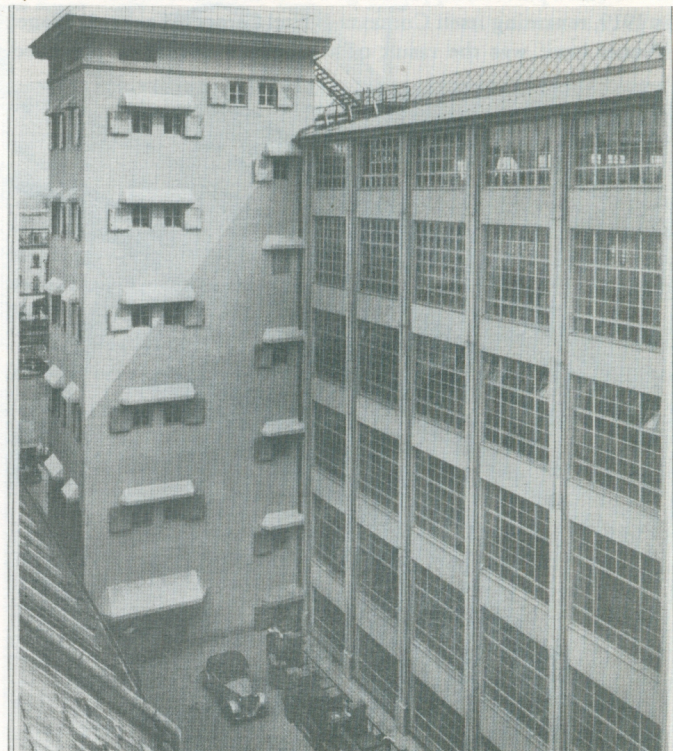
own brand of photographic plates and film). Other cameras included the Normal-Reflex (1891), Electus, Simplex Magazine camera, the Teddy and an exceptionally compact book-shaped secret camera: the Taschenbuch-Kamera. Kruegener's cameras were especially well constructed for their time. At the height of his success, he employed 400 people. He was among the first to replace wood with aluminum and other light metals. Kruegener constructed many types of complicated internal plate-loading schemes.

Huettig

The firm of Richard Huettig was founded in Berlin in 1862. This makes it the oldest of the Zeiss companies and enabled Zeiss Ikon to declare their 75th anniversary in 1937 after only 10 years of doing business!

The company moved to Dresden in 1898 and was renamed R. Huettig and Son. They made a full line of cameras from a little box camera called the "Unicum", to the plate camera "Ideal", to some

incredibly complex wooden studio cameras. These studio cameras were works of furniture art with tilts, swivels, interchangeable parts. They were mounted not on tripods, but on four-legged rolling casted camera bases with rising and falling machined platforms and intricate but useful base adjustments. Huettig's more



New wing of the ICA factory, built in 1936-1937.

famous trademarks included Atom, Bebe, the self-erecting camera Lloyd-Cupido, and the Stereo Panoramic Helios of 1907. Huettig also designed a test paper exposure-testing system which was built into the body of several of his cameras.

Zulauf

Besides adding an international flavor to Zeiss Ikon, the firm of Zulauf in Switzerland contributed special skills in construction and manufacturing methods. It added many new products to the ICA catalog, but was mainly responsible for the famous ICA stereo cameras — especially the Polyscope.

Palmos

The Palmosbau produced some of the most innovative focal plane cameras of the early 1900's including some roll film models. They used wood and light metal, and had some dazzling and innovative features. In this pre-ICA period, Carl Zeiss's Palmosbau developed some interesting pneumatic iris shutters and sophisticated roll holders for the newly developed roll films which I have only seen in Zeiss Photographic catalogs. These catalogs also marketed products of the friendly licensees and other affiliated companies (i.e. the Unicum shutter of Bausch and Lomb, a series of shutters designed by Valentin Linhof, the Bob shutter of Ernemann and the Compound shutters made by Bruns and Deckel in Munich.) Zeiss also manufactured and sold under its own name the Zeiss Telephoto Camera. This was no great shakes as a camera, but one could fit all of the exotic Carl Zeiss Telephoto lenses directly to this large format camera.

ICA

ICA itself was very innovative and developed a full line of photographic products from cameras to darkroom equipment and photo retail supplies. Among other things, ICA contributed the inventory control system and the camera/product identification system that Zeiss Ikon would ultimately adopt (see Mead Kibbey's article on camera model numbers in volume II of Zeiss Historica). It used and reused earlier trademarks and added new marks like Atom and Bebe (both very small format cameras), Icarette, Trix or Orix, Llody, Nixe, Kinamo, Palmos, Polyscope and the fabulous Juwel cameras.

Goerz

The Goerz camera products were almost completely abandoned except for the Box Tengor cameras. The manufacture of certain Goerz lenses like the Frontar for the box cameras and others for house-marked lenses was continued. However, Carl Zeiss undertook to continue the manufacture of the famous Dagor lenses (Dagor means Double Anastigmat Goerz). Zeiss did use the new Goerz site in Berlin with its experienced staff, and the camera trademark that Goerz had pioneered (Tenax).



Partial view of the Contessa factory in Stuttgart.

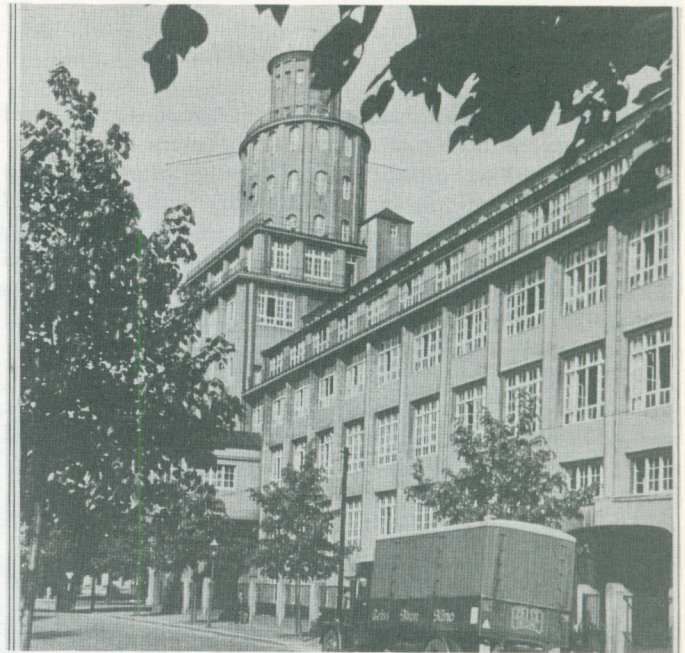
Hahn

Hahn of Kassel was a firm that had developed great expertise in military equipment during the first World War. It was very prominent in the development of cinematic equipment as well. The president of this company, Dr. Joachim, worked very closely with Dr. Ernemann at Zeiss Ikon in the development of cinematic products.

Ernemann

Heinrich Ernemann, A.G. of Dresden made some of the fanciest, most luxurious cameras available in Germany (as well as a standard line of cameras). At Ernemann, cost was not considered a problem until the Depression. The work habits at this plant became its undoing. Ernemann used its own shutters which were usually named Chronos. The quality control on these shutters was

horrendous. Each had to be recalibrated after a camera had left the production line! Ernemann did produce a professional cinematic equipment line that was far superior to anything else manufactured. They also had manufactured the Ermanox which Zeiss Ikon continued for a few years. But the prime ingredient contributed by Ernemann — one which was to reap dividends for



Tower of Ernemann factory at 48 Schandauer Strasse in Dresden.

many years — was the firm's relationship with Dr. Ludwig Bertele. Bertele was the designer of Ernemann's Ernostar lens, and later, the Sonnars, Biotars, Biogon and other lenses for the Contax.

Contessa-Nettel

My personal favorite among the companies is Contessa-Nettel. Its earliest component, Drexler and Nagel, found initial success in manufacturing good-quality small format cameras. One product of the early Nettel company was the reknowned Argus detective camera, later renamed the Ergo for copyright reasons. This rare and distinctive camera was designed in the form of a monocular with a Zeiss (yes, Zeiss was involved with Nettel in 1909) right-angle prism viewfinder. This camera continued through Nettel and Contessa-Nettel until the early 1930's Zeiss catalog. The Nettel company began the manufacture of the famous Nettel camera in 1904. This camera was upgraded to the Deckrullo-Nettel in 1910. Other cameras included the "lazy tongs" struttet Sonnet (1909) and the Kibitz (1910).

The combined Contessa-Nettel catalog included such excellent cameras as the Adoro, Piccolette, Cocarette, Nettel, Deckrullo-Nettel and the lovely Miroflex cameras. What this company did better than all others was to construct tropical cameras. Their tropicals were works of art.

Zeiss Ikon

Some comments on the name Zeiss Ikon have been made. But there is firm documentation of its planned meaning in the final line of the 75th anniversary publication in 1937. It plainly states: Zeiss Ikon = Zeiss I(ca) + Con(essa) = Zeiss picture (in Greek).

Many thanks to Franz Schneider for giving me the impetus for this article, Morris Moses who provided the financial family tree of Zeiss Ikon, and Brian Coe whose book "Cameras" holds a treasury of information on early cameras.

ZEISS ABROAD

Nicholas Grossman, Rockville, Maryland

Zeiss in London...

The increasing industrialization of Western Europe and the United States at the beginning of the twentieth century had complex ramifications. Where national interests – real or perceived – were affected, trade barriers, import duties, and other commercial restrictions were imposed as protective measures.

One restrictive device was the limitation placed on patents. At the beginning of the century, England placed limitations on the validity of foreign patents, unless a certain percentage of the components of a device protected by such patents was assembled in England.

Carl Zeiss Jena felt this measure to be a direct threat to the marketing of Zeiss binoculars, which became popular in England both in the commercial and the military field. Zeiss responded by establishing a factory branch in London in 1906. The specific purpose of this plant was to produce binoculars and military-related optical goods used by the British Army.

Carl Zeiss, London, was located at the top of Bittacey Hill, Mill Hill East, London, N.W., 10. Based on binoculars that show up from time to time, the following models were produced in London: No. 2, Mk I and Mk II, and No. 3, Mk I and Mk II (all engraved "Carl Zeiss, London Ltd.").

It has been popularly believed that in 1914 the Zeiss markings ceased to be used. But the writer recently confirmed the existence of a binocular marked as follows: left hand end plate — "Binocular Prismatic No. 3 Mk II – Magnification 6 – No. 3639." Right hand end plate — "Graticles $\frac{1}{2}^\circ$ apart and $\frac{1}{2}^\circ$ 1' and $1\frac{1}{2}^\circ$ high. Carl Zeiss – London Ltd. – 1917." (The name appears in the traditional Zeiss logo format.) Note the date!

What emerges as a historical reconstruction is that at the outbreak of hostilities in 1914, the English optical firm of Ross took over the management of the facility. Using parts in stock, they continued the production of military binoculars retaining the Zeiss trademark. Production was suspended about 1917, apparently due to lack of parts in stock. After the First World War ended the factory became the home of the United Kingdom Optical Co.

The above paragraphs are based on personal correspondence with an English collector and on the following publications:

"The System of Employment at the Carl Zeiss Works at Jena", Dr. Fr. Schomerus, 1910, 24pp., in English. This gives the total employment at Jena as 2713 people, and lists the London factory among other sites.

"Geschichte des Jenaer Zeisswerkes 1846-1946", Dr. Friedrich Schomerus, Piscator, Stuttgart, 1952, in German. On page 177, the reasons for establishing foreign affiliates are described. On page 219, the book states that Paul Henrichs of Zeiss, Jena went to London in November 1906 to take over the management of the London branch.

"Handbook of Artillery Instruments", London, August 1914. This describes and lists the various binoculars used by the British.

In Poland...

In the historical search to track down the interlocking relationships between the Zeiss Foundation and various European optical enterprises, one runs into difficulty. Almost all of these

relationships involved sensitive political or economic considerations, and therefore little, if any public documentation exists that is open to the historian. A further complication is that many documents were lost or destroyed — making factual presentations difficult.

With this caveat, the writer has attempted to establish the links between the Carl Zeiss Foundation and the Polish optical industry. A substantial portion of what follows is based on the material presented in the book *"Carl Zeiss Jena – Einst und Jetzt"*, edited by Wolfgang Schumann, Ruetten & Loening, Berlin, 1962, and on personal correspondence with Zeiss collectors.

Before World War II, the foremost Polish optical firm was Colberg & Co., located in Praga, a suburb of Warsaw, across the river Vistula. Beginning in the late 1920's, Carl Zeiss made an organized and concerted effort to obtain control of the leading European optical firms. (It must be remembered that the Great Depression hit Europe in the late 1920's, and most countries were in dire economic condition. The concept of the cartel, or interlocking activities, was not only legal, but a common practice in Europe as well as other parts of the world.) Therefore, Zeiss' attempts to link up with the major European optical establishments must be judged in this light. In case of Colberg & Co., Zeiss' attempts were rebuffed. Colberg remained an independent Polish optical firm producing a broad line of high quality goods.

The outbreak of the war in September, 1939, changed all this. In October, 1939, Zeiss followed the German army, moved into Praga and took over Colberg & Co. The company was renamed "Optische Praezisions Werke – Warschau" (OPW-Warschau) and the management of the enterprise was transferred to Zeiss, Jena.

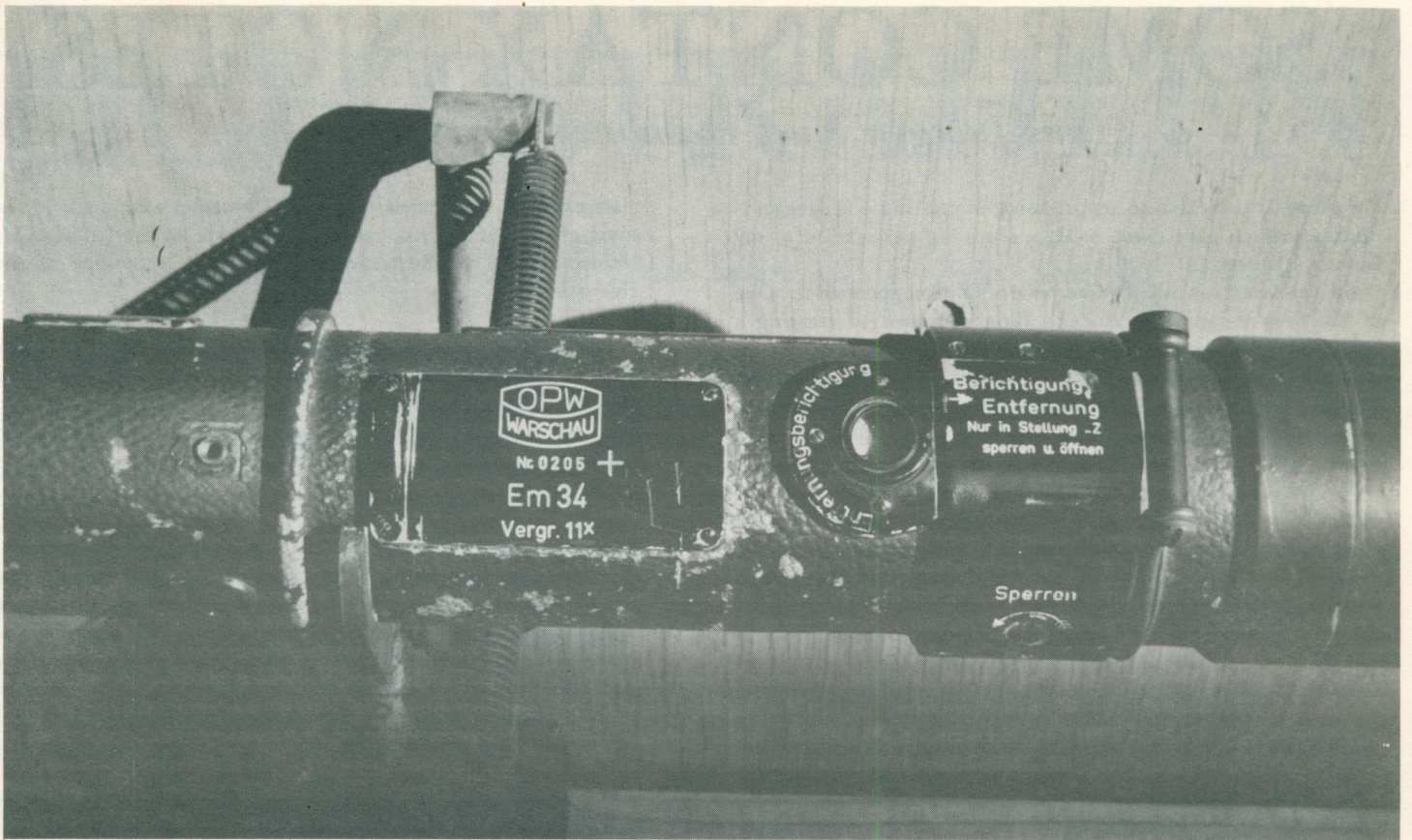
Recognizing the outstanding capabilities of this Polish firm, Zeiss entrusted the manufacture of sophisticated military optics, using Zeiss designs, to OPW. (The writer has in his collection a World War II vintage coincidence military rangefinder – OPW Type EM 34. It is indistinguishable from the same model made by Zeiss.)

The next phase in the firm's history came with the introduction of wartime code markings. The German authorities assigned the code "eug" in May 1941. (To establish the time of assignment, see "New Light on German Optical Codes" by this author, *Zeiss Historica Journal*, Volume 5, Number 2, Autumn 1983). Optical goods bearing the OPW markings were manufactured between October 1939 and May 1941, then under the "eug" code.

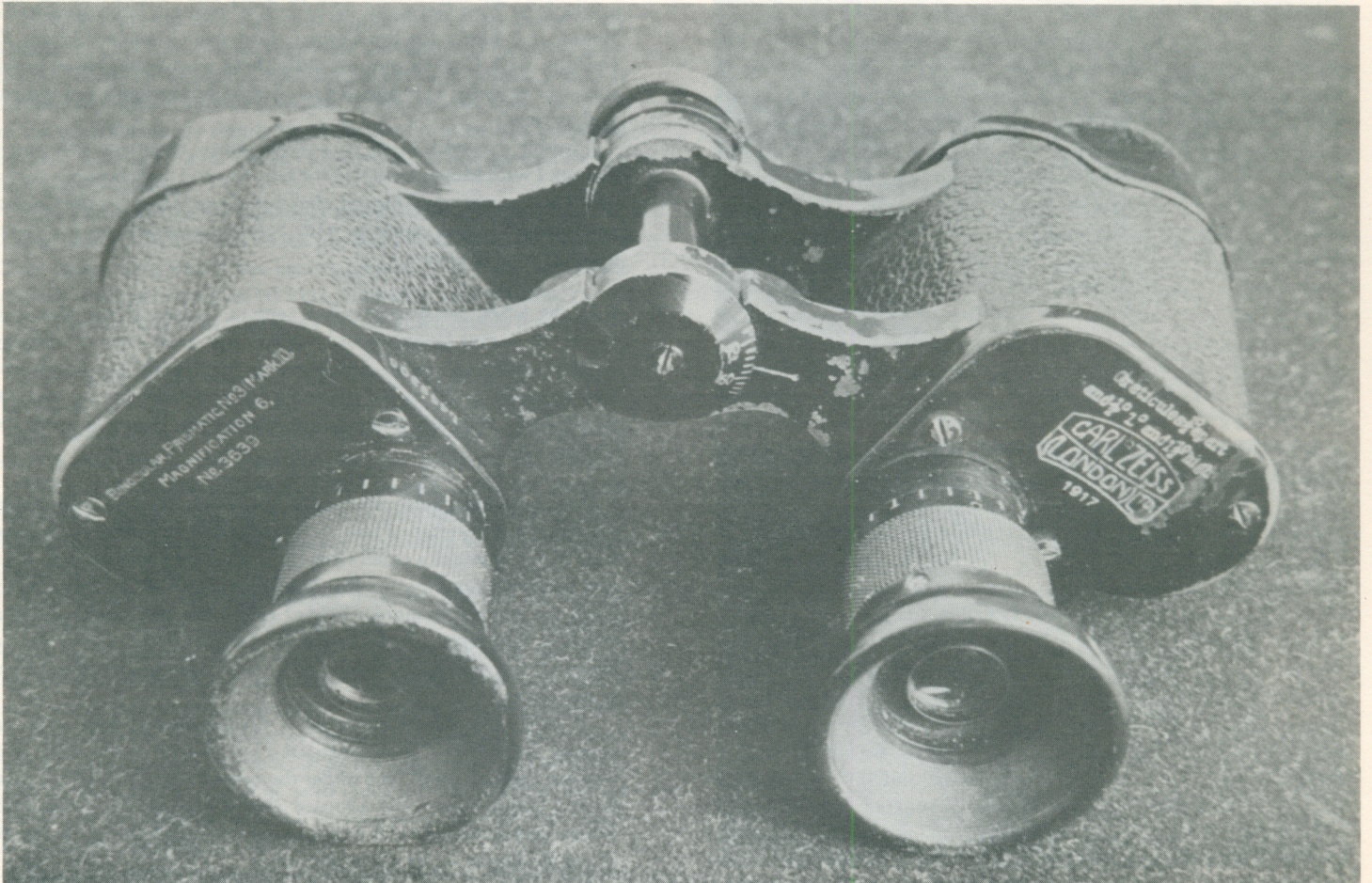
After the conclusion of hostilities, the firm continued production activities in Praga, Poland.

And In Rio!

In December 1983, I visited Rio de Janeiro, and stayed in the Hotel Gloria, facing Flamengo Beach. I picked up my room keys, and surprise: the keys were marked "Zeiss Ikon" in the traditional Zeiss logo format. The Gloria is a large hotel – some claimed it was the largest in Rio – and I hoped that the manager might still have a stock of extra (blank) keys to replace lost and misplaced ones. I asked him to sell me some blank Zeiss Ikon keys. But, alas, he told me that he had no extras. He pointed out that each key was code stamped (in addition to the room number) and in case of replacement, he had to procure it from Germany. Naturally I was disappointed that I could not come back with a Zeiss souvenir, but I was pleased to learn that Zeiss Ikon is alive – at least as a locksmith.



World War II vintage coincidence military rangefinder Type Em34 with "OPW Warschau" trademark is identical with model made by Zeiss.



Six-power binoculars carry "Carl Zeiss (London) Ltd." trademark; are dated 1917 — three years after beginning of first World War!

SOME CONTAX NOTES

Hans-Juergen Kuc, Hamburg, West Germany

I'm pleased to be able to report some interesting – if meager – findings which have come to light since the publication of my Contax History.

- All Zeiss enthusiasts know the name of Dr. Kueppenbender. One of his first assignments at Zeiss Ikon consisted of creating a balanced and clear product line from the overlapping camera assortments of the four original companies. This was not an easy task. His first substantial contribution was not the development of the Contax, but the preparation of the first Zeiss Ikon catalogue, which appeared on April 1, 1927.

- The first Contax came on the market in 1932. The name of this camera was the result of a competition organized by the management. The winner received 5 RM. Zeiss Ikon also manufactured spare parts for automobiles in the Thirties. A popular product was the turn-indicator. The name of this product was also "Contax".

- Much has been written about the vertically-travelling shutter of the Contax. But try to imagine the Contax with a horizontally-travelling metal focal-plane shutter. The diameter of the rolled-up curtains would have been far too big. It would have been almost impossible to realize the mechanical forces due to the longer travel. A vertically-travelling shutter was therefore really the only possible solution.

- In 1935 Dr. Kueppenbender was appointed to the board of the Zeiss Ikon corporation. His successor as head of the technical department was Hubert Nerwin, who had been with Zeiss Ikon since 1932. Among other things Nerwin developed the Contax II and III as well as the twin-lens Contaflex.

During a fair in Leipzig, Nerwin visited the Leitz stand and asked for Mr. Barnack. Officially, both Zeiss and Leitz were always very secretive about new developments. But Mr. Nerwin now suggested to Mr. Barnack a fair exchange of information. Barnack agreed and both showed each other novelties they had formerly kept secret. This must have been one of the rare instances of cooperation between the two rival companies.

Barnack died on January 16, 1936. Nerwin later developed the prototype of the Contax S. A wooden model of this camera already stood on his desk in 1938. But the realization of the first single-lens mirror-reflex camera with a pentaprism finder was frustrated because of a lack of suitable types of glass for the prism. The result at that time would have been a finder-image that was far too dark.

- An amusing and realistic story accompanies the development of the "Flektoskop" reflex housing. As Mr. Wolfgang Jacobi, a former colleague of Mr. Nerwin, told me, the first Flektoskop was to be operated from waist level. It had a focussing screen and a vertical, rigid focussing magnifier. Armed with such a Flektoskop, Mr. Jacobi went to the 1936 Olympic Games in Berlin. There he mingled with the spectators.

In order to photograph the sporting events from his seat, he had to stand up because, of course, somebody was sitting in front of him. But when he rose, the spectators behind him complained because he was obstructing their view. This experience led to the only possible consequence: the Flektoskop had to be modified in such a way that it could be operated from eye level. This was done. The upside-down viewing image did not much bother photographers; they were familiar with this from working with

plate cameras. First trials with the Flektoskop were made in the summer of 1936. It was put on the market in the fall of 1937. Unfortunately, no illustrations exist of the prototype of the Flektoskop.

- The Flektoskop model which existed for a very short time after the war is hardly known. This mirror-box gave a reversed but upright viewing image. The upper part of this device was angled to the front and the eyepiece was angled at about 45°. This was doubtless a solution, as the Flektometer came out shortly afterwards.

- Before 1945, a certain part of the Contax production was delivered to governmental authorities by Zeiss Ikon. But only very few of these cameras received appropriate engravings. Up to now, only the engravings "State Secret Police" and "Property Of The Navy" have come to light. At that time, every German submarine was equipped with a Contax outfit. According to former Zeiss Ikon employees there were other engravings as well, but so far this information has not been verified.

- As many know, Carl Zeiss/Jena produced Sonnar lenses with a Leica mount in the Thirties and Forties. Less well known is the fact that Contax lenses have also been supplied by other manufacturers. In the early postwar years, around 1947/48, no Zeiss lenses were available in West Germany. So by special request, Leitz produced a 50mm. f3.5 Elmar for the Contax. Rodenstock made a 50mm. f2 Heligon with Contax mount. Only these who were able to prove adequate priority were entitled to obtain photographic equipment at that time.

I found a classified-ad in a 1936 photo magazine offering a Contax I with Meyer Trioplan for sale. So far, I have not seen such a lens. One can assume, though, that non-Zeiss lenses for the Contax are rarities. Ikonta cameras with Schneider lenses, on the other hand, are more usual.

- In the USA, the mirror reflex camera Contax D was also sold under the names Hexacon and Consol. The same camera was also on sale under the name Astroflex. A label with this name was merely stuck in the space provided for the name on the camera. Apart from this, the camera was completely identical with the Contax D.

- One of the most celebrated items of the Zeiss history is doubtless the fisheye experimental lens. A former Zeiss employee from Jena, who today operates a small firm for optical calculations, sent me a new sectional drawing for this lens. He remarked that it did really boast the incredible angular field of 210° but was not much good in practice. The lines tilted inward in the center, as is common in lenses of this type today. On the other hand, the lines tilted outward at the edges.

In 1932, the construction of a distortion-free lens with an angular field of 110° was considered just as spectacular. This lens was not realized until 1968 under the name Hologon. The original optical construction was adopted almost completely unchanged. Today no comparable lens exists which can match the performance of the Hologon — let alone surpass it.

A friend in Switzerland owns a 30 cm. Sonnar from 1939. The front part of this lens is chrome-plated, the back is black.

LICHTSTRAHLEN

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

"CLOSE-UP" FROM CANADA

The second issue of "CLOSE-UP", the Zeiss Historica newsletter conceived, edited and produced in Canada by President John Alldredge should now have been received by all members. The newsletter is to be issued quarterly, and should provide a welcome addition to the less-frequently issued Zeiss Historica Journal.

In addition to Society news, the newsletter contains classified ads offering and seeking esoteric Zeiss items, literature and information.

Members wishing to insert such ads (there's no charge) should send them to John Alldredge, 362 Delaware Ave., Toronto, Ontario M6H 2T8 Canada. Only ads for rare and unusual items or information will be accepted, as CLOSE-UP is not intended to be a substitute for "Shutterbug".

NOTES ON EARLIER ARTICLES BY GUBAS

Larry Gubas writes: the following are updates and corrections to my articles on the following topics:

Ikoflex: Only one new variant of this model has been called to my attention. This is an 80 mm. version of the Ikoflex II (with the lever focus). Maurice Zubatkin has shown me this camera which is structurally identical to the standard 75 mm. Ikoflex II but the body of the front standard extends 5 mm. farther from the film plane and is fitted with an 80 mm. Tessar. This variant is not documented in any known catalog.

Super Ikonta: Charlie Barringer has shown a very early postwar Super Ikonta C which has all the pre-war components except for a Zeiss *Opton* lens which has been engraved "106 mm." All other models were advertised as 10.5 cm. (pre-war) and 105 mm. (post-war). Perhaps this is an engraver's error, which makes it extremely rare.

Mead Kibbey has seen and **John Craig** has advertised a Super Ikonta B (530/16) marked not "Super Ikonta" but "Super Six". This alludes to its 6 x 6 cm film format. Judging by John's price, such a marking more than doubles the value of the camera.

Philip Laycock, our first British member, observes that the trademark "Ikomat" was used on U.S. import models only. According to the Zeiss magazine the Ikomat trademark was discontinued in mid-1936.

Hans Padelt, an honorary Society member, informs me that the basic design of the Super Ikontas came from plans developed at Contessa Nettel prior to the merger. The development was under the direction of Dr. Kueppenbender and under the management of the head of design, Mr. Novickie. The optical rangefinder system was developed by Mr. Geissler as the article stated, but Hans Padelt himself made major contribution to the appearance and effectiveness of the camera. It was he who designed the rotating wedges portion of the rangefinder as the bearing point outside of the basic body on the lens/shutter stanchion.

There is a major error in the Super Ikonta article. It states that the Ikonta B could not be adapted to the Super Ikonta format. In fact, the 6 x 6 cm format was entirely new to the Ikonta line. The Ikonta

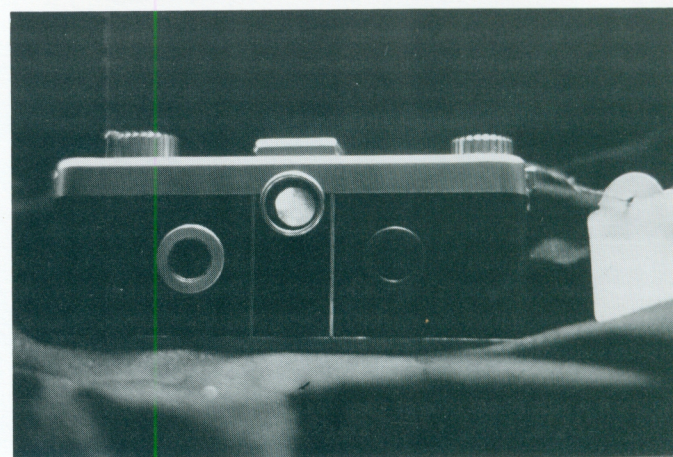
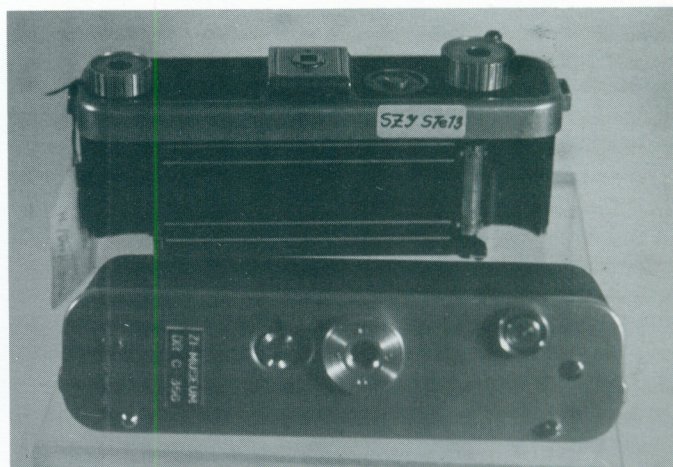
B was not marketed for more than a year after the introduction of the Super B. Thus, this Ikonta was developed from a Super Ikonta and not the reverse as with the three other Super Ikonta models.

Kolibri: Hans Padelt informs me that the designer of the Kolibri camera was a Mr. Goerkowitz (spelling?) under the direction of Novickie who had great input into the design features. Novickie designed a special walnut-shaped shutter for use in this camera but this was not implemented due to time considerations and technical problems.

Padelt, by the way, was responsible for the design of the improved version-Kolibri II-which was not put into production except as a microscope camera. By that time, the Contax had stolen the small format market from 127 for 35 mm. and the problems with small-format roll film backing had not been completely solved.

Tenax: The designer of the Tenax I camera was Konrad Wachtler, not Wachten as I originally noted.

STEREO "IDEA" CAMERA



Experimental Zeiss Ikon stereo camera now in the Zeiss museum, Oberkochen. Unit contains many parts from Tenax I.



1 8 6 2
Rich. Hüttig
Berlin

1 8 8 8
Dr. R. Krügener
Frankfurt/M

1 8 8 6
C. P. Goerz
Berlin

1 8 8 9
E. Wünsche
Dresden-Reick

1 8 8 9
H. Ernemann
Dresden

1 8 9 5
G. Zulauf
Zürich

1 9 0 2
Nettel-Camera-Werk GmbH
Sontheim aN

1 9 0 0
Zeiss-Palnos
Jena

1 9 1 0
Contessa-Industrie-Werke
Stuttgart

1 9 0 9
Ica A-G
Dresden

1 9 1 9
Contessa-Nettel A-G
Stuttgart

1 9 2 6
Zeiss Ikon AG

19 75 37

JAHRE

ZEISS
IKON