

# ZEISS HISTORICA

Journal of the Zeiss Historica Society · Volume 37 · Number 1 · Spring 2015



Schwarz



Schwarz und Gelb



Schwarz und Gelb und Rot



Fertiger Druck



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**Front Cover:** A color illustration from a text written by Professor Emanuel Goldberg on four-color printing intended for use on a front cover illustration for an Ica catalog from the early 1920s. It shows a Schwartz (black), Schwartz und Gelb (black and yellow), Schwartz und Gelb und Rot (black, and yellow and red) and Fertig Druck (Finished Printing [with blue]). The two border drawings on either side are taken from an earlier catalog page and were produced by resident Zeiss artist Erich Kuithan.

**Inside Back Cover:** A World War II era advertisement advocating the use of air transport to avoid the sinking of ships by submarines using Zeiss periscopes.

**Back Cover:** A collage of three color illustrations used by Carl Zeiss Jena to illustrate the use of various lighting products including store window displays, motorcycle lamps and searchlights in various languages. There is also a Zeiss Ikon illustration of a high class showroom that is highlighted by the mirror based lighting systems that were passed over to that sister firm from Zeiss Jena to meet the governmental requirements for maintaining the number of jobs at Zeiss Ikon locations after the 1926 merger.

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

### Officers

Co-Founders	Thomas Schreiner Charles Barringer, Jr.
President	Lawrence J. Gubas
Treasurer	John T. Scott

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**Website:** [www.zeisshistoricasociety.org](http://www.zeisshistoricasociety.org)

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Printing by Minuteman Press, 3007 Longhorn Blvd, Suite 110, Austin, Texas 78758 USA.



## President's letter

Well, it looks as if we will have an issue for the Spring season but it will subject the membership to more of me and my writing than usual. I did get some great support from Simon Worsley and Dr. Stefan Baumgartner on subjects that we have not probed in depth before and which, I hope, will generate some response with addition research material from the membership.

Personally, I have undergone additional abdominal surgeries in December and March which slowed me down but gave me time to sit and think of some rare topics that I could write about. It seems with the retirement of our wonderful editor, John Scott, that I am becoming more and more of a one man band and it will be complete when I assume the treasury in 2016. Clearly, I am in a position to appreciate the wonderful, first class work that he supplied to us.

I was fortunate to bump into a book on German eBay that was authored by Professor Emanuel Goldberg that is too detailed in technical German but offered a unique image of the color printing process of the 1920s. It shows four images being combined to create what would become a Ica catalog page and postal card. I blended it with a small set of border drawings from earlier Zeiss catalogs.

Michael Buckland also has a 32 minute lecture on the life and career of Goldberg on a You-Tube website. Search on Emanuel Goldberg and "Total Recall" on your browser. Michael also reports that Goldberg's daughter has donated her fathers papers to a Berlin museum and he is slowly gaining the recognition that has been missing for so long. It also is rumored that another of his short Kinamo films has been discovered.

We have missed some important dates in Zeiss History. Last year, the Carl Zeiss Stiftung celebrated its 125th anniversary of it founding By Ernst Abbe as the legal owner of the Zeiss organizations and just this March, Zeiss celebrated the 125th anniversary of its first photographic lens, the Zeiss Anastigmat (later known as the Protar).

Also, I was not aware but our founding member, Mead Kibbey, was honored for his actions during

World War II by the presentation of the French Legion of Honor medal and the Navy and Marine Corps Medal in a ceremony at the California State Library. This clearly is a most significant event and I apologize for not informing the membership last year.

Since there will be no dues collected this year from the membership, there is nothing to say on this subject until the Fall.

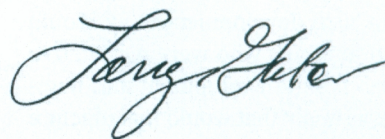
Many of you have contacted me about my ever delayed book. It is coming but not for another month or two. If you want to be informed of its availability, send me an email and I will let you know when it is ready. This was a difficult book to write but it has taken me two more years to bring it close to being printed. My email is across the page. Based on my recent illnesses, I will not be personally be selling the book but rather have given the full supply over to camerabooks.com since they are better prepared to serve the public.

Stefan Baumgartner has researched the numbering process found on many World War II Zeiss Ikon and other manufacturer's products and proposes a reasonable provenance of the situation and a rationale of how it came to be.

Simon Worsley has a similar take on the those Zeiss Ikon cameras marked "For China" with three Chinese characters based on a 1946 Popular Photography article that has fallen into obscurity. It is the first reasonable explanation of why most of these cameras seem to have found their way to the US.

Lastly, I am always interested in your perspective and point of view. If there is a subject or question that needs to be brought to light, I am happy to do research and share it with the membership. Please feel free to contact me with suggestions, ideas and inquiries and, certainly, take the step to become an author on behalf of the Society. It is how we learn.

Enjoy the summer and what it has to offer.



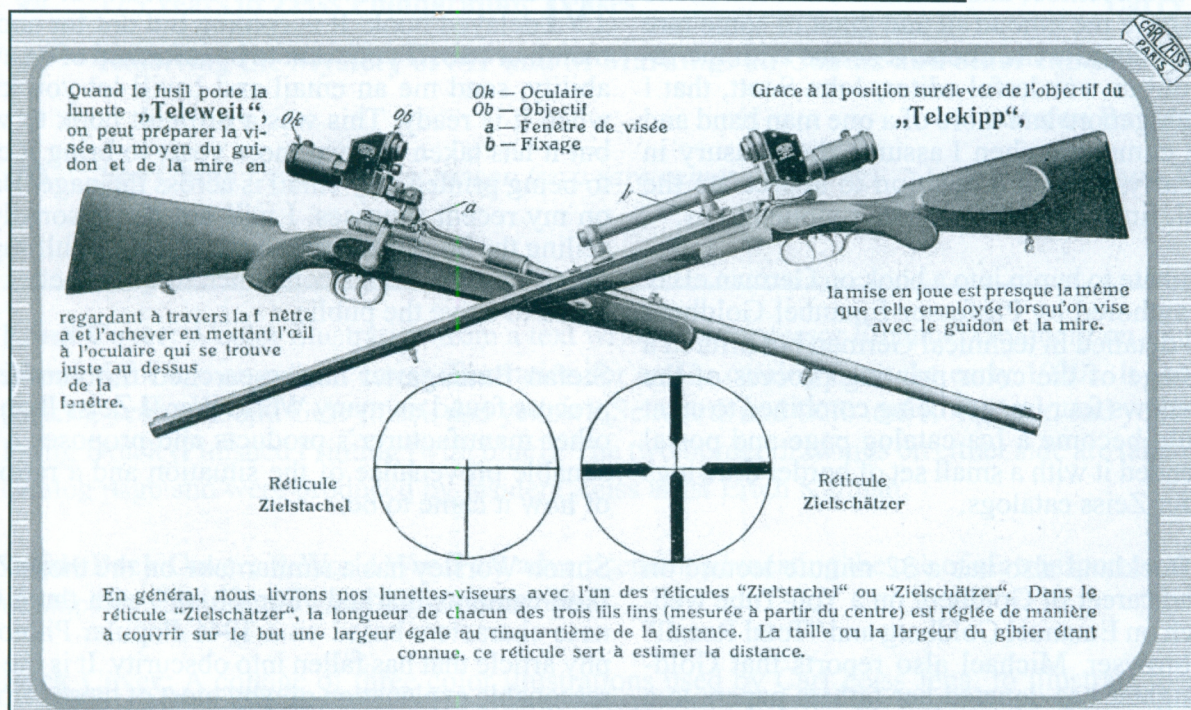


# Teleweit and TeleKipp

Early Zeiss Riflescopes 1905-1914

Lawrence J. Gubas, Las Vegas, Nevada

*When Abbe brought the use of prisms into play with the invention of the Feldstecher line of binoculars, it opened the door to other optical products including observation and aiming devices. The items shown here were the first aiming devices targeting the civilian market.*



**It is very difficult to find documentation** on these rare aiming devices. The most complete is found in a 1912 Zeiss binocular catalog which I have found in the French language only. The image above shows the Teleweit for single load rifles and the Telekipp for multiple cartridge rifles along with two reticles that were available.

The invention of the prism binocular was based on the needs of the German military for better devices for reconnoitering from afar and developing better aiming devices for all sorts of weapons. Both Ernst Abbe and Siegfried Czapki worked on these projects at Zeiss in the early 1890s but they were soon consumed by managing the rapid growth of both the firm of Carl Zeiss Jena and the ownership foundation of that same name. So, soon such development work would soon fall to others who were recruited to do research and development and manage a department that would manufacture goods from photographic lenses to astro-

nomical devices with plenty of other new departments including industrial tool development and measurement.

A relationship was developed with the American firm of Bausch and Lomb and in 1908, that firm became the Triple Alliance with not only Carl Zeiss Jena but also a firm named Fauth & Co. The key person in the Fauth firm was the George Saegmuller who, while German born, was an important designer of American military products, especially aiming devices. Saegmuller joined with Bausch and Lomb in 1905 and moved his company from Washington, DC to Rochester, NY. Among other things, it was his US

patents for the aiming devices that brought about this joint venture wherein all parties would share their patents across the firms and Zeiss would take a 20% share of the newly expanded firm that would operate under the Bausch & Lomb name.

Zeiss had already begun to create a rifle-scope independently in 1904 based on the Abbe-Koenig prism which was also the basis for the Teleplast binoculars and the two Dosenfernrohr revolving eyepiece telescopes. This prismatic rifle-scope is an extremely priced collectible today but because of its limited production and movement across four different models, it is a



significantly rare item to find in any of the four variables.

Each model is marked with the initials G.Z. and the Roman numerals I, II, III or IV and a serial number. The first series would bear the trademark of Carl Zeiss Jena in a cursive script. The other models would bear the famous Carl Zeiss Jena inside an achromatic lens cell. The G.Z. was an abbreviation for "Gewehr Zielfernrohr" which is translated as Gunsight in modern German but the patent bears the more accurate title of Prismatic Sighting Telescope. All four models magnified the image at 2x with a field of view of 21.8 meters at a distance 100 meters.

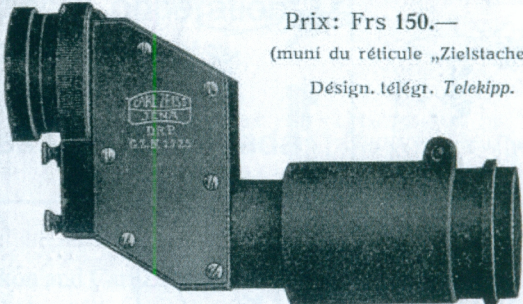
There are no significant records in the Archives of the company that can be used to confirm these models, the exact years or the amount of production. When Albert Koenig authored the landmark book entitled "Die Fernrohre und Entfernungsmesser" (Telescopes and Rangefinders) with his Zeiss colleague Dr. Horst Koehler, there is no mention of these gunsights at all. The section on civilian riflescopes begins with the introduction of the more modern design started at Zeiss in 1920 using a code word beginning with Zeil (Target) and the word for the magnification power (such as vier for four: Zielvier) and so on for the various other magnifications. Koenig was the head of the Terrestrial Telescope department at Zeiss from the early 1900 until the 1940s.

The only catalog appearances that I could find these riflescopes are in some binocular catalogs between 1905 and 1912. I will show these pages here but there is very little textual information available there. The GZ III uses the telegraph and trademark word Teleweit and the GZ IV uses Telekipp. The difference is that the Teleweit is for repeater rifles and the Telekipp us for tip-up or single shot rifles. The unique part of the marketing of the day is that the mount to the rifle was very likely a custom manufacture depending on the shape, size and nomenclature of the weapon. The lessons of world War I would contribute to the post-war design of the civilian product where Zeiss would carve out a significant part of the market.

CARL ZEISS  
JENA  
PAT. 1905

## TELEKIPP POUR FUSILS à BASCULE


Poids sans accessoires: 410 g env.  
Prix: Frs 150.—  
(muni du réticule „Zielstachel“).  
Désign. télégr. Telekipp.



Nous pouvons joindre à la lunette un tube-support pour le montage (voir la figure de la page 38) Prix Frs 6.25 en plus. Désignation télégr.: Tragrohr. Bonnette en caoutchouc mou Frs 3.15 en plus.

## TELEWEIT pour fusils à canon fixe

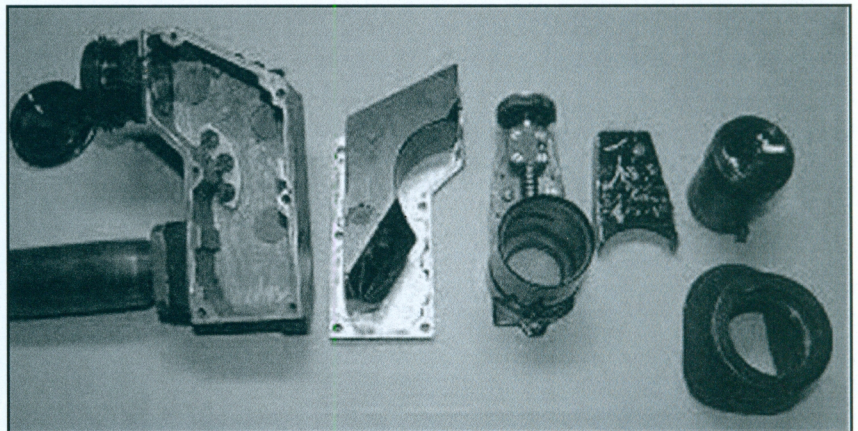
Poids sans access. 400 g env. Prix: Frs 150.—  
(muni du réticule „Zielstachel“)  
Désign. télégr. Teleweit



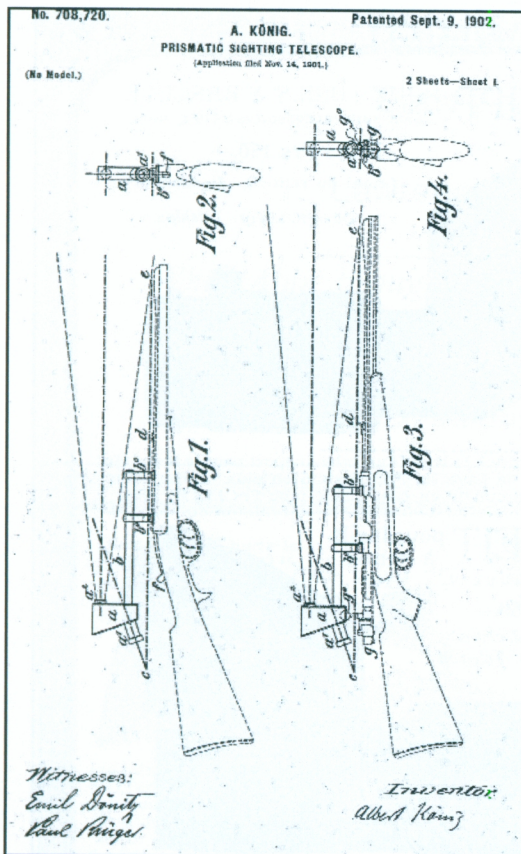
Tube-support: Frs 6.25 en plus. Désign. télégr. Tragrohr.  
Bonnette en caoutchouc mou Frs 3.15 en plus

Le réticule „Zielstachel“ est compris dans le prix du Telekipp et du Teleweit.  
Le réticule „Zielschätzer“ comporte une majoration de prix de Frs 6.25.  
Quand les réticules doivent être adaptés ultérieurement, nous facturons Frs 3.75 pour „Zielstachel“ et Frs 10.— pour „Zielschätzer“. D'autres réticules sont livrés sur demande et facturés suivant le travail qu'ils exigent.  
Nous livrons des étuis en cuir pour les lunettes-viseurs, mais conseillons de ne les commander qu'après le montage. Prix: Frs 18.75. Désignation télégraphique: Teleder.

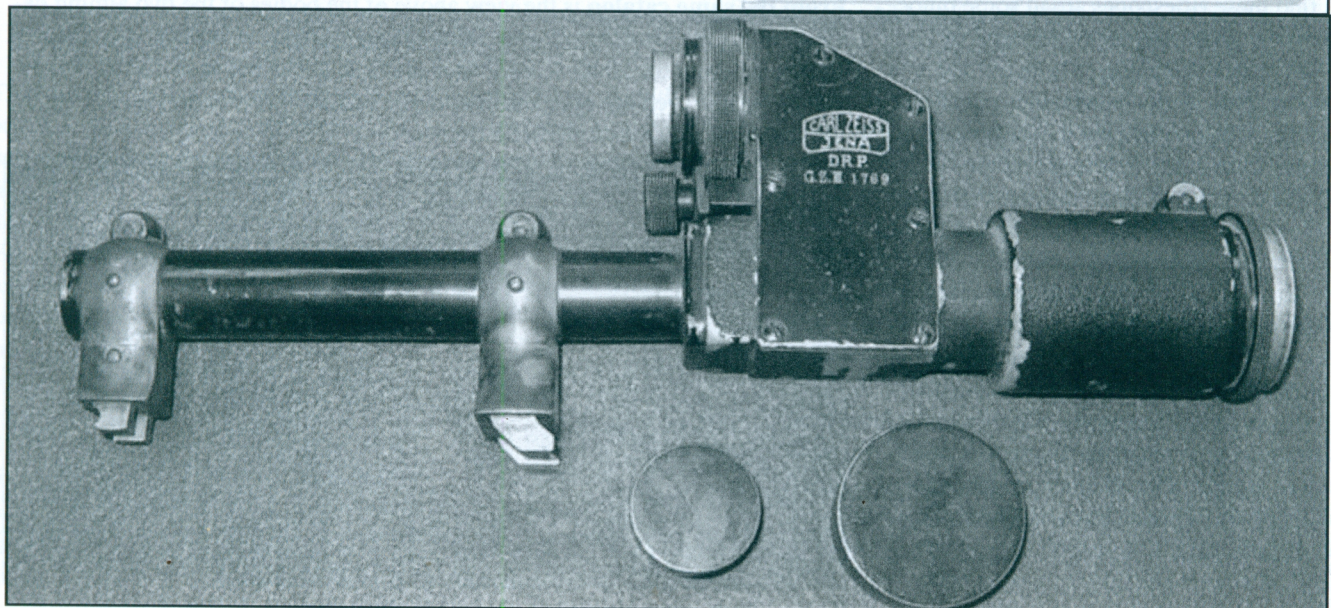
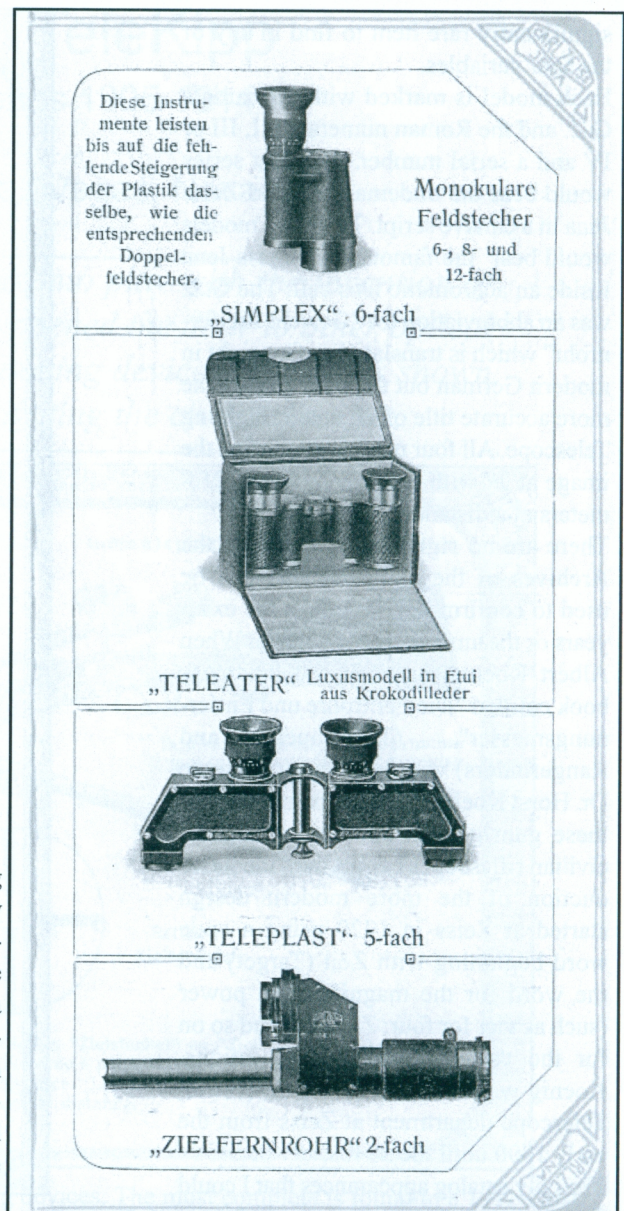
From the same catalog is the view above of the bodies of the two aiming devices minus the long front barrel. Below is an example with the prism housing opened to show the Abbe-Koenig roof prism that was the basis for the device along with the eyepiece components. As you can see it was designed to be easily opened to be cleaned or repaired.







Above is the illustration for the US Patent issued to Albert Koenig in 1902 for a "Prismatic Sighting-Telescope. To the right is a copy from a 1905 catalog where it is noted as a "Zielfernrohr" (target telescope) 2x magnification. (the "Teleplast" binocular pictured above it used a similar Abbe-Koenig prism.) Below is a full image of a G.Z. III "Teleweit" riflescope with front and rear caps and a mounting for a single cartridge bolt action rifle. These were not used in any large numbers in World War I. In deed, the largest serial number that has been recorded is below 5000. Carl Zeiss Jena would begin manufacturing of its full line of riflescopes in 1920 with the Zielvier (4x) and Zielsechs (6x) in 1920 as civilian products.





# VEB Carl Zeiss Jena vs. Zeiss Ikon Stuttgart

## Post war Competition and "Cooperation" with respect to Photo Products

Lawrence J. Gubas, Las Vegas, Nevada

The relationship between the pre-war components of the Zeiss Ikon and Carl Zeiss Jena firms and their products would become very important in the immediate post-war years. Both firms would be split in two based on the division of Germany into separate political systems with East Germany operating under the control of the Russian communist system under the name of the German Democratic Republic and West Germany under the capitalist system after occupation of the American, British and French governments when it became the Federal Republic of Germany.

In East Germany, the Dresden base of Zeiss Ikon immediately ran into conflict between the Russian occupiers, the new East German government, the newly empowered state of Saxony, the city of Dresden, the communist party, and the remnants of the employee's union who all vied to control the operation of the multiple plants in that city. Much was lost to the bombing, the Russians began to take the factory devices to Russia in early May of 1945 and so the efforts to restart was exceedingly difficult. The decision to take the Contax II and III design to Jena and then to Kiev was made early. The decision not to attempt to make the newly designed Contax IV rangefinder camera was made and the attempt to make a single lens reflex camera based on the Syntax came from the Russians occupying demands. Soon, the use of the trademark of Zeiss Ikon would disappear in East Germany.

In the area of West German control, Zeiss Ikon had a destroyed and war reparations victimized factory in Berlin and a fairly intact factory in Stuttgart but neither of these had ever manufactured a 35 mm or other miniature camera. It could temporarily continue its production of folding cameras but the new Contax IIa and IIIa cameras would be delayed more than five years until 1950. The West German firms would be aided in the rebuilding efforts by the Marshall Plan but meanwhile Leica went forward without major incident and Kodak would attempt the Ektra and even Bell and Howell would attempt a high end rangefinder with their Foton but both would be abandoned due to high costs of manufacture, lack of precision employees and the cameras were too expensive to be made profitably.

Carl Zeiss Jena was given a year to right itself but then was stripped of nearly all of its manufacturing capacity when the Russians claimed their war reparations and moved nearly everything to the USSR. The totally new factory that would become Oberkochen was held aside for a year until the occupying powers decided to turn their collection of managers and scientists loose on new products.

Photography had the capacity to be a quick source of profitability but all of these factors hindered the effort. Carl Zeiss Jena had the ability to make all of the pre-war Contax lenses but these could only be placed on the cameras from the pre-war period. The Jena Contax would be taken to Kiev and their lenses were made in Krasnogorsk outside of Moscow. It was not easy to compete with the Russian occupiers and so their business would rely on the ability for Zeiss Ikon in Stuttgart to bring their product to market in the same Contax mount.

Zeiss Jena would be able to begin to resume making photographic lenses by early 1947 which was the same time as Zeiss Oberkochen would begin to make some of the lenses for the Ikonta and Super Ikonta cameras in the small town of Coberg where Zeiss Jena had moved the Kollmorgen facility during the war using the Opton and Zeiss Opton trademarks. This would be but a short window as in a year or so later, Oberkochen would be outfitted with the necessary machinery, optical glass and trained staff to resume manufacture.

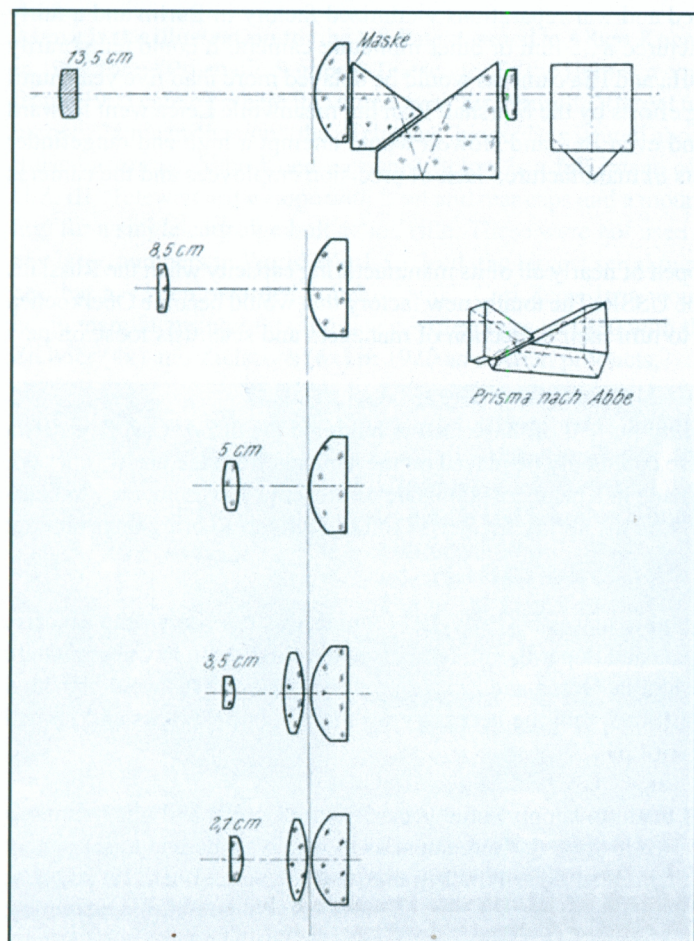
So, at this point in late 1947, both Jena and Oberkochen could begin to supply some lenses for the Contax and other cameras but these firms were not on the best of terms regardless of the past history, the agreement as to who was the real management of Zeiss and now they were in competition with each other. However, as Zeiss Ikon began to sell the new Contax IIa and IIIa, they needed lenses from Jena to use on the camera as they were unable to manufacture the needed volume but this would last only a year or so when their ability to supply most lenses would be revived. However, The old Biogon would not mount onto



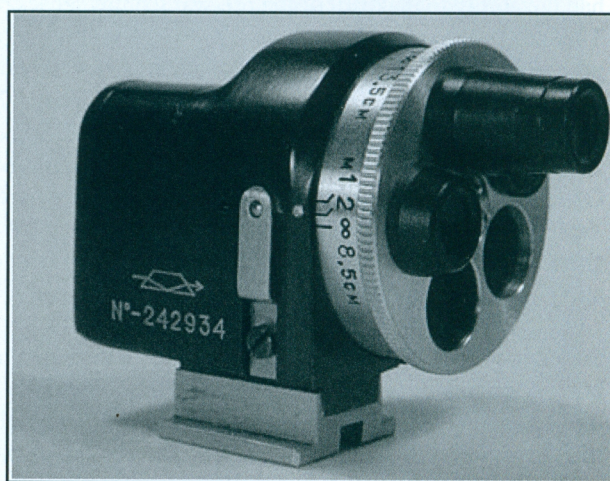
the camera because of the rear elements were too long to fit inside the device. Lenses longer than 135 mm were not in great demand and so Zeiss Ikon did not stock or sell the products from Jena. Some new lenses would be made by Jena and were sold in the countries dominated by Russia and a company store in Berlin but not in any western countries. These included the new 35 mm Biometar, a 25 mm Topogon, a 75 mm Biotar but since there was no Contax market in the late 1940s, most of the pre-war lenses were discontinued in Jena. Oberkochen would bring out two new 35 mm lenses. The first was a newly computed Biogon with a shorter rear housing to fit into the camera box and another 35 mm Planar F 3.5. The firm would also contract with the now departed lens designer, Ludwig Bertele, for another wide angle lens at 21 mm at F 4.5 under the trademark of Biogon which was a landmark lens for this era but no additional high end 35 mm camera lenses until the advent of the Contarex.

One area that you can demonstrate the schism between these firms is in the supplementary viewfinders that were made available in the years after the war. Before the war, the better viewfinders were the product of Carl Zeiss Jena. The highest quality viewfinder available was the Universal viewfinder. This device used a small roof prism in combination with five separate rotating lenses to present a full viewfinder image of five different fields of viewing (2.8 cm, 3.5 cm, 5 cm, 8.5 cm and 13.5 cm) for the primary interchangeable lenses for the Contax. The same viewfinder with a slight different array of lenses was available for the Movikon cine camera. This viewfinder was part of the photographic devices taken by the Russians along with experts in the manufacturing process to Krasnogorsk which was outside of Moscow in September, 1946. Neither this viewfinder or the Contax lenses were taken to Kiev along with the assembly lines from the Jena Contax in September 1947. Some years later, they would be reunited with the camera at the Arsenal location in Kiev.

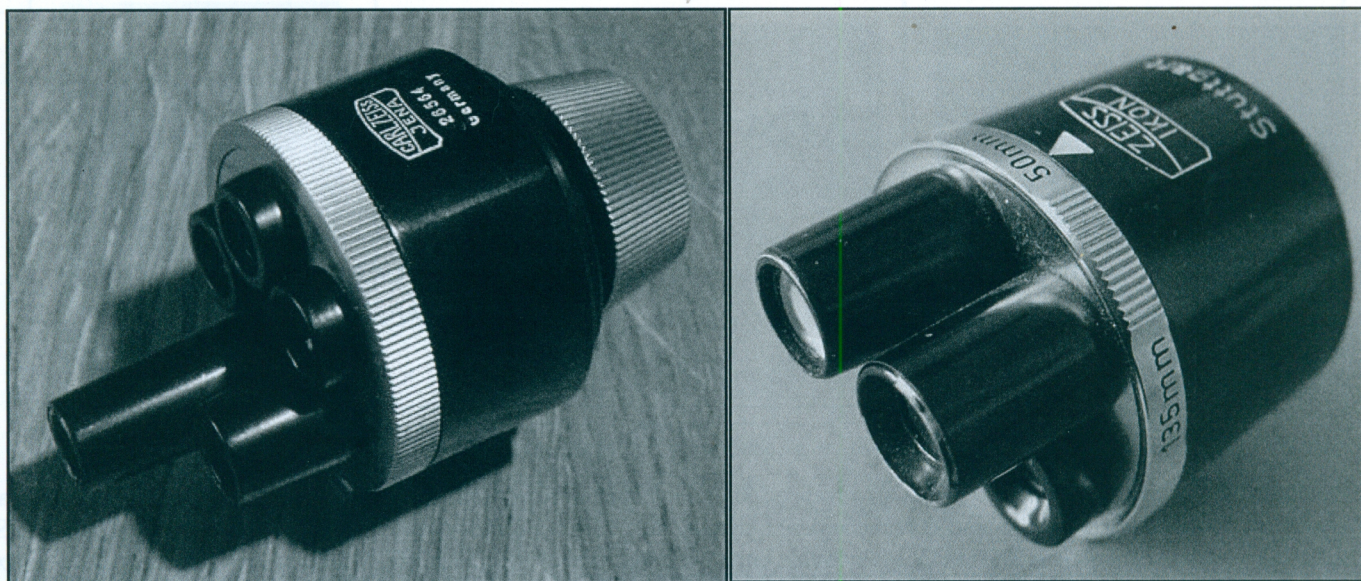
In the spring of 1947, Carl Zeiss Jena restarted the manufacture of photo lenses and re-evaluated the Universal finder and modernized the design by adding a variable lens adjustment at the point where the eye met the finder. Zeiss Ikon had been the marketing agent for all Contax related products in the pre-war and by this time the only Zeiss Ikon with a Contax in their future was headquartered the former Contessa plant in Stuttgart and rather than be the marketing agent, Zeiss Ikon would also redesign the Universal viewfinder itself in a slightly different shell but all of the postwar finders of this sort had an adjustable eyepiece to assist in forming a correct view of the subject with regard to what had been called the "ever present parallax problem."



To the left is the patented design drawing for the original Universal viewfinder which shows the full image of the 5 views of the optical design on the top line with the minor changes in focal length on the four lines on below. The modified prism is shown also in the top line but not repeated in the descending images. There is also a small eyepiece shown to the right of the prism. There is also a drawing of the classic Abbe prism (Prisma nach Abbe) in the area just under the second line. This was superior to any contemporary finder to the viewer. **Below** is a photo of this design as it was executed in the Soviet Union which shows the roof prism design as the Krasnogorsk trademark and an extremely large serial number. You can see the small scale that was used for a parallax adjustment on the revolving turret.







Both postwar Universal viewfinders are shown above. Both have abandoned the pre-war shape shown in the Russian finder for a cylindrical body with an adjustable eyepiece on the side opposite the individual lens housings. The Jena finder seems not to have markings on the revolving chrome control while the Zeiss Ikon finder has both an arrow on the black body and the identifying mark for the focal length in use on the chrome adjusting element. While not visible in this illustration, it has an identical adjustable eyepiece for the user on the back side of the instrument. I have not seen enough examples of the Jena finder to be sure of the various markings that might be available but the Stuttgart earlier version had a marking for a 25 mm lens that was under serious consideration from Zeiss Oberkochen but that Topogon version never came to market either because it coincided with the Jena lens of that size or the Oberkochen version of that lens was thought to be too expensive to manufacture for current market conditions. It was later replaced with a 21 mm setting for the new Bertele design for the F/4.5 Biogon.

Below are examples of a “torpedo” finder that seems to be nearly identical in both the Jena and Stuttgart versions. There is little data available on when these were introduced but the Jena finder is shown on a 1950 flyer that was distributed at the Leipzig trade fair along with the Jena universal finder above. The Stuttgart finders were available with the introduction of their Contax IIa/IIIa cameras in December 1949. In my opinion there must have been some communication between the two factories with regard to these finders but who can lay claim to the design is up in the air. The Jena versions were not sold by Zeiss Ikon and so they are far rarer than the West German products. The torpedo finders had a field of view for 135 mm lenses with a smaller area inside illustrating the 85 mm field. They are identical in every way except for the markings seen here. The Stuttgart model also had examples that were marked similarly as the Jena example pictured here. Was there a cooperation or just a refusal to sell the Jena model by Stuttgart and then an effort to copy it. History has no concrete answer to this question that I can find. With the advent of the East German Contax SLR and the West German Contarex cameras, such accessories were no longer necessary.





# Movikon-K 8

Simon Worsley, Nottingham, England

*Following on from the article on the Movikon 8 in the Fall 2013 issue of Zeiss Historica, this article looks at the Movikon-K 8 which replaced the Movikon 8 in 1939.*

The Movikon-K 8 (Bestell Nr. 5501) was an advanced 8mm cine camera for the amateur market which was one of the new cameras that Zeiss Ikon introduced to the market at the annual Leipzig Trade Fair in February 1939. Initially only offered with a fixed Sonnar 1:2/1cm lens, this camera used the new Kodak double 8mm cartridge, and costing RM 265,- was a far cheaper option than the existing Movikon 8 (Bestell Nr. 5500) which cost RM 435,- (although the Movikon 8 did come equipped with an interchangeable lens but used the more cumbersome standard 8mm film spools). As stated in a July 1939 UK Zeiss Ikon brochure:

K 8 takes the usual "double eight" spool obtainable everywhere. But to obviate threading over sprocket teeth and the usual double loading, the spool is inserted into a cassette. Other main features-Zeiss Sonnar f 2 - an anastigmat possessing wonderful defining qualities, in focussing mount, four picture speeds, 8, 16, 24 and 64, finder with parallax correction, lens focussing scale repeated in finder, clockwork motor for 12½ ft. film at one winding, exposure and footage indicator, single picture device.

In the November 1939 issue of the Zeiss Ikon trade magazine Brücke it was announced that the Movikon 8 'is completely sold out and we would ask that buyers now consider the Movikon-K 8'. With the departure of the Movikon 8, the Movikon-K 8 became part of a three cine camera range, with the Movikon 16 and Movikon-K 16 (in some markets the hyphen was dropped, the cameras being known as the Movikon K 8 and Movikon K 16, and to differentiate the Movikon 16 from the Movikon-K 16, it was listed as the 'Movikon II 16'). Irrespective of their nomenclature, all three cine cameras continued to be promoted throughout the war years although none were re-introduced post-War (although confusingly an announcement in the December 1939 issue of Brücke stated that the Movikon-K 16 'is no longer available until further notice').

An earlier reference to the Movikon-K 8 in the May 1939 issue of Brücke commented that an un-named converter ('Tele-Vorsatz') would be soon be available that would convert the 1cm Sonnar lens to a 2,5cm telephoto, in addition by January 1940 the Movikon-K 8 was being listed with the option of a slightly cheaper (RM 210,-) fixed Novar 1:2,8/1cm lens. The 'un-named converter' was the Carl Zeiss x2.5 Mutar (Bestell Nr.5501/15) which fitted both the Sonnar and Novar lens of the Movikon-K 8, and a Zeiss Ikon brochure on the Mutar "Der Televorsatz Mutar zur Movikon-K 8" was published in August 1940. According to Thiele only 500 Mutar 2,5x were produced, with Carl Zeiss serial numbers between 2627401 and 2627900.

Other than the difference in the fixed lens (Sonnar or Novar), the Movikon-K 8 was available in either black or grey leather covering. Another minor variation was the way the aperture scale was engraved around the lens, on earlier cameras the scale was irregularly spaced, later cameras the scale is more regular. Possible 'after-market' modifications noted by the author has been a Movikon-K 8 with a turquoise coloured leather covering and another equipped with a Biotar 1:1,5/2,5cm lens (Nr.2558955) – the author is unaware of any contemporary sources that mention either of these two modifications.

Total production figure for the Movikon-K 8 is hard to estimate due to the lack of data, however from the limited data available, approximately 5,500 Movikon-K 8 were made between 1939 and 1945 in two distinct production batches (based on the 76 recorded Movikon-K 8 camera body serial numbers, the 'Fabrikationsnummer', in the author's database). These batches were:

W.88100 to W.91100	3,000 cameras
W.8500 to W.11000	2,500 cameras

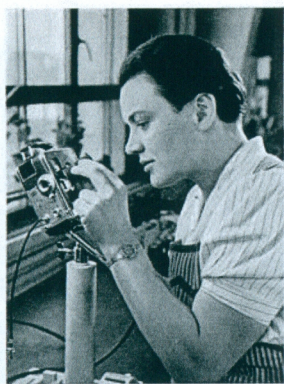
## References:

Zeiss Ikon brochure P860 February 1939 'Proki Auszugliste'

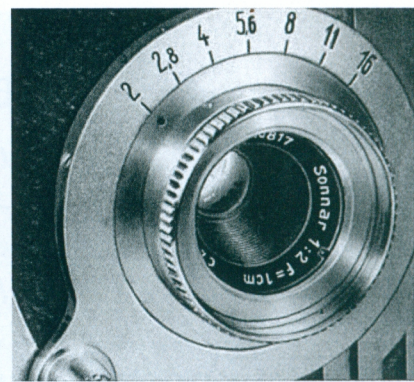
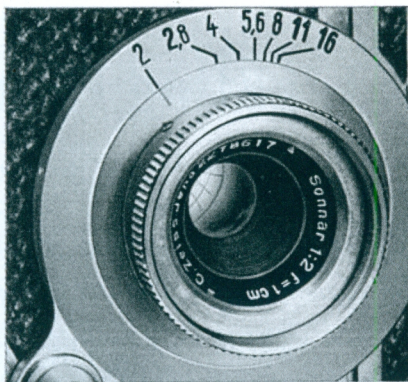
Zeiss Ikon brochure C869 March 1939 'Messe Neueiten 1939'

Zeiss Ikon brochure H865 March 1939 'Ihre Freude ist echt – Sie filmt mit der Movikon-K 8'



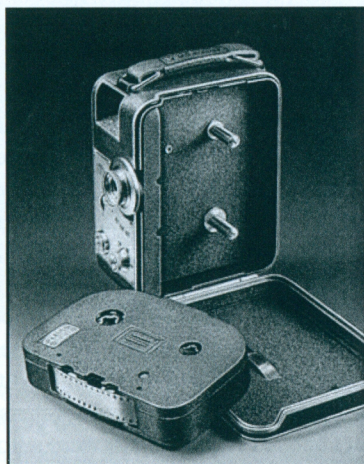


Aus der Movikon-Kontrolle: Prüfung des Filmlaufes



A picture from the April/May 1941 issue of Brücke showing the Movikon-K 8 under construction in the Zeiss Ikon factory.

The variation is the aperture scale, the left image is from the March 1939 edition of the Movikon-K 8 brochure 'Ihre Freude ist echt – Sie filmt mit der Movikon-K 8' whilst the right is from the March 1941 edition.



The interior of the Movikon-K 8 showing the 8mm film cassette.



Zeiss Ikon brochure H910 August 1940 'Der Televorsatz Mutar zur Movikon-K 8'



The Movikon-K 8 with Mutar and lens shade

#### References continued:

Zeiss Ikon brochure H865b March 1941 'Ihre Freude ist echt – Sie filmt mit der Movikon-K 8'

Zeiss Ikon brochure C905 (Romanian) June 1941 'Amintiri frumoase ...'

Zeiss Ikon brochure H910 August 1940 'Der Televorsatz Mutar zur Movikon-K 8'

Zeiss Ikon (GB) brochure July 1939 – untitled

Hartmut Thiele Fabrikationsbuch Photooptik Carl Zeiss Jena 2003



The three Movikon line up from a June 1941 Zeiss Ikon Romanian catalogue



Zeiss Ikon brochure H865 March 1939 'Ihre Freude ist echt – Sie filmt mit der Movikon-K 8'



# Zeiss Lighting Products

Lawrence J. Gubas, Las Vegas, Nevada

*In 1925, Carl Zeiss Jena publishes the fifth edition of Das Zeisswerks by Felix Auerbach. It covers the history of the firm, some important personalities and important products. On page 174 of the 273 pages, a new department is mentioned, the Lighting Department*

Carl Zeiss Jena got into the lighting business through the circumstances of the times. First, because the firm was exploring the use of electricity as a source of power to drive motors instead of using treadles to polish lenses but also for many other applications with the manufacturing environment. Dr. Rudolf Straubel of the Zeiss Board of Management undertook a project to harness the power of the Saale River that runs through the town of Jena which ultimately was the first source of power and light to the factory and the town.

The lighting of the workplace would be a breakthrough for the firm that eased the eyestrain of those both in the office and on the manufacturing floor. The Zeiss innovation was a silvered reflecting mirror which increased the amount of light across a wider angle from the lamp and Zeiss Spiegel (mirror) Lamps was a trademark for years into the future. This innovation caught the eye of the German military who had needs for special signaling lamps (Heliographs) which operated on the same principle as semaphores. They also had other military applications for high intensity lighting which became a part of the products of the Zeiss military department at the turn of the 20th Century. Remember that radio transmission was not yet available.

Gradually, the use of lights would become an integral part of the manufacturing of Zeiss products. The microscopes would need such lights to make them useful inside and around the clock. Many medical products would use both standard electrical lights as well as early battery powered examples for instruments in medical examinations, operating theaters would need more intense light than available in an office, searchlights would become an important non-military product and, of course, there were automobiles and motorcycles.

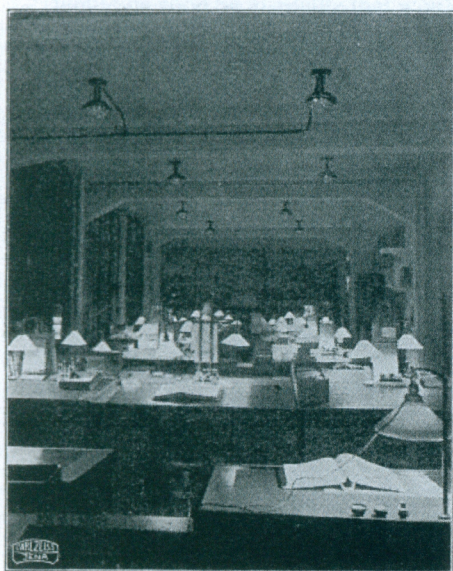


Fig. 220. Old method of lighting offices by means of desk lamps.



The new system of illumination by means of Zeiss reflector lamps.



The images to the left are Zeiss photographs soon after the installation of overhead wide angle lights with the table lamps also in place. Above is a picture of a military location with a Scheinwerfer Leucht (Spotlight) in place outside of a concealed position.





This pre-World War I photo, you can see the sophistication of military products. In the center is a Zeiss Scheinwerfer along with a soldier carrying a Starmorbi styled terrestrial telescope with revolving eyepieces and a collection of other instruments being used to assess and communicate between units. The Research and Development departments at Zeiss made strong contributions to these new developments in military science and tactics. Light was a small but significant part of that contribution.



# ZEISS

## MOTORBOOT- SCHEINWERFER

mit drehbarem Hilfsspiegel

Für Gas- und elektrische Beleuchtung

Große Lichtstärke, Reichweite, Streuung ----- Unbegrenzte  
Beweglichkeit in horizontaler und vertikaler Richtung --- Ab-  
blendbar für Gas- und elektrische Beleuchtung --- D. R. P.

Druckschrift „Autoboot 103“ kostenlos

BERLIN  
HAMBURG

**CARL ZEISS**  
JENA

WIEN  
BUENOS AIRES

In the 1920s, Zeiss concentrated on the commercial market for its lighting products. Above is a German advertisement for a spotlight for motor boats and to the right is an Italian advertisement for use as a supplemental light for an automobile. Of course, there was headlight business as well.

# ZEISS

## FARI PER AUTOMOBILI

Eleganti nella forma, sono un vero ornamento per l'auto. Essi danno la più perfetta illuminazione possibile. La loro sorgente luminosa viene utilizzata completamente mediante uno specchio parabolico di cristallo, otticamente insuperabile, che dà un cono luminoso ad arco anche a gran distanza. Inoltre i vetri di cristallo speciali procurano la necessaria equazione laterale, rendendo superflua la lampada da curva. L'auto provvista dei Fari ZEISS può essere manovrata con sicurezza a gran velocità anche di notte. Tutti i Fari Zeiss sono provvisti di un dispositivo ingegnoso, manovrabile dal sedile del guidatore, a percipie attraversando una città, possono essere subito

**OSCURATI**

Catalogo illustrato Auto 197 gratis

**CARL ZEISS**  
JENA







The automobile headlamps were selected by the most expensive car manufacturers in Europe. These included Rolls Royce and Bentley in England and Mercedes Benz in Germany. Special orders were made for a certain series of eight Packard 343 cars. A search of the Internet will produce pictures of these classic cars with huge headlamps and some that have been liberated from the original car. There are even specialty firms in England that advertise replicas of the original Zeiss designs both in the reflector and the special lenses.

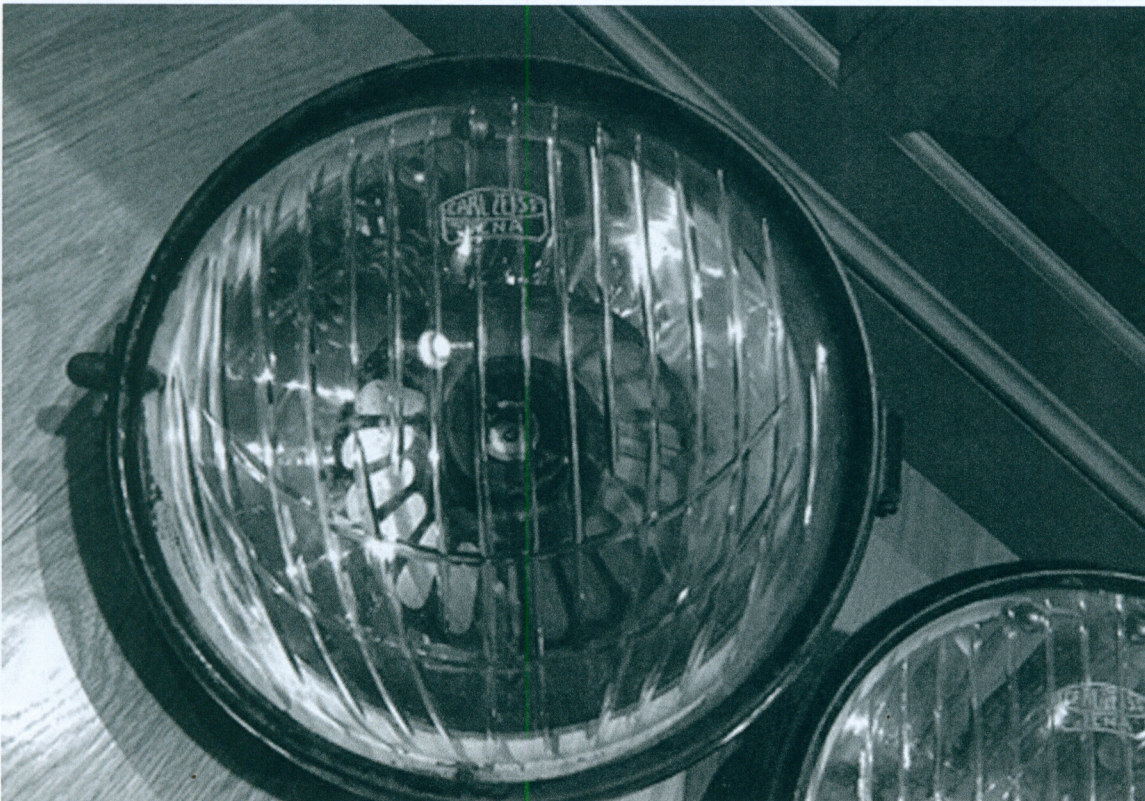
Die große  
REICHWEITE / LICHTSTARKE / STREUUNG  
der  
**ZEISS-  
AUTOMOBIL-SCHEINWERFER**  
wird durch die photographische Nachtaufnahme  
auf der Rückseite gut veranschaulicht. Zeiss-  
Scheinwerfer sind vom Führersitz aus  
**abblendbar**  
durch Drehung des Hilfspiegels um 180°.  
SCHÖNE FORM! KRAFTIGE BAUART!  
Für Gas- und elektrische Beleuchtung.  
Prospekte werden auf Wunsch kostenfrei  
zugewandt.  
Hochachtungsvoll

Drucksache



The image above and the two to the far right of the opposite page are from commercial post cards produced by Zeiss in black and white ink. To the left is the reverse side extolling the virtues of the product in German.

Below is a pair of headlamps with the Zeiss lens cell trademark that have been separated from a Rolls Royce car. The special ribbing on the lens was another innovation that increased brightness. The lamps were available in either electric or gas power as a source for illumination. To the right is a small advertisement in a French magazine ad wherein the headlamps are located where the model would wear earrings while she wears a set of goggles on the top of her head to show sportiness.





The starkness of the black and white images of the post cards are used to emphasize the brightness of the Zeiss lamps and are examples of very difficult photo and darkroom print work for the time.

Zeiss would soon leave this line of business as a result of the merger that created Zeiss Ikon. It needed to create jobs in Berlin at the Goerz-works because of the terms of the government negotiations requirements not to lose any jobs at any zeiss Ikon location. At Zeiss Ikon the lighting department would eventually concentrate on indoor lighting as the headlamp business would migrate back to the auto manufacturers. The lighting business would last at the Goerzworks until 1990.



The images below are not for a headlamp but rather a supplementary searchlight that was available as an accessory. This also popular with police, fire and other vehicles to aid visibility in darkened conditions. In this case the lens is clear and the serial number is on the side of the lamp.



Additional color images of the Zeiss headlamps that were available for motorcycles are on the rear cover.



# 125 Years of Zeiss Photo Lenses

Lawrence J. Gubas, Las Vegas, Nevada

*On March 20, 1890, the very first Zeiss lens for use on a camera was manufactured and so this year celebrates 125 years of continued highest quality manufacture and design*

The twin scientific breakthroughs that permitted the first production both occurred in the town of Jena in Eastern Germany. Two men studied glass. Ernst Abbe from the point of view of creating lenses and Otto Schott from the point of view of manufacturing optical glass. Neither had been done at their level before and it was done in partnership with Carl Zeiss who was the proprietor and enabler of this development process. Zeiss had passed on in 1888 and the guidance continue under both men in different ways. Schott experimenting with different chemical components of glass and Abbe with mathematical theory and development of a manufacturing process that understood the qualities of different kinds of glass, combining them and organizing and cementing them into quality devices useful to practitioners of the developing craft of photography. Abbe would evolve into the manager of the business and pass the continual scientific design and development process on to one of his assistants, Dr. Paul Rudolph who had already proven himself in the design of microscope optics. The first designs were designated as Anastigmats but that term was not able to become a trademark and was later changed to Protar. Rudolph would over the next 23 years development the landmark designs under the Protar trademark as well as those of the double Protar (a symmetrical design) the Planar, the Unar and the ubiquitous Tessar names. However, the process of this development process would continue throughout the 20th Century with new names both inside and outside of the Carl Zeiss Foundation (Stiftung) with a series of major discoveries and calculations that would keep the Zeiss name in the forefront of products for amateur and professional.

**The process of making the glass** was far from a gentle trade with diverse chemical components, the use of high intense heat and physical work of high effort.



**Schott took such various** chemical elements as silica and silicates which were fused with quartz sand, soda and lime but it was his first sue of borates, phosphates, barium compounds, lead compounds and fluorites. The mixtures of these ingredients needed aging and then they discovered the preparation of the melting pots needed consideration as well. The material is fired at 2750 degrees Fahrenheit, then the raw glass is placed into pots of alumina which will not add to the chemical balance of the mixture and stored in a graduated cooling process for a period from one to three months after the firing to allow the mixture to dry out before it can be used to create lenses. To the right is a fully dried out example of the pot of optical glass. It is then taken to skilled operatives who will separate it into slabs that will be analysed, its refraction properties determined before being sent across town to Zeiss for grinding into specific configurations, polishing and assembly into compound elements. At each step of the ensuing production process, there will be painstaking quality control inspections to be sure that the end product will conform to the design requirements for the various products of the Photographic and other departments.







The Zeiss firm was growing at such a rapid pace that there were not enough trained workers to immediately begin manufacturing the new photo lenses and so they negotiated a sub-contracting agreement with the long standing successful optical firm, Voigtlaender which was located in the town of Braunschweig. The lenses carried the name Zeiss-Anastigmat, the version of the lens (in Roman Numerals I through VII), the patent number and a serial number. Zeiss was able to secure staff and train them with a year or so but would also devise another way of widening the manufacturing base by licensing firms in other countries to manufacture the product and avoiding the major tax barrier of the time - the tariff. That listing would change from time to time but one version of those licensee's appears in the advertising below and to the right. The advertising that appears on this page is just before the announcement of the 1902 Tessar formula which would provide a less complex lens design which could be manufactured less expensively but provided a high quality image for the expanding world of pictures.

Technical German firms of this era were very much concerned with the use of advertising and catalogs and Zeiss was no exception. To the right is a title page of a small catalog which listed and illustrated the lenses available and who the various manufacturers were who had become licensees. To the bottom is a German language ad that listed not only firms who sold the product but also those firms who had contracted with Zeiss to use their lenses on their cameras including their own future division, Palmos.

# Zeiss Unar

Photographische Objektive

**Lichtstärkstes Objektiv für Handapparate**  
 — Öffnung 1:4,5 —  
 Kürzeste Moment-Aufnahmen im Schatten ermöglichend.

Mit dem Unar werden regelmässig ausgestattet die Palmos-Apparate der Firma  
 — Actiengesellschaft Camera- und Palmos in Jena.

**Protare in 5 verschiedenen Serien.**

Folgende Camera-Fabrikanten rüsten ihre Apparate mit unseren Protaren aus:

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A.-G. Camera- und Palmos, Jena	Fabrik photograph. Apparate a. A.	Photo-Hall, Paris
H. Ernemann, A.-G., Dresden	varme. Häufig, Dresden	J. Richard, Paris
L. Gaumont & Cie., Paris	R. Lechner, Wien	A. Stegemann, Berlin u. a. m.
	H. Mackenstein, Paris	

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## Carl Zeiss Optische Werkstaette Jena

# Carl Zeiss

Optische Werkstaette  
**Jena.**

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 London W. Margaret Street 29, Regent Street.

Abtheilung für Photographie.

## Photographische Objektive und Hilfsapparate.

Kataloge gratis und franco.

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 F. Koristka, Mailand, Via G. Revere No. 2;  
 E. Krauss, Paris, 21/23 Rue Albouy;  
 Ross Ltd, London W., New Bond Street 111.



# Resolving the mystery of MF and M engravings on Contax and other cameras

Stefan Baumgartner, Lund, SWEDEN

*The war time markings on Zeiss Ikon cameras have long been a mysterious subject when encountered. Questions remain but the subject is at last discussed with strong research*

There has been much discussion about the cameras engraved with military markings such as "M" and "MF" but there hardly any information about how many were produced, which lenses were selected for these cameras and what was the purpose in selecting these particular cameras and lenses. I have combined the pertinent number archives from Simon Worsley and the late Charles Barringer with my own collected list in order to present a more complete listing of numbers. This will be documented in Table 1. Additionally, I wish to propose and discuss what the abbreviation "MF" stood for.

Most of the MF cameras reported are standard Contax III cameras. The MF number is found engraved on the back (see Fig. 1, top), on the lens (Fig. 1, middle) and on the leather case (Fig. 1, bottom). In some cases, the camera back is engraved "Kriegsmarine-Eigentum MF xxxx" ("Marine (or Navy) property MF xxxx"), however, we do not know the significance of two different types of engravings. Other cameras such as the Tenax II, Contax II, Super Ikonta, Praktiflex, Exakta 6x6 and Kine Exakta cameras have been identified as MF cameras. Many of these carry a "M" engraving and not "MF", as exemplified by the Tenax II in Fig. 6. The earliest M only numbers appear on the Tenax cameras. The earliest reported Contax MF number is 1108 (engraved on a 13.5 cm Sonnar), while the last MF number is MF 1556 which points toward a total number of just more than 400 units. Most Contax III cameras were shipped with a collapsible 2.0/5 cm Sonnar and apparently in most cases, the lens and the camera remained together. The earliest Sonnar associated with a Contax III has serial number 2521127, however, the bulk of lenses is within a number batch starting at high 2682xxx up to low 2684xxx. According to Thiele's lens list, the large batch of 5000 2.0/5 cm Sonnar lenses (starting at 2682701 and ending with 2687700) does not show a production date, but surrounding lens batches were made in mid 1940 suggesting that the MF Contax cameras may have been delivered in late 1940 or in 1941. The lack of a database entry could well indicate military involvement.

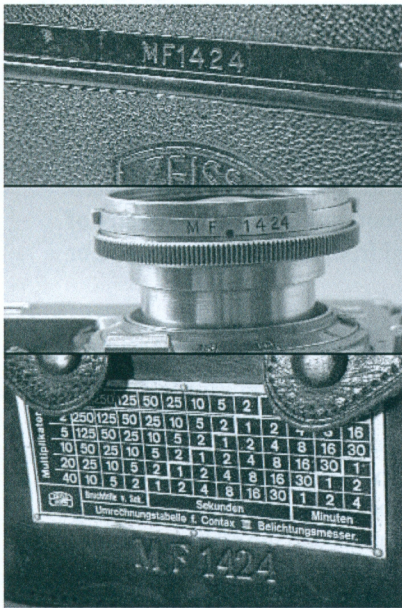
As far as the serial numbers of the cameras are concerned, most of the Contax III cameras were made during the "M" production serial number phase, starting at M. 36371 to M. 37989, with the exception of MF 1489 whose camera serial number is M. 34243. The closeness of these numbers points towards that all MF cameras most were produced at the same time. Thus, it will be interesting to investigate whether the delivery dates of the cameras coincide with the introduction of new combat units within the German Wehrmacht (see also below on the paragraph on the formation of marine air reporting units in 1941). Of interest here is that the major reorganization of the German marine forces also took place in 1941.

Many MF cameras are still associated with a provided Contax III leather case where the MF number is shown embossed at the bottom of the leather back (Fig. 1, bottom). Furthermore and as specialty of all MF-camera leather cases, a special metal plate was added to the back of the case showing a conversion table ("Umrechnungstabelle") for the built-in exposure meter of the Contax III. Notably, the plate was nailed on top of the leather case (Fig. 1, bottom).

As far as other lenses with MF numbers are concerned, the vast majority are 4.0/13.5 cm Sonnars. The bulk of these lenses were in the high 2678xxx and 2679xxx serial number range, thus matching the batch of the 5 cm Sonnar very closely. The majority of the lenses were reported in isolation, suggesting that either they had been separated from the matching camera body during the last 70 years, or they were produced separately and were not part of the original camera kit (see also below).

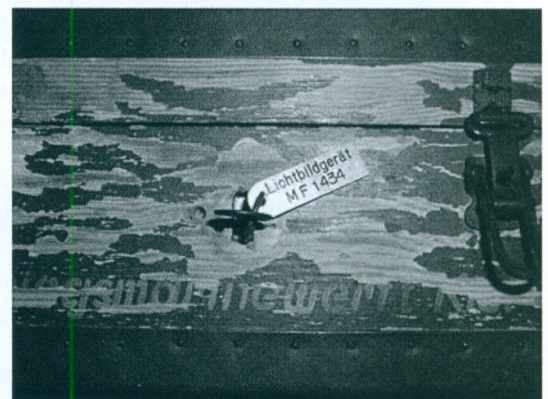
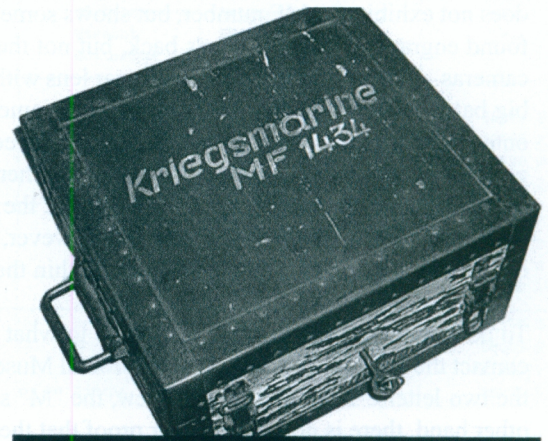
However, there are cameras and tele lenses harboring identical MF numbers. This suggests that at least some, if not many of the MF cameras were part of a whole kit consisting of a camera, a 13.5 cm Sonnar lens and some other accessories. There are examples that document that such a camera kit was housed in a green-painted wooden box, together with camera accessories, such as viewfinders and film rolls. Such a kit was shown in an article in the ZHS Journal Spring 2005 issue. This kit was ascribed to belong to the German battleship, the "Tirpitz", and was apparently rescued before the Tirpitz was



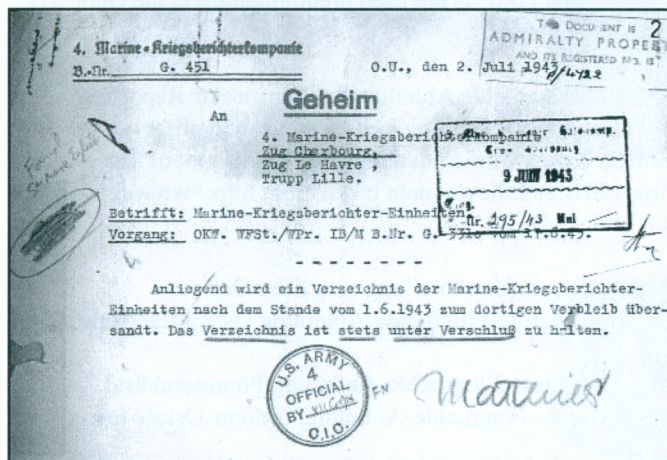


**Fig. 1) Features of the MF Contax III cameras:** "MF xxxx" (sometimes "Kriegsmarine-Eigentum MF xxxx", see text for translation) engraved on the back of the camera (top), "MF xxxx" engraved on the lens (middle), and a metal plate with a conversion table and "MF xxxx" embossed on the leather case below the table (bottom). Here "xxxx" stands for a number between 1197 and 1556, based on the status of research of 2015.

**Fig. 2) Wooden case for camera MF 1434**, identical in layout to a wooden case of a sample presented in the ZHS issue of spring 2005. Top: case closed, middle: case opened, bottom: case is marked with "Kriegsmarinewerft Kiel" ("Marine shipyard Kiel")



**Fig. 3) Details of the back of the unique Contax III** (serial number M. 34905) with the conversion plate added to the back of the camera, instead of being nailed onto the back of the leather case. Note that this camera does not show a MF number engraved, neither on the camera or on the lens.



**Fig. 4) Cover page of the bundle of secret documents of "Kriegsmarine-Berichterstattter Einheiten"** ("Navy War-Reporter Units") during WW2. (Geheim = Secret).



sunk in the Norwegian Sea in 1944. This claim of identification is based on some postal cards that were included in this kit showing the Tirpitz. According to my view, this is too keen an observation to allow a conclusion. I now wish to show a second such wooden kit with a more secured provenience (Fig. 2), showing exactly the same layout and content as the "Tirpitz" example. This kit was sold on eBay some time ago and was shown to belong to the "Marinewerft Kiel", as could be deciphered from the printed letters on the front of the box (Fig. 2, bottom). To date, not many of these bulky boxes have come to light, suggesting that most were destroyed or separated from the optical items and/or were not considered valuable enough to keep when WW2 was over.

In my collection, there is an interesting but nonetheless exotic derivative of the MF Contax III cameras. This camera does not exhibit any MF number, but shows some attributes of the MF cameras. Its camera number of M. 34945 (only found engraved on the camera's back, but not the body) falls into the production batch before the main batch of MF cameras. Moreover, the 2.0/5 cm Sonnar lens with serial number 2587997 is also produced slightly before the reported big batch of 5000 lenses. What makes this camera special is the fact that the conversion table, usually found nailed onto the back of the MF leather case, is now placed on the back of the camera (Fig. 3). The exposure plate is not simply glued or nailed onto the back of the camera, rather the area of the leather was carefully cut out and the plate was fit into the empty area, enabling a smooth overlap of the plate with the surrounding leather. This Contax III could be a fore-runner of the MF Contax III cameras. However, changes were made again, as it seemed wiser to have access to the conversion plate, while the camera was within the protective leather case.

To date, there is still no clear answer as to what the two letters "MF" could stand for. For this reason, I decided to contact the head of the German WW2 Naval Museum in Stuttgart (Germany), Thomas Weis, to help me in deciphering the two letters. According to his view, the "M" stands for the German word "Marine". This is nothing new. On the other hand, there is no indication or proof that these MF cameras were associated with the Luftwaffe or ground troops such as the infantry. For this and other reasons, I too believe that the "M" stands for "Marine". However, the second letter "F" is much more difficult to assess. Early guesses proposed "Flieger" (Air Force) or "Flugdienst" (Air Force Service). The former is still under debate because there was indeed a naval Air Force. The latter, however, is extremely unlikely, as Germany, according to Weis, did not use the term "Dienst" ("service") in their designation for army forces. Rather, Weis suggested that "F2" could stand for "Formation" ("formation") or "Flak" ("air defense").

I then continued with my investigation. Germany maintains a series of archives, one of which, the Military Archive in Freiburg located in the South-West of Germany constitutes the archive for all documents related to the Wehrmacht. A deeper search revealed a (at that time secret) document showing all names and locations of the so-called "Marine Kriegsberichter Einheiten" ("Navy War-Reporter Units") as well as their commanders, as of June 1st, 1943 (Fig. 4). Each "Marine-Kriegsberichter Kompanie" ("Marine War-Reporter Company") consisted of several "Zug" ("section"), one of which was called M. F. Z., presumably standing as abbreviation for "Marine Foto Zug" (Fig. 5). This would also open the possibility that the "F" in "MF" stands for "Foto". Although "Foto" is not used predominantly in the German language ("photo" is the more correct word), the Marine may have used it.

As a last proposal, I wish to mention that MF could stand for "Marine Flugmelde Abteilung" ("Marine Air Reporting Unit"). These units did not fly any type of aircraft. Instead, they were aircraft-spotting units with ground observation posts. Here, the allocation of camera units including 13.5 cm Sonnar lenses would have certainly made a lot of sense. What we know is that there were 10 of these units formed during 1941, as follows (data taken from <http://www.feldgrau.com/kmsignal.html>):

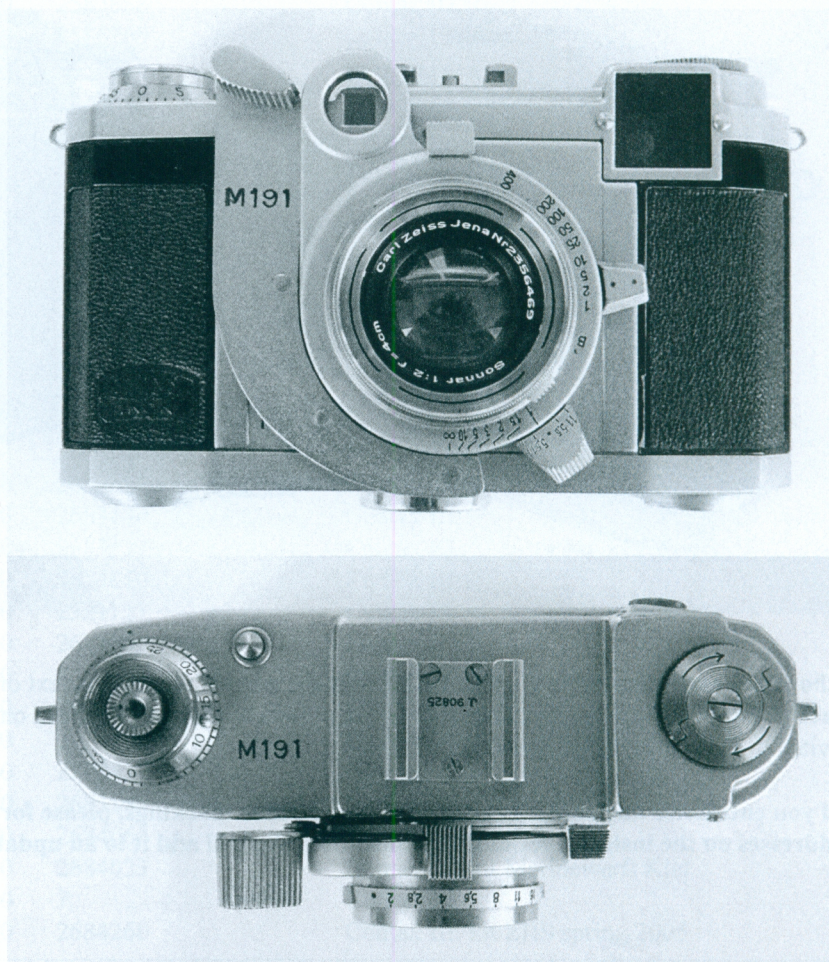
1. Marine-Flugmelde-Abteilung. Formed 1941 in Kiel from Marine-Flugmelde-Abteilung westliche Ostsee.
  2. Marine-Flugmelde-Abteilung. Formed May 1941 in Cuxhaven from Marine-Flugmelde-Abteilung Ostfriesland and Marine-Flugmelde-Abteilung Nordfriesland.
  3. Marine-Flugmelde-Abteilung. Formed 1941 in Swinemünde from Marine-Flugmelde-Abteilung Pommernküste.
  5. Marine-Flugmelde-Abteilung. Formed 1941 in Gotenhafen from Marine-Flugmelde-Abteilung östliche Ostsee (ex.-Marine-Flugmelde-Abteilung Pillau).
  7. Marine-Flugmelde-Abteilung. Formed July 1944 in Copenhagen from Flugmelde-Reserve-Kompanie 1 (Aalborg) and 2 (Copenhagen).
- Marine-Flugmelde-Abteilung Nordfriesland. Formed before WW2 in Cuxhaven. In May 1941 used to form 2. Ma-



Fig. 5) This page is an excerpt from the list of units. Note M.F.Z. which presumably stands for "Marine Foto Zug" ("Marine photo section").

C. Marine-Kriegsbericht-Kompanien.				Blatt 3
Kompanie	Kompaniechef	Standort	Straße	Feldpost-Nr.
1.M.K.B.K. Zug Trupp M.F.Z.) Zug M.F.Z.	Oblt.M.A. Schreiber (Kurt)	Kiel Reval Riga Aarhus Hamburg	Niemannsweg 152 Haridua 13 Mesa Prospekte Guldmetzgate 9 Hamburg 1, Frenschau	ohne 26689 P 40907 B 37495 B
2.M.K.B.K. Zug Trupp	Lt.M.A. Ehrhardt (Friedrich)	Wilhelmshaven Utrecht Rotterdam	Hollmannstraße Rijkstratweg 47 Calendstraße 28 b.	ohne "
3.M.K.B.K. Trupp Zug Trupp	M.d.F.b. Lt.M.A. Platz (Otto)	Drontheim Narvik Bergen Kirkenes	Festningsgate Paradiennummer Hageneveien 63	46004 P 42603 P 38790 G 23238 P
4.M.K.B.K. Trupp Trupp Trupp M.F.Z.	Lt.M.A. Matthis (Heinz)	Boulogne Le Havre Cherbourg Lille	Rue Felix France 23	03030 P 02011 P 04312 G 01402 AS
5.M.K.B.K. Zug Trupp M.F.Z.	Oblt.M.A. Gade (Friedrich)	Brest Lorient La Baule Rennes	Rue Brande 16 Lamor (Haus Monika) Haus Bau Avel R. Brouezais	01512 E 08025 P M 14971 20275 W

Fig. 6. A Tenax II with "M191" engraved.





rine-Flugmelde-Abteilung.

Marine-Flugmelde-Abteilung Ostfriesland. Formed before the war in Wilhelmshaven. In May 41 used to form 2. Marine-Flugmelde-Abteilung.

Marine-Flugmelde-Abteilung westliche Ostsee. Formed before WW2 in Kiel. 1941 redesignated 1. Marine-Flugmelde-Abteilung.

Marine-Flugmelde-Abteilung Pillau. Formed before the war in Pillau. 15. 4. 40 to Gotenhafen (possibly renamed Marine-Flugmelde-Abteilung östliche Ostsee). 1941 redesignated 5. Marine-Flugmelde-Abteilung.

Marine-Flugmelde-Abteilung Pommernküste. Formed before the war in Swinemünde. 1941 redesignated 3. Marine-Flugmelde-Abteilung.

Interestingly, most of the units were newly formed or redesignated in 1941 during the major reorganization of the Marine which coincides well with the production dates of the 5 cm and 13.5 cm Sonnar MF lenses.

As mentioned earlier, it appears that the Navy did not only use Contax cameras, but also used other cameras such as Contax II, Super Ikonta, Exakta 6x6, Kine Exakta and Tenax cameras. Interestingly, many of these cameras carry the "M", as shown in Fig. 6, and not an "MF". Of note: all "M" cameras contain lower numbers (Table 1) and to date, no "M" camera number has been found within the batch of MF numbers. Looking at the serial numbers of the "M" cameras, it seems likely that these were made on special order, but their production dates were clearly not at the same time. This is in contrast to the MF cameras where apparently most were ordered at the same time.

In summary, we can be pretty certain as to what "M" would stand for, but the "F" still awaits a clear answer. I tried my best to come up with possible explanations for the "F" letter. Hopefully, some readers may have supporting data for any of the proposals, or feels encouraged to search for and offer yet another explanation. On the other hand, this problem may eventually never be solved, as are so many secrets from WW2.

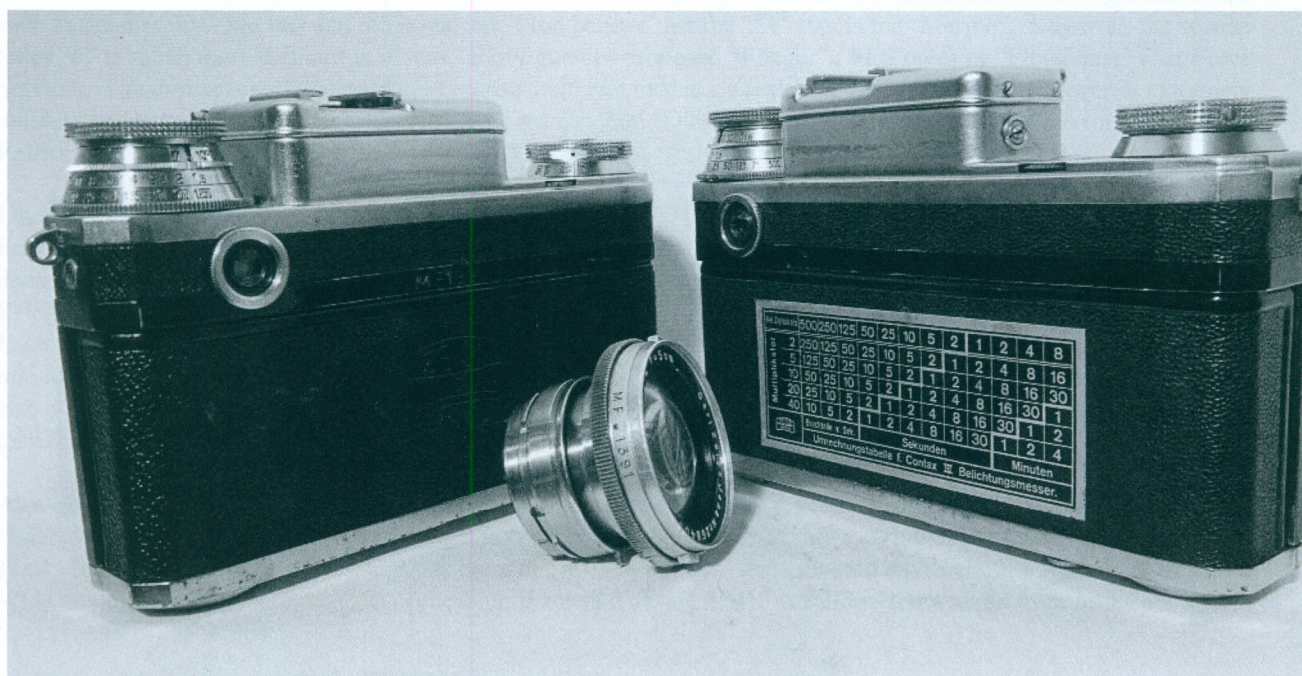




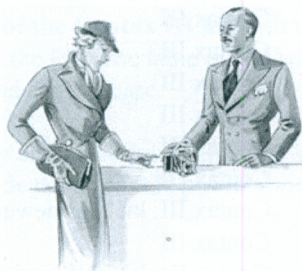
Table 1

The combined data of MF cameras from the Baumgartner, Barringer and Worsley number archives. Available data are often reported incompletely ( i.e. lens data, lens serial number or camera numbers are sometimes not available together). All numbers denote "MF" numbers, except for the first couple of entries where the cameras were marked with a "M" only. Where numbers were recorded as uncertain, a "x" was added.

Marking	Camera No.	Lens	Lens No.	Remarks
M 76	?	Tessar 2.8/40	2383665	Tenax II
M 191	J. 90825	Sonnar 2.0/40	2356469	Tenax II
M 230	?	Tessar 6.3/65	2353704	Exakta 6x6
M 380	?	Biotar 2.0/58	2543837	Praktiflex
M 650	610514	Xenon 2.0/50	1543126	Kine Exakta
M 653	610336	Xenon 2.0/50	1542995	Kine Exakta
MF 655	?	Tessar 4.5/40	2658844	Kine Exakta
MF 657	?	Tessar 4.5/40	2658813	Kine Exakta
MF 666	N. 15272	Tessar 2.8/80	2576233	Super Ikonta
MF 692	?	Sonnar 2.0/50	2557683	Contax II
MF 695	M. 32888	Sonnar 2.0/50	2357686	Contax III, MF 695 on camera front
MF 696	M. 32708	?	?	Contax III, MF 696 on camera front
MF 715	?	Sonnar 4.0/75	2359348	Tenax II
MF 76X	?	Tessar 2.8/40	2383665	Tenax II
MF 820	J. 90218	Sonnar 4.0/75	2359327	Tenax II
MF 824	J. 89573	Tessar 2.8/40	2383824	Tenax II
MF 1037	?	Sonnar 2.0/50	2586571	Contax III
MF 1115	?	Sonnar 2.0/50	2587302	only lens
MF 1161	K. 56768	Sonnar 1.5/50	2554257	Contax II
MF 1178	?	Sonnar 2.0/50	2536475	only lens
MF 1187	M. 36371	Sonnar 2.0/50	2587888	Contax III
MF 1192	M. 37819	Sonnar 2.0/50	2586265	Contax III
MF 1225	M. 36390	Sonnar 2.0/50	2683528	Contax III
MF 1277	M. 36934	Sonnar 2.0/50	2682840	Contax III
MF 1278	M. 36926	Sonnar 2.0/50	2682758	Contax III
MF 1318	?	Sonnar 2.0/50	2683064	only lens
MF 1320	M. 37241	Sonnar 2.0/50	2683563	Contax III
MF 1324	M. 37258	Sonnar 2.0/50	2683833	Contax III
MF 1330	M. 37188	Sonnar 2.0/50	2683538	Contax III
MF 1349	M. 37451	Sonnar 2.0/50	2684082	Contax III
MF 1350	M. 37233	Sonnar 2.0/50	2683426	Contax III
MF 1351	M. 36835	Sonnar 2.0/50	2683497	Contax III
MF 1368	?	?	?	Contax III
MF 1370	O. 64864	Sonnar 2.0/50	2683369	Contax II
MF 1376	M. 37025	?	?	Contax III
MF 1383	M. 37882	Sonnar 2.0/50	2683803	Contax III
MF 1385	?	Sonnar 2.0/50	2683140	Contax III
MF 1386	M. 37818	Sonnar 2.0/50	2683177	Contax III
MF 1391	M. 37698	Sonnar 2.0/50	2684050	Contax III
MF 1411	M. 37643	Sonnar 2.0/50	2521127	Contax III
MF 1415	M. 37649	Sonnar 2.0/50	2684063	Contax II
MF 1416	M. 37648	Sonnar 2.0/50	?	Contax III
MF 1418	M. 37644	Sonnar 2.0/50	2017667	Contax III
MF 1420	?	Sonnar 2.0/50	?	Contax III
MF 1421	M. 37904	Sonnar 2.0/50	2230417	Contax III
MF 1424	M. 37986	Sonnar 2.0/50	2683185	Contax III
MF 1427	?	Sonnar 2.0/50	2684064	Contax III
MF 1434	M. 37989	Sonnar 2.0/50	2684023	Contax III, kit Marinewerft Kiel
MF 1442	M. 37925	Sonnar 2.0/50	?	Contax III
MF 1443	M. 37918	Sonnar 2.0/50	2684266	Contax III, kit ZHS spring 2005



Marking	Camera No.	Lens	Lens No.	Remarks
MF 1444	M. 37924	Sonnar 2.0/50	2684053	Contax III
MF 1445	M. 37904	Sonnar 2.0/50	2230417	Contax III
MF 1446	M. 37988	Sonnar 2.0/50	2684279	Contax III
MF 1447	M. 37921	Sonnar 2.0/50	2683408	Contax III
MF 1448	?	Sonnar 2.0/50	2682957	Contax III
MF 1459	M. 37887	Sonnar 1.5/50	2675468	Contax III
MF 1460	?	Sonnar 2.0/50	2684254	only lens
MF 1461	?	Sonnar 2.0/50	2683828	Contax III
MF 1463	M. 37878	Sonnar 2.0/50	2683966	Contax III
MF 1467	M. 37816	Sonnar 2.0/50	2271690	Contax III
MF 1477	M. 34296	Sonnar 2.0/50	2557686	Contax III
MF 1489	M. 34243	Sonnar 1.5/50	2610063	Contax III
MF 1556	?	Sonnar 2.0/50	2683372	Contax III
<b>tele lenses</b>				
MF 624 -		Sonnar 4.0/135	2523784	
MF 680 -		Hektor 4.5/135	558620	
MF 694 -		Triotar 4.0/85	2128484	
MF 695 -		Triotar 4.0/85	2524840	kit?
MF 820 -		Sonnar 4.0/75	2359327	kit with Tenax?
MF 1108	-	Sonnar 4.0/135	2678817	
MF 1161	-	Sonnar 4.0/135	2679148	kit with Contax II?
MF 1187	-	Sonnar 4.0/135	2608480	kit?
MF 1189	-	Sonnar 4.0/135	2680544	
MF 1265	-	Sonnar 4.0/135	2679235	
MF 1320	-	Sonnar 4.0/135	2679285	kit?
MF 1323	-	Sonnar 4.0/135	2679339	
MF 1333	-	Sonnar 4.0/135	2679439	
MF 1335	-	Sonnar 4.0/135	2679678	
MF 1367		Sonnar 4.0/135	2679253	
MF 1376	-	Sonnar 4.0/135	2679417	kit?
MF 1385	-	Sonnar 4.0/135	2683140	kit?
MF 1400	-	Sonnar 4.0/135	2679320	
MF 1407	-	Sonnar 4.0/135	2678792	
MF 1412	-	Sonnar 4.0/135	2680543	
MF 1422	-	Sonnar 4.0/135	2679465	
MF 1425	-	Sonnar 4.0/135	2678766	
MF 1428	-	Sonnar 4.0/135	2679723	
MF 1434	-	Sonnar 4.0/135	2679290	kit confirmed
MF 1441	-	Sonnar 4.0/135	2679xxx	
MF 1443	-	Sonnar 4.0/135	2679787	kit confirmed
MF 1445	-	Sonnar 4.0/135	2679586	kit?
MF 1450	-	Sonnar 4.0/135	2679316	
MF 1452	-	Sonnar 4.0/135	2679514	
MF 1460	-	Sonnar 4.0/135	2678988	kit?
MF 1497	-	Sonnar 4.0/135	2679247	





# For China

Simon Worsley, Nottingham, England

Over the years of researching Zeiss Ikon cameras I have noted a steady trickle of Zeiss Ikon cameras from the 1930s which were engraved 'for China' (and even but more rarely 'for Manchukuo'). Most of these cameras seemed to have originated from US sources which confused me on two counts – why mark the cameras in the first place and how did they end up in the USA? Although I can only speculate on the former question, the latter seems to have been answered by a serendipitous Google search regarding an unrelated Zeiss Ikon query which brought to my attention the July 1946 issue of the American magazine Popular Photography and an article entitled 'GI's Barter for Cameras in China' which noted that US Marines stationed Tientsin, China were able to acquire from local sources, and after 'long periods of haggling', high-priced German made cameras. One US Marine Lieutenant was mentioned as having made a 'veritable gift' of buying 'new, a Contaflex with f:2 Sonnar, a Leica with Sumitar and a Super Ikonta B for \$350' – the August 1939 Zeiss Ikon catalogue for the US market lists the Contaflex with f:2 Sonnar at \$285 and the Super Ikonta B at \$160 – ignoring the Leica, it seems that the young Leatherneck had made a very lucrative acquisition. I had previously been oblivious to the large scale deployment of US forces to China between 1946 and 1949, however under the banner of Operation Beleaguer, 50,000 US Marines were sent to north-eastern China, which included a base in Tientsin, to assist with the repatriation of Japanese and Korean national after the end of the War. This would explain how a plethora of Zeiss Ikon products originally sent to China found their way to the US.

Another link in this puzzle was the purchase from a German source of some Zeiss Ikon brochures from the late 1930s. A number of these brochures were marked with an unusual dealer's stamp: 'General Agent, Carlowitz & Co, Optical Department, Tientsin'. More 'Google'ing revealed that Carlowitz and Co were a major importer/exporter in China, having originally set up in Shanghai in 1877 and in addition a copy (courtesy of Larry Gubas) of an advertisement from a late 1930s Chinese publication revealed that Carlowitz & Co claimed to be Zeiss Ikon's 'sole agents for China'.

How the stock of Zeiss Ikon cameras held by Carlowitz & Co in their Tienstin base came into the hands of 'local sources' to be purchased by eager US Marines looking for a bargain is unknown, as is why the cameras were marked 'for China' (in a style that suggests the engraving was done by Zeiss Ikon during manufacture), but I suspect there may be one of two options:1.

1. Some form of import tax/customs benefit.
2. Confirmation that the cameras (and accessories) are authorised imports by the Zeiss Ikon's authorised agent in China (Carlowitz & Co) – another contemporary advertisement from Larry Gubas is from a company called the Metropolitan Photo Supplies Co, of Peking.

Cameras with 'for China' engraving.

The earliest Zeiss Ikon camera I have noted with the 'for China' engraving is a Maximar 207/5 with a body serial number of O.21436 and a Carl Zeiss Tessar 4,5/13,5cm lens, serial number 1070378; the latest a Contax 2 with a serial number of C.87290. In my own collection I have:

Ikonta 520/18 (T.39213) with Novar 6.3/5cm lens

Bob 510/2 (B.87309) with a Nettar 7,7/10,5cm lens

Movikon 8 5500 (W.52356) with a Sonnar 2/1cm lens (1734640)

35mm film template cutter (541/16)





The equipment displaying the “for China” marking and 德國製 (the Chinese characters for “Made In Germany”) are (clockwise from above left) a Contax I with another mark on the ground glass insert, a Super Ikonta C, a Box Tengor and a Super Ikonta B. A copy of the Carlowitz advertisement from 1938 is on the bottom left.

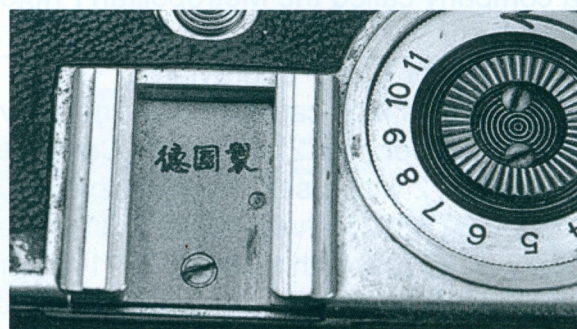
Sorry for the extra long address:

<https://books.google.co.uk/books?id=eWczAQAAMAAJ&lpq=PA91&ots=IIPxVx1uet&dq=zeiss%20ikon%20movikon-k%20%20ebay&pg=PA92#v=onepage&q&f=false>

Sorry for the extra long address. You can also go to Google Books and enter Popular Photography July 1946 and go to page 92.

Your editor has seen other Zeiss Ikon with such markings and so it is safe to conclude that the entire line was available on order from China and would be appropriately marked at the factory before shipping.

Pictures Full of Life  
with Zeiss Ikon Cameras & Film  
Sole Agents for China  
**CARLOWITZ & CO.**  
PEKING  
12, Hatamen Street,  
Tel. Nos. 4994 & 208 E.O.  
Zeiss Ikon Cameras are  
obtainable from all leading  
photographic dealers.







*Out of Range!*

ABOVE the war clamor for air-borne cargo this fact stands out crystal clear: Douglas has built, is building and will continue to build in ever greater volume two and four engine cargo carriers that today are "delivering the goods" out of the range

of submarines. Already bridging time and distance in this global war, Douglas fleets of combat transports will soon become mighty airmadas of supply to overwhelm the enemy wherever he may be.

Douglas Aircraft Company, Inc.

**DOUGLAS**

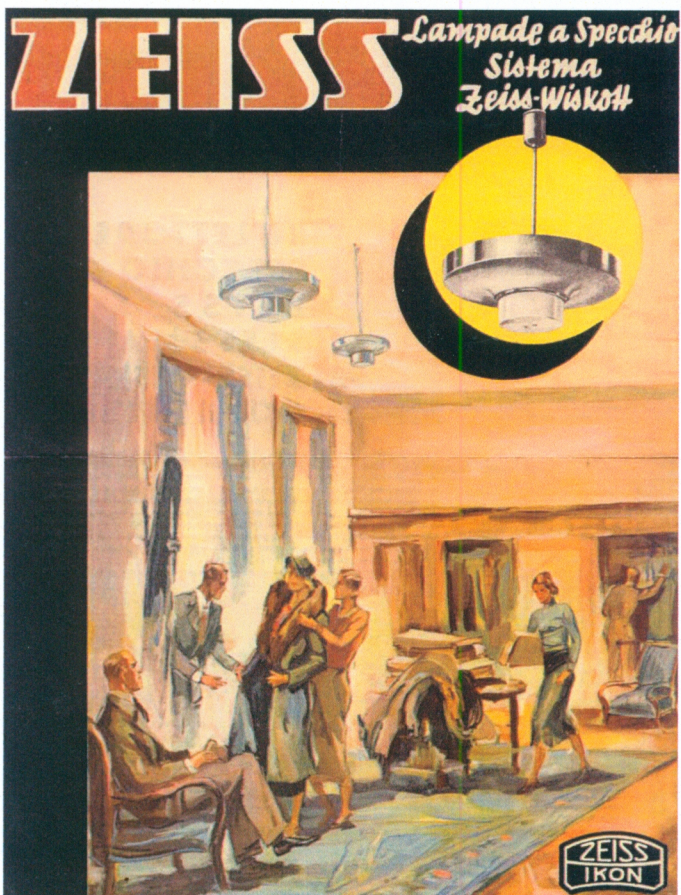
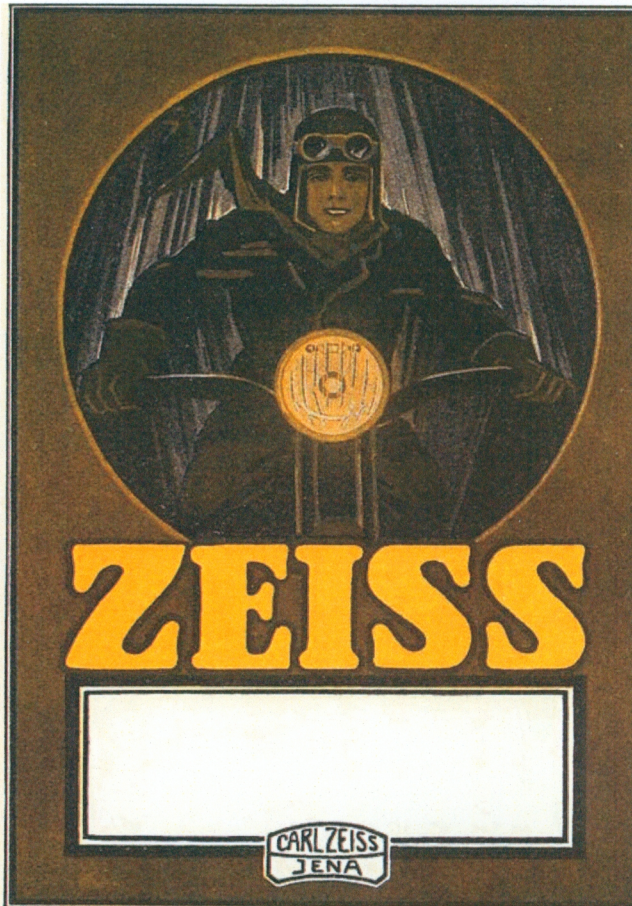
MEMBER AIRCRAFT WAR PRODUCTION COUNCIL, INC.



BOMBER-FIGHTERS: TBD "DAUNTLESS" • "HAVOC" • TBD "DEVASTATOR"  
WAR TRANSPORTS: DC-3 • C-47 • C-54 BOMBERS: A-20 • "BOSTON"

The above World War II advertisement for the firm of Douglas Aircraft to publicize the use of their aircraft for transportation of war materiel to replace sea transport which was threatened by submarine warfare. The ad creates a mock-up picture of a periscope that uses pointedly states "Deutsches Reich" and toward the top a facsimile of a trademark of "Carl Zeiss Jena." Of course, it is an illustration and not a real submarine periscope but it shows that the US was well aware of where the submarine periscopes were coming from. At this time, all German firms did not identify themselves via trademark on such products but rather used a 3 digit code.





These three color illustrations from Carl Zeiss Jena are from the 1920s.

The Zeiss Ikon example is from the late 1930s. Zeiss Ikon would remain in the lighting business until 1989 when that line of business was discontinued.

