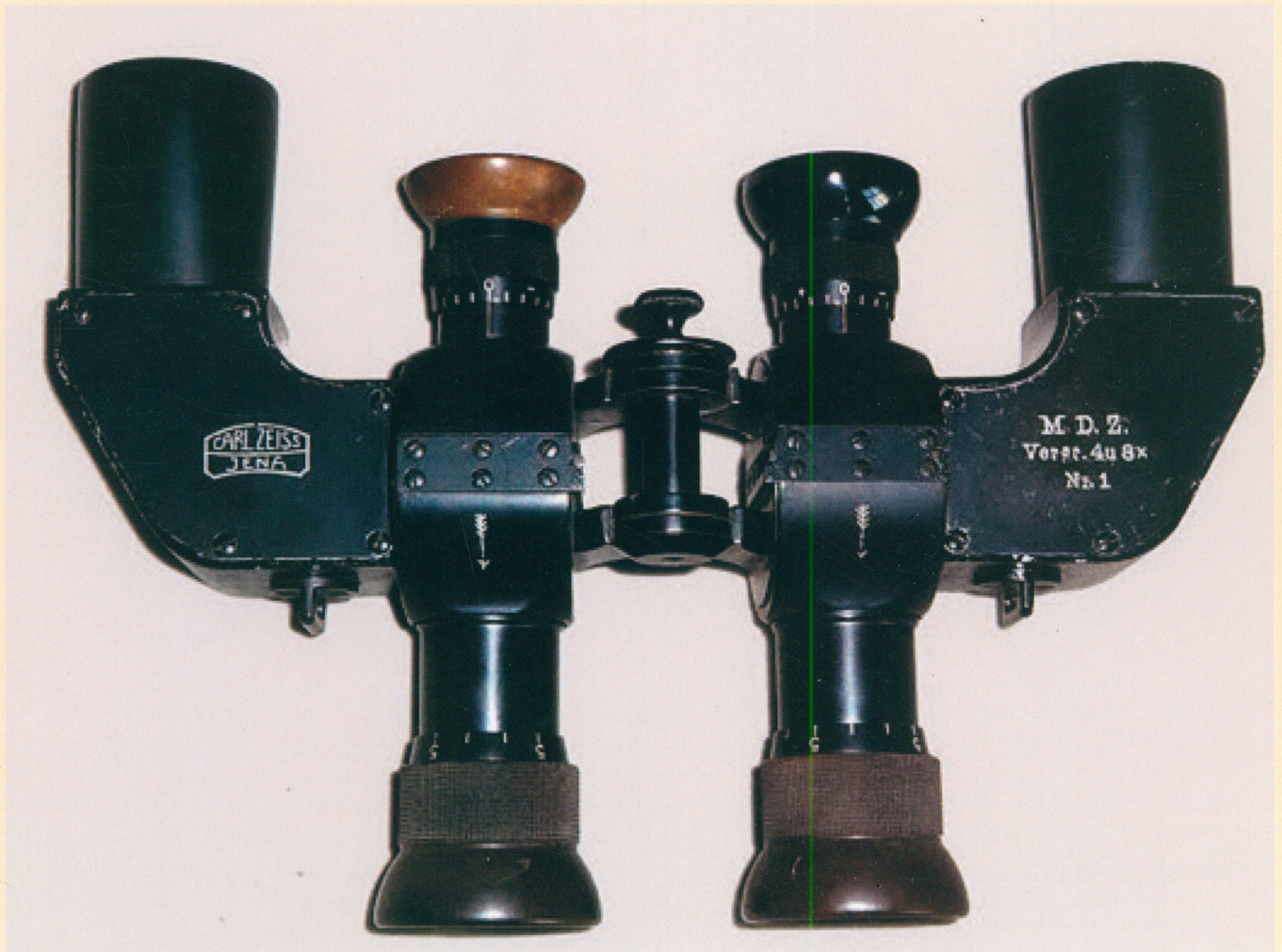


ZEISS HISTORICA

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A unique prototype binocular based on the Teleplast design.

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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.

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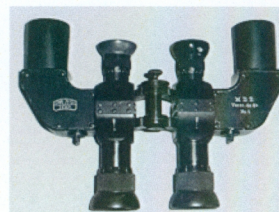
Annual membership dues: \$40 (USA), \$50 elsewhere. Credit-card payment option (Mastercard, Visa) is available. Dues include subscription to *Zeiss Historica*, airmail postage overseas.

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Front Cover: The image shows a prototype binocular with rotating eyepieces that exists only in one example in the Optical museum in Jena. It is based on the prism design in our lead article on the Teleplast binoculars.



Back Cover: The inside and rear cover shows a collection of interesting coins and medallions that were issued to commemorate various Zeiss related events.



President's letter

Well, I have done my best to get an edition of this journal to the membership before the onset of winter. One of our articles is a response and expansion of a previous article on the post war Universal Viewfinder from the East German collective of VEB Carl Zeiss Jena. This is consistent with my perspective of the workings of the society from our very beginning where good information is built upon by a member with a different point of view or more experience. I extend my thanks to Dr. Stefan Baumgartner.

Additionally, Wes Loder has expanded upon the knowledge base for the rare post-war Panflex housing and its 115mm Tessar lens. Since Wes has actively used this device with multiple lenses, it is good to have his expertise on this fairly rare device and lens.

Now, I have to get down to the basic issue with this issue and it is the fact that I have become the author of the rest of this issue which means that we are now relying on me for the majority of this material. I do not mind that I am becoming more and more of a one man band here but in an organization such as ours that is a dangerous situation. Especially for someone with a history of medical issues over the recent years. I am happy to announce, however, that our Treasurer has agreed to remain in that position well into 2016.

In mid-summer, I saw something that was clearly a rarity on that commercial communication device, the eBay auction. I saw what was a definite Carl Zeiss product but with clear attribution to Bausch and Lomb in that era of the "Triple Alliance" where the two firms were available to share their various patents and research but where Zeiss clearly owned 20% of the American firm. This sent me on a flurry of research and communications with some of the most knowledgeable members of the Binocular Collectors Society and they were most gracious in sharing their knowledge, collected research and images. The results are found in the lead article on the Teleplast binoculars of the early 1900s. Inside the article, I have acknowledged those who have assisted me and were gracious enough to postpone seeing the results until this issue of Zeiss Historica Journal has gone to press and distributed to the membership.

Earlier this Spring, Zeiss has redesigned and reconstructed their first floor Oberkochen museum and reception/entry area. I would love to be able to share some images with you but the scale of the new visual attractions are so panoramic in size and scope that it is nearly impossible to photograph and reproduce.

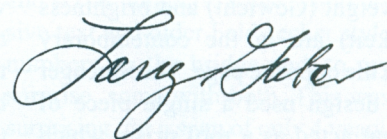
Based on the shortage of publishable material and the illnesses suffered by former Editor, John Scott and myself in 2014, we decided that there would be no dues collected this year from the membership. This will change in 2015 when the membership fee will again be reinstated. The instructions for this resumption can be found on a separate letter accompanying this mailing.

Many of you have contacted me about my ever delayed book. I am happy to anticipate that it will be ready at the end of November/early December as I am reviewing the final pre-publication copy at present. For status, please feel free to use my email is across the page. Based on my recent illnesses, I will not be personally be distributing the book but rather have given the full supply over to camerabooks.com since they are better prepared to serve the public than I.

Lastly, I am always interested in helping to identify mysterious objects with the Zeiss trademarks. Feel free to send me an image via mail or email attachment. I try to find a catalog page with the item that you would like to identify.

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 coming season and what it has to offer.

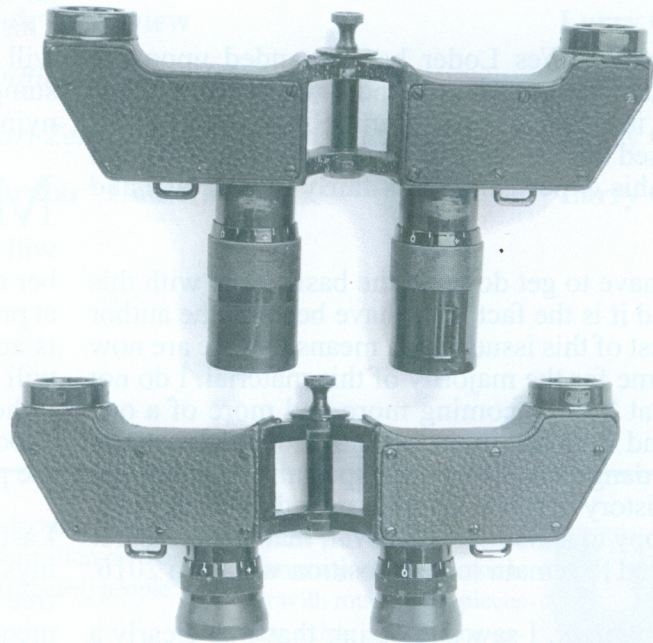
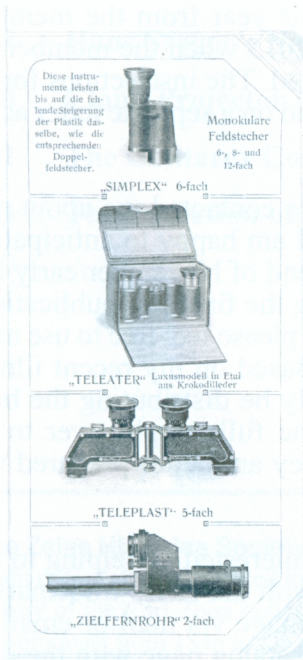


The Teleplast binoculars

Early Folding Zeiss Binoculars 1907-1910 (??)

Lawrence J. Gubas, Las Vegas, Nevada

A unique version of an exceptionally rare 110 year old Zeiss designed binocular appears on eBay and opens the door to the author's determination to understand why it is so unique and so rare.



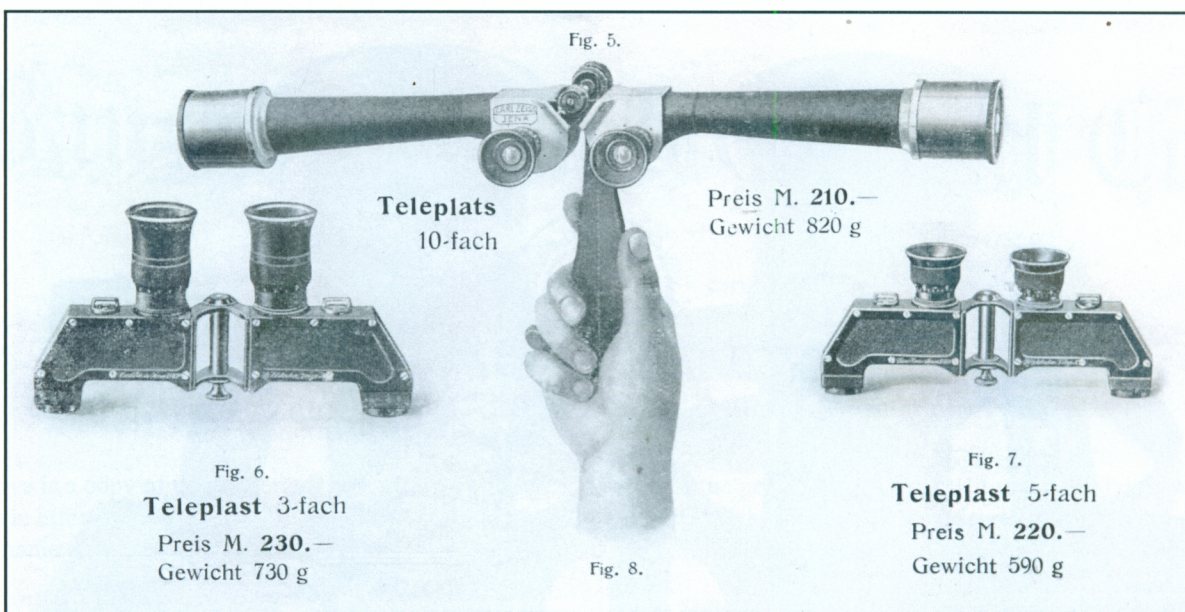
Above to the left is a catalog page from a 1907 catalog showing some newer products of the “Tele” department of Carl Zeiss Jena. The item which is second from the bottom is the Teleplast 5x binocular. To the right are examples of the two production versions of the Teleplast. The upper model is the 3x and the lower is the 5x. The product seems to have been available from 1905-1910 but that is just an estimate as records for this era are fragmentary and this is a deduction from the catalog dates.

It is very difficult to find any primary source documentation for the Teleplast binoculars. The entirety of what I have been able to locate are displayed in these two facing pages. They were two versions in 3x and 5x magnifications using a one piece roof prism with the name of Sprenger-Leman. It was designed to be a compact device able to be completely folded in half for easy carrying and with a strong stereo effect. The particulars about weight (Gewicht) and brightness (Helligkeit) are in the contemporary table on the opposite page. The Sprenger Leman design used a single piece of glass that acted as a roof prism which thus allows only minimal loss of light

within the prism and expands the distance between ocular and objective lenses. This made it an optical tool with tremendous stereo quality and also conveyed a high quality image brightness for its time.

This prism was also difficult to manufacture but still was highly effective for many areas of use, especially when it could be made compact. The eyepiece was a four element design and the objective lens was a cemented pair. The objective lenses were widely spaced which brought an excellent stereo perspective (Zeiss used the term plasticity).

The new trademark of Teleplast was, for a short time also used for another earlier product which was the former “Relief-fernrohre. This was the extended objective model also seen in the illustration on the opposite page. It was a device which could be used to see over walls, around corners and around trees. It was also available using the Teleplast trademark in much larger military models for a period of time before being entitled Scherenfernrohr. Eventually the name fell out of use even though the logic was tele (for telescope) and plast (for plastic or stereo qualities) which were especially useful in estimating target ranges.

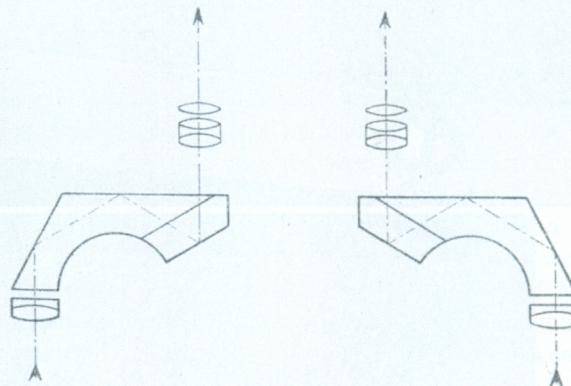


The above image comes from the 1907 Feldstecher catalog and the same image minus the Teleplats (misspelled) in the 1910 edition of the same catalog. The illustration shows the trademark in cursive form at the bottom of the prism housing which is emblematic only of the first manufactured batch of these devices. Below is the table that appeared with these illustrations in both of the known catalogs.

ZEISS-FELDSTECHER, ZIELFERNROHRE und THEATERGLÄSER
Preise, Gewichte und optische Eigenschaften

Lineare Vergrößerung	In steifem Rindlederbehälter mit Riemenzeug		In weichem Taschenfutteral (aus Sammetkalbleder)		Gewicht Gramm	Helligkeit	Objektives Sehfeld	
	Mark	Telegr.-Wort	Mark	Telegr.-Wort			im Winkelmaß	linear auf je 1000 m Entfernung m
Teleplaste (Relief-Fernrohre)								
3fach	230.—	Relieftre	—	—	730	51	12,2 ^o	215
5 „	220.—	Relieftve	—	—	590	13,7	6,5 ^o	113
10fach	210.—	Relieften	—	—	820	6,2	3,7 ^o	65

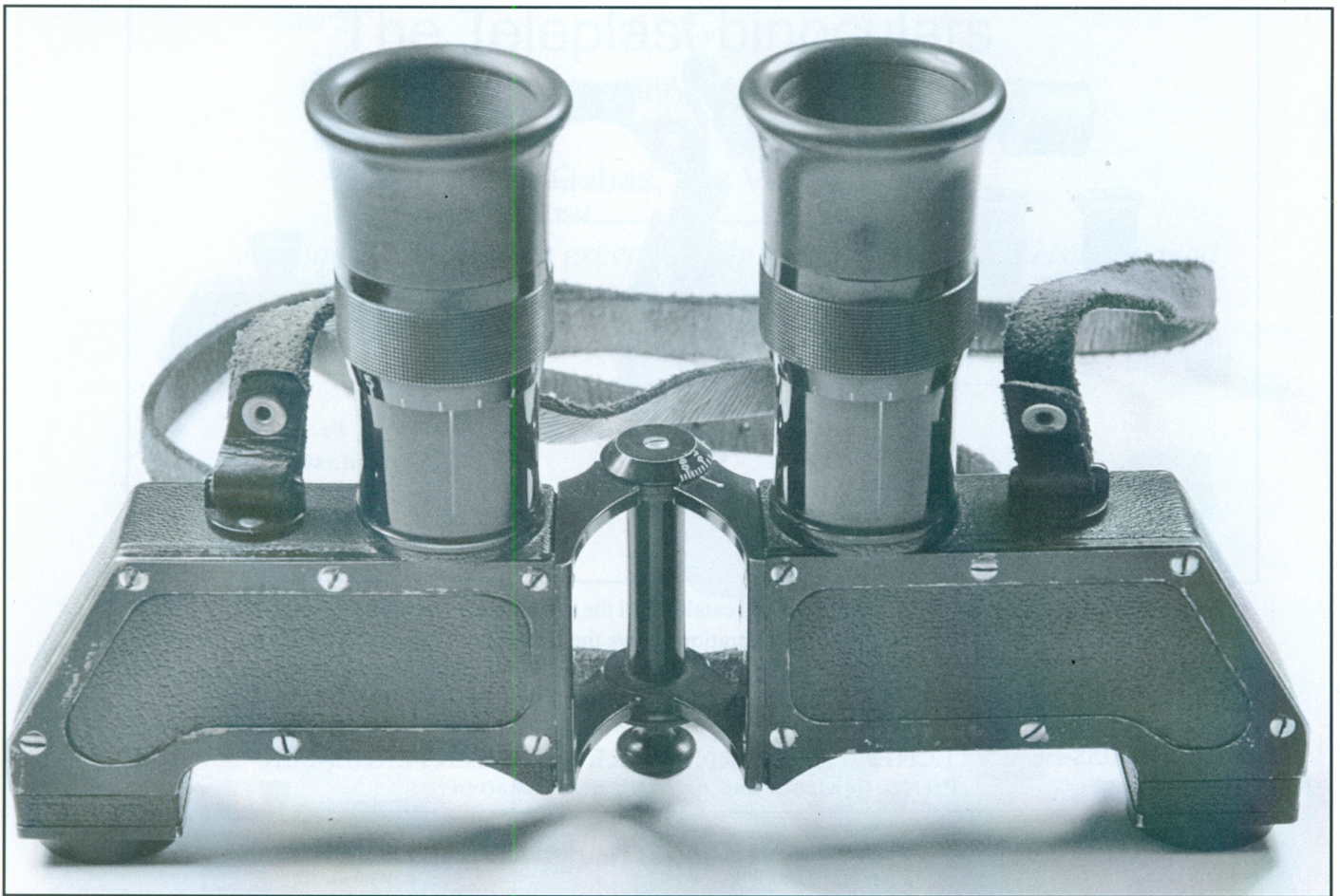
The illustration to the right is the light path of the Teleplast binocular with the image entering the two element objective lens, then the prism and bouncing off of the internal surfaces of the Sprenger-Leman prism multiple times before exiting the prism and through the four element eyepieces. The prism folds the light path of the binocular and since the reflections are all inside the prism, there is much less loss of light. This illustration is from Dr. Alexander Gleichen's "The Theory of Modern Optical Instruments" from 1918. No such documentation appears in any of the Zeiss catalogs.



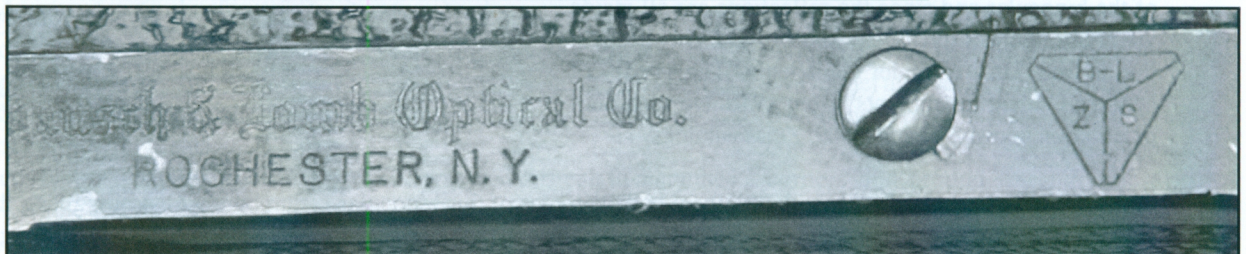
Now that we have explored the basics about the Teleplast itself, let's examine the eBay item that led to this research and the differences in the examples that came to my attention. I contacted members of Zeiss Historica and the Binocular Historical Society to find out who among

them had examples of this binocular in their collection. What happened then was not what I anticipated. I asked each of them for a series of pictures of their Teleplast and for the serial number of that particular binocular. There were vastly different markings and multiple serial

numbers which now made the project all that more interesting. There were some with the lens cell logo and serial numbers, some with cursive text and older Feldstecher style numbers on the bridge and, to my surprise, some with both. This was surprising for a span of only 4 years.



Above is the **Bausch & Lomb Teleplast** in question but in a publication of this size, the markings are quite difficult to see. So, I have taken a close-up of them below. The Teleplast marking is on the left side between the two bottom screws by the bridge. The Bausch & Lomb marking is on the opposite (right) side with the typical fancy semi-cursive engraving used at that time and a more bold engraving of Rochester, N.Y. To the right of the middle screw is the triangular trademark divided into three further triangles with the B-L for Bausch & Lomb, the Z for Zeiss and the S for Saegmuller signifying their Triple Alliance in the United States.



The Triple Alliance brought together the three firms as a single entity in the United States. George N. Saegmuller was a manufacturer of military aiming devices in Washington, DC and B&L had bought his firm and moved it to Rochester with the subsequent help of Carl Zeiss Jena which invested cash into the new concern for a 20% share. Thus Bausch & Lomb gained complete access to the Zeiss patents and Zeiss gained access to Saegmuller's various military devices. This very beneficial arrangement was destroyed by the onset of World War I and Bausch & Lomb would be forced to accede to the wishes of the American government and sever ties with Zeiss. However, The firm had gained sufficient knowledge to be able to manufacture the first optical glass in the United States.

Bausch & Lomb Optical Co.

NEW YORK-WASHINGTON
LONDON CABLE "OPTIBALOP"



CHICAGO-SAN FRANCISCO
FRANKFORT 9/4 CABLE "PRISMA"

EXECUTIVE OFFICE AND WORKS, ROCHESTER, N.Y., U.S.A.
CABLE "BAUSCHLOMB"

Above is a copy of the corporate letterhead for Bausch & Lomb for the period from 1908-1914 when the Triple Alliance was in effect. The official name was still Bausch & Lomb but the logo in the center was one of the versions used including the name of the three partners in the triangle emblem. The complexity of the script made it difficult to counterfeit.

The question arises whether the B&L Teleplast was made under license from Zeiss. The triangle trademark should exclude that since it dates from 1908. The likelihood is that it most probably was brought to the US by either Dr. Straubel or Dr. Bauersfeld unmarked as a sample and then marked by B&L to establish ownership to avoid taxes. The picture to the right is taken in 1907 (before the Alliance and the year of the Teleplast invention). John Jacob Bausch sits in the middle of the first row and Dr. Straubel with the only beard among those standing is right behind him. Dr. Czapski also visited B&L before this death in 1907. Dr. Straubel succeeded him on the management board at Carl Zeiss Jena.



Now let's get back to the original Teleplast with Zeiss markings. Records of how many were made and what were the serial numbers is the product of investigation as there are no strong records of the entire production run but based on data found in Seeger's book 1894-1919, there is some basis for an estimate and there is a table of records collected by Thomas Antoniadis of London that gives significant credence to a total of approximately 350 total examples based on the data from these

gentlemen and further examples forwarded to me by members of Zeiss Historica and the Binocular History Society

I have been fortunate to isolate 29 examples with serial numbers. In doing this, it is evident that these batches included both 3x and 5x models but there seems to be little rhyme or reason for them within each batch. They seem to be randomly ordered with regard to serial numbers and since we are dealing with a batch of less than 10% of the

total manufactured, I am afraid that we must be satisfied with that sampling.

With this in mind, I submit this narrative instead of a table and admit that the total number of 350 may be 360 or even slightly larger but I consider this a good estimate of rarity. Other firms would use a Sprenger Leman or a similar prism in future years, these would include Hensoldt, Busch and Moeller. There would be no great announcement for this model and none at its end.

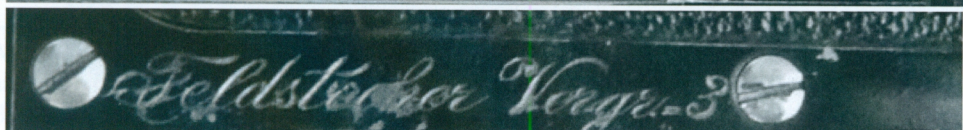
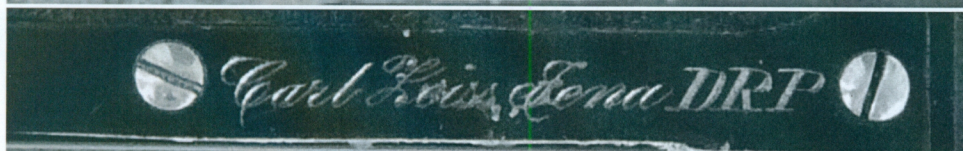
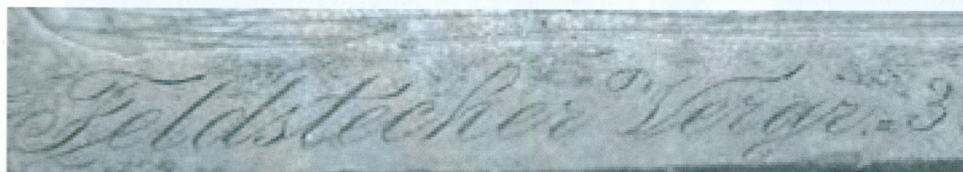
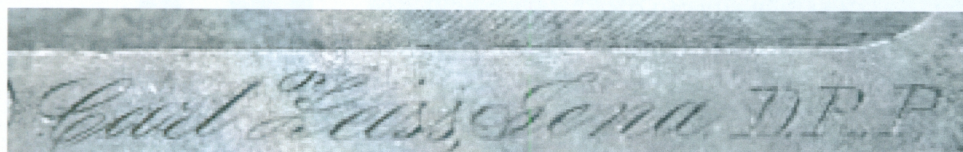
There seem to be only four small batches of the Teleplast manufactured.

1. Serial numbers 1-100 with small numbers on the frame bridge similar to the prior Feldstecher examples and cursive trademark.
2. New comprehensive serial numbers in the lens cell logo from 124721-770 but also the small frame/bridge/hinge/rim serial numbers of the prior series. The lens cell trademarks were on the interior part of the bridge
3. New serial lens cell numbers from 137801-900. Lens cell trademarks remain on the interior part of the bridge. No small serial numbers
4. New serial lens cell numbers from 141101-200. Trademarks as in 3 and no small serial numbers

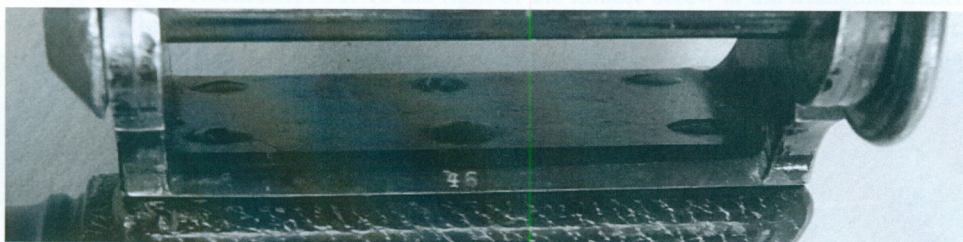
First Series 1-100:

This mixed batch of 3x and 5x models were marked in the same location as the Bausch and Lomb example shown earlier but the firm's trademark was on the left side and the text of Feldstecher plus the magnification power was on the right side. These one hundred examples would be the only ones with the cursive writing instead of the lens cell logos that would endure for years and years.

The small little serial numbers were on the edge of the bridge and must be searched for to be found. Collectors refer to them as bridge, hinge, frame or rim numbers in conversation both for these models and the earlier examples as well. To make things a bit more conflicting, it is generally recognized that each Feldstecher model (4x, 6x, 8x, etc.) would begin a new set of serial numbers (starting with 1) if there had been a major enhancement to that magnifications design. So if an early model had an objective of "x" mm and had been enhanced to "y" mm then a new series of numbers would start again. An example of these small numbers appears toward the bottom of this page



The trademark information was engraved in the same cursive style as the earlier binocular models but it is difficult to determine if all of them were filled with the silver solder of those earlier models. Some look as if they were not filled at all since they are now empty of any filling if, indeed, they had been filled. However, others do seem to have been filled but possibly with a white wax substance instead of the solder or the solder has been worn down as to appear as just a white filler. DRP is an abbreviation for Deutsches Reich Patent which means that the patent had been approved and issued. This can be helpful in dating examples.



This image shows the small serial number (46) that appears on all of the first and second series of the Teleplast as was common to all earlier models. On the early Feldstecher models, it could reach 4 digits but on this first batch, it would only go from 1-100.

Second Series 124721 -770 with additional small hinge numbers:

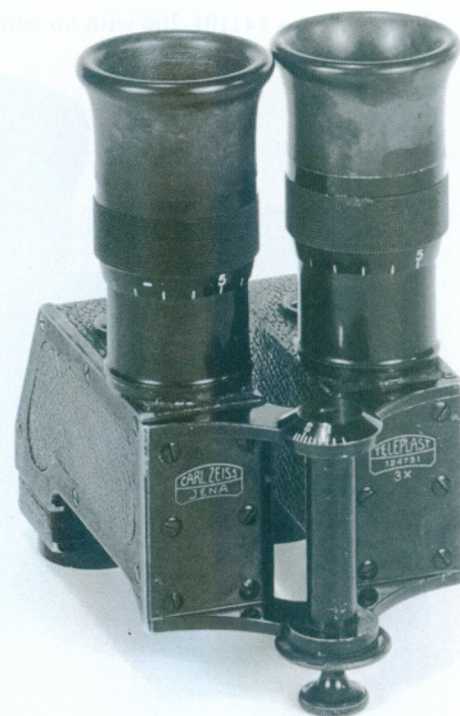
With the second series, there were no longer any cursive engravings on the body of the Teleplast series and this seems to be the smallest run with only 50 examples. There are a few anomalies with two of the rim numbers being larger than 100. It is marked as the cumulative serial number in the new location and 104 and 114 on the rim number. In my opinion, this could have been done at a different stage of manufacturing but if there weren't contradictions this research would be as interesting.

Bausch & Lomb while a partner in the Triple Alliance, also acted as a distributor or sales agent for Zeiss in product lines that they or Zeiss decided were not appropriate for B&L to manufacture. Actually, in his memoirs, George Saegmuller indicates that Zeiss was not exactly thrilled with their manufacturing standards in regard to the binoculars and photo lenses that B&L had licensed earlier from Zeiss. It seemed that little was said in this regard at the time but it was said to Saegmuller before he had committed to B&L two years before the Triple Alliance when Zeiss was hoping to attract Saegmuller for their own purposes but Saegmuller states that he would abide by his 1905 verbal agreement with B&L and the subject was dropped.

To the right is an example of this 1247xx series of the Teleplasts with the two trademarks on either side of the hinged appliance. This would be standard for all the later Teleplast binoculars as far as style and location. This picture also shows that the binocular could be folded in half and fit into an overcoat pocket with ease and still be very stable in construction. Each batch contained both 3x and 5x models but the number of each cannot be determined today.

Of course, the eyepieces were dissimilar with the 3x model being much longer. The binocular would also have a case but it would seem that the case was counter to the design principle that this was to be a compact product as it was very large and the binocular was stored inside the case in the open position.

With a total number of about 350 examples being manufactured, it is likely that the lion's share of the produced binoculars were sold mostly in Europe although there have been a significant number of examples identified in Argentina. That country was a favorite location for German immigrants in the early 20th century and Zeiss would also have a sales office there quite early in their expansion years and Argentina would be a lively customer for their military goods as well.



Third Series 137801-900 with no additional small hinge numbers:

The third series continues the design points and trademarks from the second series with the exception that none of the examples found have any of the smaller serial numbers on the bridge. This is an important point because Carl Zeiss Jena will now carry the logo and a set of cumulative serial numbers for the duration for the serially manufactured products not just across the binocular product line but for the majority of products of the firm except for items too small for the logo to fit.

At this point you can see that the eyecups are a bit more modern but it is something that has variances across the Teleplast examples but I do not have a large enough sample to clearly make a comparison across the model let alone the batches.

There will be some anomalies in this as well as the other batches as we go further into this documentation but this is also the time period that the new general design of Zeiss binoculars will be the model for other manufacturers. Also, the patent for the plasticity expires and competition become more fierce. As far as I can tell, no counterfeit examples exist for the Teleplast as it would be too expensive to attempt to replicate as Zeiss would abandon the design for this same reason.



Fourth Series 141101-200 with no additional small hinge numbers:



The fourth series maintains all of the features and nomenclature of the prior batch except that the trademarks would move from the bridge to the brass objective covers of the instrument. It is difficult to see this clearly above and so I have duplicated in larger size below. I have seen examples with the white wax filling of the engravings but I have also seen examples with the filling gone and the brass of the marking shining through. Otherwise, there is no great change to the design and markings.



Other anomalies:

Below left is a Teleplast with serial number 137880 which does not have a leather covering of the inside portion of the prism housing cover and below the lens cell, the magnification is marked as 8x. This does seem to be original to the instrument and since I cannot hold it in my hands and visualize this personally, we must consider it to be possibly authentic. I suspect that to make it 8x, the optical adjustment would have to be made to the eyepiece and not necessarily to the body of the binocular.

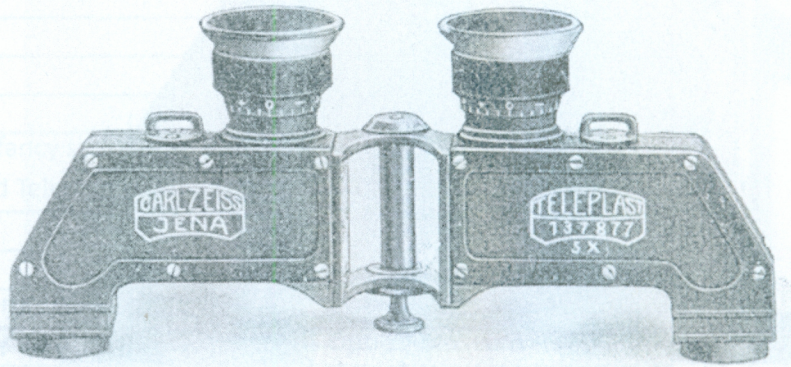


Below is a close-up of the first series binocular (Serial number 65) with a totally different engraving where the firm's trademark is in block letters and it is followed by a very tiny and empty Carl Zeiss Jena lens cell and no marking for the patent status. This Teleplast example is located in the Optical Museum in Jena and is pictured in a special periodical publication written by Dr. Seeger and Dr. Beez.



Anomalies Continued:

Another strange element of my research is the illustration to the right of a Teleplast with the serial number 137877. It is obviously from some sort of catalog but one that I cannot locate in a private collection or in the Zeiss archives in Jena. I found it in a presentation by the late Walter Besenmatter on a Möller Wedel and Zeiss situation given some years ago in Koblenz at a Binocular Society meeting. Dr. Besenmatter was a binocular designer for Zeiss. It is strange to have a serial number in a Zeiss advertisement or catalog and this particular binocular is not known as a physical item. I am told that it also appeared in a publication by Dr. Gleichen (mentioned in the illustration on page 3).

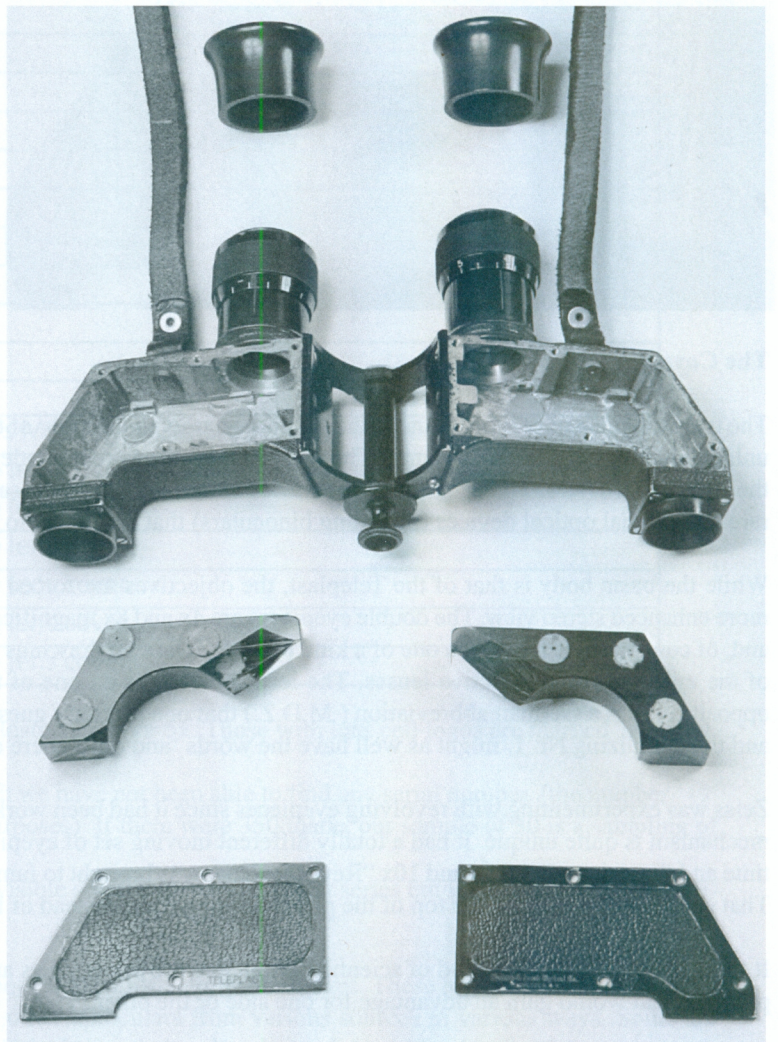


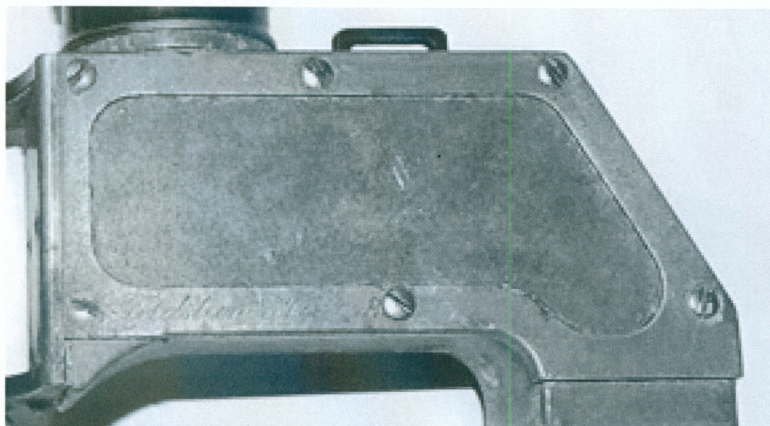
The Image to the right is the B&L instrument that started all of this interest. As you can see, the device has been taken apart for demonstration of the design and the components. The binocular was designed to be taken apart easily for repairs or cleaning. This was a requirement that was originally a request from the German military of that era to be sure that the user would be trained and thereby capable of keeping the binocular in service with some ease. This was a feature that was soon bought into many different manufacturers but after this test drive, it was not a feature that Zeiss would build into its commercial and more complex military products.

You can see that the prism was a complex component with the special studs to insure a secure mounting and the shape of the prism was difficult to create with the special rounded surface.

The housing was cast into a two piece body with one side able to be easily opened via the six screws holding the open side in place while in use and not complex in removing or returning to active service. I have seen no other models with this "take apart" feature in the military catalogs that Zeiss would supply during the period just before or during World War I.

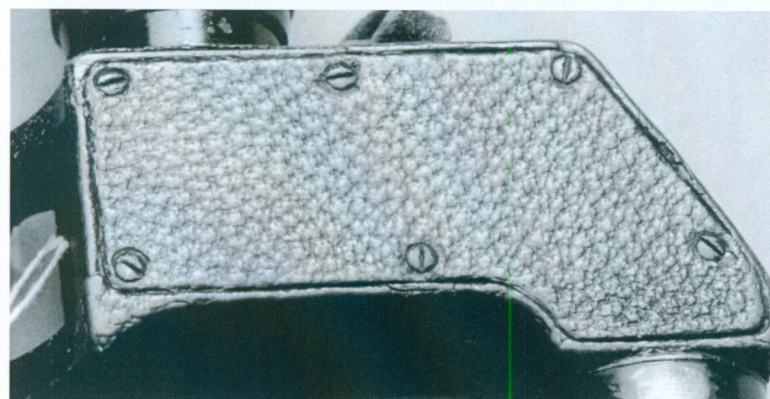
Clearly, this device was special in that it was based on a prism developed and patented outside of Zeiss by Ed. Sprenger of Berlin in 1895. Zeiss would use this prism in their Theatis opera glass, the miniature Stenor and Stenotar binoculars in the early 1920s and use in a difficult situation with Möller Wedel as well.





The ability to repair the binocular is based on the removeable cover plate for the prism housing. The six screws are nicely balanced to insure that the plate was held securely in place while in use.

The plate came in at least two versions, the early version seems to have been entirely of metal which allowed for the inscription of the trademark and product identification via an engraving on the metal parts (see top left) but later the design was changed to allow the insertion of the screws through the leather cover that took over the entire outer surface of the prism cover. The point would have been that this entirely leather surface would appeal more to the potential commercial customers whom Zeiss would prefer not to bring a screwdriver to this product.



However, the example (one page back) of the serial number 137880 shows the earlier design without the leather cover and with a trademark into the metal portion of the prism cover. In addition to being an anomaly for the statement of 8x under the serial number, this is the only version that I have come across that has a bare plate cover which may bring the legitimacy of the 8x marking into question but with such a limited sample of Teleplasts manufactured and currently available to inspect, it is difficult to be sure.

The Cover:

The truly unique pair of binoculars on the cover are based on the body of the Teleplays binocular with a set of revolving eyepieces unlike anything seen before or since. The two piece housings rotate independently based on the arrows on the middle portion of the rotating structure. The original of this device sits in the display case of the Optical Museum in Jena along side many other rare and special optical devices (including binoculars) that are meant to be seen and experienced.

While the basic body is that of the Teleplast, the objectives are forced wider by the revolver housings which creates an even more enhanced stereo view. The double eyepieces are 4x and 8x magnification which really are totally different from the Teleplast and, of course, since they are a one of a kind item, there are no drawings available to study the layout of the prisms or the design of the eyepieces and objective lenses. The lens cell logo is on one of the removeable prism housings but the writing on the opposite side is a German abbreviation (M.D.Z.) that one can only guess as to its meaning. The statement of the magnification and the tantalizing Nr. 1. might as well have the words 'and only' there as well.

Zeiss was experimenting with revolving eyepieces since it had been working with telescopes beginning in the late 1890s but this mechanism is quite unique. It had a totally different moving set of eyepieces on the Zeiss Dosenfernrohr telescope of an earlier time and the unique 1895 5x and 10x "Revolver" that was brought to fame by Admiral Togo of Japan in the Russo-Japanese War. That example revolved on the top of the prism housing itself instead of between the two prisms.

It was a very impressive period of scientific design and growth at Zeiss and the world's military situation was commanding new products that would gain an advantage for one side or the other.

One difference in design is that this revolving binocular had an extended brass enclosure for the objective lenses. This was probably mostly for protecting the glass from the melee of the battlefield.

Table of summarized Data

Size	Serial No.	Small No.	Comments:
3x	None	7	Cursive script
5x	None	34	Cursive script
5x	None	43	Cursive script
3x	None	46	Cursive script
3x	None	49	Bausch & Lomb fancy script, markings reversed from CZJ, only cursive example marked Teleplast**
5x	None	50	Cursive script
3x	None	57	Cursive script
3x	None	60	Cursive script, Jena Optical Museum
3x	None	65	Block letters, tiny empty lens cell logo, Jena Optical Museum
5x	None	69	Cursive script
3x	None	77	Cursive script
3x	124728	90	Logo on hinge
3x	124731	7	Logo on hinge
5x	124742	104	Logo on hinge
3x	124752	114	Logo on hinge
3x	137802	None	Logo on hinge
3x	137811	None	Logo on hinge
3x	137836	None	Logo on hinge
3x	137838	None	Logo on hinge
5x	137853	None	Logo on hinge
5x	137858	None	Logo on hinge
5x	137865	None	Logo on hinge
8x	137880	None	Logo on hinge
3x	137877	None	Dr. Bessenmatter's Moeller presentation, Logo on side of prism housing
5x	141105	None	Logo on objective lens cover.
3x	141116	None	Logo on objective lens cover.
5x	141133	None	Logo on objective lens cover.
5x	141165	None	Logo on objective lens cover.
5x	141167	None	Logo on objective lens cover.
5x	141168	None	Logo on objective lens cover.

** All others without lens cell logo are marked Feldstecher 3x or 5x. Those with lens cell logos are marked Teleplast.

We have 30 examples including the B&L for which we have not been able to find any serial number. (the number '49' was assigned by the first recorder for reference purposes) If there were 350 made, our sample of 30 is a sampling of 8.6 %.

Another 5x Teleplast is recorded but without any visible serial numbers. it is first series but is not otherwise identifiable.

I offer my thanks to those who responded to my request for information and images. These respondents are observers who have collected information on Teleplast and other binoculars from various sources in various ways. Some are active collectors who have been fortunate to add a Teleplast to their collection and shared it with me. Others are repair specialists or dealers in various optical products. These assisting include Helen Honeycutt, Thomas Antoniadis, Hans Seeger, Jürgen Laucher, Sabastian Benz, John Anderson, Steve Rohan, Alex Webster, and Jack Kelly (who also reviewed this text). Additional information was also gleaned from the presentations that I was able to attend of the Binocular History Society. I welcome any additional information from our readership so I can continue to pass it on.

A 21 mm Jena finder – why?

Stefan Baumgartner, Lund, Sweden

In our last issue, the existence of the Universal Finder from both Zeiss Ikon, Stuttgart and VEB Carl Zeiss Jena was shown but now a Jena finder with a 21 mm view has also come to light.

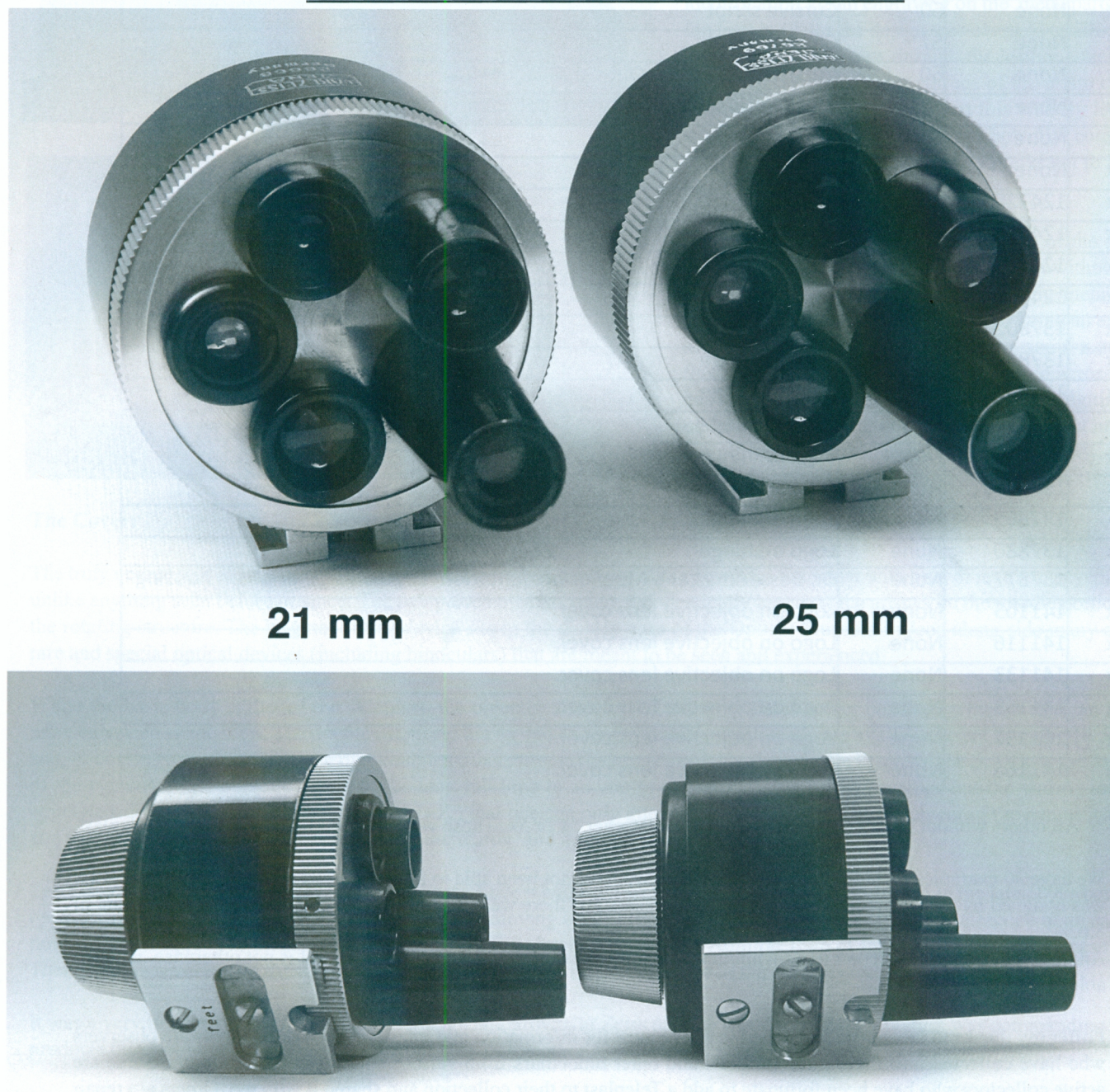


Figure 1, top part: two Carl Zeiss Jena turret finders. The finder on the left shows an unusual 21 mm view, while the finder on the right is the “ordinary” 25 mm type. **Bottom part:** baseplate of the two finders. The 21 mm finder on the left reveals an unusual “feet” engraving which is not found on the 25 mm counterpart, to the right.

In the spring 2009 ZHS issue, I described a prototype 21 mm turret finder, based on the 436/70 design. I pointed out that this finder most likely was made in Stuttgart (Zeiss West) after World War II and that it may have served as a basis to develop the much more advanced 440 finder which appeared in 1954. Carl Zeiss Jena had meanwhile produced a quite bulky 25-135 mm turret finder which today is quite a rare find. This finder was made to fit the 25 mm Topogon for the Contax, a stunning lens construction which did not see any rival in the West up to the arrival of the 21 mm Biogon in 1954.

When the 21 mm Biogon was launched, Zeiss East may have pondered to also adapt their bulky finder for the Biogon. Kuc mentions in his book "On the trail of the Contax" that "...21 mm versions showed up occasionally...". But so far, the Zeiss literature did not reveal such an example.

As a follow-up report and also referring to the article by Larry Gubas in the spring 2015 issue on VEB East vs. Zeiss West, I wish to present such an example, shown to the upper left in Fig. 1. On first sight, it does not look different, compared to the "ordinary" 25 mm finder. A closer inspection, however, shows that indeed, there are differences which are as follows: 1) the view: as in

the previously-described 436/70 finder, the view is a 21 mm one, again surprisingly distortion-free, but with the neighboring 135 mm lens limping from the left into the field of view. 2) the lens system itself: the difference are minimal, but clearly visible, if a microscope is taken (Fig. 2). 3) the foot: unlike all normal 25-135 finders, there is an engraving, "feet" on the bottom of the foot (Fig. 1, bottom part).

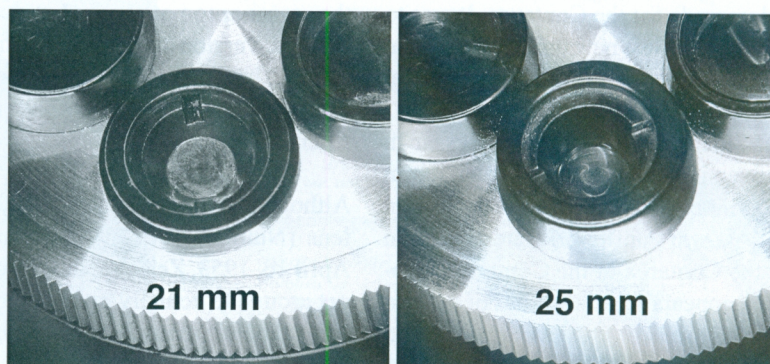
In contrast to the modified 436/70 finder, this 21 mm finder is probably not a prototype, but rather a rare example that was sold to the market. This notion is also supported by the fact that the interior focal length indicator is also adjusted to 21 mm, like the other 4 focal lengths. The burning question is now 1) when exactly it was produced and 2) whether it was meant to compete the 440 Stuttgart finder. I presume that, when CZJ noticed that the Biogon would take over the market and squeeze the Topogon out, there was no use for the already manufactured finders to incorporate 25 mm view lenses, and 21 mm view lenses were added instead. The number 26668 of the 21 mm version is a quite an early CZJ number, but sparingly close to that of the 25 mm version which is 26769, i. e. only about a 100 numbers away. This could point towards that CZJ produced both versions at the same time.

Another strange detail is the "feet" engraving on the baseplate (Fig. 1, bottom) which would suggest that it was produced mainly for the US market. Strange enough, if compared to a normal 25 mm finder, neither the interior parallax-adjustment distance numbers (0.9 and ∞) shown on the left of the view nor their relative positions with respect to the viewer frame differ, which they should if they were adjusted for "feet". This raises the intriguing question why the "feet" engraving was made at all.

It appears that the lens system of the 21 mm version is different from that of the 25 mm. It protrudes more to the outside, and a closer inspection through the stereomicroscope also reveals that the thickness is due to an additional lens to enable the extended view of angle. Notably, the side walls also needed an adjustment and show now a more open angle, as was the case when the 436/70 viewer was adjusted for 21 mm view (my article in ZHS spring 2009).

It will be interesting to learn how many of the ZHS members also have such a viewer in their collection to conform Kuc's statement that this version "...showed up occasionally...". Please mail me, also comments are welcome: baumgarts@yahoo.com

Close-up pictures of the 21 mm lens system (left) and the 25 mm lens system (right). Note that the side walls of the 21 mm lens system are much more flattened compared to those of the 25 mm lens system, allowing a wide field view. The lens system also protrudes more to the outside, due to the fact that there are now two lenses built in, instead of just one.



Comments on the 115mm f3.5 Tessar for the Panflex [5522/23]

Michael Wescott Loder, Kutztown, Pennsylvania.



↑ The 115mm Tessar mounted on a type II Panflex with the front and rear lens caps and the original shipping/storage container which only held the Panflex itself.

This West German Zeiss-produced lens was announced in 1954—same year as the 21mm f4.5 Biogon and the color-dial upgrade for the Contaxes. It was to be one of the last new products for what was still Zeiss' flagship 35mm camera.

Zeiss made the 115mm f3.5 Tessar in two versions: a short-mount version in the Contax external bayonet for use on the post-war Panflex and later a version for the Contarex in the Contarex bayonet. It appears that the bodies of the two versions are almost the same. Both sold in similar short-mounts, so the Contarex

version needs a bellows to bring its focus out to infinity. Both called for the use of a double cable release to operate the semi-automatic diaphragm. The Panflex version takes 49mm screw-in filters. The Contarex version, like other Contarex lenses, takes bayonet mount filters (B56).

Although the production order for this lens (Number 100226) dates back to April 16, 1953, Zeiss apparently did not get around to actually making any until 1954 when it manufactured 300, starting with serial number 1308681. A year

later it made another 23 starting with number 1592766. That must have covered the market needs for two years because it was not until 1957 that Zeiss built another 300 starting with 1876756. This was certainly not a popular lens in the Panflex mount, considering that nearly twice as many postwar Panflexes were made and sold.

Part of the reason for its limited sales was probably due to the decreasing support Zeiss Ikon was giving to its Contax system. The American photographic press did not get around to mentioning

the Panflex Tessar until May 1956. In the June issue of *Popular Photography* for that year Bob Schwalberg mentioned the lens (page 28) in his coverage of the most recent convention of the Manufacturers, Photo Dealers and Finishers Association (MPD&FA)—then the most important venue for new products. That September, *Pop Photo* did run an advertisement in its October issue that featured a range of accessory products for the Contax, including the Panflex with its Tessar, but did not mention the lens in the text (page 33). Most of Zeiss Ikon's advertising dollars appear to have gone into promoting the Contaflex and the Contina. With a widespread availability of only five years for a limited-appeal lens it is not surprising that sales were fewer than 700. All the Panflex versions we have seen fall into the number range for the three lots mentioned above.

The Thiele database indicates that Con-

tarex version of this lens came out in three batches: 1962, 1966, 1970—with 500 in each batch—followed by a final 50 in 1972. These show up on eBay more often than the Panflex version but both versions of this lens carry high asking prices.

The Panflex version is a hefty lens (397 grams or 24 ounces) and larger than one might expect for a short-mount lens. The helicoid is double but it still takes a turn of almost 150 degrees to focus from infinity down to 92cm or 36.5 inches. At the closest focusing point one can achieve a reduction of approximately 1:5.8—certainly not macro and barely enough to qualify as a close-focusing lens. But with a Contax 1X extension tube the closest distance becomes 21 inches or a reduction of 1:2.36—decent with a good working distance. Zeiss extension tubes are hard to find. The Zeiss bellows for the Panflex is so rare as to be

close to nonexistent, so expect to do most work without true closeup capability.

The diaphragm is semi-automatic in what appears to be almost a unique design. The back ring allows the setting of the opening with locking half-stops to f8 and full stops only thereafter. The chromed front ring is the cocking ring. After setting the desired aperture, turn the chrome ring counter-clockwise until it clicks open at the mark. To stop down ... well, one would expect to use a double cable release, gaining stop-down, mirror-raising and shutter firing in one smooth motion, but the particular lens pictured has a release button mounted where other samples have a threaded opening for a cable release. Makes for straight-forward, hand-held operation. The same hand that focuses the lens can easily press the button causing the aperture to snap closed—with a loud

→ **Pop Photo magazine Ad:** The only advertisement the author knows of in the popular press. It appeared on page 33 of the October 1956 issue of *Popular Photography*. The picture of the Panflex with its 115mm Tessar is the same one used in Zeiss Ikon's advertising catalogs. The lens is not identified.

↓ **The large protruding rear element** of the Tessar prevents the lens' mounting on a Panflex I.



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Panflex reflex attachment and extension tubes permit magnifying subject up to 10x. Field of view and focus may be viewed up to moment of exposure. Image is right-side-up, unreversed.

Reproduction stand for professional and amateur use. Can be clamped to table or drawing board. Focusing head has built-in Tessar 1/2.5, 50 mm lens which can be used from infinity to 8".

Zeiss Winkel microscope attachment. Has beam-splitting reflecting prism, focusing eye-piece and adapters for all standard microscopes.

clump—before using one's other hand to raise the mirror and release the shutter using the Panflex's built-in finger-tip release or a cable release mounted on the housing. Not sure if this button was an option or a local adaptation, and I hesitate to change it since it works so well. The cable release socket has a non-tapered thread unlike the standard Compur socket on the Panflex. Zeiss double cable releases have different threads at the ends of their cables to take this difference into account. This insures that there is only one correct way to mount the cables so that the diaphragm will always release before the mirror goes up. This semi-automatic diaphragm design—similar to other designs that a few camera manufacturers were just coming out with—is this lens' strongest point and is superior to the preset designs that the Contax's competitors continued to use on lenses for their reflex housings. Note: The 350mm f4.5 Nikkor-T uses an almost identical semi-automatic diaphragm.

As with seemingly all 1950s Zeiss ikon lenses, there is the good and the bad. Images are sharp, contrasty and color has a modern feel. The view through the Pan-

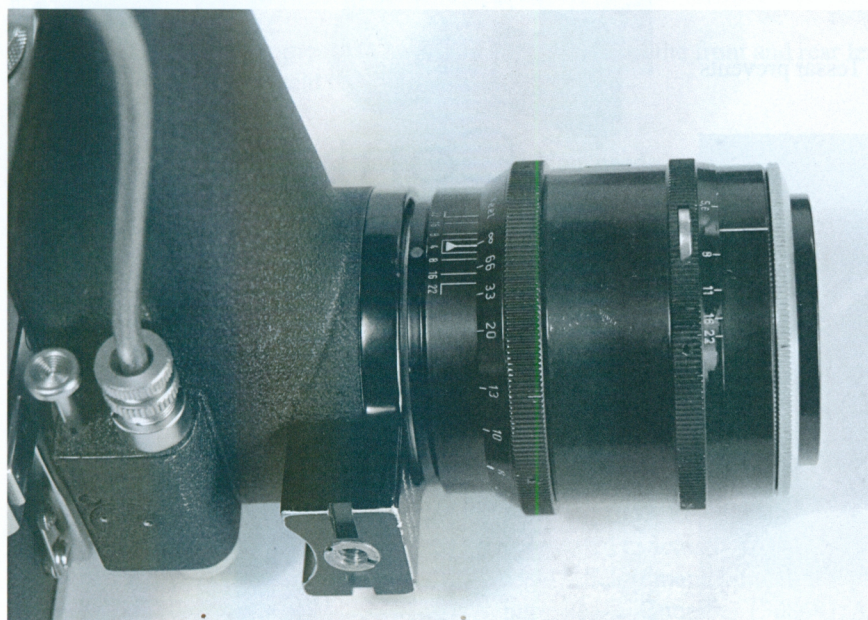
flex is particularly bright and even. The fourteen leaf diaphragm gives a beautiful circular opening. I cannot voice any complaints about this lens's imaging ability. Carl Zeiss knew what it was doing. The controls are another story. The engravings are small, thin and, despite being white-on-black, difficult to read. There are no distance markings closer than three feet, 10 inches. The focus ring is narrow and it takes too much turning to cover the focus range. In addition, the aperture-setting ring covers almost the entire body of the lens, actually contacting the focus ring at the back at infinity. This causes the aperture ring to bind against the focusing ring if one is trying to get to a smaller setting than f5.6. In addition, once the aperture ring is cocked, there is no way to close down the aperture to say, check depth of field, without pressing the aperture release.

One can get used to all these idiosyncrasies. At least the focus ring turns in the same clock-wise direction as other Contax lenses—unlike the 500mm Fernobjekiv I have. It's not like there were any other lenses for the Panflex in any numbers to confuse a photographer. Its focal

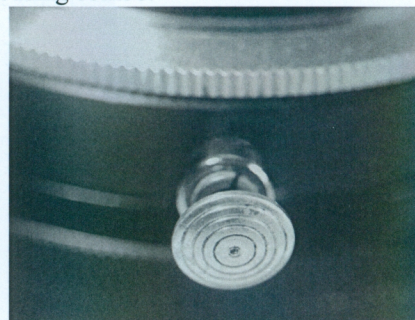
length would suggest that it was aimed at the studio portrait market where careful, leisurely framing would have been possible. It is almost certainly the shortest focal length that Zeiss Ikon could fit on the Panflex and still offer infinity focus.

Note that this lens was designed specifically for the post-war Panflex. It will not mount on the Pre-war version. The Panflex, model I, has a restricted opening behind the front bayonet mount that interferes with the protruding back element and blocks seating onto the housing.

What's a modern photographer to do? If digital is the option, there is a simple solution: the Nikon BR-1 ring. Designed to bring the 135mm f4 barrel mount Nikkor out to the proper distance for use on a F-series Nikon and bellows, this ring sports a Nikon S-Contax external bayonet mount on the front and the Nikon F mount to the rear. It is less than an sixteenth of an inch shorter than a Panflex/Contax combination and allows almost the entire range of focus that the Panflex lenses were designed for.



↓ The strange and possibly unique release button threaded on where the double cable release should screw in. It functions well and eases the hand-holding of the lens-housing combo.



← Note the narrow focus ring and fine lettering. What looks like part of the lens barrel in the middle is part of the aperture ring. When the lens is set at infinity, this ring can bind, hindering the closing down of the diaphragm.

Felix Auerbach

The author of the five editions of the self-promoting book on the Zeissworks
Larry Gubas

When Ernst Abbe was still leading the firm of Carl Zeiss Jena, it was decided that since the firm was growing in so many different directions, that it was necessary to educate the marketplace and the general public in the organization of the enterprise as well as its history and unique products. The firm chose Professor Felix Auerbach of the University of Jena as the author. Auerbach had filled the chair in the Physics department of the university that had been endowed by Abbe and had authored books on many scientific subjects. Those subjects included magnetism, hydro-dynamics, the hardness of solid materials as well as other subjects including the arts. The title of his dissertation was "The Nature of Vocal Sounds" and demonstrated his interest in the physics of music and acoustics. He married Anna Silbergleit in 1883.

In 1889, Auerbach took over the professorship of theoretical physics at the University of Jena which had been established by Ernst Abbe. As a Jew, he was initially refused a full professorship and so, it was not until 1923 that this distinction was granted to him." He became professor emeritus in 1927.

The first edition of the Zeiss Works and the Carl Zeiss Foundation was published during Abbe's lifetime in 1903 and would be presented in five editions over the next 24 years. The book would grow over that span in time from 124 pages to 258 and illustrated many of the products and the firm's scientific growth over that period of time with both text and a significant number of illustrations. The editions would also define the relationship of those scientists who came to work with the firm and who ended up as department heads with responsibility for specific product lines. The premises and details of the newly affirmed Carl Zeiss Stiftung's Statute was also detailed in the text as well. This statute was the documentation of the principles of how the firms of Carl Zeiss Jena and Schott and Genossen would be governed and administered.



Professor Felix Auerbach
1856-1933

In 1918, he also offered for publication a detailed biography of Abbe and all of the intertwinings of his life and the life of the firm and his associates. As you can see from the list of books below, the first edition of The Zeissworks of 1903 with 124 pages was replaced one year later with the second edition with 24 additional pages which showed the rapid technological advancement of the firm and the continual addition of new optical and mechanical product lines based on the continual hiring of competent PhD level physicists and skilled engineers. The fifth edition in 1925 would grow to 258 pages with many tables and chronological accomplishments.

The rise of Adolf Hitler and the anti-Semitic climate in Germany made life unbearable for Felix and Anna Auerbach. After the Nazis seized power, both took their own lives. In his suicide note he stated that they "left the earthly life full of joy, after nearly 50 years of mutually blissful cohabitation". They died together in Jena on 26 February 1933.

Auerbach's books with regard to the firm of Carl Zeiss and Professor Ernst Abbe:

The Zeiss Works and the Carl Zeiss Foundation in Jena (5th Edition) by Felix Auerbach 258pp 1925 in English and German Editions

Das Zeisswerk und die Carl Zeiss Stiftung in Jena (4th Edition), by Felix Auerbach 200pp, 1914 in German

Das Zeisswerk und die Carl Zeiss Stiftung in Jena (3rd Edition), by Felix Auerbach 166pp, 1907 in German

Das Zeisswerk und die Carl Zeiss Stiftung in Jena (2nd Edition), by Felix Auerbach 148pp, 1904 in German and English editions

Das Zeisswerk und die Carl Zeiss Stiftung in Jena (1st Edition), by Felix Auerbach 124pp, 1903 in German

Abbe Ernst Abbe, Sein Leben, sein Wirken Sein Personlichkeit by Felix Auerbach, Leipzig, 1918, 512pp in German –

Book Review:

Zeiss Handfernglaser 1919 - 1946

Modelle - Merkmale - Mythos

(Zeiss Binoculars from 1919 to 1946, Models, Features, Myths)

by Hans T. Seeger

Hans Seeger has been quite a busy fellow since we last reviewed his first volume in this series on Zeiss Handfernglaser (hand binoculars). Well, he has progressed not only in the additional years covered but also in pages printed. This time he moves to 919 pages from the 871 from his 2011 work but it also is a more adventurous period between two world wars with many specialty glasses designed for commercial and military use. Of course, there is quite an extensive and detailed exploration of the innovations and markings of the period of the Second World War.

The book is written in German (both text and captions) which should not hinder some folks from taking full advantage of the incredible number of pictures of not only the standard commercial products but also to view the variety of complimentary sources in addition to Carl Zeiss Jena. He shows many examples of the politically necessary glasses from Nedinsco in the Netherlands and Sweden but also the specialty markings of the earlier Zeiss locations that were still active in 1919. He also goes backward a bit to show the earlier period's examples from Zeiss satellite locations that were still in stock from those locations since many of their products were military in nature. This is necessary since many of the improvements after the pre-1919 era have to be addressed in the context of the original design and execution of the earlier binoculars.

I cannot begin to estimate the total number of pictures but suffice it to say that most pages have at least one picture making a point but also most pages have

multiple pictures of the variants of the particular binocular being addressed. You need not be fluent in German to interpret the vast number of pictures since the book is arranged by model name and size of the magnification and objective diameter. There are special markings for countries and military customers and he points these out with great dexterity.

In this volume, he makes use of many rare Zeiss publications and catalogs to illustrate to the reader the complex world that he is illustrating. He also has searched for many contemporary images of these products in use with many of the users identified clearly. In fact, it can clearly be said that he has structured a new listing of models which replaces the old scholarship with a new perspective. The vast number of the images of the hardware are in color but, given the state of photography at the time, the contemporary images of the product in use are in black and white. The most elaborate color image is a rendition of an exotically and complexly decorated 3x Teleater theater glass with matching lorgnette. It is almost breathtaking in its beauty. The total number of images used comes just short of 3,000 examples.

He has gained access to the Zeiss in-house and dealer publications of the period which enable him to present the subject with a great deal of contemporary commentary and salesmanship. Price lists and small images are shown throughout the book to the great advantage of the reader and non-reader of German.

English is not totally ignored, however, and a 30 page essay with rare images is

presented on the subject of Torpedo Tube Targeting by author Peter Da Leat with the associated binocular and accessory images. He also devotes space to other Zeiss products that use the prism binocular principles for magnification and microscopy. Zeiss did use active products with special adapting lenses to act as miniature microscopes. This time period also brought many special custom cases for the protection and use of these binoculars and Hans has found a great deal of variety to display in a very meaningful manner. He also uses period Zeiss documents to discuss what seems to be a rampant sub-industry of counterfeiting Zeiss binoculars both in the days they were introduced and others of our age to influence and confuse collectors of these wonderful visual tools.

The highlight of the book are the detailed tables that are strategically placed throughout the book. Some are original to Zeiss' accounting and record keeping processes and run chronologically for the reader; others are especially constructed by Hans to inform the reader of the use of serial numbers and dates for nearly every example that each reader could hold in his hands as he makes use of the author's research. Among the other tables is a listing by year of the new products at the very front of the book.

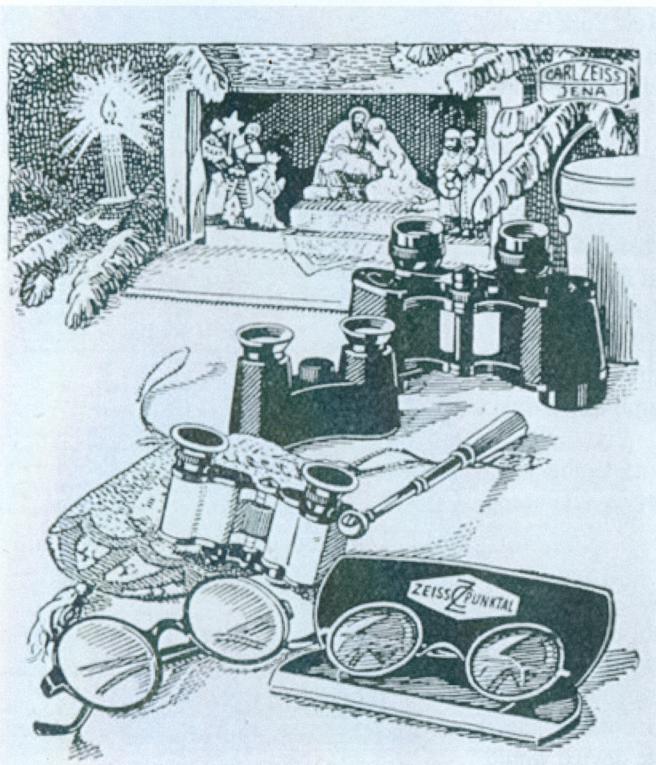
The table of contents is detailed and the use of multiple indices at the rear make the book useful to the reader in spite of any language liability. This publication is highly useful to the veteran collector and someone with a fresh interest in the subject. I recommend it highly.

L. Gubas



↑ Here are the front and rear covers of this new book by Hans Seeger. The size is identical to his last book at 8½" x 11."

Below are the images from two Zeiss binocular ads of the 1920s. To the left is a Christmas ad showing a variety of binoculars and Zeiss contemporary eyeglasses from 1926 and to the right is a 1928 ad for the 7 x 50 Binocular for the sea captain and a 6 x 18 Telita compact glass for the lady. This black and white drawing is based on a color image on a contemporary catalog.



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THE HEARTS OF UNCLE SAM'S
SAILORS AND YACHTSMEN THE
WORLD OVER. THE TELITA IS
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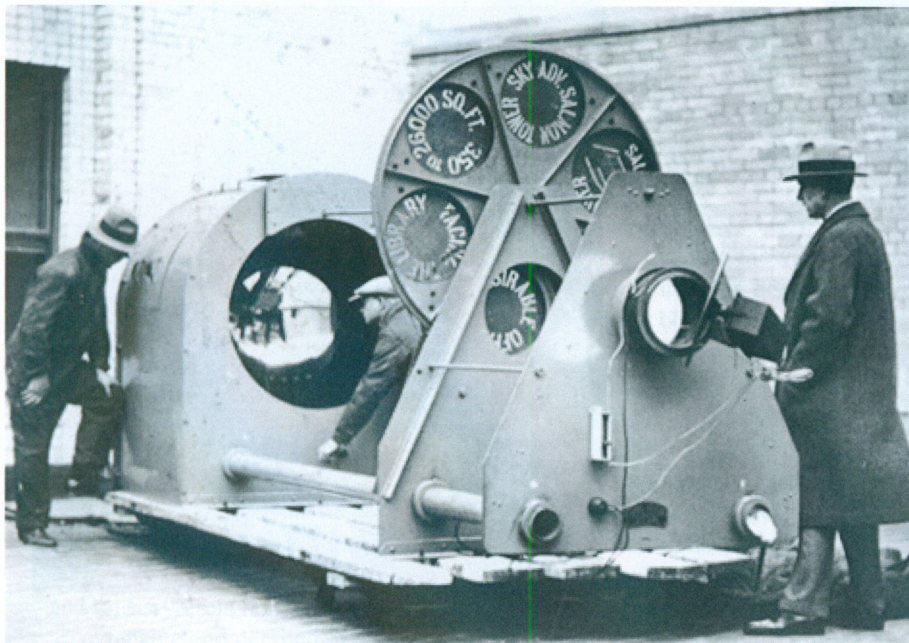
CARL ZEISS, INC.
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728 SO. HILL ST., LOS ANGELES

ZEISS BINOCTARS

A One of a Kind - Difficult Collectible

What we have here is something called a cloud projector. It is not clear if this was a product that Zeiss developed independently but it was far from small and other smaller firms developed a similar product in the 1920s.

Lawrence Gubas, Las Vegas, NV.



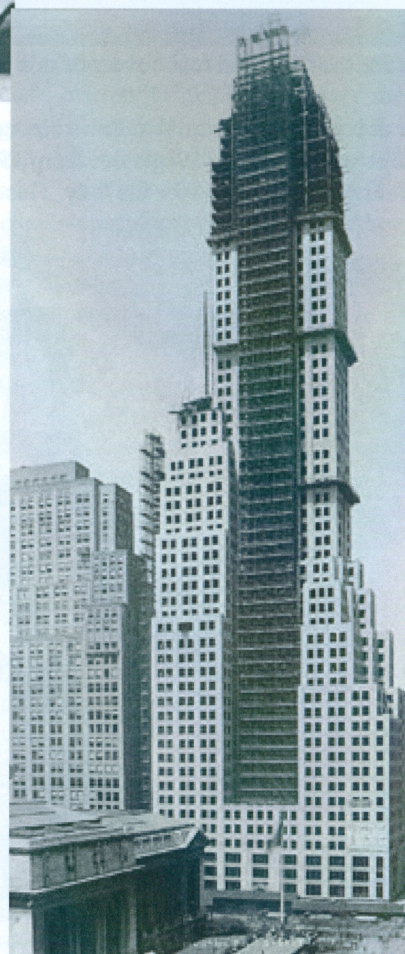
I found this old magazine photo of this huge instrument with the usual lens cell logo at the bottom of the device on the surface closest to us. The lens like opening closest to us is actually the light source and the round item that it shines toward is actually a rotating table of huge slides that the light passes through to go through the focusing lens on the other side. There is only text on the slides and while they are not all readable, it is clearly an advertisement for a new office building. The clues are 'Sky Adv. Salmon Tower' on the top slide and on the slide two

images to the left on the wheel is "Facing the library." Well, this was sufficient material to begin to search that building out. In searching for the Salmon Tower, it was not difficult to find as the building is still in existence and has its own Wikipedia page. It is for 11 West 42nd Street in New York and it does face the New York Public Library main branch on Fifth Avenue between 40th and 42nd Street in front of Bryant Park. While the address was as I stated, the entrance to the building was at 500 Fifth Avenue.

A further search enabled me to find two pictures of the building from the era of construction as well as a modern image. It was a 31 story building in a strange floor design similar to the letter H. This enabled each floor to have 8 corner offices. another strange and likely not a coincidence was that the headquarters of Carl Zeiss Inc. was on the opposite side of the library at 485 Fifth Avenue. The picture of the build during the last stages of construction is at right. It was completed in May 1931 which was just a few months before the completion of the Empire State Building just a short walk away. Both buildings were designed by the firm of Shreve, Lamb & Harmon.

As a youngster growing up in New York in the late 1940s, I seem to remember such projectors being used for various purposes but at that time, I did not know anything about the firm of Zeiss not did I have access even to a camera.

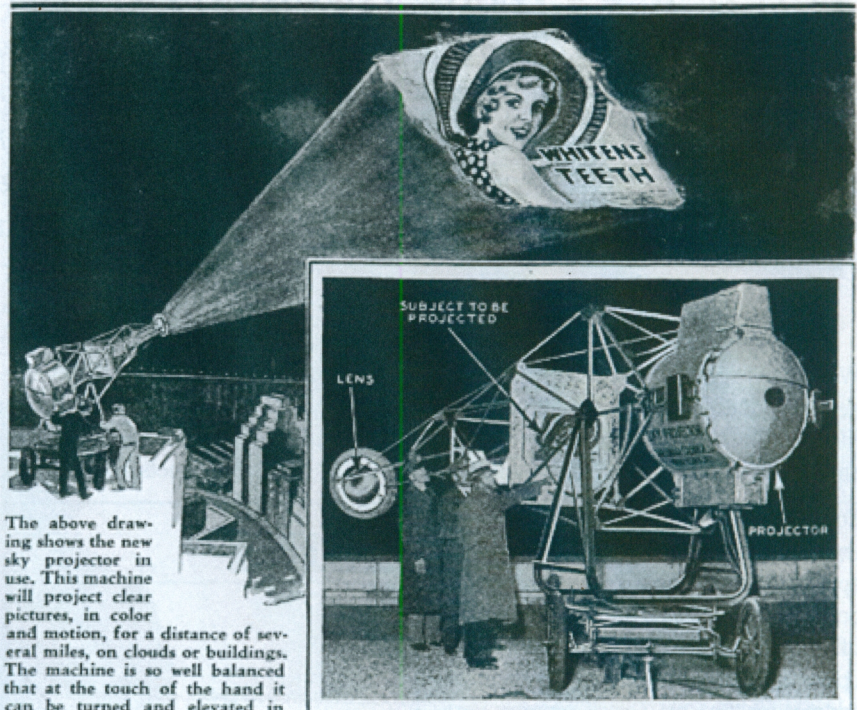
I did check in with the Archivist (Dr. Wolfgang Wimmer) in Jena and surprisingly enough he did have a seven page paper for the Zeiss Adastral Wolken Projektionsapparat (Cloud Projection Apparatus) dated June 15, 1927 which has schematic drawings and a small history including the fact that such a projector was exhibited in 1895 at the Cotton States and International Exposition in Atlanta, GA. and so there was nothing to patent and make exclusively. In any case such a large device would have been very expensive to pack and ship to New York without a mind to offer it



Sky Projector Uses Clouds as Night Advertising Medium

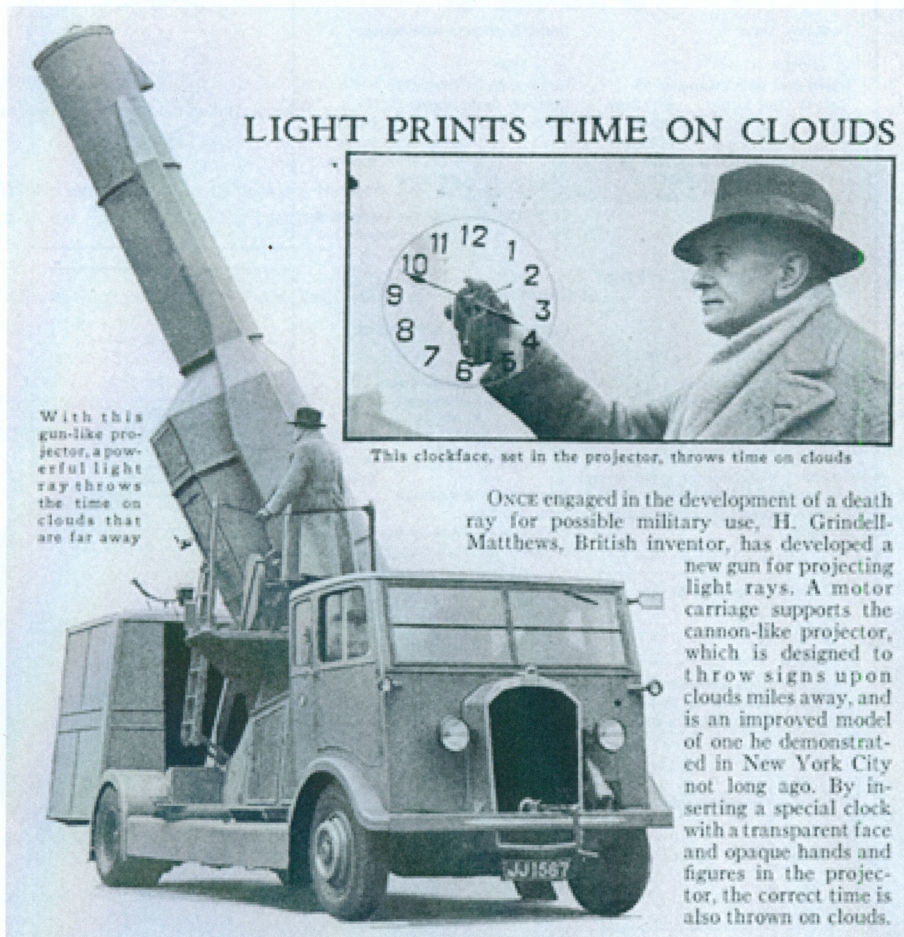
for sale. By the way, it is always interesting to analyse the names of Zeiss projects and in this case the Latin phrase "ad astra" translates as "to the stars." Fanciful, indeed since the instrument focused on a nearer object, a cloud. The Zeiss text was marked "Printed as a manuscript. reprinting prohibited." So, there must have been some thought being given to manufacture. The device as described in the manuscript as 550 Kilograms or 1,212.54 pounds.

As Zeiss noted in the documentation, this was not a new idea and I also discovered a similar instrument (mounted on a truck and not on a pallet as the pictured Zeiss device) in another magazine. In this case, there was an inventor identified and the text says that he had demonstrated his device in the US as well as England. Notice that his version shown in the picture to the left is being used to advertise toothpaste with the same concentration on whitening teeth as today.



The above drawing shows the new sky projector in use. This machine will project clear pictures, in color and motion, for a distance of several miles, on clouds or buildings. The machine is so well balanced that at the touch of the hand it can be turned and elevated in any direction.

The projector shown above is 30 ft. long and weighs 3,000 pounds.



LIGHT PRINTS TIME ON CLOUDS

With this gun-like projector, a powerful light ray throws the time on clouds that are far away



This clockface, set in the projector, throws time on clouds

ONCE engaged in the development of a death ray for possible military use, H. Grindell-Matthews, British inventor, has developed a new gun for projecting light rays. A motor carriage supports the cannon-like projector, which is designed to throw signs upon clouds miles away, and is an improved model of one he demonstrated in New York City not long ago. By inserting a special clock with a transparent face and opaque hands and figures in the projector, the correct time is also thrown on clouds.

So, somewhere in a warehouse possibly next to the box where last we saw the Ark of the Covenant disappearing, there maybe one of these cloud projectors but I doubt if it will ever be found and identified. There are some more recent attempts to use this sort of technology but using lasers. However, most people don't look up at the clouds at night any more since we seem to all have gotten attached to some electronic device of a much smaller size these days.

Some say it was a better time when we had the opportunity to look up but I find it difficult to see stars these days with all of what we call light pollution. Better to visit this device's distant cousin, the Zeiss Planetarium. It is still a great vision.

The Contarex Continued

The famed camera went out of production at Zeiss Ikon in September 1972. The Carl Zeiss Vertrieb would continue to manufacture a small number of cameras that would be fashioned out of parts on hand but the team in Oberkochen never stopped developing new lenses for the Contarex mount and these three examples came to market in October 1973.

Lawrence Gubas, Las Vegas, NV.

When Zeiss goes to trade shows to communicate with its dealers and customers, it prepares documentation of its current and new products so that their visitors can leave with clear and concise information on the products that they would be interest in. Included in these documents are overview documents of new products as seen below as well as specific sheets or sets of sheets about each specific lens. These latter documents include data sheets and performance graphs as well as specifications.

To the right is an overview of three lenses available in Contarex mounts that appeared more than a year after the shut down of Zeiss Ikon's photographic manufacturing in September 1972. The upper right hand corner is the business address for the Carl Zeiss Contarex Vertible (Vertrieb can be translated in several ways but in this instance, I would use "sales and marketing." These three lenses include a new ultra wide (almost panoramic) landscape lens in the 15 mm Distagon, a Fisheye lenses in the F-Distagon 16 mm and new and very fast 85mm Planar. The date of this chart is in the lower right hand corner as X/73 or October 1973.

Since there were still plenty of Contarexes that had been sold who could use these lenses and Zeiss was still seeking partners who manufactured high end 35 mm cameras, then making it available for the Contarex initially made sense. These lenses would later be used on the new Rollei SL35 line of lenses and Zeiss would soon give up manufacturing each and every lens that it designed and licensed the manufacturing process to Leitz and Asahi for one of these lenses (15mm) but would also enter into a wider agreement with Rollei and ultimately Yashica except for the most difficult examples to manufacture. However, over time, these firms proved capable of meeting Zeiss standards.

ZEISS

CARL ZEISS
Contarex-Vertrieb
7000 Stuttgart

ZEISS T* Distagon f/3.5-15 mm

Technical Data:

✱ = 110°

Number of lens elements: 13

Built-in filter turret: B 11 blue
yellow
orange

Focusing distance: up to 0.16 m

Uniform frame brightness with
Fresnel screen "18" or focusing
screens

Caractéristiques techniques:

✱ = 110°

Nombre de lentilles: 13

Revolver porte-filtres
incorporé:

bleu B 11
jaune
orange

Réglage de la distance
jusqu'à 0,16 m

Éclairage du viseur avec lentille de
Fresnel "18" ou verres dépolis.

**ZEISS T* F-Distagon f/2.8-16 mm
Fisheye lens**

Technical Data:

✱ = 180°

Full format illumination

Number of lens elements: 8

Built-in filter turret: B 11 blue
yellow
orange

Focusing distance: up to 0.3 m

Uniform frame brightness with
Fresnel screen "18" or focusing
screens

Objectif fisheye

Caractéristiques techniques:

✱ = 180°

Éclairage de tout le format.

Nombre de lentilles: 8

Revolver porte-filtres
incorporé:

bleu B 11
jaune
orange

Réglage de la distance
jusqu'à 0,3 m

Éclairage du viseur avec lentille de
Fresnel "18" ou verres dépolis.

ZEISS T* Planar f/1.4-85 mm

Technical Data:

✱ = 29°

Number of lens elements: 6

Focusing distance: up to 1 m

Filter connection M 67 x 0.75

Caractéristiques techniques:

✱ = 29°

Nombre de lentilles: 6

Réglage de la distance
jusqu'à 1 m

Raccord de filtre: M 67 x 0,75

Right of amendment reserved.

Sous réserve de modifications.

CV-del

Printed in West Germany

AW X/73 Noo

The Evolution of the Ergo 'Monocular' Camera

From Nettel Cameraworks (1909) to Contessa Nettel (1919) to Zeiss Ikon (1926)
(A Pictorial Travelogue)

THE SMALLEST REFLEX CAMERA IN
THE WORLD.



The ONLY REFLEX yielding NATURAL RESULTS.

The ONLY REFLEX which can be used in a crowd.



The . . .
"SPECTAX"
CAMERA.



For Plates

4.5 cm. x 6 cm.

(BLOCK NOTE SIZE)



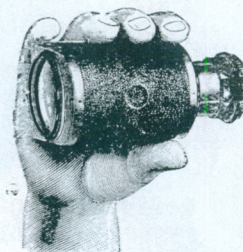
A dainty Pocket Camera in the form of a small telescope or single opera glass, for **taking snapshots unobserved.**

Whilst one appears to be looking through the imitation telescope, objects to the right or left of the operator are being photographed.

Thus natural poses may be obtained which would not be possible with any other form of Camera.

Fitted with a high-grade Lens—the "Spectax," gives remarkably sharp pictures which can be enlarged to 10" x 8".

Highest Grade Workmanship
throughout.



Comparative size of the
Spectax to a hand.

SPECIFICATION.

Shutter for time and various instantaneous exposures. Adjustable Diaphragm. Reflex Mirror View Finder allowing the picture to be seen during the exposure. Fitted with focussing arrangement. Tripod bush for horizontal and vertical pictures. Ground Glass Focussing Screen. Covered in morocco leather.

LIST OF PRICES

OF THE

SPECTAX 6 cm. x 4.5 cm., including 6 metal dark slides and elegant leather case.

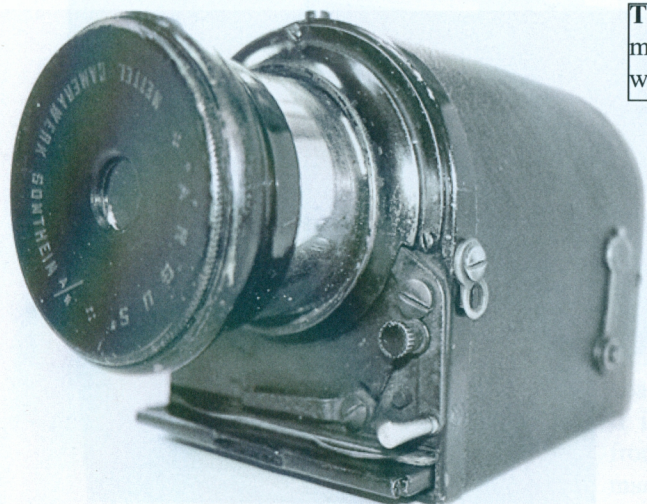
				£	s.	d.
No. 261	with Nettel Aplanat	...	F. 7.5 2 inch focus	...	6	5 0
" 262	" Nettel Anastigmat	...	" 5.8 2 " "	...	8	0 0
" 264	" Zeiss Tessar	...	" 4.5 2 " "	...	10	0 0
" 265	" Goerz Dagor	...	" 6.8 2 " "	...	10	0 0

ACCESSORIES.

				£	s.	d.
Case with 6 Metal Dark Slides	...	...	...	0	9	0
Enlarging Apparatus for enlargements	4 1/4" x 3 1/4" or 6 1/2" x 4 3/4"	...	...	1	12	0
" " "	" up to 10" x 8"	...	...	2	0	0

This is a perfect Camera and must not be confused with the cheap apparatus somewhat similar in outward form.

This camera began life as a product of the Nettel Camera work and migrated from Spectax to Argus to Ergo. Above is from a 1909 catalog with the actual camera to the left and a later advertisement below.



„Argus“

Sous le nom d'Argus, nous mettons en vente un petit appareil photographique pour plaques 4 1/2 x 6 en forme de Lorgnette opérant sur le côté à l'insu du sujet et qui permet de prendre des instantanés d'une manière absolument discrète et sans que les personnes qu'on photographie s'en doutent.

Tout en faisant semblant de regarder à travers d'une lorgnette on photographie les objets placés à gauche ou à droite.

L'Argus muni d'un bon objectif donne des clichés d'une grande finesse pouvant être agrandi en 18x24.



Fig. 20. L'Argus à l'usage.



To the left is an ad from the Nettel era with a wide assortment of lenses. Two are Nettel house lenses but both a Goerz Dagor and two Tessars were available as well but once it moved to Contessa Nettel and Zeiss Ikon, these were Zeiss Tessars only. The prism based viewer was originally subcontracted to Zeiss but carried the Zeiss name when things became Tessar only. Below is an English language extracted from a Zeiss Ikon catalog. The shutter was a no name and the film sheath was flat opposite the lens which could be covered when not in use. The monocular lens was decorative.



Fig. 21. Proportion de l'Argus par rapport à la Main

Construction remarquable
Travail de haute précision

Appareil élégant

Obturateur pour poses et instantanés à vitesse variable. Diaphragme se réglant par l'extérieur.

Mise au point pour l'infini et pour les distances rapprochées.

Viseur à miroir permettant d'observer l'image pendant l'exposition. Écrou pour mise sur pied dans les deux sens.

Glace dépolie. Gainerie en maroquin.

Liste des prix

de l'Argus 4 1/2 x 6 cm y compris 6 châssis métalliques et sac en cuir:

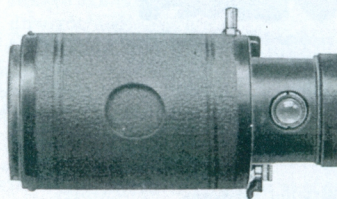
No. 261	avec Aplanat Nettel	F, 7,5	distance focale	50 mm	Frs. 157.
262	" Anastigmat Nettel	5,8	"	50	200.
263	" Tessar Zeiss	6,3	"	50	238.
264	" "	4,5	"	50	250.
265	" Dagor Goerz	6,8	"	50	250.

Accessoires:

Etui avec 6 châssis métalliques 4 1/4 x 6 cm Frs. 10.—

Appareil agrandisseur pour agrandissements 9×12 ou 13×18 cm	50 —
" " " " jusqu'à 18×24 "	63 —

Below, you can see that the viewfinder was a Carl Zeiss product but the trademark of Zeiss Ikon was placed on the surface under the peep hole. The camera came with a supply of film sheets and the place to trip the shutter is the chrome button on top.

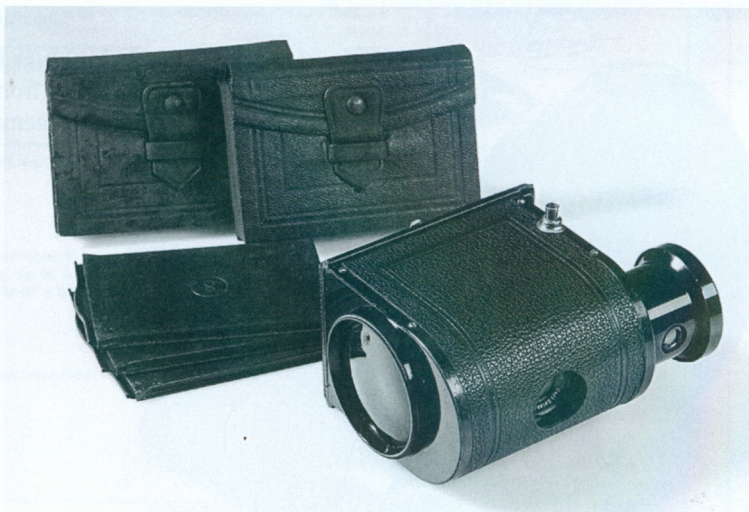
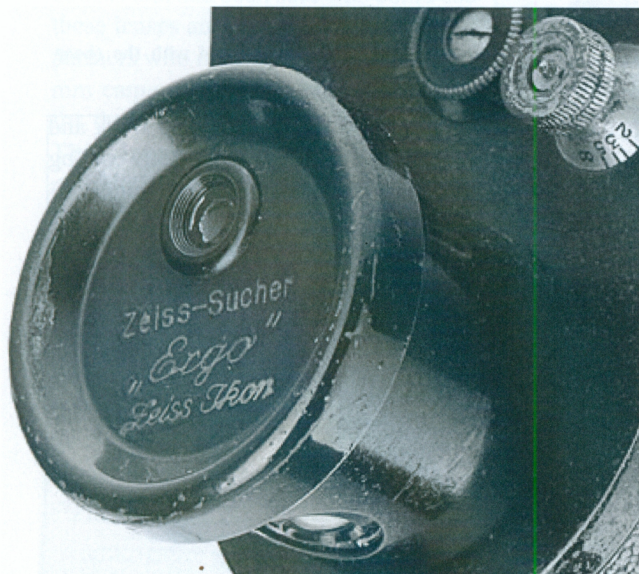


The Ergo

In the early days of photography when hand cameras were less ubiquitous than now, endeavours were made to design instruments so as to conceal their real purpose. Hence the name "detective-camera"—a term which has almost passed into desuetude. Still even now there arise occasions when it is desirable to make a snapshot unobserved, and for that purpose the Ergo is designed. It is designed to be held at right angles to the user, the image being thrown through a Zeiss Prism. Precision make with Rack focusing. Size 2 1/2 x 4 1/2 x 3 1/2 in. Weight 14 oz.

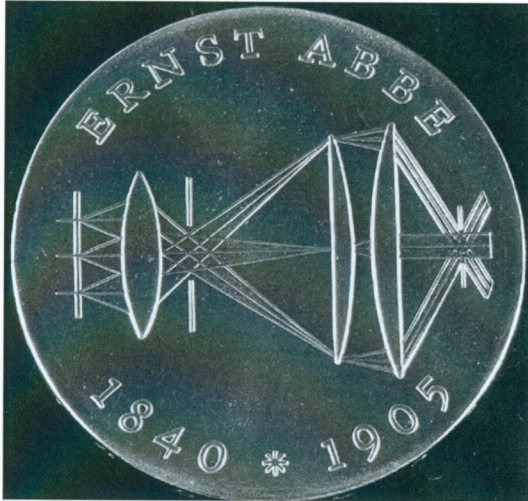
after the form of a field glass and takes objects at right angles to the user, the image being observed in the ground glass by reflection through a Zeiss Prism. Precision make with shutter for $1/25$ to $1/100$ and time and bulb. Rack focusing. Size $2\frac{1}{2} \times 4\frac{1}{2} \times 3\frac{1}{4}$ in. Weight 14 oz.

Code No. 15 Price with *U Zeiss Tessar* f4.5 focus 2 1/4 in., including 6 single slides RM 235.—
No. 681 Film-pack adapter RM 3.20 No. 651 Extra Single Slides » 1.—

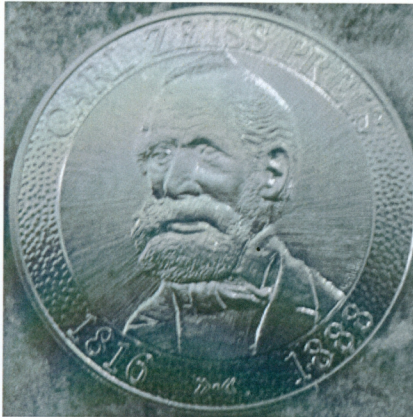


Zeiss Coins and Medals

This first coin was issued in the German Democratic Republic (East Germany) at the occasion of the 75th anniversary of the death of Ernst Abbe (1840 - 1905). It shows the optical paths in a system of lenses and thereby focusses on the fundamental contributions of Ernst Abbe to microscopes objective and optical design. The nominal value of this coin is 20 Marks.



These sets of medals East German medallions were given in recognition of "Outstanding Student Achievement by the East German version of the Carl Zeiss Stiftung. There were two sets of prizes, each named for Carl Zeiss and Ernst Abbe and were at least 3 levels of awards (third prize is shown in the middle below) for each set.



This commemorative decorative medal celebrates the 125 years of Zeiss precision in Jena in 1971. It is not a typical metal coin but is rather fashioned out of world famous Meissen China from nearby Dresden. It is, of course, from East Germany





The medallion on top is a commemorative medal for 50 years of the Contax issued to members of the Yashica and Zeiss firms who worked on the new Contax camera. The middle is a West German coin commemorating the 100th anniversary of the death of Carl Zeiss and the bottom is a similar coin issued by the East German government for the same anniversary.

