

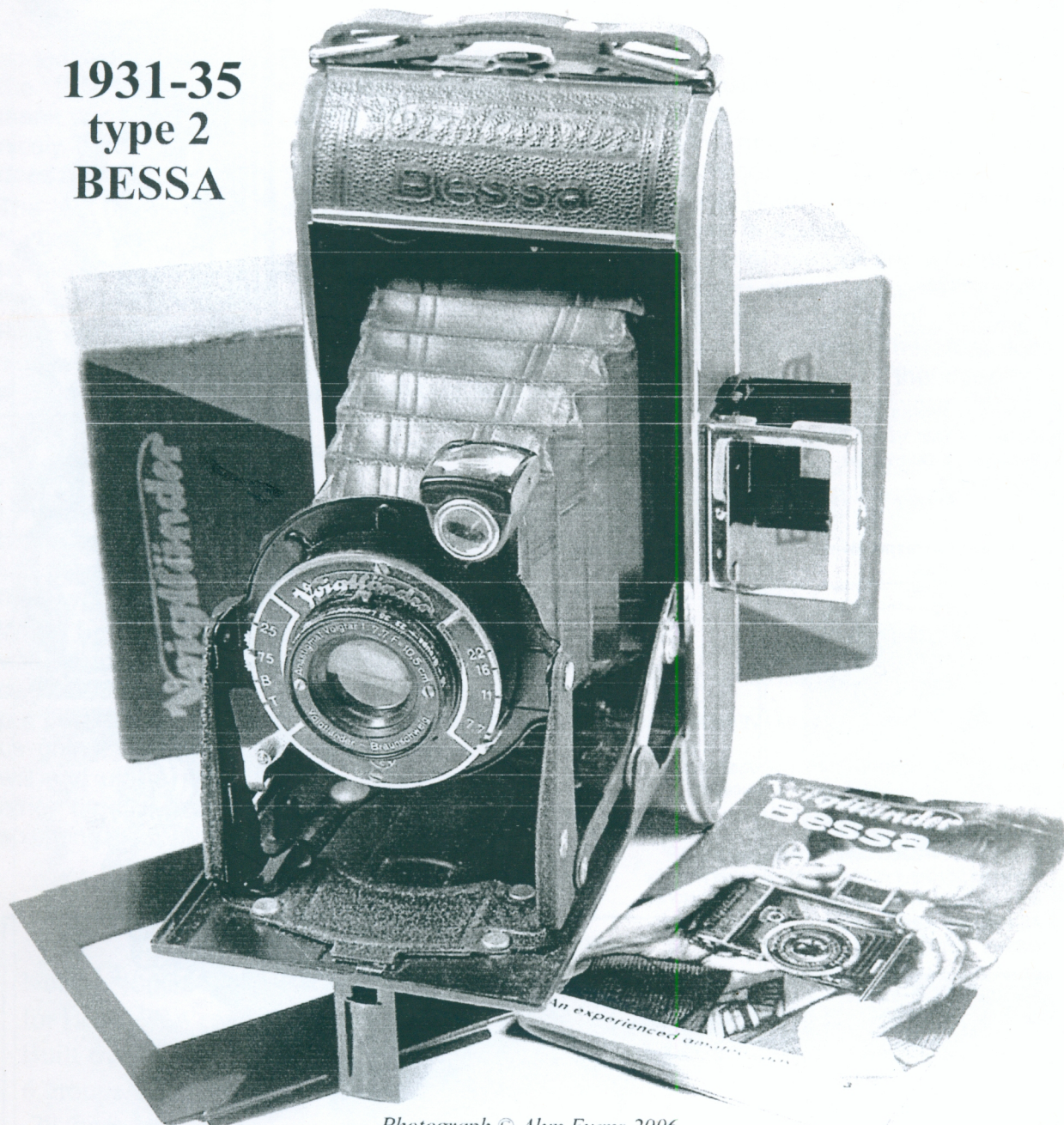


ISSUE 47 / No 1 / 2006



MATTERS

1931-35
type 2
BESSA



Photograph ©.Alun Evans 2006

THE JOURNAL OF THE VOIGTLÄNDER VEREIN

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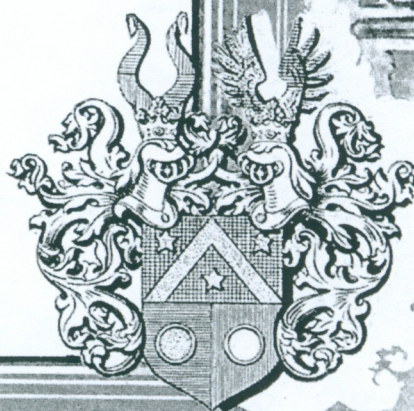
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1951/53 Prominent advert.	Rear cover



THE EDITORS COLUMN

'Here we are, the first copy of Matters for 2006'. Time does fly when trying to think about what to publish in the next issue, firstly you will note there is no Points from the Post, the 'mail man' did not deliver. Every cloud has a silver lining, our friends at Auction Team Koln came to my rescue by sending a copy of their beautifully printed catalogue containing some very interesting and rare cameras and lenses. A quick Email from the Hon Sec to them secured their permission to publish in Matters, thank you Mr Breker for you help.

At the PCCGB Witney meeting Dave Todd added several copies 'AP' camera tests from the 1950's to our ever growing collection, thank you Dave, the test of the Perkeo 1 has nicely filled the gap left when the Postman does not call.

The 'AP' Tests and other material as always is used with the 'AP' Editors blanket permission as long as we mention the source, thank you Garry.

Peter Loy allowed me to photograph some nice cameras on his stand at Pat Archers Fair at Sidcup, amongst them was the Hybrid Aero camera with the very nice Apo-Lanthar lens and shutter unit shown on page 27, thank you Peter.

I must again thank Malcolm Glanfield for all his efforts, lending cameras, searching his extensive archive for information, adverts etc, thank you Malcolm.

What would Matters and the Verein do without the help of a very small group of dedicated members. Come on the rest of you put pen to paper do something to help keep us going, otherwise Matters and the Verein will end up as just a memory like so many other organisations, and we all finish sadly scanning Ebay for many hours a day.

The Editor

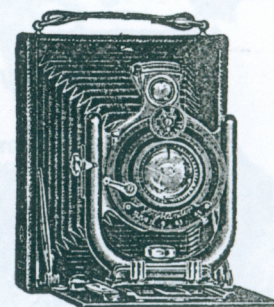
Nokton 40mm f/1.4 lens for Bessa R3A camera. Built from 7 elements in 6 groups. Dia 55 mm. 29.7mm long.



FROM THE SECRETARY'S DESK

Firstly may I give a belated thank you to those members that sent Christmas greetings and words of appreciation and encouragement. This was much appreciated. Secondly may I draw your attention to the Annual meeting, Saturday 13th May, the details of which are given elsewhere. These meetings are deliberately informal and although there is always some Verein business to attend to the main purpose is to have a chinwag about Voigtländer so come "tooled up!" If you can't make the Meeting we have a stall at Photographica the following day so please stop by and say hallo. Finally I am afraid I have a bit of a whinge to make. In the last Issue I asked for details of members' Ultramatics for a survey I was proposing. I only had 7 responses. I am sure that there must be more than 7 members who have Ultramatics. What I wanted to know was the model type, ie selenium cell or CD metering, the body serial number and whether it has an instant return mirror. I intend to publish the findings in the next Issue of "VM" so you still have time to contribute. Therefore, look in the attic, under the bed, in the deep freeze or anywhere else you keep your treasures and "let's be having ya". My email address is: ch007g6573@blueyonder.co.uk or see the inside cover if you still use carrier pigeon or loud hailer.

Chris Haupt



The VOIGTLÄNDER
"Vag"

F/4.5 Voigtländer "Skopar"
Anastigmat Lens
13.5 cm. focus
9 x 12 cm.

Fitted in Ibsor Shutter. Speeds 1/100, 1/50, 1/25, 1/10, 1/5, 1/2, 1 second. Bulb and time, operating with cable-release.

Rising - and -falling front. Side movement. Focusing - hood on ground - glass. Brilliant finder. Quick focusing lever.

Camera measures 1 3/4 x 4 3/4 x 6 inches. Weight, 32 ounces. Reducing kits for 3 1/4 x 4 1/4 x film-packs furnished. 1927

THE VOIGTLÄNDER VEREIN ANNUAL MEETING 2006

To be held at the Lancaster Hall Hotel
on Saturday May 13th from 10.30am - 4.00pm

AGENDA

AM

1. Apologies
2. Agree brief minutes of 2004 Meeting
3. Secretary/Archivists Report
4. Treasurer's Report
5. Editor/Publisher's Report
6. Web site Report
7. A.O.B

LUNCH 12-30 to 1-30pm

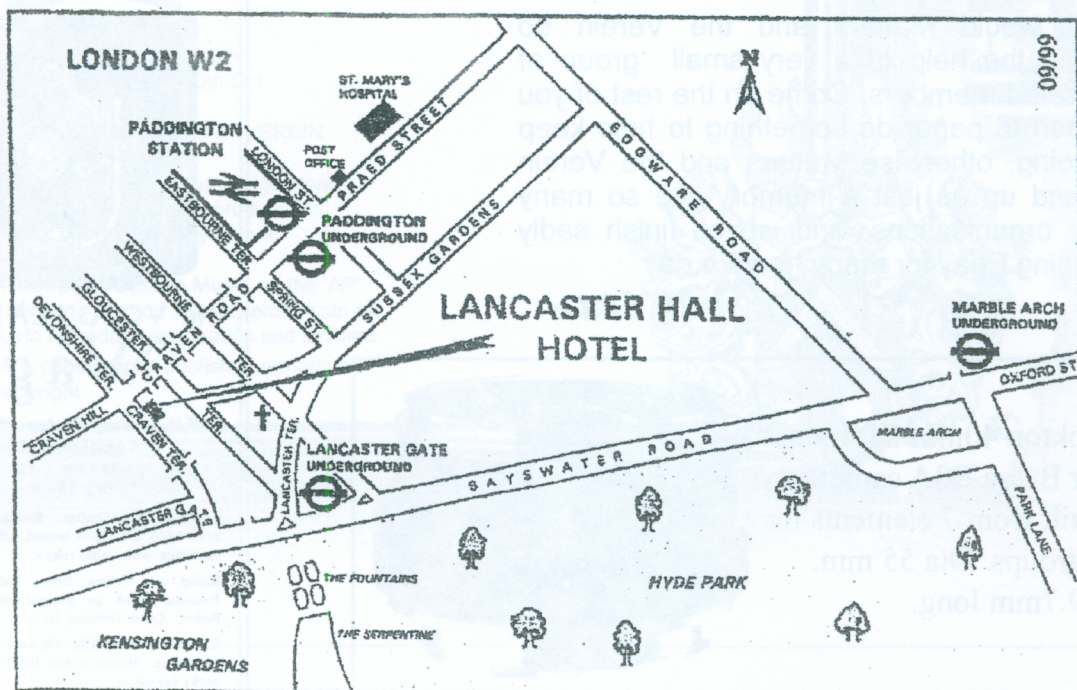
(The hotel will provide coffee and a wide choice of sandwiches)

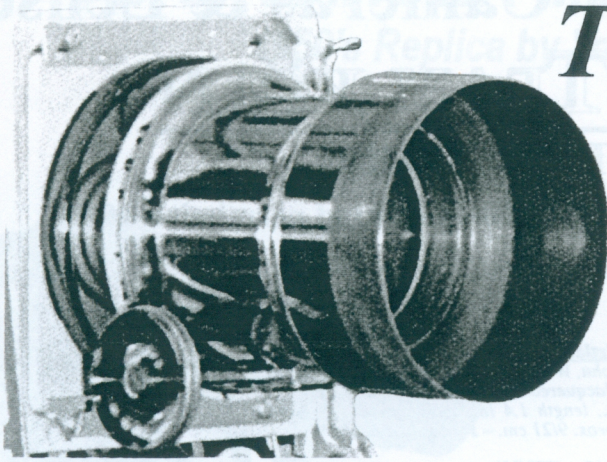
PM

Please bring along any Voigtländer cameras/lenses etc for the 'Think tank' to study and discuss. Also if you have any queries, points or information about any of your Voigtländer treasures, now is the time to tell us.

Please bring Voigtländer advertising literature for photocopying on the day, this will enable the archive to be brought up to date. What can you amaze us with ?

The cost per attendee will be £8.00, which includes a share of room hire, morning coffee and lunch. Please pay Treasurer on the day.





The Worlds First

Fast, f 3.6.

Portrait Lens

THE very earliest photographs, whether made by the Daguerreotype or by the Fox Talbot Calotype process, were taken with lenses that had not been specifically designed for photography. They were telescope objectives and similar instruments, made use of because, of existing lenses, they were the most suitable for the new requirements of photography. According to an article by Dr. Kingslake in a recent issue of *Image*, the official journal of George Eastman House, the first true photographic lens dates back, in conception at least, to the very day in 1839 on which Daguerre first made public the details of his new process.

On this occasion Prof. von Ettingshausen was present as a representative of Austria, and he was so greatly impressed by the potentialities of photography, and perhaps so appalled by the length of the exposure then necessary, that on his return to Vienna he persuaded Joseph Petzval, a colleague of his and a mathematician, to undertake the design of a lens that, while being suitable for portraiture, would work at an aperture wide enough to make a really significant reduction in exposure times. Petzval, then a young man only 33 years old, devoted himself to the problem and was amazingly successful. He used a well-corrected telescope objective for his front component, and added behind it an air-spaced doublet designed to sharpen the definition and flatten the field. This lens, as first made to the original design by Voigtländer, a Viennese optician, had a focal length of 150mm and an aperture of f/3.6.

To modern ears such an aperture does not sound anything very wonderful, but to the Daguerreotype worker, whose earlier lenses probably worked at about f/14, the advance in speed was breathtaking—it enabled him to reduce his exposures to about one-fifteenth of their previous length. And it is important to view this reduction in exposure in the right setting; to us it might mean no more than using 1/150th sec in place of 1/10th sec, which in portrait work would not make a great deal of difference. To the Daguerreotypist, however, it might mean reducing the exposure from half an hour to two minutes, doubtless to the great relief of the sitter, for whom the last twenty-eight

minutes were probably the worst, and to the financial advantage of the photographer, who was at once enabled to deal with many more sitters in his working day.

The Petzval lens was not an anastigmat—indeed, at that date the glasses required to produce an anastigmat were not available—but it gave exceedingly sharp definition over the central part of the picture. Towards the edges the definition fell off very badly, but for portrait work, where the edges of the picture are almost always filled with background that in any case is out of focus, this was no disadvantage. So successful, in fact, was this lens that it remained, in one modification or another, the standard lens for all professional portraiture until well into the present century, and even then was only slowly replaced by the more perfect anastigmat.



Professor Joseph Petzval

Text from Amateur Photographer © Feb, 1954.

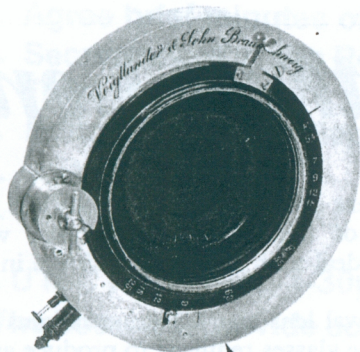
Rare Voigtländer Cameras & Lenses

AUCTION TEAM KÖLN

Breker – The Specialists

Following photographs are published by kind permission of

Uwe H. Breker, Köln.

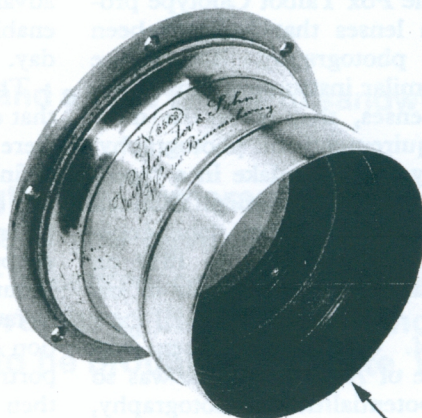


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Giani Shutter by "Voigtländer", c. 1900
Voigtländer & Sohn, Braunschweig. Diameter 6,29 in.!
Lens screw mount approx. 3,66 in.!! Two diaphragm
ranges: 5,4 to 18 and 6,3 to 25. Works excellently! –
An extraordinary rarity!
– (3/2) – € 400/600 – (770/35)

119 **Brass Lens "Voigtländer No. 3", 1883**

Voigtländer & Sohn, Wien, Braunschweig, No. 3. Serial
number 24248, lacquered brass, for Waterhouse stops.
Diameter 2.1 in., length 1.4 in., screw mount 1.6 in.
Focal length approx. 9/21 cm. – Probably a small "Eu-
ryscop"!
– (3-/3) – € 350/600 – (770/29)



118 **Voigtländer Lens "Orthoskop", c. 1860**

"Voigtländer & Sohn in Wien und Braunschweig",
no. 8868, lacquered brass lens. Focal length approx. 60
cm. "Orthoskop" was the first improvement since the
original Petzval lens. – Top condition!
– (2/2) – € 900/1.500 – (770/23)

4 Sales in 2006:
25 March
20 May
30 Sept. (photokina)
25 November

Speciality-Auction »Photographica & Film«

More sales –
more often!

Classic cameras pure:

Exceptionally rare collector's items and museum pieces from the early days of photographic history, pre-cinema and scientific optical instruments (e.g. original correspondence between C. Kellner and Steinheil, extremely rare!) up to an entire subminiature camera collection!

Closing dates for entries:

23 Dec. '05 * 10 March '06 * 30 June '06 (photokina) * 15 Sept. '06

For more information and large colour photographs of some of the upcoming "Highlights" please see our website at:
www.Breker.com / New Highlights

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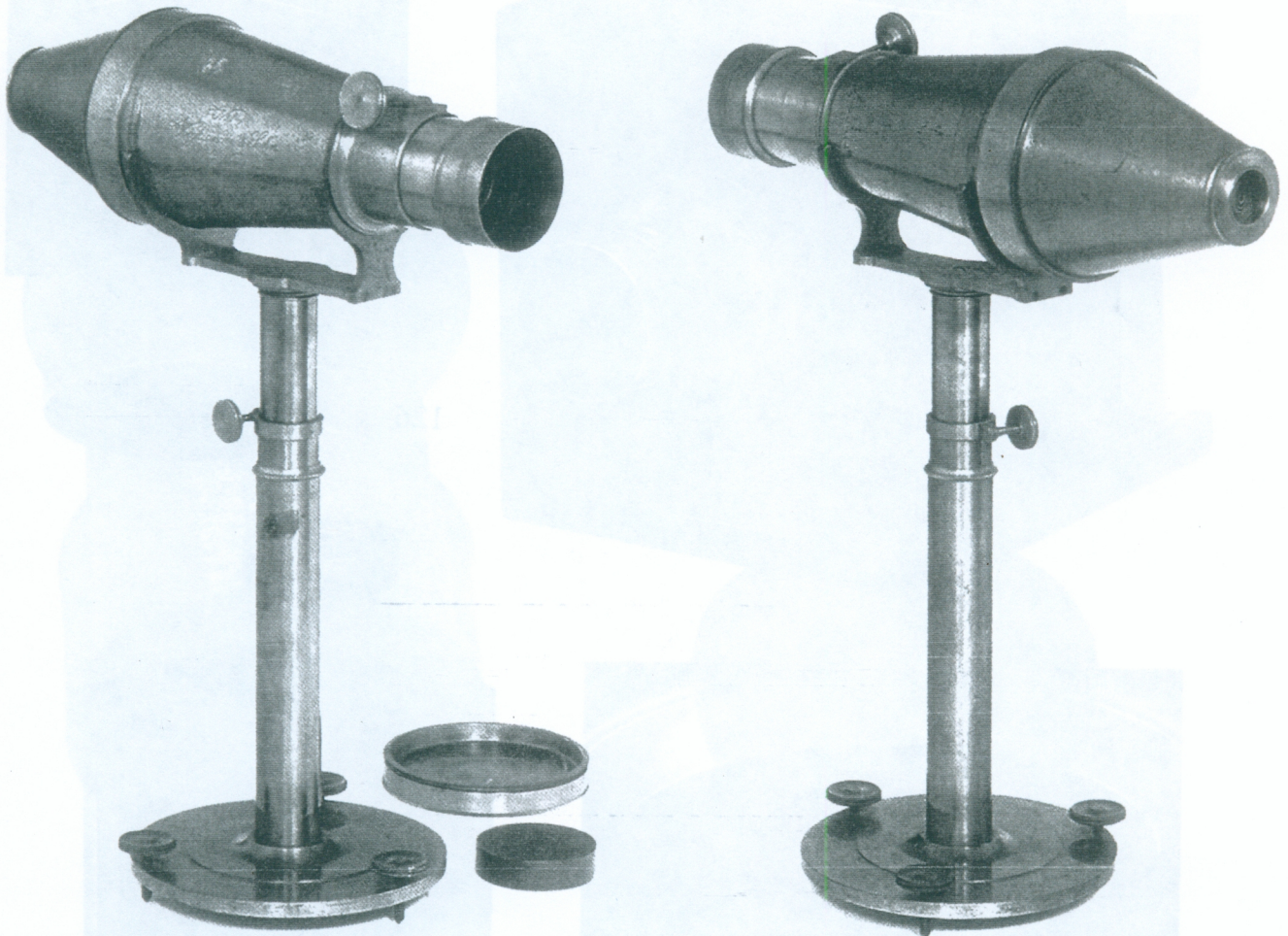
U.S.A.: Jane Herz, Fax (941) 925-0487 * auction01122@aol.com · Argentina: Marina Paradedda, Tel. (011) 4443-0768 * Fax (011) 4443-9075

Japan: Murakami Taizo, Tel./Fax (06) 6845-8628 · France: Pierre J. Bickart, Tél./Fax (01) 43 33 86 71

Australia & New Zealand: Dieter Bardenheier, NZ, Tel./Fax /-64/(09) 817-7268 · Russia: Russian Antique Inc., Tel. 095-956-9484

VOIGTLÄNDER METALLKAMERA

1950's Replica by Voigtländer



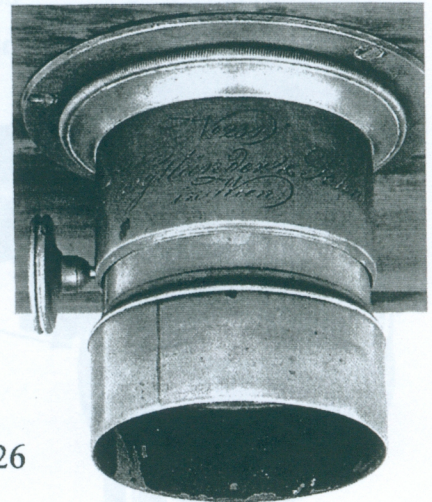
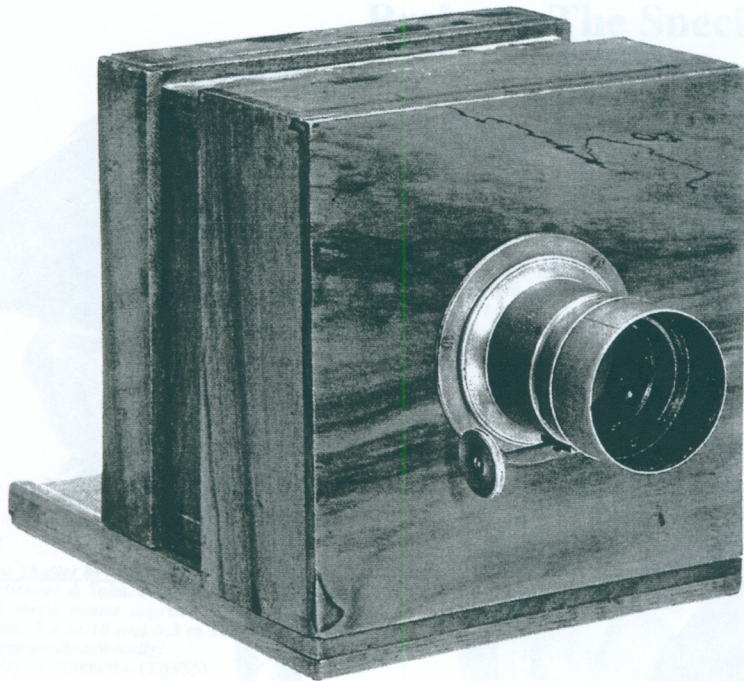
Voigtländer Metallkamera (Replica)

Authentic replica by Voigtländer, 1950s. This replica was a present for the Dutch publisher Dick Boer. Engraved "Voigtländer & Sohn in Wien", no. 84. The original no. 84 you find in "Deutsches Museum", Munich. On stand. With cap, facsimile instructions and 2 photographs. Ground glass focusing and plate holder with cover. Unrestored original condition.

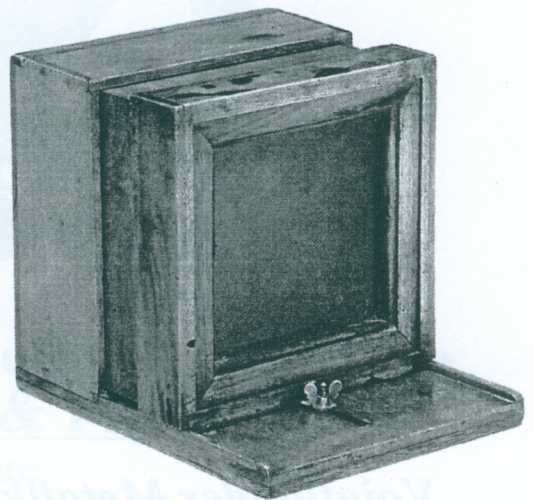
– (3/3) – € 1.500/2.500 – (777/2)

ALL PHOTOGRAPHS © AUCTION TEAM KOLN.

VOIGTLÄNDER SLIDING BOX DAGUERREOTYPE CAMERA



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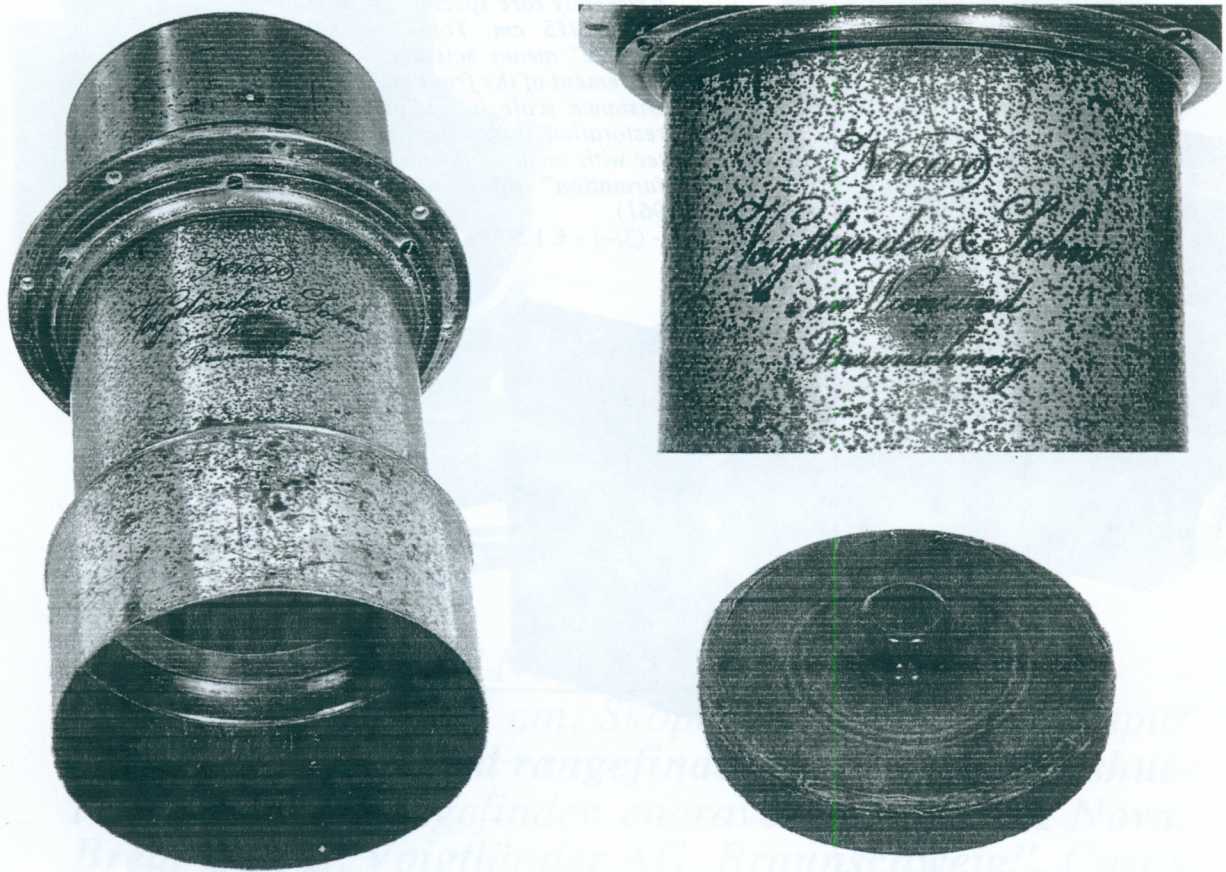


Sliding Box Daguerreotype Camera

Square design, focusing screen $4 \frac{3}{4} \times 4 \frac{3}{4}$ in., dimensions of camera box $7 \times 7 \frac{9}{10}$ in., length of base board $8 \frac{2}{3}$ in. – With very early Voigtländer-Petzval-type lens "Voigtländer & Sohn in Wien, No. 234"! A sensation-ally early serial number! – On sliding box and on focusing back serial number 155. Original condition. With later wet plate traces. – The only known Voigtländer-Daguerreotype sliding box camera in the world! – (2/2) – € 50.000/60.000 – (772/4)

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VOIGTLÄNDER LENS No 10.000 (!) 1892



Voigtländer Lens No. 10,000 (!), 1862

"Voigtländer & Sohn in Wien und Braunschweig". Jubilee lens to commemorate the production of the 10,000th lens by Voigtländer in 1862, which was exhibited in the Voigtländer museum in Brunswick until 1945. – Extremely large and unique lens: length 18 ½ in., weight 14,26 kg. Unrestored original condition. Drill-holes are old, probably to fasten the lens or old museum signs. – One of the real rarities and lens extravaganzas! – Comes with extensive documentation. – (3-/3) – € 20.000/30.000 – (770/3)

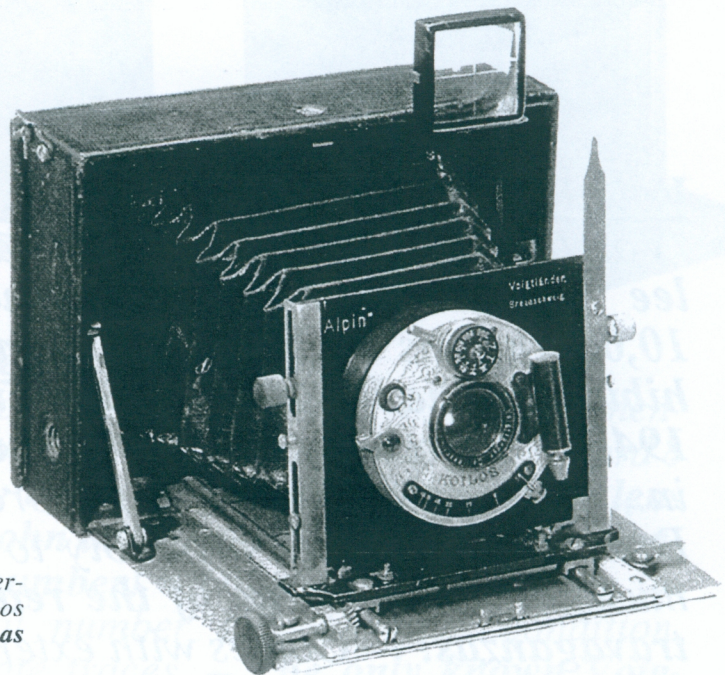
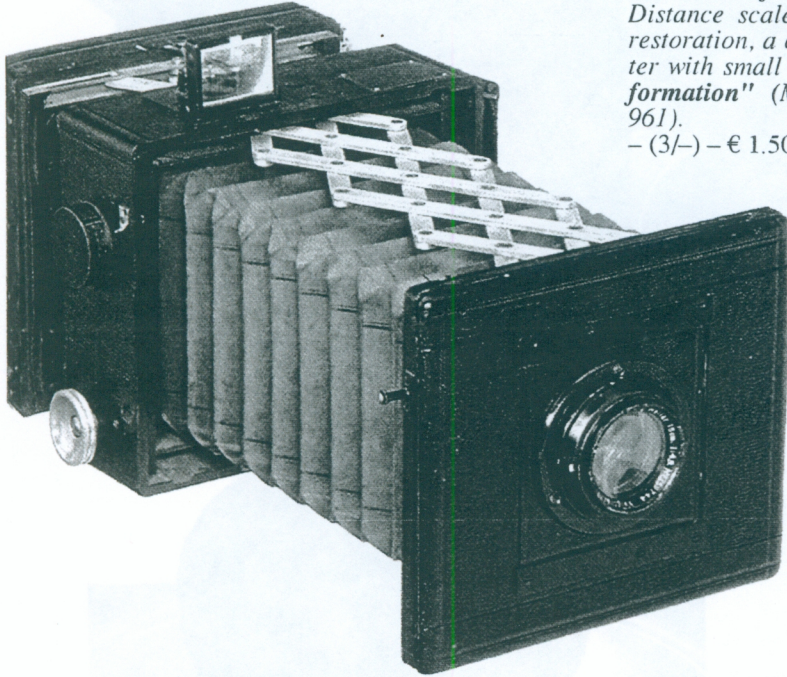
ALL PHOTOGRAPHS © AUCTION TEAM KÖLN

RARE VOIGTLÄNDER SCISSORS CAMERA & 1906 ALPIN 9x12cm CAMERA

Voigtländer "Scissors" Camera

Extremely rare special macro camera, 9 x 12 cm, Heliar 4,5/15 cm. Total length of camera: 12 1/2 in. "Schiere" means scissors: Automatically proportional movement of the front and rear extension (as scissors). Distance scale by indication of a roller tape (needs restoration, a cloth tape is included). Focal-plane shutter with small modifications. – "We have no price information" (McKeown, Price Guide 2005/2006, p. 961).

– (3/-) – € 1.500/2.500 – (770/38)



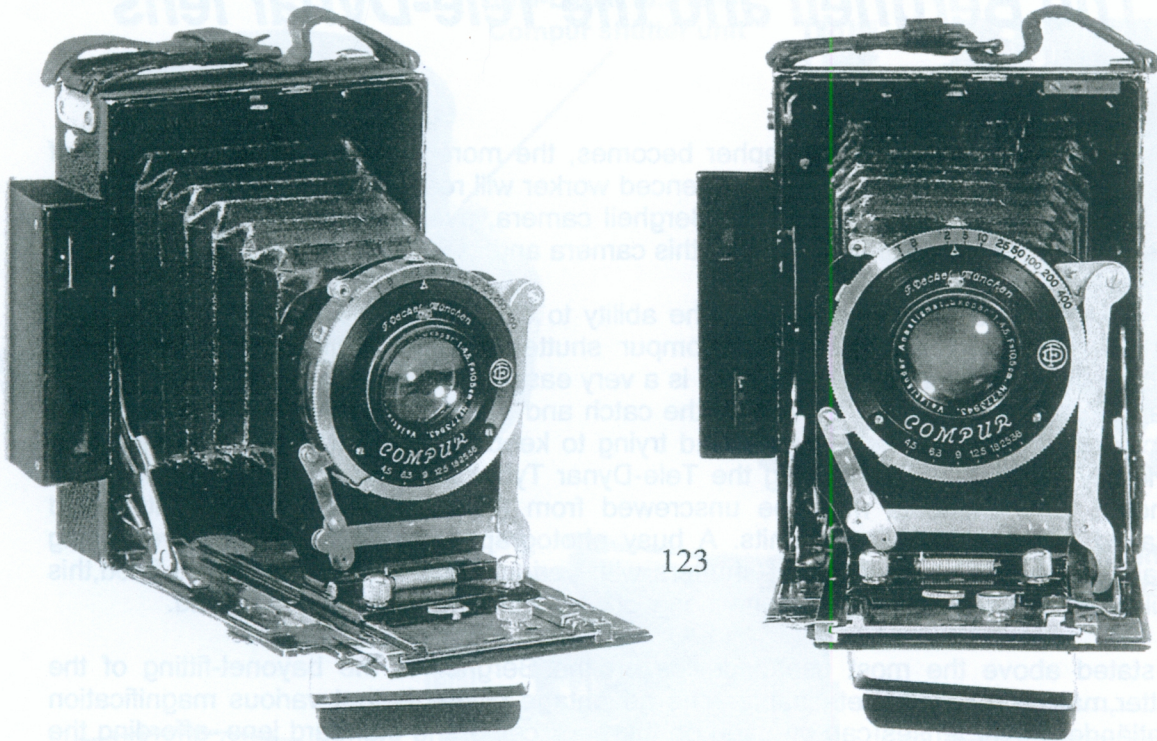
Alpin (9 x 12), 1906

Voigtländer, Braunschweig. Early model, leather-covered aluminum body, Collinear 6,8/12 cm, Koilos shutter, dark red bellows. "Alpin" on camera back as well. Front standard slightly modified.

– (4/4) – € 250/400 – (770/31)

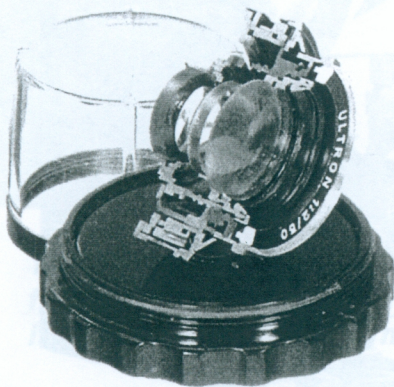
ALL PHOTOGRAPHS © AUCTION TEAM KÖLN

"BERGHEIL NOVA" 6.5 x 9 cm PROTOTYPE



Prototype "Bergheil Nova"

Voigtländer, 6,5 x 9 cm, Skopar 4,5/10,5 cm, Compur shutter, with coupled rangefinder and ergonomic shutter release. Rangefinder engraved: "Bergheil Nova, Bredt-Patent, Voigtländer AG, Braunschweig". Costly constructed release linkage. Below flat bed in a hand-grip which allows a real handy one-hand operation. Thumb focuses and releases. – A superb construction. – A unique camera which was until 1945 in the Voigtländer museum. – (3/3) – € 3.000/4.000 – (770/2)



114: Ultron f2x50mm lens Sectioned for display. Very sought-after collector's item. Voigtländer display container.

– (3/-) – € 280/400 – (770/6)

ALL PHOTOGRAPHS © AUCTION TEAM KÖLN

The Bergheil and the Tele-Dynar lens

The Expert's Camera

The further advanced a photographer becomes, the more appreciative they become of their camera and its lenses. The experienced worker will readily recognize the superlative merits of the Voigtländer lenses and Bergheil camera, even the inexperienced user will observe the many excellent features of this camera and its various lenses.

The Bergheil gives the photographer the ability to change the the standard focal length lens for the Tele-Dynar Telephoto/Compur shutter type 'D' unit, using the bayonet shutter/lens mount on the camera. This is a very easy and officiant way to change lenses, it can be accomplished by just flick of the catch and a twist of the lens, no fiddling about unscrewing front and rear elements, and trying to keep them clean when working in an unfriendly environment. Changing the Tele-Dynar Type 'C' lenses is more complex, the standard lens elements must be unscrewed from front and rear of the shutter and replaced with the Tele-Dynar units. A busy photographer would be best served using separate Compur bayonet mount shutters with various focal length lenses pre-fitted, this would enable much faster operation when working in the studio or out in the field.

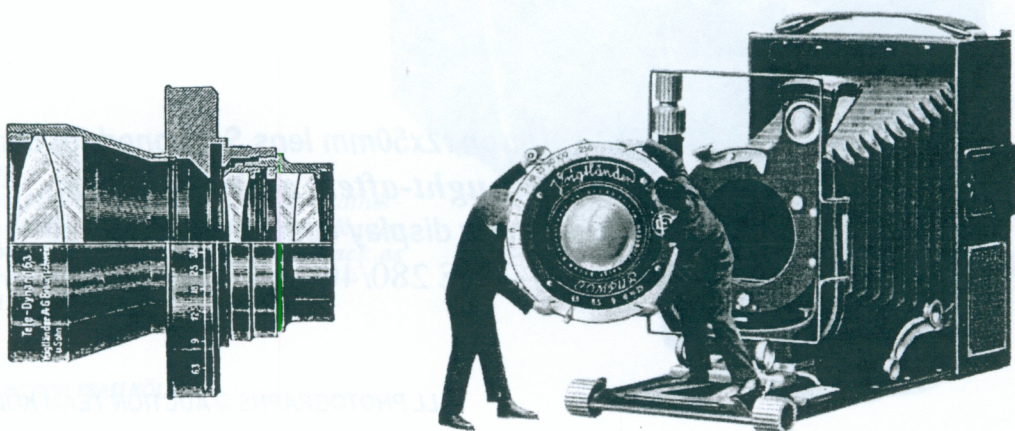
As stated above the most useful device on the Bergheil is the bayonet-fitting of the shutter, making it readily detachable. The advantage of this is that various magnification Voigtländer Focar lenses can be used on the back cell of the standard lens, affording the greatest magnification whilst making full use of the the more than double bellows extension available.

The Bergheil comes in three formats:- 6.5 x 9cm. 9 x 12cm quarter plate, and 10 x 15cm postcard size. All models have the same functions and construction with a wide range of lenses.

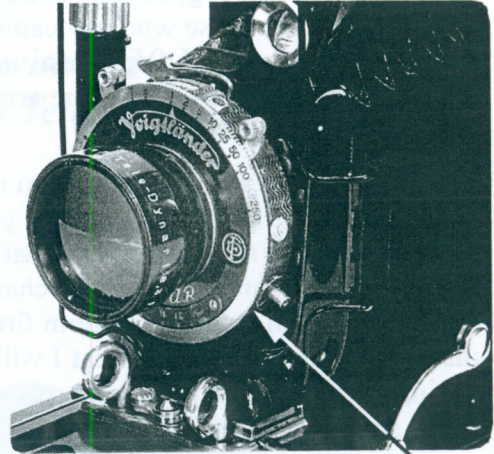
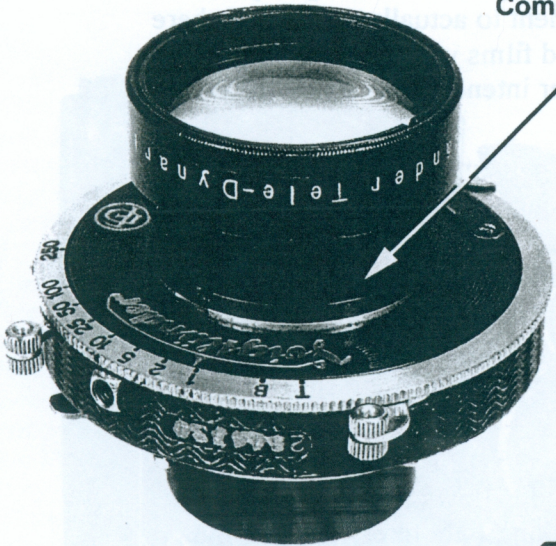
British Journal Almanac (1930)

COLLINEAR <i>f</i> /6.3 A universal convertible lens					Wide-angle Col- linear <i>f</i> /12.5. For critical wide-angle work.			TELE-DYNAR <i>f</i> /6.3 The Ideal Telephoto Lens			
	A	B	C					C	D	Cells only	
5½"	—	—	—	£7 15 3	4½"	a	£6 0 0	5½"	—	£8 16 0	£5 12 0
6"	—	—	—	9 4 0	4¾"	a	7 4 0	7½"	£10 0 0	9 12 0	6 10 0
8"	£12 0 0	—	—	13 4 0	6"	a	8 3 0	10"	12 0 0	11 12 0	8 0 0
12"	25 4 0	—	—	26 16 0	7½"	a	9 5 0	11¾"	14 8 0	13 12 0	9 15 0
					8"	a	10 1 6	12½"	16 0 0	14 16 0	10 17 6
					10"	a	13 8 9				

A—Normal Mount. B—Sunk Mount. C—Focussing Mount. D—Compur Shutter.

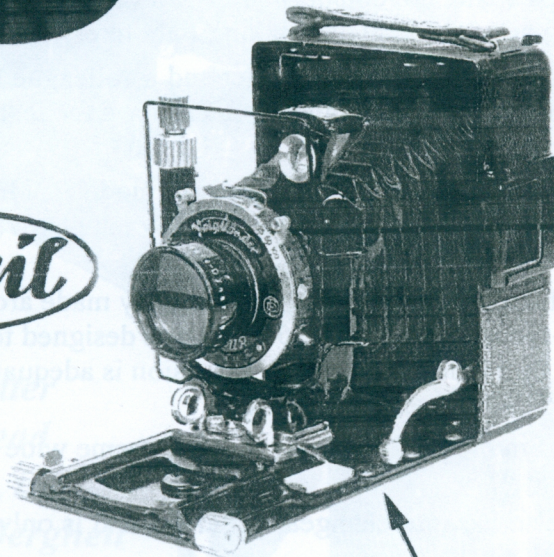


Tele-Dynar f6.3 lens
Compur shutter unit



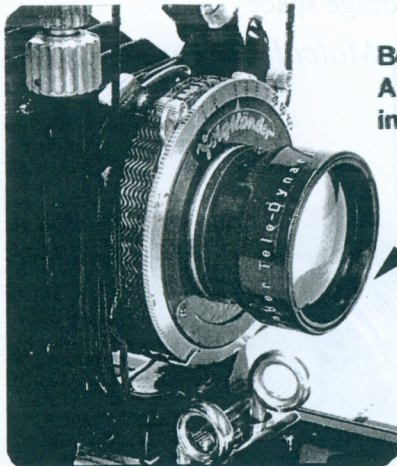
Tele-Dynar fitted to
Bergheil Camera

Bergheil

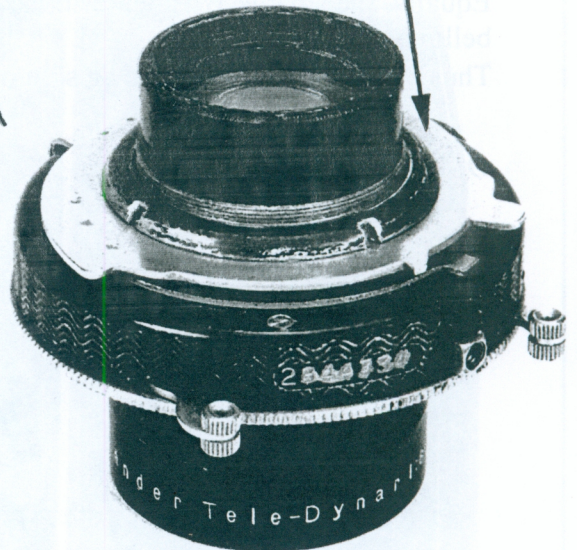


*Voigtländer
Tele-Dynar*

Bergheil bayonet
mount



Bergheil/Tele-dynar unit.
A very nice outfit to own
in the 1930's.



*The f6.3 Tele-Dynar Telephoto lens Type 'D', fitted in its own Bergheil bayonet
fit Compur shutter. Also available in the early 1930's was the type 'C' lens with
its own built in focusing mount .*

Photographs ©Alun Evans 2006

USING YOUR BERGHEIL

Malcolm Glanfield

To my way of thinking, camera collectors divide themselves into three groups. Initially there are those who buy cameras and equipment to actually use. Then there are those who buy intending to use, and probably load films which they later remove unused years later. Thirdly, there are those who never intend to use anything but enjoy the mechanical ingenuity.

If you fit into the second group, you may well own a 5" x 4" camera, probably an MPP, which you promised yourself you intend to use with all its movements, I certainly know a few that do and that includes myself. I have, however, enjoyed fitting different lenses to the interchangeable panels and peered at the image on the focussing screen, even if I seldom fire the shutter. It has occurred to me, however, that it is extremely unlikely that I will never now use 5 x 4 film, or even Polaroid again, but I could be tempted to use a roll film holder for 120 film, in spite of the much smaller image.

It has equally occurred to me that for this purpose, my 9 x 12 Bergheil with interchangeable lens flanges, adequate movements and bellows extension, and plus a Rada 120 roll film holder, can perform any picture taking I am likely to carry out.

I already have a post war and acceptable roll film holder and a colleague has made up, out of brass, some of the complicated shaped flanges which fit on the lenses and are held by a standard retaining ring.

Thus to add to the standard 150mm lens (or 135mm on some models), I have added a 105mm Heliar, a 118mm Heliar, and an unusual 500mm Wray telephoto anastigmat lens, all in compur shutters.

The Wray lens was originally fitted to a special box camera they made around 1930 and called a 'Farvu'. It is self-focussing down to 25ft and was designed to cover a 6 x 9 image, thus ideal for the roll film holder. Bellows extension is adequate and the camera generally is rigid enough for the extended weight.

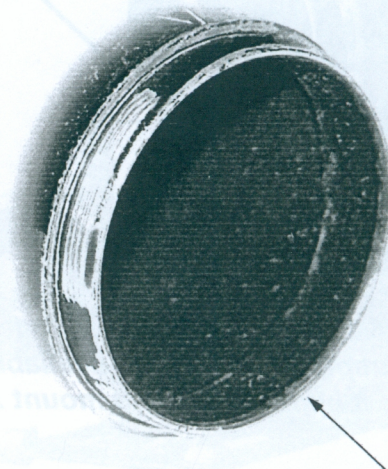
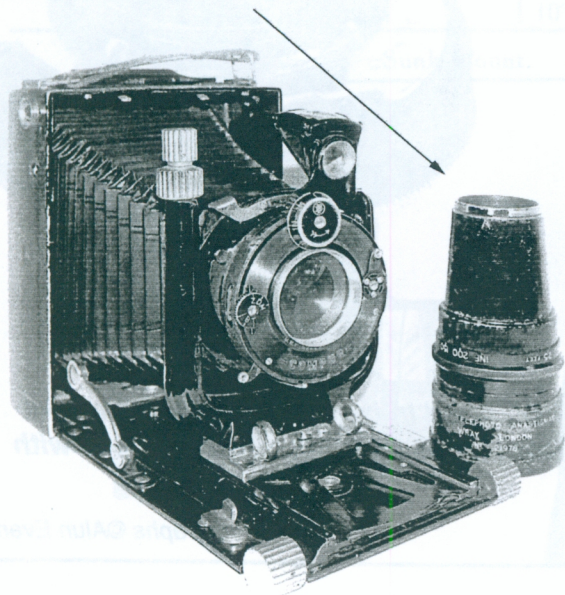
Other possibilities are countless in the lens department, but extreme wide angles may show cut off with the baseboard.

Equally, the smaller Bergheil also has interchangeable flanges and is only limited by bellows extension.

Thus it appears the MPP can be sold on for useful cash and storage space.

Malcolm Glanfield

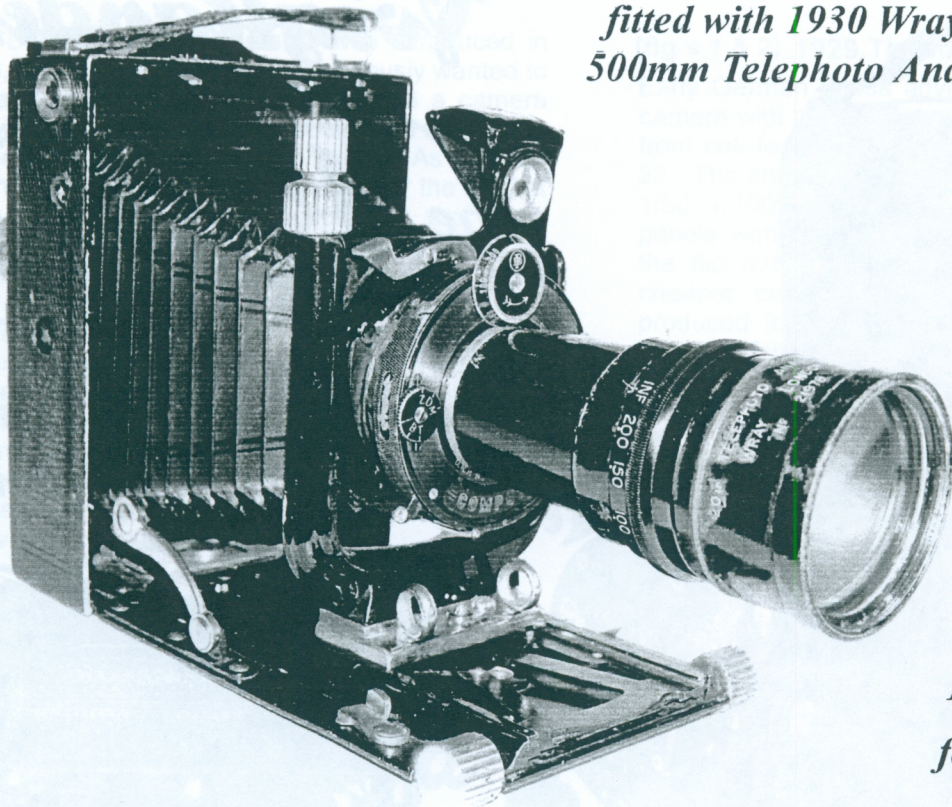
Dismounted lens



Broken thread mount

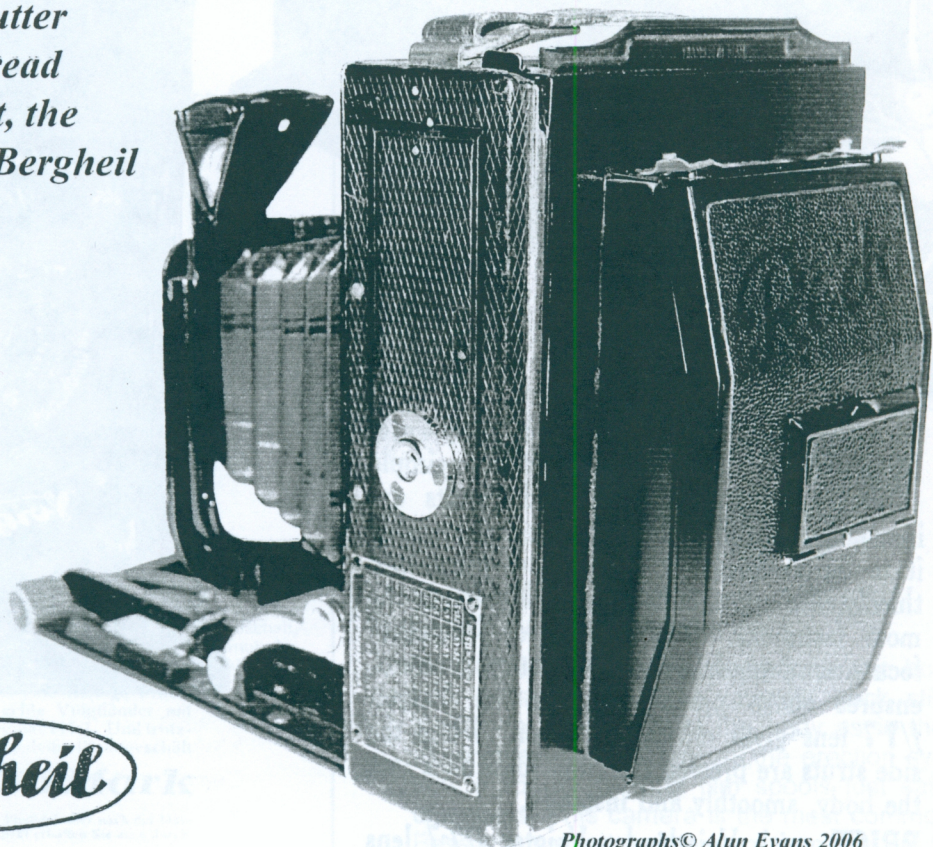
9 x 12cm Bergheil

*fitted with 1930 Wray of London
500mm Telephoto Anastigmat lens*



*Rada Back
for 120 Rollfilm*

*The Compur shutter
has a broken thread
front lens mount, the
rear mount is a Bergheil
bayonet.*



Bergheil

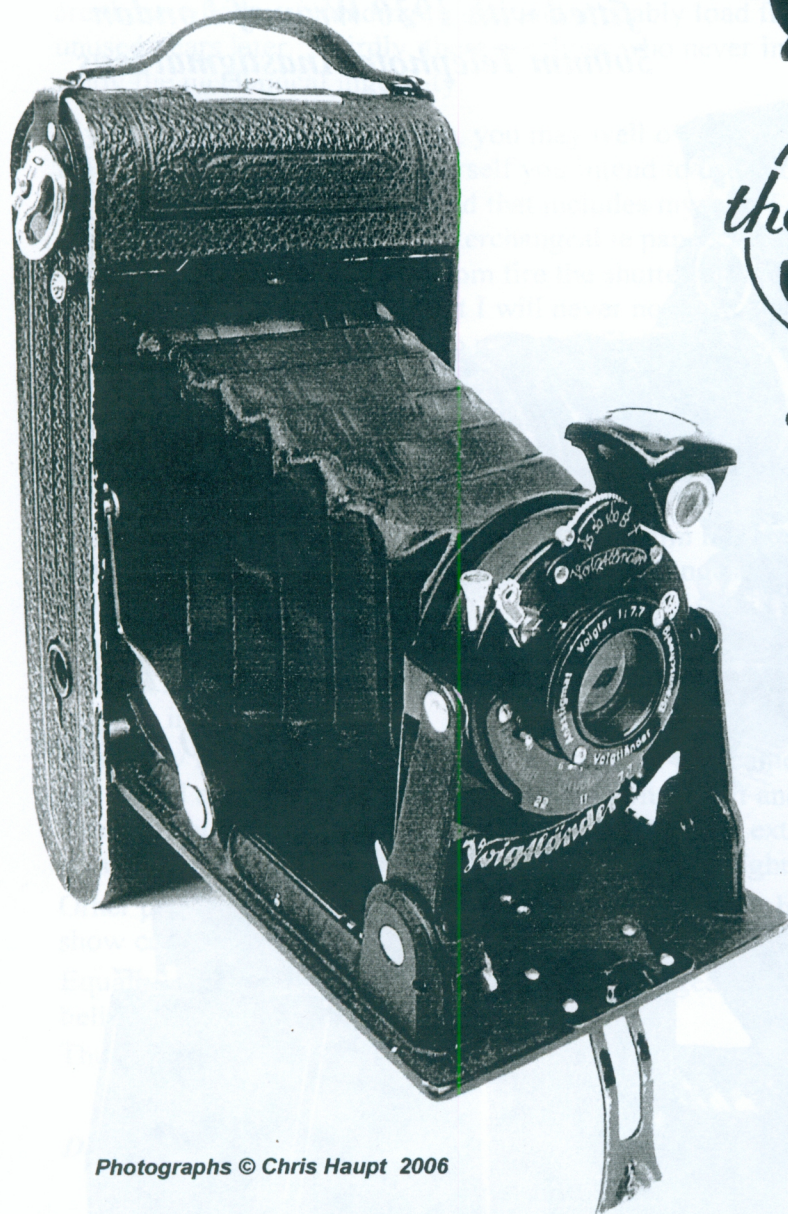
Photographs © Alun Evans 2006

1929-30 the **NEWEST**

Voigtländer

the **Bessa**

8 exposures 6 x 9cm
on 120/620 rollfilm



Photographs © Chris Haupt 2006

THIS is a remarkable camera in many ways. Firstly, being self-erecting, it is so simple to use that really splendid results are inevitable; secondly, the enormous sales enable it to be produced at a very low price; and thirdly, the appearance and finish satisfies the most fastidious. The system of "3-point" focussing adopted: landscapes, groups, portraits, ensures sharp pictures, whilst the Voigtar $f/7.7$ lens gives critical definition. When the side struts are pressed the front folds back into the body, smoothly and instantly.

PRICE. with Voigtländer Voigtar $f/7.7$ lens and Embezet three-speed shutter £2 17 6



Voigtländers

'Better' Cameras

The 'Bessa' series of cameras was introduced in 1928, the new owners Schering obviously wanted to sell a lot more rollfilm so they needed a camera that was more economic to produce and technically better suited to the burgeoning market. As it turned out they hit on the right specification for the market at the time, no doubt influenced by the many cameras of a similar specification being produced in various Dresden factories. I suppose they could have bought a model and re-badged it, Voigtländer had followed this route before with the Nirvana.

Schering now they were the owners of Voigtländer needed to produce their own model to hold on to the market position the company held. They continued to produce their expensive 'Chain Gang' cameras, the Bessa series was aimed at the mass market to sell film, Kodak had already proved that this was the way to go.

(fig's 1 & 2) 1929. The first f7.7 Bessa.

Early German Bessa advertisement, showing the camera with the Voigtländer Anastigmat 3 element front cell focusing lens giving apertures f7.7 11.& 22.. The shutter fitted is a Gauthier 3 speed 1/25. 1/50. 1/100th B & T. The body has leather trimmed panels with black metal trim. The viewfinder is of the flip over optical type found on most of the cheaper cameras at the time. This model was produced for about a year before changes were made to fall in line with Scherings new marketing system. Owing to the short production run the model is rare on the UK market.

This model proved the company had problems producing cheaper cameras, the self erection system was far to complex, the body was an expensive die-casting, and trimmed with real leather. Designs had to be adjusted to suit to the lower end of the market, this was very difficult at first owing to their history of top quality products

Nimm die Bessa

die moderne Voigtländer Schnell-Kamera



fig 1

Wenn Ihnen bisher das Photographieren noch nicht schnell genug ging oder nicht billig genug war, dann ist die Bessa die richtige Kamera für Sie, die Kamera für Schnellaufnahmen aus der Hand!

Ein Griff und die Bessa ist offen und aufnahmebereit. Mit einem zweiten Griff wählt man, ob Porträt, Gruppe oder Landschaft, und der dritte Griff, die Auslösung des Verschlusses, bannt das Bild auf den Film. So einfach und schnell geht es wirklich. —

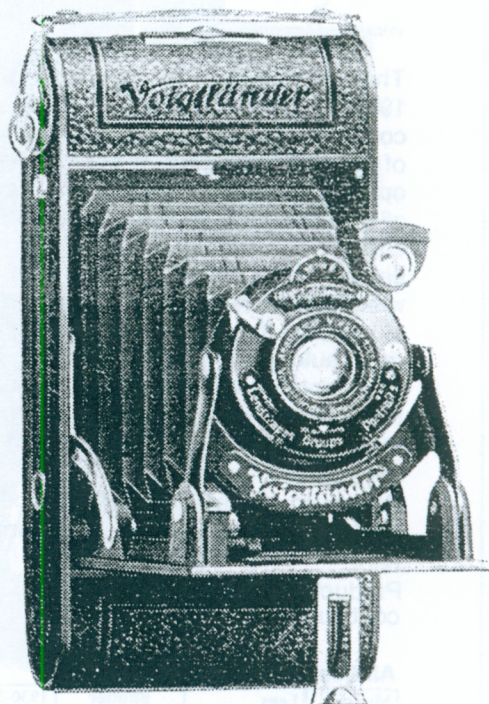
Die Bessa ist dabei eine richtige Präzisionskamera, eine echte Voigtländer mit Voigtländer-Anastigmat 1:7,7. Und trotzdem kostet sie in jedem Photogeschäft

nur 36 Mark

Fragen Sie den nächsten Photoländler nach der blaugelben Packung. — Prospekt erhalten Sie auch durch:

Voigtländer & Sohn Akt.-Ges.
Optische und feinmechanische Werke, Braunschweig 403

fig2

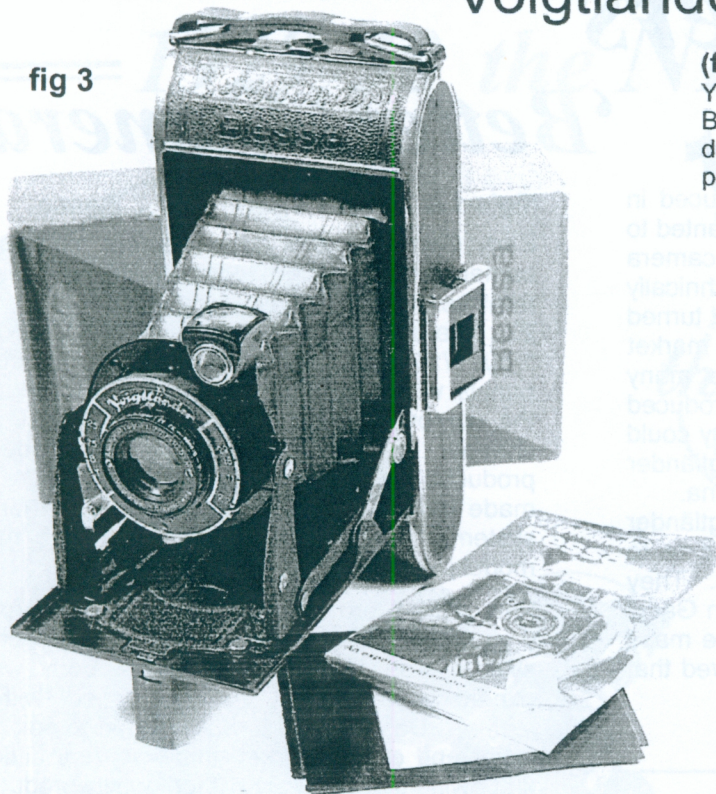


(fig 3). 1930-35 type 2 Bessa f7.7 / f6.3
Voigtar lenses in various shutters.

This model was a half way house, the body was now pressed steel, the opening back still splits along the center line of the body as in the more expensive Rollfilm cameras, the erection system is now much simpler, the film spools just sat in the chambers. This camera is the most common early Bessa it proved to be very popular on the UK market, it was approximately £1 cheaper than a Zeiss equivalent. Production of this version continued for five years 1929 - 1934.

Voigtländer's 'Better' Cameras

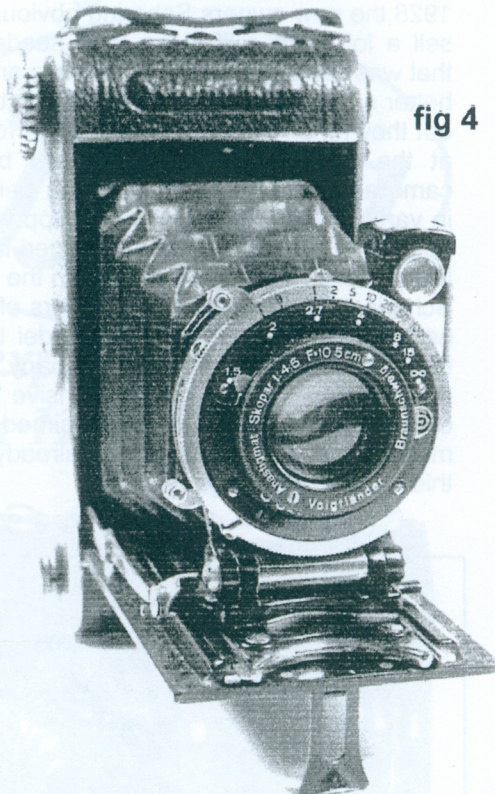
fig 3



(figs 4 & 5) 1932-33 Chain Gang Bessa

You have to ask your self, 'when is a Bessa not a Bessa', this version proves Voigtlander's lack of direction, because this camera was not cheap to produce, it is a break of direction. Perhaps they had

fig 4



continued from previous page

The second model is a better camera than the 1929-30 model in many respects, first it is more compact, the Voigtar lens is faster with an aperture of f6.3, against the previous f7.7. The back plate still opens along the bodies horizontal center line as do all Voigtländers rollfilm cameras. The film spool chambers hold the film roll without any location pins, the take-up spool is held by the spring loaded winding key. The everset shutter remains the same along with the easy focus settings, also the very rigid automatic erection system is retained. The most notable changes are the nice folding frame finder, the body is made more durable by having the metal trim added. This Type 2 is the most common early Bessa, a popular model on the UK market.

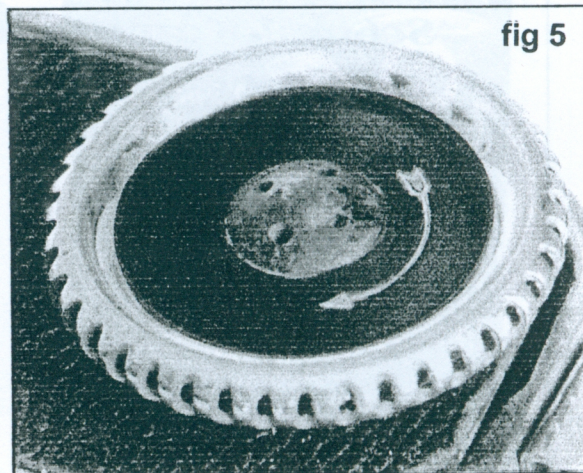
Widely advertised, also a bit cheaper than the Zeiss equivalent, often found in good condition at camera fairs.

Production of the type Bessa 2 in various versions continued until 1934-35.

All Bessa models

Model	Lens	Shutter	1930-33	1935	1939
f7.7	Voigtar	Singlo	RM 34		
f6.3 6x9	Voigtar	Singlo	RM 42		
f6.3 6x11	Voigtar	Singlo	RM 48		
Chain Gang	Skopar f4.5	Embezet	RM 58		
	Skopar f4.5	Compur	RM 80		
	Heliar f4.5	Compur	RM 105		
Frame finder	Voigtar f7.7	Singlo		RM 26.50	£2.60
	Voigtar f6.3	Pronto		RM 36.50	£3.60
	Voigtar f4.5	Pronto		RM 48.00	
	Voigtar f4.5	Compur		RM 63.50	
	Voigtar f4.5	Compur-Rapid		RM 73.50	
	Skopar f4.5	Compur		RM 75.00	
	Skopar f4.5	Compur-Rapid		RM 85.00	
	Voigtar f3.5	Compur-Rapid		RM 85.00	

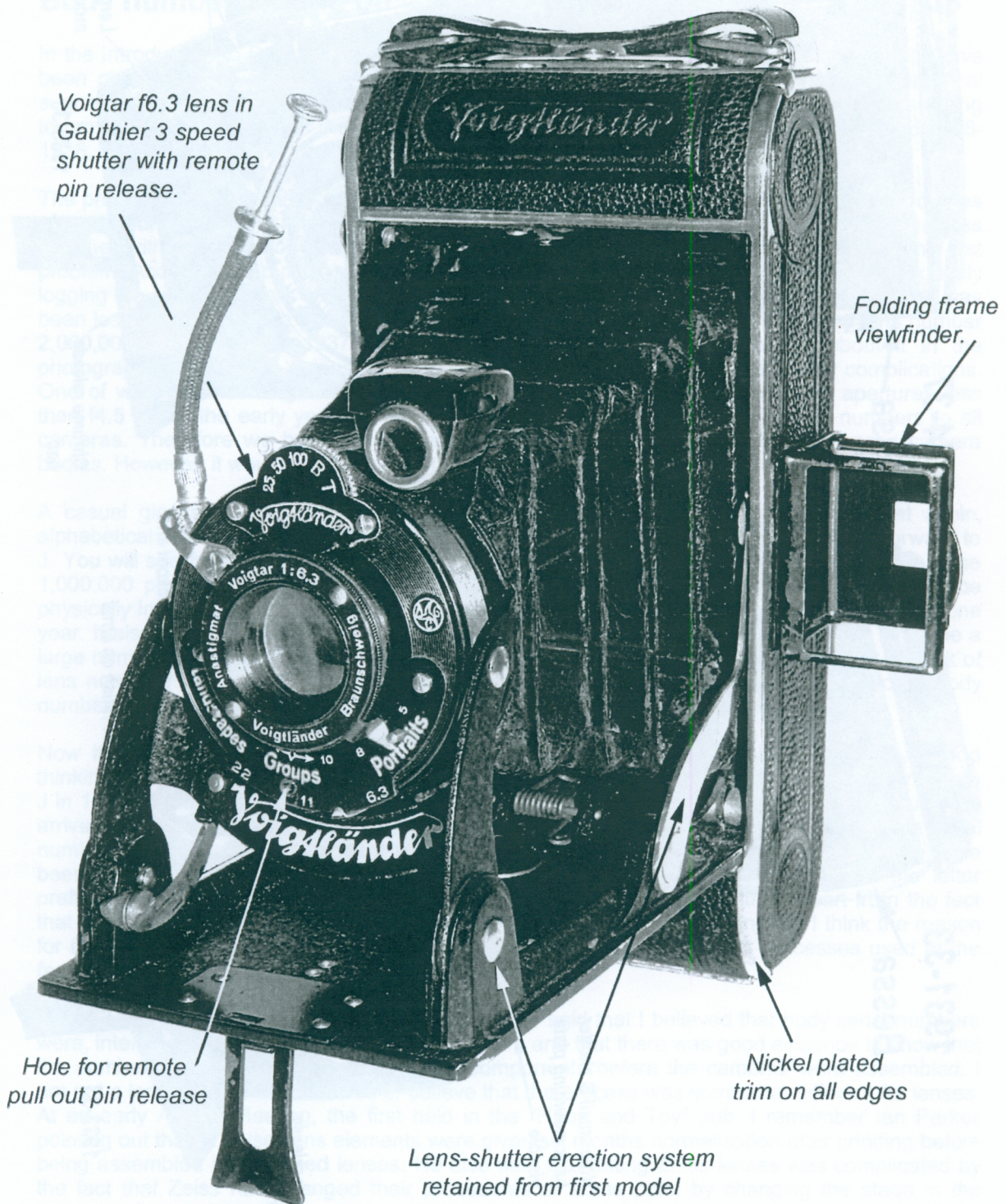
fig 5



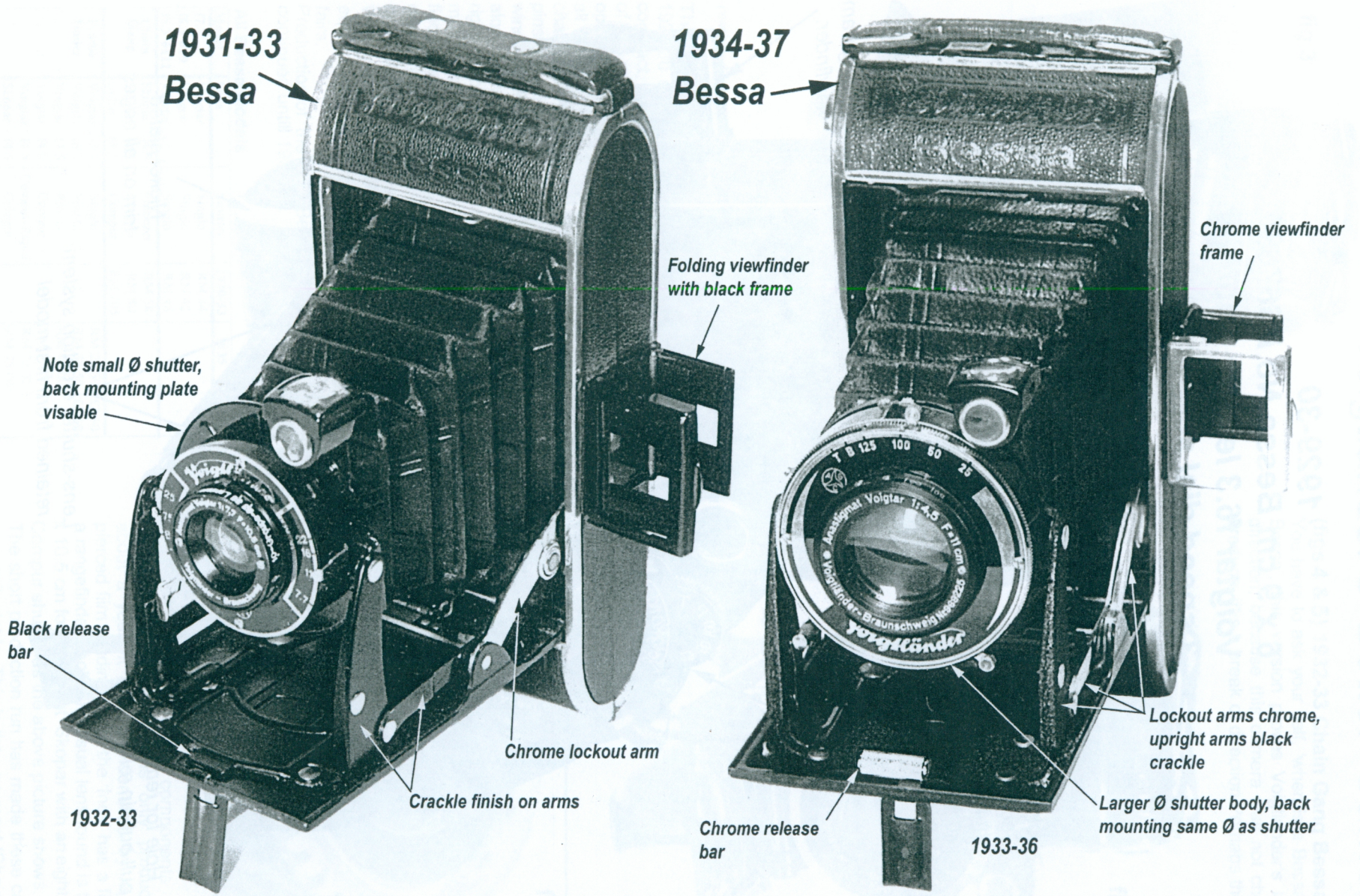
a surplus of 'Chain Gang' components to use up, anyway this version was only produced for about a year. It is easily identified by its single pierced film winding knob, the 'Inos' has a film and a rangefinder knob. The usual lens found is the f4.5 x 10.5 cm four element Skopar with an eight speed Compur shutter as the above picture shows.

The short production run has made these cameras very collectable. This is the one most 'Chain Gang' collectors cannot find to complete their set.

1929-30
6 x 9 cm Bessa No B667680.
Voigtar f6.3 lens in Gauthier
3 speed dial set shutter.



Photograph ©Alun Evans 2006.



Photographs by Alun Evans ©2006

THE NUMBERS GAME by Chris Haupt

A Key to Voigtländer Camera Body Serial Numbers: part 2

Body numbers found on cameras made between 1928 and 1938

In the Introduction to Part 1 I pointed out that the system for body serial numbers seems to have been changed quite frequently, unlike lens numbers, which constitute a consistent numerical sequence albeit with the occasional discontinuity. Further, I finished Part 1 by indicating that trying to provide an explanation of the Voigtländer system of body serial numbering in the period 1928-1938, in effect the core of what I call the Schering era, would not be a simple matter.

The presentation of the body serial number data is again tabulated in a condensed form of ranges of body numbers along with the ranges of serial numbers of lenses fitted to those cameras together with the dates of lenses recorded in the "Voigtländer Lens Book". Therein lies the first problem. According to published data on lens numbers, after 1929 Voigtländer stopped regularly logging the serial numbers of lenses produced in January of each year, either that or the data has been lost. However we do know that lens number 1,000,000 was made in 1934 and lens number 2,000,000 was made in 1937 because the Company made a big hooaha about it in the photographic press. This at least is two stakes in the ground but there are further complications. One of which is that Voigtländer, in this period, stopped numbering lenses with apertures less than f4.5 but in the early years of this era at any rate continued to assign body numbers to all cameras. Therefore we have no correlating lens numbers for many of the numbered camera bodies. However, it would reduce the practical value of the full correlation if these were left out.

A casual glance at the accompanying table shows that Voigtländer reintroduced, yet again, alphabetical prefixes starting with A. Leaving for the moment intermediate letters, fast forward to J. You will see from the table that J prefix cameras are associated with lenses numbered in the 1,000,000 plus range and around 2,000,000 with a large gap in the middle. Now it would be physically impossible for Voigtländer to have made or started to make a million cameras in one year. It also seems impossible that they could have made a million numbered lenses let alone a large number of un-numbered lenses in three years. The most likely explanation is that a block of lens numbers was left out. I will not explore this further as I am getting off the subject of body numbers but it does give us firm evidence that the J prefix was current in 1937.

Now it would seem a logical assumption that these prefixes were changed annually. Good thinking Batman but that assumption, which I believe is correct, does give rise to a problem. From J in 1937, counting backwards, I would have been current in 1936, H in 1935 and so on until we arrive at A as the prefix used in 1928. However if you look at the table you will see that the serial numbers of lenses associated with A prefix serial numbers appear, almost exclusively, to have been registered post January 1929. This seems to invalidate my assumption that the letter prefixes were changed annually but none-the-less I am going to stick with it! Apart from the fact that I cannot think of any logical reason why they would not be issued annually, I think the reason for this apparent discrepancy may lie in the production and management processes used at the factory.

Those of you who read Part 1 may remember that I said that I believed that body serial numbers were, inter alia, part of an internal invoicing system and that there was good evidence to show that the numbers were issued and stamped on components before the cameras were assembled. I am not a lens buff but I am inclined to believe that the process was somewhat different for lenses. At an early Annual Meeting, the first held in the "Hoop and Toy" pub, I remember Ian Parker pointing out that at Zeiss, lens elements were given six months normalisation after grinding before being assembled into finished lenses. He also said that dating Zeiss lenses was complicated by the fact that Zeiss had changed their procedures at some point by changing the stage in the process when serial numbers were assigned. I don't know if Ian was right in his assertions but it

does seem reasonable that lens elements should be given time to normalise before the final manufacturing operations are completed. It also seems reasonable to me that any manufacturer of high quality lenses, including Voigtländer would also do this. So, if lens serial numbers were issued at the time of assembly then there might well be a significant interval possibly up to a year between a decision to make a batch of bodies when body serial numbers would be assigned and when those bodies were finally assembled with a lens the serial number for which had only recently been issued. This of course might explain why lens and body serial numbers appear chronologically displaced in the late 1920's but it is then necessary to explain why this disparity does not seem to be constant.

I am afraid that so far I do not have a complete explanation. If you examine the data in the table you will see that, judging by the prefixes there appear to be more cameras made in some years than others. The years corresponding to prefixes E, F and G. are a particularly obvious example. Clearly Voigtländer did not work flat out one year then put the work force on short hours for 2 years. It must be remembered that the prefixes are thought to represent internal orders and it is probable that the manufacture and assembly of the cameras associated with these orders extended into subsequent years. It is also possible that the manufacture of the individual components of those cameras was also phased over more than one year. If as I surmise lens numbers represent already manufactured items then it would be expected that the number of lenses each year represented by those numbers would not show such a wide year to year variation. Thus body numbers and lens numbers would tend to move in and out of phase. A further factor is that from 1928/29 Voigtländer started to produce simpler cameras for the popular market that were fitted with un-numbered lenses but with numbered bodies which again effects the general correlation between body number and lens number.

Having given a lengthy discussion of the alphabetical component of body numbers we must now look at the numerical element of the serial number, this again is far from straight forward. The numerical element associated with A prefix serial numbers appears to follow on from those of the previous era which is all very logical. However the B prefix numbers present an entirely different picture. You will see from the table that what appear to be the earliest cameras of this series, have relatively low mainly 5 digit numbers whereas the bulk of the data are much higher 6 digit numbers. I am sure this discontinuity is real and not just a "small sample" statistical aberration. It almost looks as if whoever was responsible for issuing these numbers faced with a new prefix decided that the numerical sequence should also be restarted. Then his boss came along, and pointed out the error of his ways resulting in the numerical element being significantly increased. But why not start at around 6xx,xxx, sequential with the A prefix series? Starting again at 5xx,xxx does not seem to make much sense. The numerical sequence of C prefix numbers seems to follow on sequentially from the later B prefix numbers - sanity prevails! The lunatics seem to have got back in charge of the asylum as the D prefix numbers are not sequential with the C prefix series and indeed appear to overlap the previous numbers. The later D prefix serial numbers revert to a 5 digit series. This maybe because it was thought that a 7 digit number was too cumbersome and that it was preferable to restart the numerical element. With the advent of the E prefix, the numerical element was yet again a case of back to square one starting with 5 digit numbers. However Voigtländer at long last decided to opt for continuity and the numerical element started with the E prefix continues sequentially through all alphabetical prefixes to K in 1938 when Voigtländer stopped issuing body serial numbers. In fact Voigtländer had selectively stopped issuing body serial numbers starting with the cheaper versions of the Frame-Finder Bessa (max aperture less than f4.5) from 1934 and all metal-bodied Brilliants from 1936. This is another spanner in the "correlation works". By 1937 as far as I can tell only Rangefinder Bessas, f4.5 & f3.5 Optical Bessas and the last batch of Superbs have body numbers. In the case of the Superbs another anomaly arises in that, inexplicably, Voigtländer dropped the alphabetical prefix for the second series cameras.

You might now feel, with some justification, having waded through this article that the best that can be said about the Voigtländer body numbering system during the 1930's is that it seems to have been a bit of a dog's breakfast and you can probably see why I have so far resisted requests to write about it earlier. However in part 3 the post-war period things get a little simpler. You may wonder whether trying to sort out the numbers game has any real value. Well I suppose it

depends on what exactly your interests are. I must say from a personal point of view it has proved an invaluable tool for tracing the development of individual models and has helped throw some light on how Voigtländer operated.

VOIGTLÄNDER BODY NUMBERS 1928-1938

Date	Lens*	Lens number Range	Body number Range	Prefix date?
1929	537338	661369 – 664006 (22/23 data points)	A333125 - A602419 (28 data points)	1928
		537288 – 631680 (5 data points)	B4004 – B120039 (5 data points)	1929
		665845 – 727059 (8/11 data points)	B583065 – B778099 (19 data points)	1929
		673752 – 782379 (10/11 data points)	C806253 – C911850 (12 data points)	1930
		774347 – 840075 (11 data points)	D802388 – D984575 (16 data points)	1931
		814273 – 818438 (2 data points)	D35187 – D79424 (4 data points)	1931
		788354-972815 (49/50 data points)	E67476 – E334054 (42 Data points)	1932
		865685-920785 (9 data points)	F336373 – F373437 (6 data points)	1933
		96325 (one Data point only)	G394786 – G452002 (3 data points)	1934
1934	1000000			
		971802 – 1099549 (29 data points)	H466052 – H607309	1935
		(No data points)	I610815 – I619422 (3 data points)	1936
		1050598 - 1111619 (2 data points)	J641711 – J642339 (2 Data points)	1937
1937	2000000			
		2025274 – 2088770 (7 data points)	J643689 – J659966 (4 data points)	1937
		2124640 – 2160612 (4 data points)	K609942 – K697780 (4 data points)	

*Lens numbers recorded in the Voigtländer lens book in the stated year

Notes.

1) Anachronisms occur in a few records in which the lens number is not contemporary (older or newer) than the bulk of the lenses of the other cameras in a given prefix group. In these cases, to avoid giving a false picture of the range the lens number has been omitted but the omission is indicated by quoting the number of records defining the quoted range as a fraction of the total number of lens records listed in each prefix group.

2) In the case of Superb cameras the serial numbers of both the objective and viewing lenses are included in the lens range data.

Chris Haupt

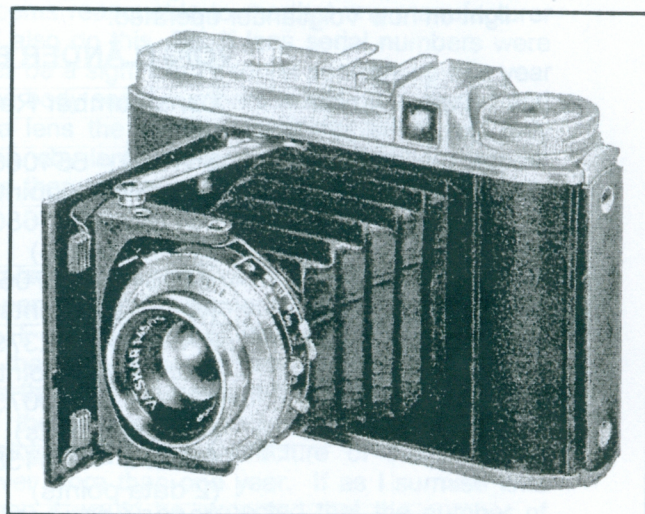


1953 AP Test of the VOIGTLÄNDER PERKEO I

An entirely new camera by Voigtlander, for 2½ sq negatives, with several interesting features, not least of which is a remarkable optical performance.

A NEW 2½in square camera which has become generally available on the market this summer is the Voigtlander Perkeo I. Many readers will no doubt remember this name having been used before for a camera by this maker, so that it will perhaps not be amiss to point out that any similarity between the present-day Perkeo and the Perkeo of the early 1930's begins and ends in the name. The original Perkeo was for 3×4-cm negatives on size 127 film, and the lens moved bodily on a slide for focussing with a control knob on the body. The new Perkeo, however, is for 6×6-cm (2½in sq.) negatives on 120 or 620 films, has front cell focussing and in design and construction is entirely different, following as it does what is considered to-day to be the more or less conventional lines for a folding, self-erecting camera.

The remainder of the specification is a body release (and cable socket on the baseboard) with interlock between the film wind and shutter as a safeguard against double exposure, there being a signal, in the form of an arrow visible in a small window in the top housing, to indicate whether the film requires to be wound on, the arrow swinging to the rear when an exposure is made, and revolving to point forward when the film is wound for the next exposure. A built-in direct vision optical viewfinder is employed, and an accessory shoe is fitted. In the customary Voigtlander fashion, to facilitate loading there are no film spool pivots on the side in which the film



is placed, and to facilitate removing the film when exposed, the pivot on the take-up side hinges outwards to bring the spool out easily with the winding knob lifted. The lens fitted is the new Voigtlander three-glass design, the f/4.5 Vaskar of 7.5-cm focal length with front cell focussing to 3ft 6in; mounted in either the 4-speed Pronto (1/25-1/200) or 8-speed Prontor S (1-1/300), both of which have delayed action and are synchronized for flash, Speed Midget bulbs at all speeds or wire-filled bulbs up to 1/25th or perhaps 1/50th.

The camera is very well made and has an attractive appearance, the clean-cut corners and bevels, and the clean, square ribbing of the dished baseboard suggesting at first glance a die-cast construction. The construction, however, is entirely in pressed steel, of substantial gauge, providing strength and sturdiness combined with a comfortable weight. The impression is that the camera is lighter—without being too light—than would be the case with a die-cast construction without losing anything in the way of rigidity. Those interested in manufacturing methods will probably agree with us that this camera body is a study in pressed steel technique.

The method of strutting for the camera front is something new to the writer. The usual Voigtlander pattern of hinged lens panel stirrup is employed, but with single side braces, to support the baseboard, which are hinged to the stirrup and lock at the body end as the camera is opened, and spring-loaded catches at each side to secure the bottom of the lens panel. To close the camera both locks are broken simultaneously by depressing the ends of levers, one for each side, projecting at the bottom of the stirrup; the levers are not interconnected, so that it is necessary to use two fingers of one hand, or the thumb of each hand, to depress them together to break the locks. This was not found in any way inconvenient, however, after opening and closing the camera a few times by way of practice.

In use the camera was found very comfortable to handle, with as smooth a body release as could be wished for and with only a slight intrusion of the camera front in one corner of the field of view when looking through the finder. The interlock mechanism clicks in unison with the shutter as the release is pressed, without any sign of jar or shake, and is in fact virtually unnoticeable.

Another feature that is worthy of study is the performance of this new Vaskar lens, which is shown in the accompanying table of test results obtained with the aid of the "A.P." Lens Testing Chart at a lens-to-chart dis-

Lens Test Results. The larger shaded areas indicate the presence of vertical blur, resolution in the vertical (i.e. radial) direction being higher than the figures shown. The small areas at the left for f/4.5 and 5.6 indicate horizontal (tangential) blur.

PERKEO I. 7.5 cm. f/4.5 VASKAR LENS.							
Poous	+0.020"	+0.015"	+0.010"	+0.005"	0	-0.005"	-0.010"
Top of Camera	3	9	12	13	13	14	16
	2	12	14	11	13	13	13
	1	36	40	44	44	44	27
	X	32	36	44	44	44	38
	1	36	40	44	40	38	22
	2	20	18	18	18	20	14
f/4.5	3	10	11	13	16	18	16
Top of Camera	3	13	12	12	14	18	
	2	18	18	18	20	22	
	1	30	44	48	48	48	
	X	32	40	48	48	44	
	1	32	40	44	44	36	
	2	20	20	20	20	20	
f/5.6	3	11	14	14	18	18	
Top of Camera	3	16	16	16	20	20	
	2	32	32	27	25	22	
	1	44	48+	48+	48+	44	
	X	44	48+	48+	48+	48	
	1	44	48	48	48	36	
	2	25	32	32	27	25	
f/8	3	16	18	20	20	22	
Top of Camera	3	22		25		22	
	2	44		42		25	
	1	48+		48+		44	
	X	48+		48+		48+	
	1	48		48+		36	
	2	36		36		32	
f/11	3	22		25		25	
Top of Camera	3	38		38		27	
	2	44		40		32	
	1	48+		48+		40	
	X	48+		48+		44	
	1	48		48		40	
	2	40		40		38	
f/16	3	32		36		27	

"A.P." LENS TESTING CHART. FILM FP4. GAMMA = 1.0

Amateur Photographer, August 13th, 1953.

tance of twenty-six focal lengths (6ft 6in). With most lenses, particularly those of three- or four-glass construction, it is usually found that if the spherical aberration is well corrected to give high central definition and no shift in the plane of focus as the lens is stopped down, there is some field curvature. To flatten the field usually involves relaxing the spherical aberration correction, which will probably mean change of focus on stopping down with possibly a softening of the image quality, and all too frequently with, in addition, a serious curtailment of the extent of the depth of focus in front of the subject. The present-day trend in lens designing appears to be along these lines, and with mixed results; and since, we have often thought, the object in flattening the field to a high degree is more of academic than of practical significance, it is questionable as to whether this modern idea is justified.

This 7.5-cm Vaskar (note that we have not tested the 10.5-cm version, and therefore cannot say whether this has an equivalent performance) is, however, an example of this principle applied with uncommon success, and it probably represents the limit of achievement of balanced performance with a three-glass design with the glasses available to-day. In the table of results it will be seen that at full aperture a resolution of 32 lines/mm or higher was obtained at each of the seven focussing settings, covering a focussing range of 0.030in in effective lens-to-film distance (equivalent to a subject distance range of, say, 5ft to 6ft 6in), with resolution as high as 44 lines/mm at three of the settings. A special low contrast chart placed alongside the A.P. Chart to record on the same negatives showed that the central resolution of the fifth line of figures was of the best quality, with 30 lines/mm low contrast and 44 high, against 25 and 44 for the fourth line and 25 and 40 for the sixth, so that we have labelled this focussing setting "0" and placed a dotted line against the column to indicate this as the position of best focus. The edge definition of 14 to 18 lines/mm for this setting is very good for a three-glass lens.

When stopped down, the same critical degree of examination showed that the plane of best focus shifted back to the fourth column at $f/5.6$ (48 lines/mm—actually 32 low contrast) to the third column at $f/8$ and $f/11$ (in excess of 48, with 40 low contrast), and to the first column at $f/16$ with no further improvement in central resolution. However, although this shift can be detected under critical examination, a glance down the figures for each aperture under the "0" heading shows that as the lens is stopped down definition does not worsen, as is often the case, but progressively improves both in the field and in the centre; at $f/16$ the centre drops back to 44, but the image quality is actually better than at $f/4.5$ with a low contrast resolu-

tion of 36. In the presence of a shift of focus of as much as 0.020in (0.5-mm) this is a most remarkable performance.

What is the practical significance of all this, and how does this performance compare with that of a construction having good spherical aberration correction and therefore no detectable change of focus, and a little field curvature? In practice it means that, by virtue of the great depth of focus, even at full aperture, it should hardly be possible for the ordinary user who relies on guessing distances to get a picture which is unsatisfactorily sharp. The depth of focus scale engraved on the lens mount covers a focussing tolerance at $f/4.5$ of 0.020in, and as can be seen from the table, within this range a central resolution of about 40 lines/mm or higher will be obtained. As the lens is stopped down the depth progressively increases until it is quite considerable at small apertures. This remarkable depth is maintained equally well with subject detail of high or low contrast.

With a lens well corrected for spherical aberration and having a *slightly* curved field (say, 0.010in to 0.015in), on the other hand, the depth of focus is usually rather less and focussing consequently more critical (although more selective, which is sometimes an advantage) and the resolution in the film plane can be as high, in spite of the field curvature, as that shown in these results, with higher definition on the actual curve towards the edges which will be made use of with almost any subject other than one which extends across the field of view in the same plane. A lens of similar specification to the one under review having a performance of this nature has already been described in these pages. There is something to be said for both types, but for the distance-guesser the Vaskar type of performance would seem to have definite advantages, particularly at wide apertures. Its colour and distortion corrections appear to be as good as one normally expects from a good three-glass construction.

To arrive at the degrees of enlargement possible to provide prints of "contact-print" sharpness, the figures in the table may be divided by 8 (the low contrast figures quoted in the text should be divided by 5). Prints 10in square from the full negative will be dead sharp to the edges at $f/16$, with the edge definition becoming progressively less sharp as the aperture is increased, although the central area will still be dead sharp even at $f/4.5$.

The Perkeo I camera is in every way a well-designed and well-made instrument, and we think that provided the standard shown by the sample we have handled is maintained in production, it should earn for itself a well-deserved popularity. Imported by Messrs. Johnsons of Hendon, Ltd., it is available from photographic dealers at £22 11s 6d with 4-speed Pronto shutter, or £25 8s 10d with Prontor S.

H. H.

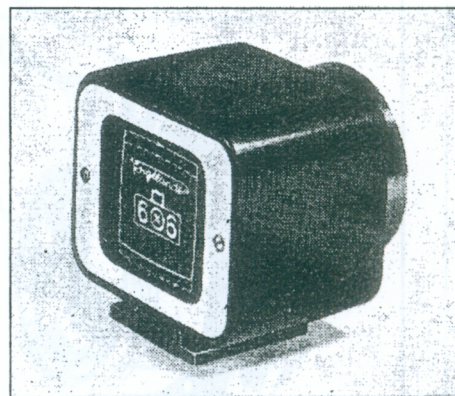
Voigtländer Kontur Finder

THE basic object behind the design of the new Voigtländer Kontur viewfinder is to superimpose a sharp, bright rectangle over the field of view to indicate the boundaries of the picture, in a similar manner to the Van Albada type of finder but without its drawbacks—dimming of the view due to the semi-silvered front glass, and dimming of the frame in poor light. This has been achieved by providing a device which involves the use of both eyes instead of one, one eye being applied to the finder and the other looking direct at the subject. The eye applied to the finder sees simply a sharp, bright rectangle on an opaque black background; the disengaged eye sees the view; and the net result is a bright rectangle superimposed on the view. The finder is simply a small box (overall measurements $1\frac{1}{2} \times 1\frac{1}{2} \times 1\frac{1}{2}$ in) with a magnifier as the eye-piece at the rear, focussed on a transparent rectangle in an opaque screen at the front. The magnifier is 21 mm diameter and consists of two glasses, the inevitable curvilinear

distortion being counteracted by making the frame rectangle slightly barrel-shaped. The finder, which has a shoe fitting, is very effective in use, particularly for speed work, provided it is so mounted on the camera that the disengaged

eye has an uninterrupted view. Imported by Messrs. Johnsons of Hendon, Ltd., it is generally obtainable for 24 × 36 mm, 6 × 6 cm, 6 × 9 cm formats, price £3 12s 6d.

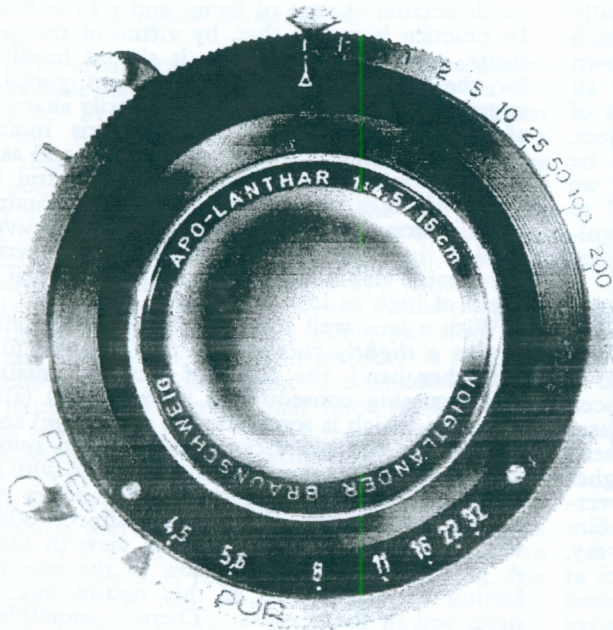
H. H.



Amateur Photographer, August 13th, 1953

Voigtländer

APO-LANTHAR



f4.5 lens

**IN
PRESS - COMPUR SHUTTER**

**NOTHING LIKE IT ON THE MARKET!
THE ULTIMATE IN COLOR CORRECTION!**

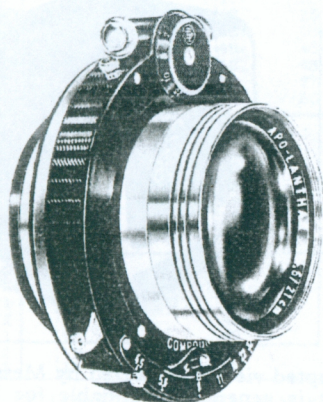
Featuring:

- Freedom from distortion
- Wider range of tones
- Full color correction
- High resolving power
- Maximum definition
- Flatness of field

Here is a new five-element unsymmetrical anastigmat of original custom design. It is unsurpassed for color separation or transparency photography, and naturally excellent for black and white work too.

Voigtländer has created a brilliant edge-to-edge sharpness in the Apo Lanthar, that could formerly be found only in the very slow and costly apochromatic lenses designed specifically for process work. Now you can get chromatic correction accurately balanced for the primary spectrum in sharp focus . . . AND THE IDENTICAL SIZE IMAGE FOR EACH WAVELENGTH OF LIGHT. This means cleaner color, elimination of distortion, and uniform quality, even in adverse light conditions.

1950'S



12.0143

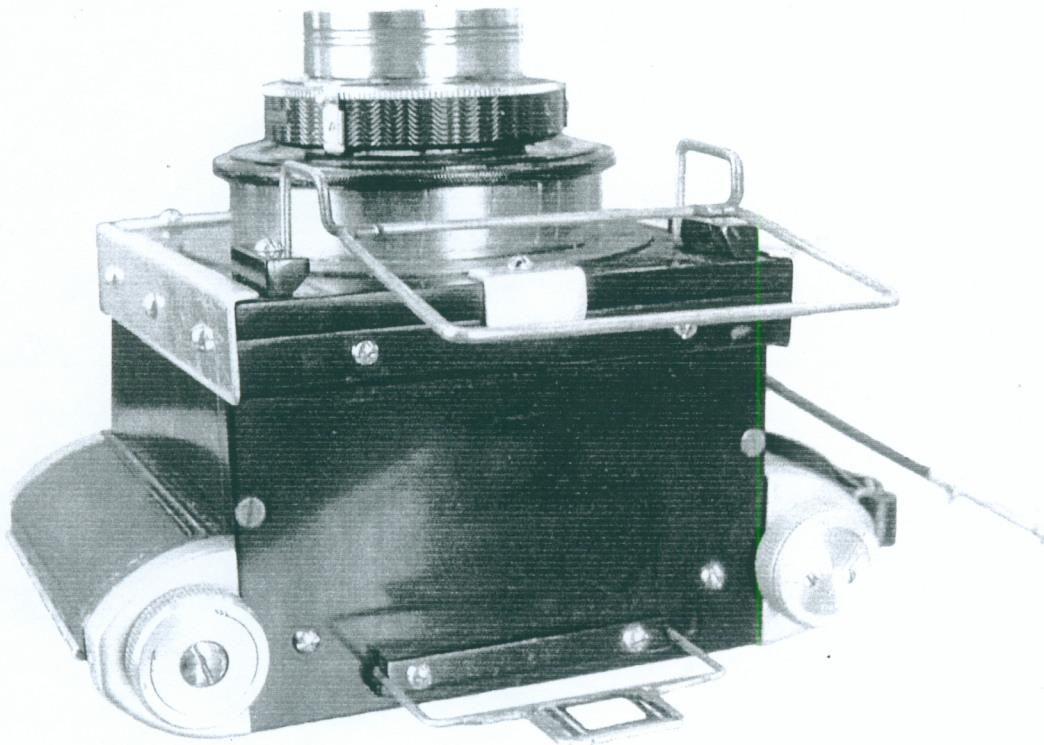
Apo-Lanthar f/4.5 Lenses in Shutters

- 12.0103 - f/4.5 — 105mm in Synchro-Compur O Shutter
- 12.0113 - f/4.5 — 150mm in Synchro-Compur I Shutter
- 12.0143 - f/4.5 — 210mm in X-Compound III Shutter
- 12.0144 - f/4.5 — 210mm in Compur electronic ———
3 Shutter
- 12.0163 - f/4.5 — 300mm in X-Compound IV Shutter
- 12.0164 - f/4.5 — 300mm in Compur electronic ———
5 FS Shutter

1960'S

Aero camera with Apo-Lanthar lens

Circa 1950-60 6x9cm hand held aircraft camera
Based on Ensign 820 special body. Fitted with
Voigtländer Apo-Lanthar f4.5 x 10.5 cm lens in
Synchro-Compur shutter. Lens apertures down
to f32. full range of shutter speeds to 1/500th.
This camera is very well constructed, fitted
with this top class lens and shutter unit
this camera was ment for serious work.

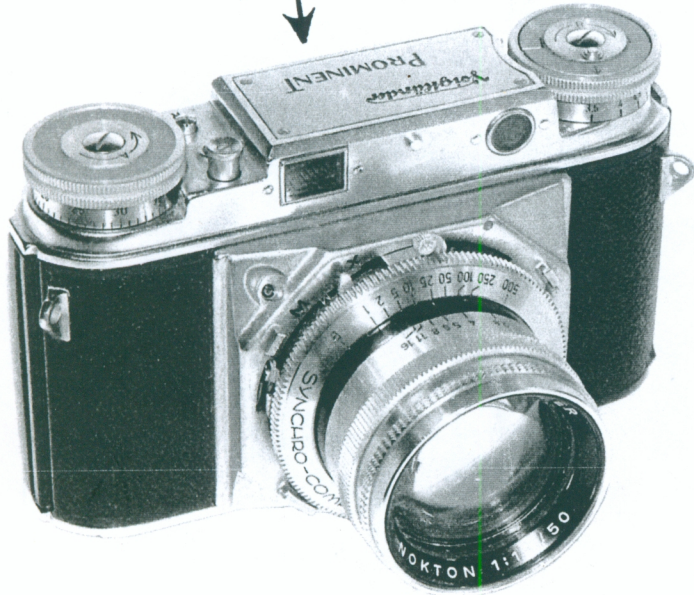


Photography by Alun Evans, with the kind permission of Peter Loy.

PROMINENT

more than
a camera—

a complete
photographic system.



Two important constructional principles
are ideally combined in the PROMINENT

INTERCHANGEABLE LENSES
and
A SYNCHRO-COMPUR SHUTTER

STANDARD LENSES :
COLOR-SKOPAR f/3.5/50 mm.
ULTRON f/2.0/50 mm.
NOKTON f/1.5/50 mm.

WIDE ANGLE LENS :
SKOPARON f/3.5/35 mm.

TELEPHOTO LENS :
DYNARON f/4.5/100 mm.

TELEPHOTO ATTACHMENT :
TELOMAR f/5.5/100 mm.
IN REFLEX HOUSING

A wide range of Accessories for MICRO-
MACRO- and REPRO-PHOTOGRAPHY
together with the PROXIMETER
CLOSE-UP FOCUSING DEVICE com-
plete the PROMINENT SYSTEM and
make it the most versatile and up-to-date
equipment for both the advanced amateur
and professional user.

*(At present import restrictions make the supply
of the PROMINENT difficult.)*

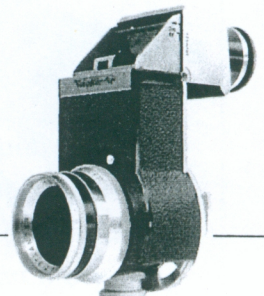
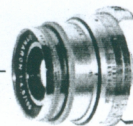
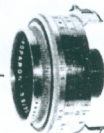
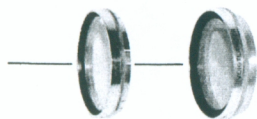
Pictorial
photography

Commercial
photography

Medical
photography

Macro-
photography

Micro-
photography



Voigtlander

because the lens is so good

UK 1951-52