

CREDITS & CONTENTS

Secretary & Archivist

Chris Haupt,
33 Woodhays Road,
Frome,
Somerset.
BA11 2DG
Tel:01373 463145

Treasurer

Gerry Cookman,
Greenslade, East Street,
Chulmleigh,
Devon.
EX118 7DD

'Matters' Editor

Alun Evans,
118 Wilmot Road,
Dartford,
Kent.
DA1 3BE
Tel; 01322 278763

Publisher & Distributor

David Evans
Tel;01474 871702

Overseas Correspondent

Russell Milligan
Tel;0182 271908

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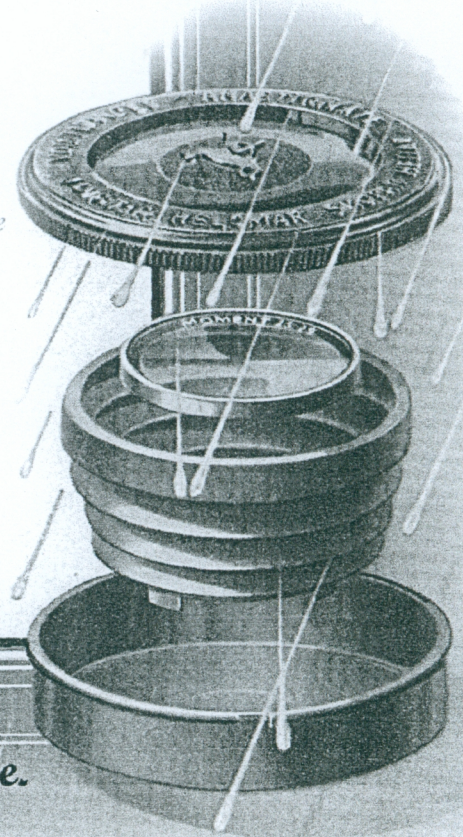
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Contents

Page No

Editors Desk. From the Secretary.	3
More Room With A View David Evans.	4 – 7
Voigtländer Gallery.	8 – 9
The Editor takes a look at the Vito "B".	10 – 12
Centres fold 'AP' 1955 Vito "B" Test Reprint (<i>pull-out</i>).	Centre Fold
The Vito "BR"	13
Bijou – A Bit of a Bonus of a The late Mike Rees.	14 – 15
Points from the post.	16 – 17
The Perkeo "E".	18 – 19
A Better View of Life Chris Haupt.	20 – 23
Rear Cover. Perkeo "E" picture.	Rear Cover



*1930's Voigtländer collapsable rubber
Lens Hood & Moment filter in bakelite case.*



Well, here we are at "Matters" 42 and the end of 2004. It does not seem that long ago that I said the same about 2003. Once again the Verein has had a productive year. The Annual Meeting in London was well attended, followed by our stalls appearance at Photographica to "Fly the Flag". The Reading meeting on Sunday 31st Oct was a good meeting enjoyed by members of both groups but poorly attended by Verein and PCCGB members. A decision on the future of this event will be decided at the 2005 Annual meeting.

On the publications front the long awaited "Compendium" is finally at the printers as I write this, and all being well should be on sale in the New Year. Five prototypes have been sold to test "market reaction". Final price and postage costs have yet to be fixed, as "book containers" will be needed to keep this substantial volume from spine damage in the post.

Problems also arose over the colour pages, as these are on a separate file on the disk and do not paginate correctly into the book. The two printing companies used for trials did not take kindly to interleaving these nine separate sheets into each individual copy in the correct places. Of the five prototypes two had to be corrected twice! This is something we need to overcome; this must done within a very limited budget as 'amateur' publishers are working within. So after much hard work I now have a hard copy which will go through the automatic printer/paginate/binder in the correct order . . . We hope!!

Whilst at the printers, he asked if I had read the 'Compendium' saying that it must have been a hell of a job for one person to put together. All I can say is thank you Brian for all your hard work on the book, once in production I am sure the Verein will all be proud of it, and personally it is a privilege to be involved in some small way.

'Its put your hand up time', yes I mixed up the authors of the 'Australian Report on Lupe's & Magnifiers'. Brian Hatfield was the author not Bob Haligan (*their initials are the same*) as published in Matters 41. Sorry chaps, as I age my concentration wanders off course at times,

'I must do better' or I will be downsized (*a modern term for the sack*).

This issue is a bit late owing to these publishing problems, but mainly the lack of input from members, which means I have to spend time on research and photographing cameras to help fill the issues 28 pages, we may be forced to cut the number of pages if this lack of input continues, with these thoughts it leaves me only to wish you a Merry Xmas and a profitable New Year of collecting. What can we uncover and discover next year?

Alun Evans, Editor.

From the Secretary's Desk

Accompanying this edition of "Matters" is the annual list of members. My computer tells me that the membership currently stands at 103. Inevitably there will be some errors so please let me know if I have your details wrong. Every year some members of both long and short standing leave our ranks but this is balanced by new members joining. In this respect, our web-site would seem to doing good work as I receive a steady flow of applications for membership which have been down loaded from there. Thus we continue to maintain a membership over the 100 mark, which confirms a healthy interest in Voigtländer and if we may be permitted to pat ourselves ever so slightly, gives some indication that we are doing something worthwhile.

From pat on the back to a compensatory slap on the wrist; I am afraid there was an error in the item on the development of the Vitessas in the last edition of "Matters". In the paragraph about the Type 133 the three references to the Vitessa T should of course be Vitessa L – profuse apologies.

As this will be reaching you fairly close to, or maybe after for our more far-flung members, the 1st of December and there will not be another edition of "Matters" until the new year, may I wish you all the compliments of the season and good fortune in 2005.

Chris Haupt.

"A ROOM WITH A VIEW !!!"

VOIGTLÄNDER PROTOTYPES AT CHRISTIES

PART 3

Over the last two issues I have looked at some unique Voigtländer prototypes, which came up for auction at Christies on 23.03.04 for the second time in eight years. As you now know we were given permission to examine in detail and photograph these cameras. In this issue I am going to round off our examination by looking at some variants of more familiar "faces". Also included are a couple of related items, which cropped up in the same auction for good measure.

The "Flexomatic" (fig1)

This camera seems to be a "dry run" for marketing the Bessamatic under a different name. The interior of this camera is marked with the prototype number KB117-4. The lens fitted to this camera is a seemingly standard Color Skopar X 2.8/50mm bearing a serial number 4687372.

Other than the engraving difference on the front of the penta-prism cover there appears to be no deviation from a standard early type Bessamatic. If the lens is the original this may be the only way of dating this camera in order to determine whether this was indeed a name change for a specific market.

The Dynamatic II (fig2)

This camera appears to be a pre-production prototype of the "de-luxe" version of the Dynamatic and bears a prototype number of KB13 on its interior. On the ribbed chrome front plate there is a Color Skopar 2.8/50mm lens mounted in a Prontor Matic V shutter bearing the serial number 5549014.

The most interesting feature of this camera is the label still tied to the camera, which is by all account

From the factory, bearing the legend "DYNAMATIC II MIT COLOR-SKOPAR UND ZIERBLECHEN".

That says it all really! Other than this it would seem to be identical to the production model in my father's collection.

Vitomatic Ila (fig3)

Again a totally stock Vitomatic Ila albeit with the superior Ultron F2/ 50mm lens with the serial number 5610339 mounted in a Prontor SLK/V shutter. However the top plate is engraved with the giveaway prototype no of V/ BELI ZI.



Phokina (fig4)

Although not strictly a prototype this was an extremely clean example of a fairly mundane Vitoret based camera produced by ZIV for a French photo chain store. The obvious difference to similar Voigtländers is the attractive black top plate assembly bearing the Phokina name on separate self-adhesive plate below the Voigtländer logo. It is interesting to note that no effort was made to provide a matching black base-plate as surely would have been the case with a competing Japanese model. This detracts from its initial appeal and is another insight into the slipping of standards of finish that was beginning to afflict the German industry as the sixties wore on. This would have been sorted 10 years earlier, even if it was for another vendor.

Vitessa Attrappe (fig5)

We have examined these before, but another one was included as part of this sale. The back could not be fully removed as per early Vitessas. The shutter and lens on this one were fully operational and it has an Ultron F2/ 50mm with serial number 3361677 mounted in a Synchro Compur. The camera is engraved on the base with "ATTRAPPE DUMMY FACTICE". The interior of the camera bears a transfer attributing it to be "EIGENTUM DER VOIGTLANDER A.G. BRAUNSCWEIG".

Vitoflex E (fig6)

The odd man out here this obviously originates from a different era altogether, but washed up alongside its older namesakes, and is a prototype according to Prochnow in "Voigtländer Report 1".

It is interesting to see things like this turning up, the last one I had seen belonged to member Dieter Schieba. Out of all the cameras we have seen here it is more likely that it this model that some of us stand a chance of actually one day owning.

Keep your eyes open!!!

Dave Evans

VOIGTLÄNDER PROTOTYPES

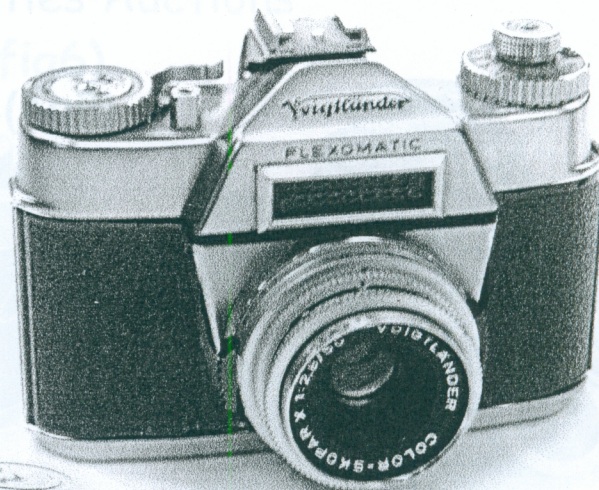
(fig1)

FLEXOMATIC

Code No KB 117-4

Color Skopar f2.8 lens No 4687372

Synchro-Compur shutter.



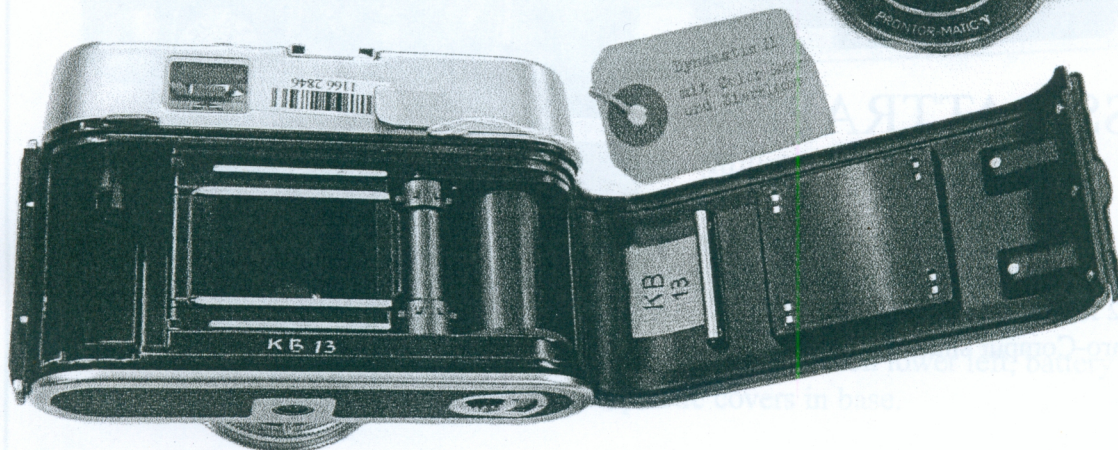
(fig2)

DYNAMATIC 11

Code KB 13.

Color Skopar f2.8 lens No 5549014

Shutter Prontor- Matic V



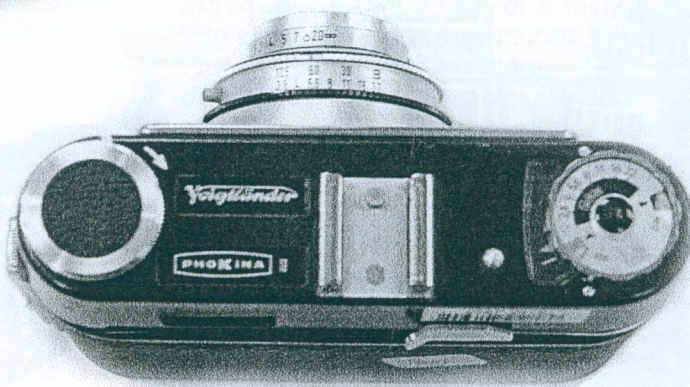
Photographs by Alun Evans thanks to the cooperation of CHRISTIE'S

VOIGTLÄNDER AT CHRISTIES



(fig4) 1964 PHOKINA 11

Body no331338
Prontor 125 shutter
Color Novicar f2.8 lens
Uncoupled selenium cell meter.
Built fro French chain of photo
dealers.



VITESSA ATTRAPPE
(Dummy)

Type A1 drop down non-removable back.
Ultron f2 lens No3361677.
in Synchro-Compur shutter.

(fig5)

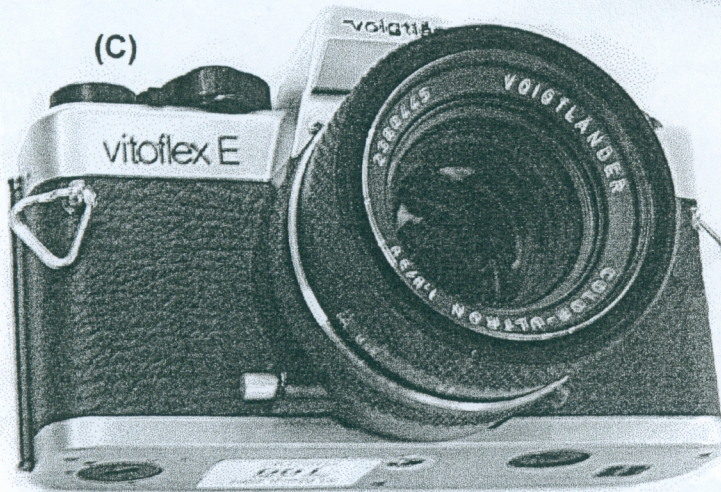
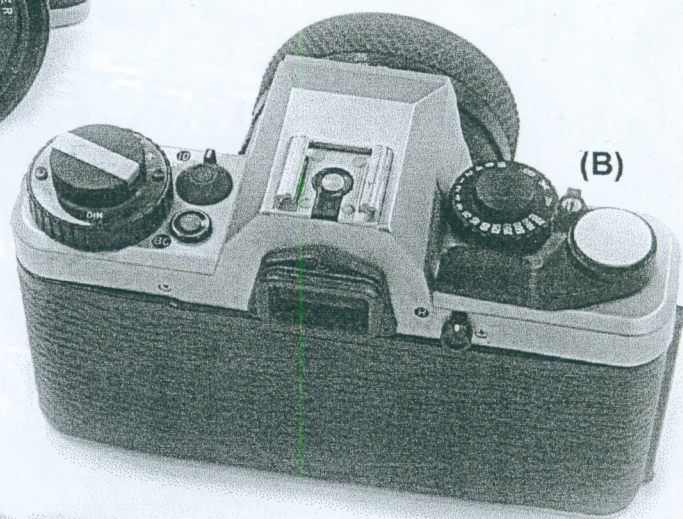
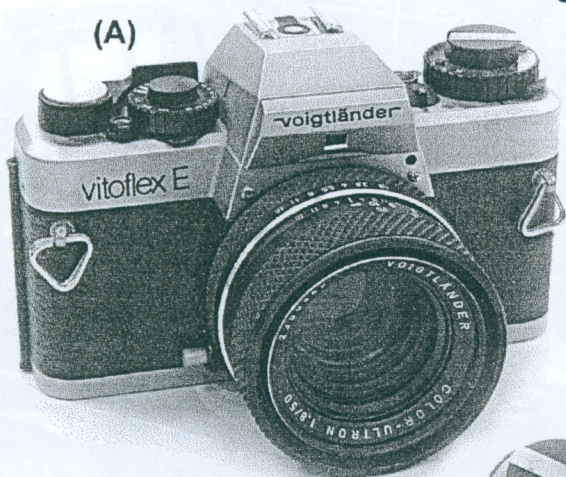


Photographs by Alun Evans thanks to the cooperation of CHRISTIE'S

VOIGTLÄNDER VITOFLEX E

At Christies Auctions

(fig6)



(A) View showing f1.8 Color Ultron lens (*Rollei version of Zeis Planar*).

(B) Top left, lever wind speed dial. Shutter lock, re-wind switch on rear. Right, TTL meter setting ring around re-wind knob, Battery check button, Self timer switch.

(C) Base/front view showing aperture stop down button lower left, battery and electric winder drive black plastic covers in base.

Photographs by Alun Evans thanks to the cooperation of CHRISTIE'S

VOIGTLÄNDER GALLERY

VITO B PICTURES BY

Gary Thomas



Vito B.f3.5 Color Skopar lens
Pronto 4speed shutter.

VOIGTLÄNDER GALLERY VITO B PICTURES BY

Mervyn Leach



Vito B.

f3.5 Color Skopar lens in Prontor SVS shutter.

The
V I T O



THE EDITOR TAKES A LOOK AT THE -- VITO B

Without doubt the Vito series of cameras were Voigtlander's greatest success story, the most successful being the Vito B model, launched in 1954 into a market starved of new cameras after the austere 1939/1950's.

Many famous photographers started their careers then, as did many mere mortals using a 'B'. In the UK the 'B' came to the market first when the infamous import restrictions were in force, such was the demand that if you wanted to buy one you had to place an order with your local shop and probably wait three or four months to receive your beautiful little 'B', (see the advert on page 16).

In the 1950's the 'B' was many aspiring photographers first experience using the 'new' 35mm film, 'Ilford FP3 comes to mind', when the results arrived, (provided the exposure was correct), were as good as you could obtain from a Contax or Leica camera costing five or six times the £20 or £25 paid for the Vito B model.

For Voigtlander the model was a resounding success story. The importer could not keep up with demand in the UK. A full range of kit was available for the camera (see front cover), most owners first purchase would be a lens hood and UV filter followed later by the rangefinder.

You could carry all this kit in the lovely 'V' leather cases hanging on your ERC shoulder strap, but it was far easier to purchase an outfit case to put the kit into. Last but probably the most important purchase would have been an exposure meter. In the 1950's these were very expensive to buy, I remember personally that there was a lot of soul searching before I purchased my Gossen Sixon meter, but this enabled you to use reversal film for colour slides, which was in those days very touchy about exposure.

The first models featured the f3.5 Color Skopar in a Pronto shutter with speeds of B, 25th, 50th, 100th & 200th sec, flash sync X, with self-timer.

There are two versions of this model; the first is engraved to focus to 2.7 meters, the second to 3.5m. Both versions focus out past the engraved markings, 'who knows', something in the mount obviously was re designed for some reason, or the lens components changed in some way. Performance wise there appears to be no change, without doubt the f3.5 Color Skopar sets a very high standard with great contrast and edge-to-edge sharpness at all apertures, (see AP test reproduced as our centrefold).

The f2.8 Color Skopar lens in the Pronto SVS shutter was available early 1956 for a few pounds extra. The better range of speeds was a step in the right direction, but the Light-Value cross coupling met some mixed feelings at the time. Many hand held exposure meters did not have Light Value scales, but this soon changed and the system became more user friendly.

Moving on to the second version produced in 1957, the top plate is taller to accommodate larger KLS / Bright-line finder, the shutter now the Pronto-SVS light-value type with speeds now changed to the later progression of 300th, 125.60, 30, 15.8.4.2.1. & B. The F2.8 Color Skopar lens, close focus engraved 3.5 m seems to be the standard for this version.

On the camera-collecting front all models of the 'B's' hold their price of £30 to £50 depending on condition/lens/shutter combination and the usual market forces. Mostly when found for sale they work well with few problems, the Pronto shutter can sometimes be sticky, otherwise first version seems to be indestructible. The second Bright-Line finder model does suffer from deterioration of the silvering so watch out for this. Damp on the lens elements can cause fungus problems, but these cheaper lenses seem to fare much better in this respect than the more sophisticated optics.

When you shop around there are many 'B's' with minor modifications of lens & shutter

combinations, (refer to Gerry Cookmans article in 'Matters' No 3) this is typical of Voigtlander who did not waste any parts that were available during assembly. I do not subscribe to the theory that the repairman changed things; the cost of these cameras was such that it was and is not worth the effort involved or the price.

The Vito 'B's are so popular even today that 'Matters' has a selection of pictures by members to publish in 'The Voigtlander Gallery' of this issue.

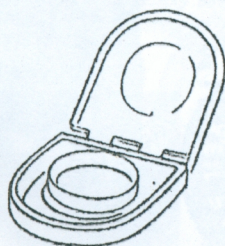
These Cameras must go down as one of the best ever photographic bargains, everybody tells the same story of how sharp, and contrasty they are with B&W or colour film.

The humble Vito B must go into the Hall Of Fame alongside the Leica, Super Ikonta, Contax, Rolleiflex, and Exakta cameras from Germany.

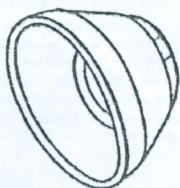
The Editor



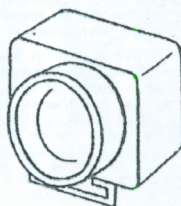
The only 35mm camera fitted with the world famous Color Skopar lenses.



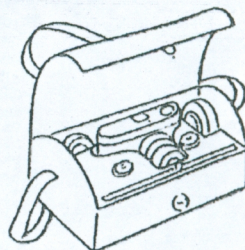
MOUNTED FILTERS
for VITO-B, Yellow,
Green, £2 1 0
Orange, UV and type
A £2 5 2



METAL LENS HOOD. Can be used with or without filter £1 7 9
CLOSE-UP LENSES
each £2 1 0



KONTUR VIEW-FINDER. Used with both eyes open. White outline shows exact picture area. Fits accessory shoe. £3 10 2

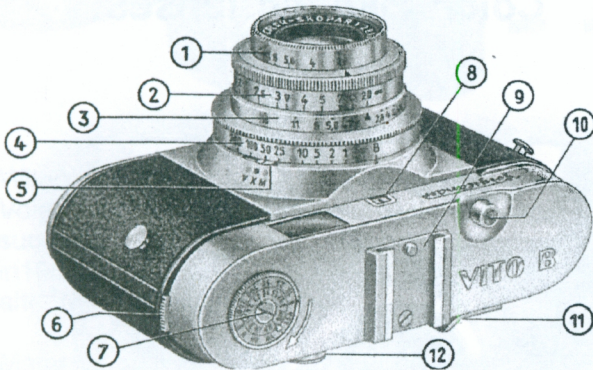


OUTFIT CASE. Fitted to hold VITO-B, meter, cassettes, filters etc. Leather. £4 1 3
NECK STRAP for Vito-B 7s. 7d.

Voigtländer

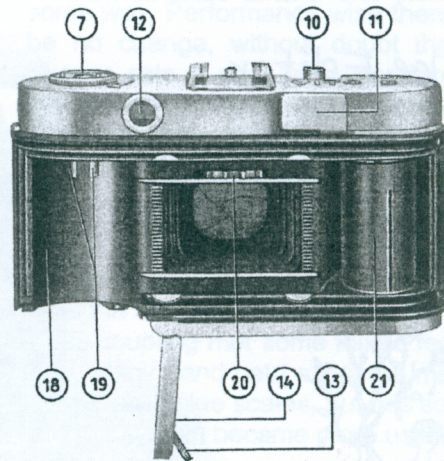
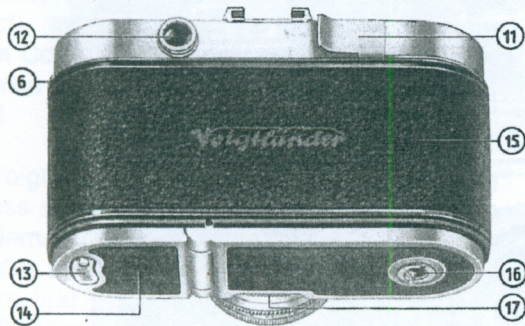
VITO B

1954/60



- 1 Aperture scale
- 2 Distance scale
- 3 Depth of field indicator
- 4 Shutter speed scale
- 5 Synchronizing lever (only on Prontor-SVS)
- 6 Reversing lever
- 7 Rewind knob with film indicator
- 8 Film counter window
- 9 Accessory shoe

- 10 Release button
- 11 Rapid winder
- 12 Finder eyepiece
- 13 Base plate latch
- 14 Base plate flap
- 15 Camera back
- 16 Tripod bush
- 17 Film counter setting ring



- 18 Film chamber
- 19 Shaft of rewind knob
- 20 Transport sprocket
- 21 Take-up spool



Setting the Shutter

The VITO B is available with two alternative shutters:

The PRONTO shutter is X-synchronized for flash and has shutter speeds of $1/25$, $1/50$, $1/100$, and $1/200$ second.

The PRONTOR-SVS shutter is speed-synchronized (M- and X-synchronizat.) and has shutter speeds of 1 , $1/2$, $1/3$, $1/4$, $1/5$, $1/6$, $1/8$, $1/10$, and $1/200$ second.

For exposure without flash there is no difference setting the synchro lever on M or X. In addition, both shutters have a B-setting for time exposures. At this setting the shutter remains open as long as the release is kept pressed down.

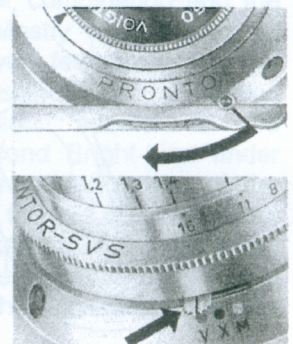
To set the shutter speed, turn the speed setting ring until the appropriate speed figure is opposite the black \blacktriangle index mark (see illustration).

The Self-timer

You can take self-portraits with both the PRONTO and the PRONTOR-SVS shutter by means of the built-in delayed action release (self-timer).

To use it: After setting the aperture, distance, and shutter speed, tension the shutter in the usual way. Then pull the red self-timer lever on the PRONTO sideways as far as it will go (see top illustration). On the PRONTOR-SVS just push the synchronizing lever to the green dot marked "V" (see bottom illustration).

On pressing the release button the shutter will now open automatically after a delay of about 10 seconds. Note: the self-timer cannot be used when the shutter is set to "B".



The camera of the year!

VITO B

COLOR-SKOPAR f/3.5/50 mm. coated, colour-corrected, four element anastigmat. A high efficiency lens of world renown ensuring enlargements of contact print quality. **PRONTO 4 SPEED** (1/25th to 1/200th) or **PRONTOR-SVS 8 SPEED** (1 sec. to 1/300th) shutter, both with delayed action and synchronised for flash. (SVS is fully synchronised at all speeds for flashbulbs and electronic flash.) **LEVER WIND.** One movement of lever transports film and cocks the shutter. **DOUBLE INTERLOCK** prevents blanks and double exposures. **HINGED BASE AND BACK** simplifies insertion and removal of cassettes. Numbering device shows unexposed frames. All scales on the rigid lens mount visible from above. Depth of focus scale and "zone-focusing" markings make operation easy. Real leather covering. Optical viewfinder. Body release.

With **PRONTO**, £20/17/5. With **PRONTOR SVS**, £24/0/4.

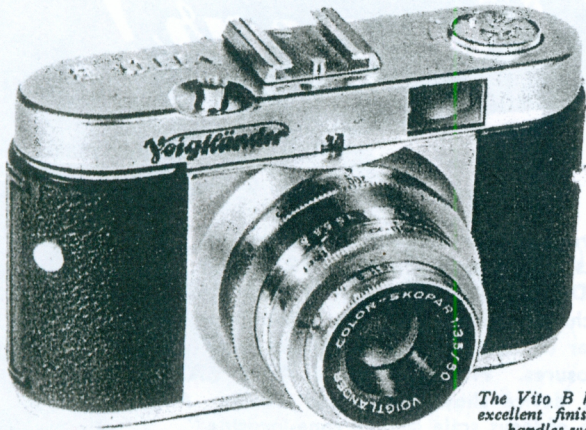
E.R. Cases: Real Hide £2/10/4. Voigtländer £3/12/11.

The enthusiastic, world-wide reception of the VITO B has delayed deliveries. Orders are being executed in strict rotation. Place yours NOW. (Delivery four months.)

Voigtländer



SEE YOUR DEALER NOW!



The Vito B has an excellent finish and handles well.

THERE is little doubt that even today there exists a mysterious fascination and a certain "prestige" in 35-mm photography. There is also the pleasure in using a well-made instrument and one of a different type from that of the ordinary rollfilm camera. Those who cannot afford or feel justified in using the instruments of renown in this class can obtain some of their advantages by using the popular inexpensive 35-mm cameras. In obtaining quality results in this size one encounters enough extra hazards to make one feel that if the user is not to be disappointed a reasonably high standard is necessary in any miniature camera, including even those offered at the lower prices.

Very many models are now available and although the final choice is a personal one turning perhaps on a particular point of convenience or appearance, the final question is always—will it give good results? Well, the standard varies considerably, not only in the performance of the instruments offered but in individual requirements.

The Vito B is produced by the old-established firm of Voigtländer and this alone is a considerable guarantee of quality. It can be said right away that it is a well-made and excellently finished camera having a neat and attractive appearance, is a pleasure to handle and produces negatives of excellent definition.

SPECIFICATION AND PRICES

PRICES, including purchase tax. Vito B with Pronto shutter, £20 17s 5d. With Prontor S.V.S., £24 0s 4d. English hide case, £2 10s 4d. Voigtländer case, £3 12s 11d.

NEGATIVE SIZE: 24 x 36 mm, giving 36 exposures on standard cassette loading of 35-mm film.

LENS: 5-cm f/3.5 Voigtländer Color-Skopar, 4-glass construction, all surfaces coated. Helical focussing to approximately 2ft 8in. Scaled to 2.7ft; depth of focus scale. Two-point zone focussing. Mount diameter, 32 mm.

SHUTTER: Two models available. 4-speed Pronto giving B, 1/25, 1/50, 1/100, 1/200 second. X-synchronized (electronic flash all speeds; bulbs to 1/25) and delayed action. 8-speed Prontor S.V.S. speeds B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300 sec. and X, M synchronized (electronic flash and bulbs all speeds) and delayed action. Body release with outlet for cable. Shutter set by single movement of film advance lever, interlocked.

VIEWFINDER: Built-in optical; reduction to 2/3 full size.

OTHER FEATURES: Spring-out rewind spindle with film speed indicator. Tripod bush at end of base.

DIMENSIONS: 5 1/2 in long, 2 1/2 in wide, 2 11/16 in deep front to back. Weight, 16 1/2 oz.

AGENTS: Johnsons of Hendon, Ltd., Hendon Way, London, N.W.4.

The main camera-body and the hinged back are die-castings and are leather covered. The exposed metal parts are in satin chrome with the exception of the lens mountings, which has a bright machine finish. At the right hand, looking from the back, is a snug fitting, flat rapid wind lever with sufficient curved projection to catch the thumb easily, and this requires but one complete turn through about 240 degrees to transport the film and tension the shutter. It is interlocked with the shutter release preventing double exposure. The winder can also be operated in a series of short movements until it locks. On the same side and recessed into the top of the body is a plunger shutter-release into which can be screwed a cable release when required. An accessory shoe is fitted in the centre.

At the left is the rewind knob which normally protrudes only 1/16 in above the casing. On pressing a small lever at the side, however, it springs out about 3/8 in for convenient operation. Set in the top of this knob is a film-speed indicator which can be set to act as a reminder of the film in the camera, and whether it is colour or monochrome. In the instrument examined this was a little on the loose side and might possibly be moved inadvertently during the passage of 36 exposures through the camera.

The optical viewfinder gives a clear, slightly reduced, image, completely unobstructed by the lens mount.

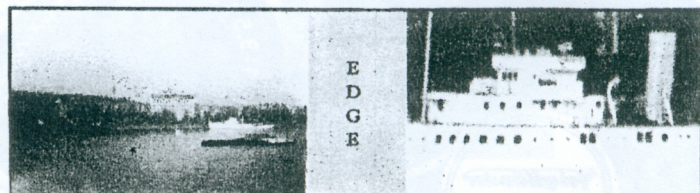
To load the camera a recessed catch in the base is raised and twisted. This allows the base at the cassette end and also the whole back to hinge open; loading is very straightforward. The film passes over machined runners having about .008 in clearance between them and the spring pressure plate on the back. The shutter is cocked by the rotation of the film sprocket during the travel of the film and the film-wind lever does not operate this when the camera is unloaded. The

PICTORIAL PERFORMANCE: This series of pictures illustrate the performance of the 5 cm f/3.5 Color-Skopar lens. The two illustrations at the left are actual-size reproductions from the whole negative, with the ship in the centre and at the edge. Two such exposures were made on Pan F film at each aperture down to f/11. The rendering of the boat in each negative is shown, the illustrations being made actual size from portions of 20 in long enlargements of the whole negative.



Whole of negative

f/3.5



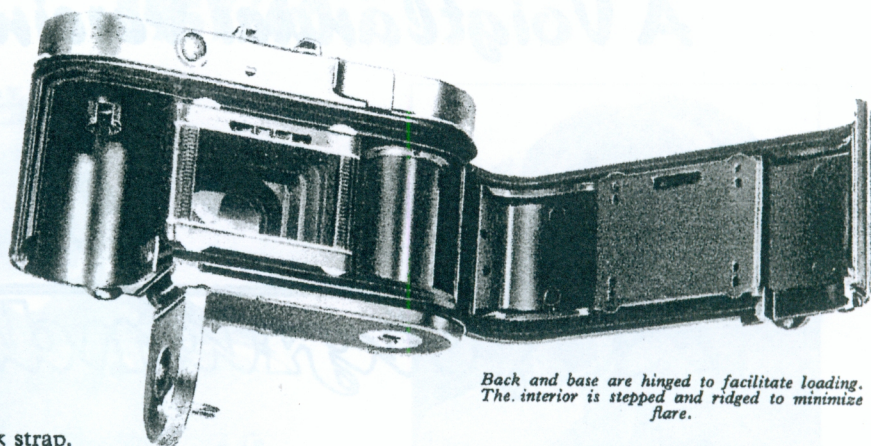
Amateur Photographer

otographer. January 5th 1955.

er Vito B

camera chamber is stepped and ridged to minimize flare. The film counter indicates the number of frames left unused, up to 36, in a window set just above the lens mount, and this can conveniently be read by simply tilting the camera up from the taking position. It is set by means of a serrated disc in the base. On the front of the body are two projecting studs for a neck strap.

The camera is not provided with rangefinder or exposure-meter, but has what must be considered of much greater importance in this price range—a good quality four-glass lens of what one tends now to regard as medium aperture, $f/3.5$. This is the Voigtländer Color-Skopar of 5 cm focal length, having all surfaces coated. It is fitted in a helical focussing mount in front of the shutter, and is scaled down to 2.7ft, the figures being very clearly engraved in black and moving against a red engraved depth of field scale. Two-point zone focussing is provided for subjects between 8 and 17ft and 17ft and infinity, a great convenience for rapid working.



Back and base are hinged to facilitate loading. The interior is stepped and ridged to minimize flare.

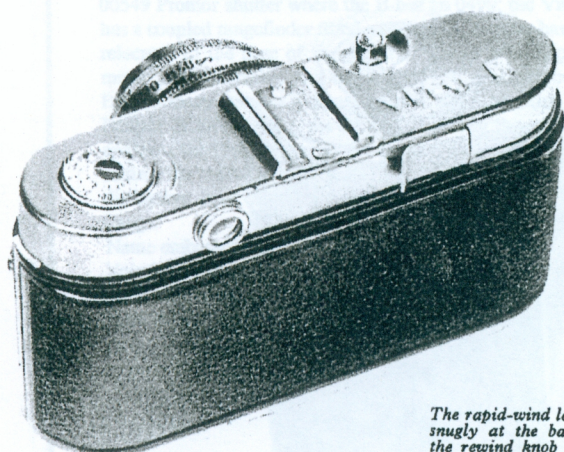
The lens mount rotates with the focussing mount so that the stop should be set before the distance setting, otherwise the very smooth focussing will be upset. Click stop-adjustment is provided, and there are two aperture scales from $f/3.5$ to $f/16$ on opposite sides of the mount, to facilitate reading over the whole focussing range.

The performance of the lens is indicated in the picture series, and it will be seen that the standard of definition is of a high order, and that near the edge of the negative it is very nearly as good as that at the centre. Owing to the view-finder including a rather smaller angle than the lens, the test-object was not brought right to the edge of the film, but examination of the image at the extreme edge reveals very satisfactory definition indeed. At the larger apertures illumination falls off to some extent due to a certain amount of vignetting, but at $f/5.6$ this is hardly noticeable, and in practice with the majority of subjects, and certainly with monochrome, it can be ignored.

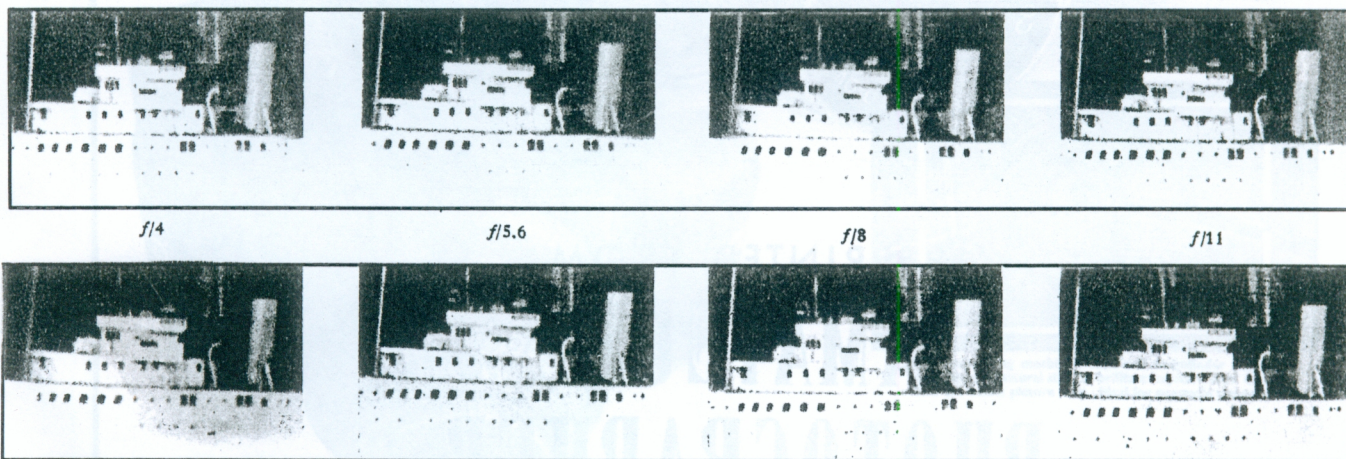
A point which should give confidence to the user is that every camera is accompanied by an inspection certificate, individually signed by the inspector of the lens fitted to the instrument, stating that it conforms to the performance specification of its quality—as to resolving power, contrast, etc. It is claimed to be virtually free from lateral colour deviation over the entire film area.

The shutters fitted to the Vito B are the 4-speed Pronto or the 8-speed Prontor S.V.S. The speeds are clearly engraved and can easily be read from the top.

We would repeat, this is a very nice little camera indeed and good value for money.



The rapid-wind lever fits snugly at the back and the rewind knob is sunk in the top casing when not in use.



f/4

f/5.6

f/8

f/11

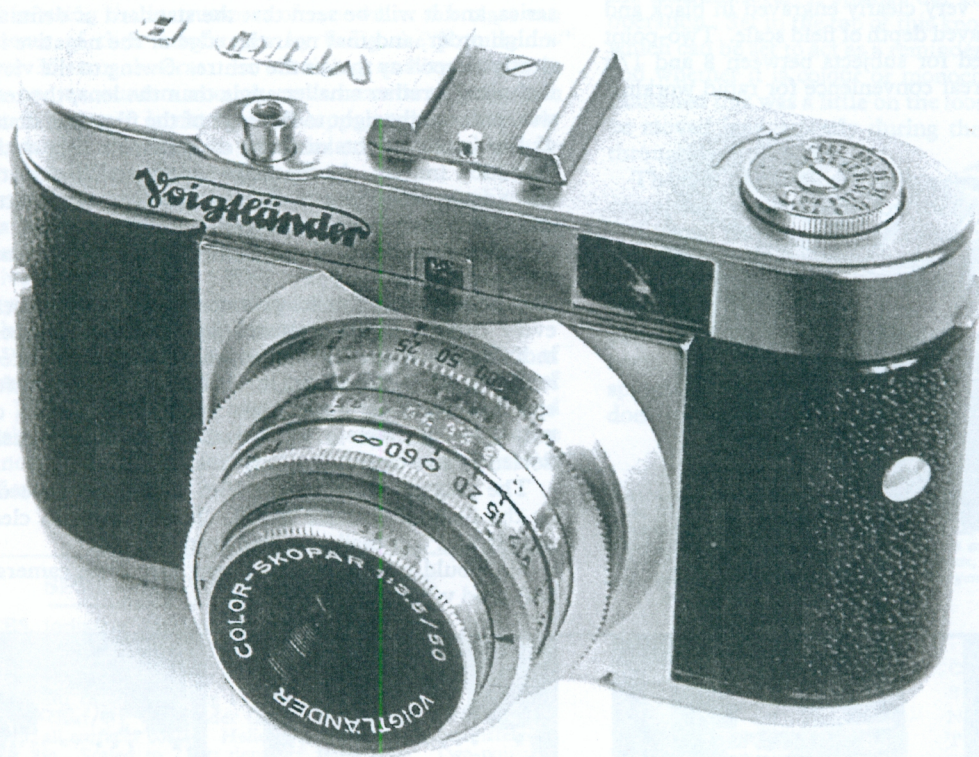
5 January 1955

A Voigtländer Verein Reprint

A Review of the

Voigtländer

VITO B CAMERA

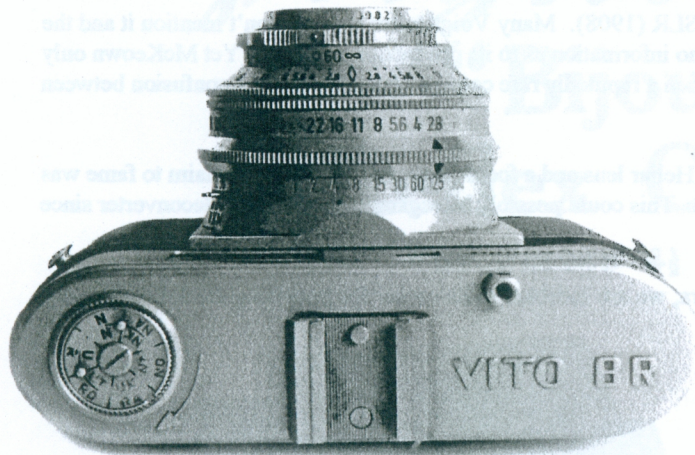


REPRINTED FROM
**AMATEUR
PHOTOGRAPHER**

JANUARY 5, 1955

THE VITO BR

1957/60



Vito BR similar to the 2nd model Vito B, except for the 00549 Prontor shutter where the B has an 0499; the Vito BR has a coupled rangefinder fitted and the film counter has been relocated to the base of the camera. There is no exposure meter. Its relationship to a late Vito B is quite clear, but the BR has many features in common with the Vitomatics, i.e. a Prontor SLK-V shutter, the method of setting the speed and aperture, the film counter on the camera base and the ring for setting the ASA/DIN number. The KLS viewfinder has the distinctive oval centre spot which reflects the rangefinder image.

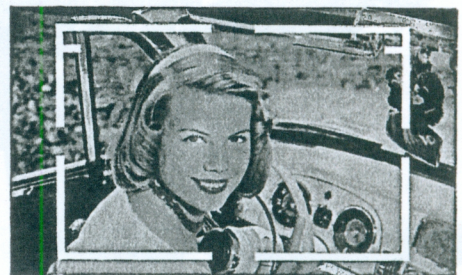
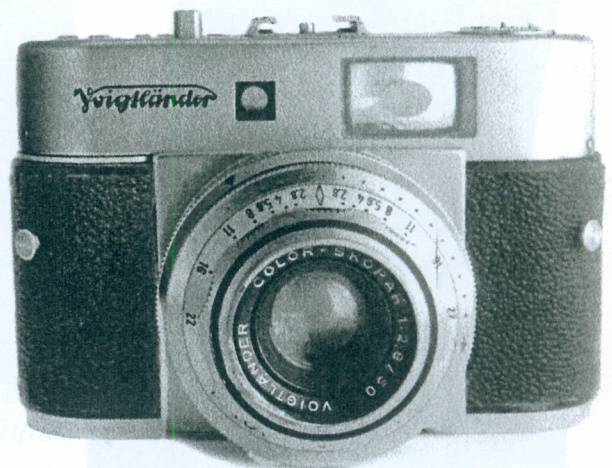
Name embossed on the top plate to the right rear.

Voigtlander engraved on front face of top cover to the right.

Body numbers not used.

Lens number on lens rim. Filter 32mm push-on.

*{Text from Voigtlander Compendium }
by Brian Hatfield.*



The outstanding combined view and rangefinder shows the subject in natural size. A brilliant 'crystal-frame' outlines the actual picture area. Ideal for spectacle wearers.

Pictures from the late Mike Rees collection

BIJOU - A BIT OF A BONUS

From the Editor

The Bijou is known as the world's first miniature SLR (1908). Many Voigtländer sources don't mention it and the early Checklist even doubted its existence and has no information as to its production numbers. Yet McKeown only prices it at \$700-1000, which seems very low for such a reputedly rare camera. Possibly there is confusion between it and other makers similarly named cameras.

It took 4.5x6cm plates, had an interchangeable 10cm Heliar lens and a focal plane shutter. Its other claim to fame was the 250mm telephoto adapter offered for the camera. This could possibly be regarded as the first teleconverter since it was fitted between the body and the lens.

As few of us have ever seen this landmark camera, we are indebted to its owner for providing the following very detailed photographs.



This short description and rare pictures was first published by Mike Rees in 'Matters' No 13 Summer 1997, pages 22 & 23. Re-printed here as modern reproduction does the prints justice.

Photographs © of the Owner

Voigtländer

“Bijou”

Reflex Camera.

For Plates $4\frac{1}{2} \times 6$ c/m.

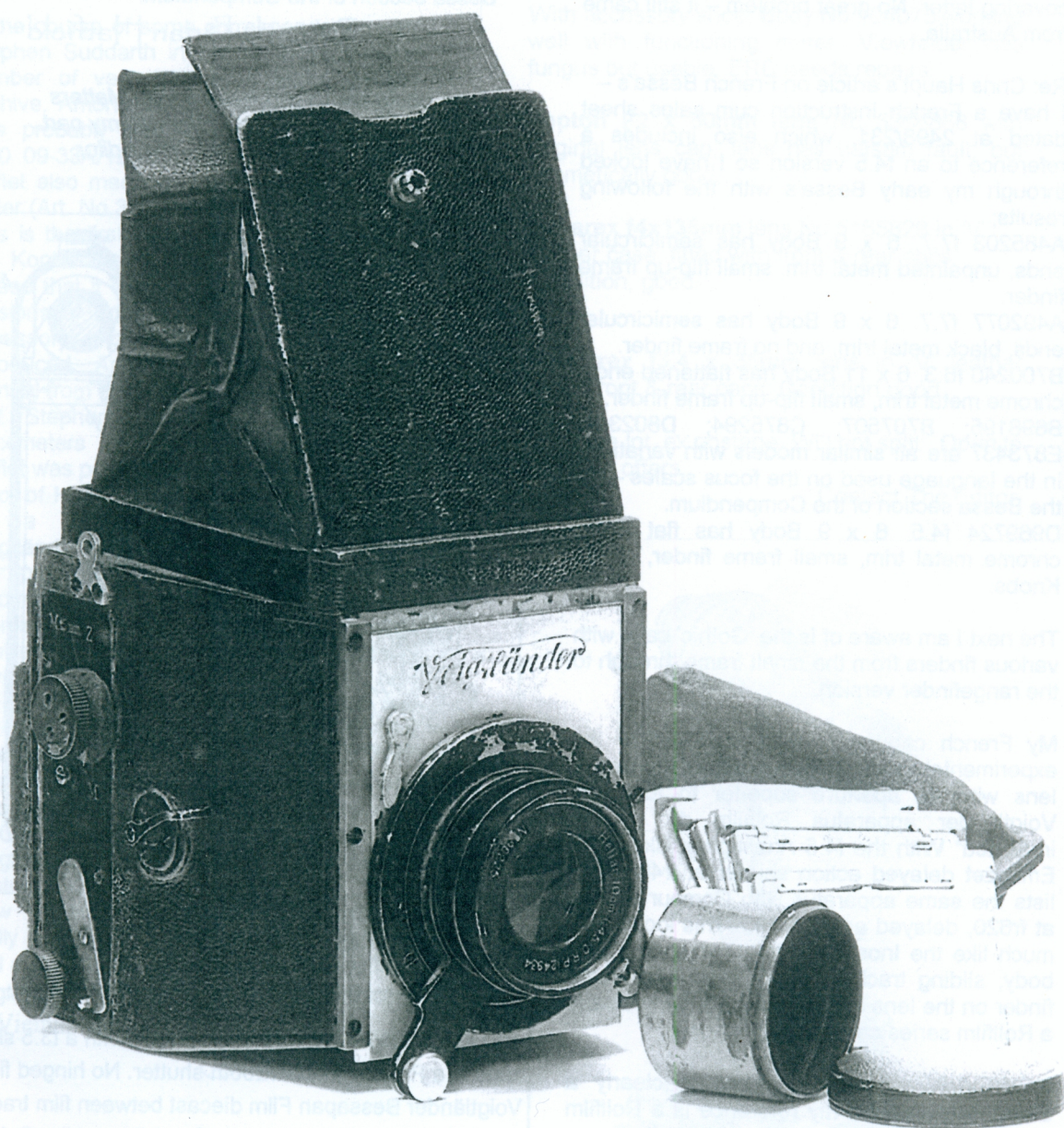


Photo Courtesy of Bonhams Auctioneers

POINTS FROM THE POST

From Brian Hatfield
Victoria, Australia.

Hello Alun,
Re: Voigtländer Matters 41.

First, a minor matter of attribution. The article on p. 16 is actually one I sent to you around March and I do not have a copy of the covering letter I sent with it. So perhaps I did not have a covering letter. No great problem – it still came from Australia.

Re: Chris Haupt's article on French Bessa's – I have a French instruction cum sales sheet dated at 2498/231, which also includes a reference to an f4.5 version so I have looked through my early Bessa's with the following results;

A485203 f7.7. 6 x 9 Body has semicircular ends, unpainted metal trim, small flip-up frame finder.

A492077 f7.7. 6 x 9 Body has semicircular ends, black metal trim, and no frame finder.

B700240 f6.3. 6 x 11 Body has flattened ends, chrome metal trim, small flip-up frame finder.

B698195; B707507; C875294; D802338; E873437 are all similar models with variations in the language used on the focus scales – ref the Bessa section of the Compendium.

D969724 f4.5. 6 x 9 Body has flat ends, chrome metal trim, small frame finder, castle Knobs.

The next I am aware of is the 'Gothic' case with various finders from the small frame through to the rangefinder version.

My French catalogue [2/31] states "For the experimental amateur who wishes to use a lens with an aperture superior to f6.3, the Voigtländer apparatus Rollfilm de Lux is indicated" With the f4.5 Anastigmat Skopar in Embezet delayed action shutter at fr495; and lists the same apparatus with Compur shutter at fr620, delayed action fr695. This looks very much like the Inos, with flattened ends to the body, sliding track for focus, and wire frame finder on the lens standard, and is fairly clearly a Rollfilm series camera not a Bessa.

HOWEVER, Chris's illustration is clearly a Bessa body, where my reference is a Rollfilm body so I can throw no light on the matter.

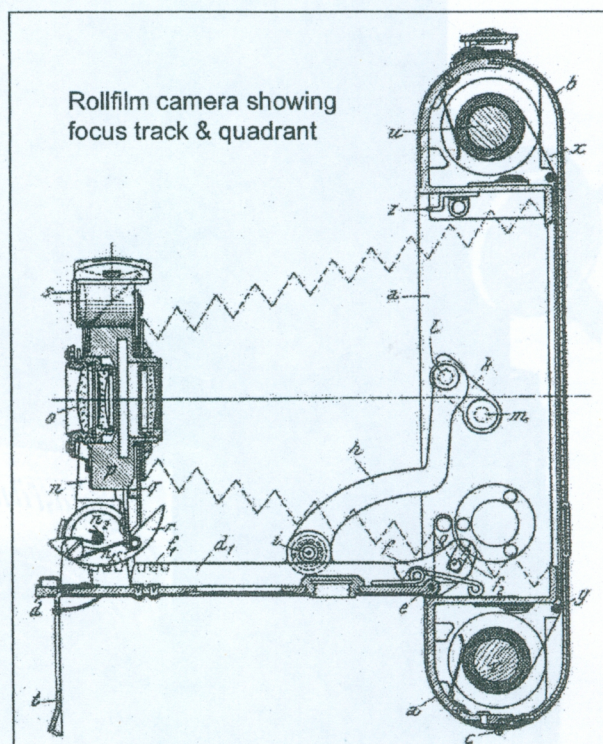
Incidentally, there is a good diagram of the track and quadrant self opening front in the Compendium, fig 194b in 'Die Photographische Kamera und Zubehör' by Karl Pritschow, 1931



reprinted by Lindemanns in 1989. See the Bessa section of the Compendium.

Regards Brian Hatfield

Sorry about the wrong attribution in Matters 41, just a slight mental aberration on my part.
The Editor.



FOR SALE

PCCGB Member No1130 has a Vito 1, with a f3.5 skopar lens in a Prontor II 1to 1/200th shutter. No hinged filter. Voigtländer Bessapan Film diecast between film track. Black 'V' leather ERC, copy of Focal Press Vito Guide. Condition, cosmetic 5, functional F. Front spring open is a bit temperamental. Price £25 excluding postage. P.R.Green. Tel; 01622 843230

POINTS FROM THE POST

Braunschweig

From Chris Haupt
Re; correspondence with
Stephen Suddarth
Miami. USA.

In the course of some correspondence with Stephen Suddarth in Miami he sent me a number of very interesting items for the Archive. Among these was a copy of what was probably the first instruction manual (400 09-33A/1253) for the Skoparon. This leaflet also mentions the $f = 35\text{mm}$ Kontur finder (Art. No.335/35) for use with this lens. This is the first reference to this version of the Kontur that I have come across and indeed that it was produced for the earliest versions of Prominent with the detachable accessory shoes, before the Turnit was introduced. Another interesting instruction manual from the early days of the Prominent that Stephen passed on was for the Proximeters (unfortunately undated). This leaflet was published by Hermann Schneider & Co. of Hamburg who made these devices for a range of cameras including Voigtländer. What caught my eye was that the particular Proximeters covered are recommended for the Vito III and the Prominent. The subsequent instruction booklets published by Voigtländer that I have seen do not mention the Vito III, only the Prominent. I was also a bit intrigued that the Vito III was mentioned ahead of the Prominent.

Stephen also sent a copy of a three-part article on Voigtländer by J. W. Fokkelmann in Camera Shopper. This describes how Voigtländer lost out to competitors in the 19th century by amongst other reasons, being slow to adopt mechanisation. Surprising really as Peter Wilhelm Friedrich Voigtländer had a steam driven coach brought over from England in 1834 and charged the citizens of Vienna 42Kr for a ride!

Chris Haupt

Anno 1840:

FOR SALE

Bessamatic 1. SLR.

With accessory shoe, Body No 104073 working well with functioning meter. Viewfinder has fungus but usable. ERC needs repairs.

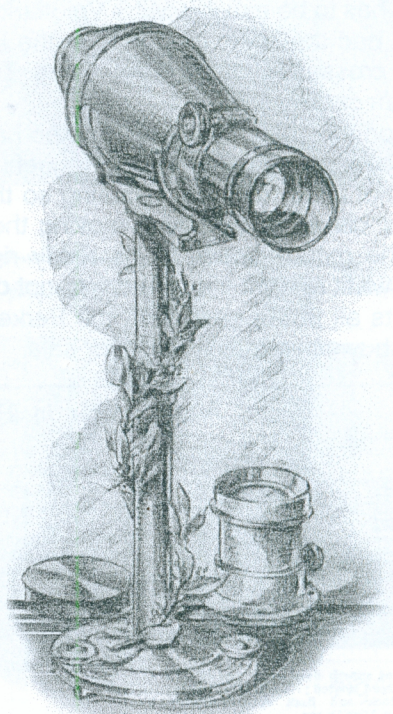
Septon F2 x 50mm lens No 5366868 with original lens cap, lens has balsam fault, but cosmetically good.

Dynarex f4x135mm lens No 5165828 in 'V' leather case, fitted with front & rear caps. Condition, good.

Skoparex f3.4 x 35mm lens in 'V' leather case, front & rear caps. Condition good.

£150 the lot, ex postage. Will not split. Open to sensible offers.

Contact The Editor.



Die erste Voigtländer-Kamera!

Voigtländer PERKEO "E"

The 6 x 6cm Perkeo camera has always been overshadowed by its big brother the Bessa 6 x 9 in the UK, this state of affairs goes back to the 1930's when all mainstream D&P outlets supplied their roll-film customers with B&W contact prints ('Snaps'). This system prevailed until the mid fifties when the 35mm format became available to one and all at affordable prices.

It followed that the bigger the format roll-film you used the larger 'Snap' you could show your family and friends. Paying for enlargements was a rare occurrence; once enlargements and home darkrooms became more affordable the 6 x 6 format became more useful for good quality enlargements. Professionals took to Using Rollei and Hasselblads and 120 film was widely used to the extinction of all other sizes except 35mm.

The Perkeo camera was available in the UK in 1950 fitted with an f4.5 x 80mm Vaskar three element lens in a Vario 3 speed or Pronto 4 speed shutter, import restrictions at the time only allowed the cheapest versions to be purchased. I remember well visiting Westminster Cameras shop next to the Savoy Hotel in the Strand to buy my first real camera and choosing the Ensign Selfix Twelve-Twenty over the Perkeo owing to the f3.5 four glass Ross Xpres lens in the Epsilon 8 speed shutter with the superior build quality of the British camera.

I know many Photographic Society members of the old school preferred British cameras but when import restrictions were eased the Perkeo with the f3.5 Color Skopar lens in a Synchro Compur XM shutter became available to those in the know. Trying to buy one in those days was very difficult unless you had a friend in the forces stationed in Germany, many years later I managed to find one in a local shop at a reasonable price because it needed a new bellows, the shutter being well used worked as well as when it left the factory. After Les Frankham had serviced and fitted a new bellows it performs well and produces nice contrasty B&W negs.

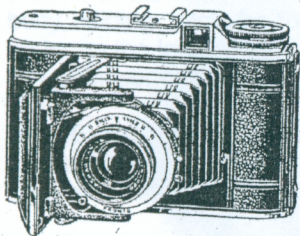
The Perkeo "E" was not advertised in the *Amateur Photographer*, July 15th, 1953, (see list below) and as far as I can tell was not advertised in the UK. 'Matters' archive has American adverts from 1953, (perhaps members can prove otherwise), I have looked at all my old photo magazines of the time to no avail. Had the Perkeo "E" been available in the UK I may well have purchased one. An "E" sits in my collection now purchased twelve years ago for a lot of money. My only complaint is why did Voigtländer fit the Prontor SVS shutter and not the far better Synchro Compur, which had 1/500th sec shutter speed?

The question has to be asked? Why Voigtländer did not couple the rangefinder on this top of the range model? They had the system already in the Bessa; all it needed was just a bit of a scale down. This question has crossed my mind many times. The conclusion must have been falling sales owing to the swing to 35mm cameras.

Another reason may be rigidity, the Perkeo has far more robust lens/shutter mount, and is always free from the wobbles associated with all Rangefinder Bessa cameras. Zeiss patented the beautiful optical rangefinder that uses front cell focusing so they don't have all the rails and parts that wear over the years on their cameras. Focusing moving the Lens/shutter unit on rails as on the Bessa is optically sound, but the mount needs to be really rigid. Perkeo prototypes have been seen with coupled rangefinders what system they used was not clear from the pictures I have seen.

Never mind its all in the past now, the Perkeo "E" is a very nice camera, to own, they are still quite expensive to buy when they appear for sale.

None Better in 2 1/4" x 2 1/4" VOIGTLÄNDER PERKEO I



A quality Camera of superb finish with the famous f/4.5 Vaskar lens, hard coated; built-in self-timer, double exposure lock and flash synchronisation, shutter speeds up to 1/200th sec.

Cash price—£20/17/5.

THE POCKET CAMERA with large picture-size : "Perkeo I."

For 12 exposures 2 1/4 x 2 1/4. Small, lightweight, streamlined, chrome finish. Fitted with the Vaskar anastigmat f/4.5 coated, for needle sharp definition, good colour correction, in 8-speed shutter of 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300 sec. and time exposures. Body release has automatic locking device against double exposures. Flash contact, delayed action release (self-timer) built-in. Easy zone focus indicator. One of the finest German-made instruments on the market. Price £23/10/5.

ALSO AVAILABLE—BUT FEW ONLY!

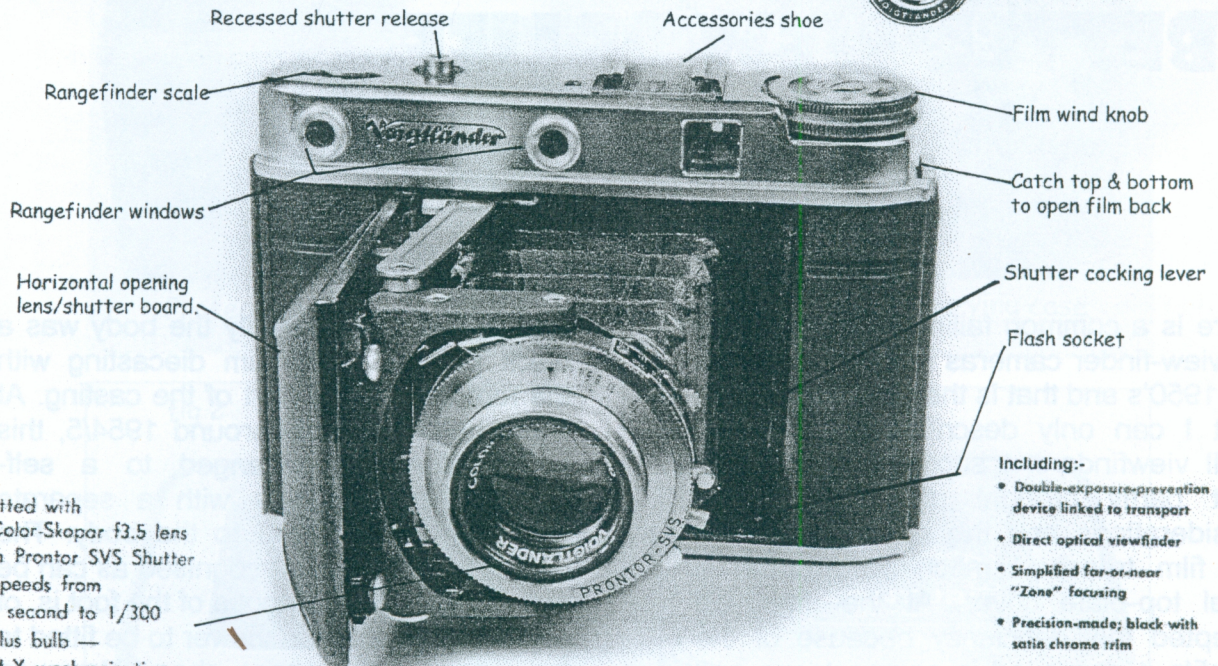
Perkeo I, f/4.5 Vaskar, Prontor S.....	£23 10 6
Perkeo II, f/3.5 Color Skopar, Prontor S....	£35 8 11
Perkeo II, f/3.5 Color Skopar, X.M. Synchro-Compur	£38 8 6
Bessa II, coupled rangefinder, Color Skopar f/3.5, X.M. Synchro-Compur.....	£64 18 6
Bessa II, coupled rangefinder, Color Heliar f/3.5, X.M. Synchro-Compur	£72 10 11
Vito III, f/2 Ultram, X.M. Synchro-Compur	£84 16 0
Vitessa, f/2 Ultram, X.M. Synchro-Compur	£84 16 0
Prominent, f/2 Ultram	£108 13 0
Prominent, f/1.5 Nocton	£131 3 6

Ever ready cases, Filters, Close-up Lenses, and Kontur Finders for any of the above are available.

From
Amateur Photographer, July 15th, 1953

Voigtländer PERKEO "E"

1953 / 55



fitted with
Color-Skopar f3.5 lens
in Prontor SVS Shutter
Speeds from
1 second to 1/300
plus bulb —
M-X synchronization
with separate
precision rangefinder

- Including:-
- Double-exposure-prevention device linked to transport
 - Direct optical viewfinder
 - Simplified far-or-near "Zone" focusing
 - Precision-made; black with satin chrome trim
 - Built-in self-timer
 - Depth-of-field scale
 - Convenient accessory shoe

Fully synchronized for all flash lamps and strobes at all shutter speeds.

fig1

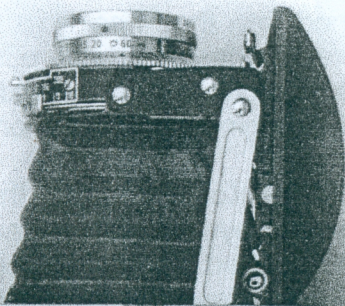


fig2

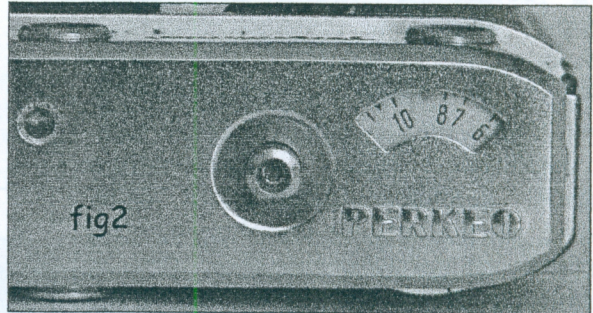


fig3

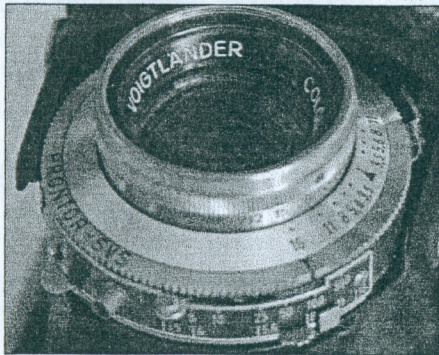


fig4

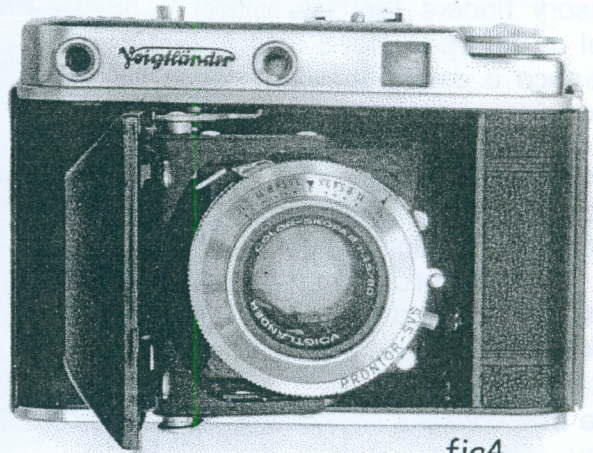


fig 1 Topplate layout. fig 2 Rangefinder scale, fig 3 Prontor SVS shutter fig4 Front view.



KONTURSUCHER

A BETTER VIEW OF LIFE

BY CHRIS HAUPT

There is a common failing of nearly all of the view-finder cameras made prior to the late 1950's and that is they were fitted with what I can only describe as "piffingly" small viewfinders. I suppose this was at least partly brought about by styling considerations and the need to enclose any film transport mechanism under a metal top-plate cover. At the time, we accepted this deficiency because of the benefits it conveyed in compactness and portability. Using these cameras today however, one can be only too well aware how miserly these viewfinders are. The view they provide can be likened to looking down the wrong end of a telescope, which is exactly what the viewfinder does for you. The finder consists of two lenses that produce a reduced image usually about half full size. To overcome this inconvenience numerous auxiliary viewfinders were marketed, particularly for shooting moving subjects; so called "sports finders". One of Voigtländer's contributions was the Kontur finder. Where the Kontur differs from other accessory finders that are either of the optical or the open-frame type is that it is in essence a device providing an optical illusion.

The Kontur finder was introduced at the end of 1951 and a typical example is shown in fig 1 along with the blue and silver Bakelite protective box (art. no. 335/00) and the leather carrying case (art. no. 90/083). As you would expect from Voigtländer, the Kontur is an ingenious device that consists essentially of a backlit (by daylight) frame on a black background at the front end and a viewing

lens at the other. Initially the body was a black painted aluminium diecasting with the foot an integral part of the casting. At some point, possibly around 1954/5, this construction was changed to a self-coloured plastic body with a separate aluminium foot riveted to the body. The two types are easily recognised as can be seen in fig 2. The purpose of the foot is, of course, to enable the viewer to be fitted to the camera accessory shoe. However, note that there is a bridging piece between the two rails of the foot on the early "all aluminium" type, which locates the finder against the stop pin on the accessory shoe. This means that this type must be pushed into the shoe from front to back whereas, the later type pushes in from back to front and is located by the front rivet engaging the stop pin on the shoe.

In use the Kontur requires the use of both eyes; one eye focuses on the scene to be photographed whilst the other focuses on the backlit frame in the finder. The brain faced with the two images, superimposes one on the other and creates the impression of a neatly framed view. The principal frame markings are set for the camera focussed at infinity and subsidiary markings on the frame provide for parallax compensation for focus at 3ft. (1Mtr.). Fig 3 shows a copy of the original instructions, dated December 1951, which accompanied the finder. The German camera industry must have been so besotted with miniaturisation that these instructions were printed in the one of the smallest fonts I have ever seen! The Kontur takes a bit of practice to use and some people's physiology is such that they

fig 1



fig 2

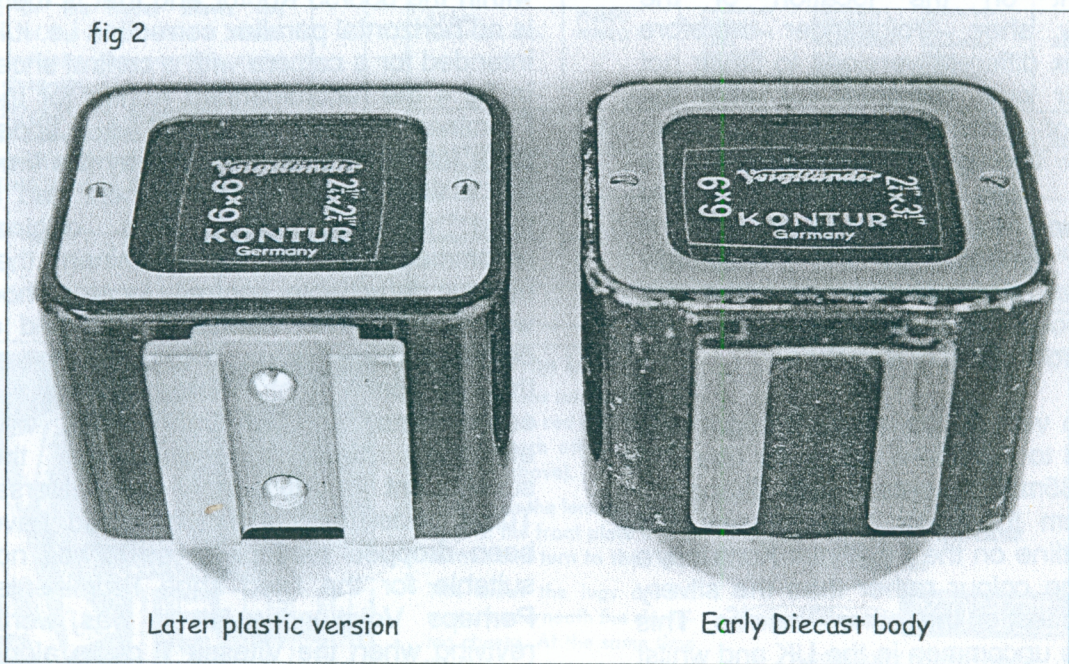


fig 6

Plastic bodied 335/36 for
Prominent
Vito 11
Vito 111
Vitessa



can't get used to it at all. Personally I find them an improvement over the basic finder as built into the camera but I guess they are one of those devices you either love or loathe.

Voigtlander were not the only company to make this type of viewfinder, the Kirm is another example. A drawback to the Kontur is that the framing is fixed and therefore specific to a given film format and lens focal length. Furthermore, because the finder is not located on the lens axis the parallax compensation is dependant on the location of the accessory shoe. Voigtländer therefore offered six different versions to cover not only their own cameras but also the majority of other contemporary German cameras. The types of Kontur finders available and their recommended applications are shown in fig 4. The numerate amongst us will immediately notice that I said six versions whilst only five versions are shown in fig 4 and this leads to something of a mystery.

The sixth version not shown in fig 4 was produced to provide a viewer for use with the $f = 35\text{mm}$ Skoparon (and Skoparet). Apart from the wider field of view, the frame outline on the $f = 35\text{mm}$ Kontur is a red/orange colour rather than the silvery white frames of the other versions. This version is uncommon in the UK and whilst I knew of its existence because I had one, I could never find any reference to it in company or agents literature until just recently when Stephen Suddarth came to my rescue. I had mentioned this version of the Kontur in correspondence with Stephen and he kindly sent me a copy of the Skoparon instruction leaflet (400 09 – 33A/1253) which also features the $f = 35\text{mm}$ Kontur (art. no. 335/35). The relevant illustration from the leaflet is reproduced in fig. 5. Notice that the finder shown is of the cast body type. Interestingly, Stephen tells me that his specimen is identical to that in the illustration except that it is of the plastic-body type. My example, which appears in fig 6, whilst also of the plastic-bodied type, it has an additional inscription on the front i.e. 24x36 in the top left-hand corner and 35mm in the top right-hand corner.

Although I have now established the provenance of this version of the Kontur I still do not know why it is not listed in any of the contemporary catalogues and leaflets we have in the Archive. The early 1950's is a difficult era when it comes to information because of, on the one hand, restrictions on imports to the UK at that time and on the other, because there was a strong emphasis on exports in Germany then and not all products were immediately put on the home market.

However there is possibly a relevant clue within the 335/35 Kontur and that is there is no horizontal parallax correction i.e. it is intended for a camera with a central shoe. In fig 4 the recommended Kontur for the Prominent is given as 335/36 i.e. a finder for a left-hand shoe because by the time fig. 4 was printed the Prominent had a fixed left-hand shoe. The original recommendation for the Prominent that had the detachable, centrally located shoe was 335/23. The Vitessa T also had a centrally located shoe. It is possible that the $f = 35\text{mm}$ Kontur, introduced at the same time as the Skoparon, was effectively made redundant with the subsequent introduction of the universal Turnit finder, and therefore could have been dropped particularly as it was not suitable for the fixed shoe Prominents. Perhaps Voigtländer felt it was worth reviving when the Vitessa T came along which may be why my specimen is slightly different from the other variants. However, this does not explain why the $f = 35\text{mm}$ Kontur appears not to have been product listed, in Europe at least.

The Kontur finder went beyond its "sell by date" with the advent of the built-in bright line viewfinder. None-the-less it had quite a long production life. The four versions recommended for their own cameras were still in Voigtländer's product list as advised to dealers until 1959 and the two models for 35mm cameras (335/23 & 335/36) remained listed until 1961. Surprisingly, the leather carrying case (90/083) was still on the list in 1964! – Trying to shift old stock?

Chris Haupt.

fig 4



Frame Finder "Kontur"

This finder is excellent for following fast moving subjects (sports, action shots, etc.). It is ideal for photographers wearing spectacles.

To use it, push the finder into the accessory shoe of the camera. Keep both eyes open, while sighting the subject. The eye watching the subject directly will see it in its natural size and brightness, while the eye looking into the finder will see the frame outlining the field of view. The point in the finder shows the centre of the field, while a dotted line indicates the parallax error with close-ups.

The 2 1/4 x 3 1/4 in. suspended frame finder model 335/82 with miniature size mask at the same time indicates the field of view for 1 5/8 x 2 1/4 in. shots.

Voigtlander KONTUR-SUCHER

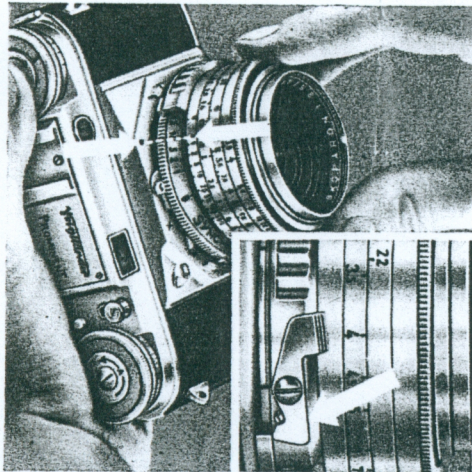
fig 4

Welche Ausführung für welche Kamera?

Bildformat	Voigtlander-Kameras	Kameras anderer Herkunft			Best.-Nr. DM
24 x 36 mm Sucherschuh Mitte	VITO II a VITO B VITO BL VITESSA T	Baldessa I Baldina Super-Baldina Baldinette Mess-Baldinette Super-Baldinette Bella 35 Cantina Cantessa Contax II a Contaflex Diax I a Diax II a Dioxette Dignette Super-Dignette	Edinex I Finette 83 Gloriette Ikonto Iloca-Quick Iloca-Quick A Leica alte Typen Lordax Lordomat Paxette Paxette I Paxette I M Paxette II Paxette II M Super-Paxette Photavit 36	Photavit automatic Regula II a Regula III b Regula III d Regula Cita III Srgona Robot Royal 36 Silette Silette L Amibi-Silette Super-Silette Solinette Super-Solinette Ucoflex	335/23 15,—
24 x 36 mm Sucherschuh links (Aufnahmerichtg.)	PROMINENT VITO II VITO III VITESSA	Akorelle II Akorelle 0 Akorelle II Akorex I Akorex II Akorex III Aretite 1 b Cantina I Cantina II Cantina III Contax III a	Super Colorette Diax I b Diax II b Edinex III Edixa Finette 99 Futura Iloca-Quick B Iloca-Rapid Karot 36 Lordomat Standard	Lordomat C 35 Regula Regula-Cita Regula III bk Retina I a Retina II a Retina I b Retina II c Retina III c Retinette Silette SL	335/36 15,—
6 x 6 cm Sucherschuh Mitte	PERKEO PERKEO E	Automatic 66 Baldax Super-Baldax Baldix Mess-Baldix Bella 44 Golf 63 Ikonto Mess-Ikonto	Super-Ikonto I Super-Ikonto II Super-Ikonto III Super-Ikonto IV Isola Isolette I Isolette II Isolette III Isolette V	Super-Isolette Isis Nettar Signal-Nettar Nettax Faxina II Faxina II b Faxina II c	335/70 15,—
6 x 9 cm mit 4 1/2 x 6 Unterteilg. Sucherschuh links (Aufnahmerichtg.)	BESSA I BESSA II				335/82 15,—
6 x 9 cm Sucherschuh Mitte		Adox Baldafix Baldifix Billy-Record I Billy-Record II Bonafix	Ikonto Mess-Ikonto Nettar Signal-Nettar Norca Record I	Record II Record III Ralfix I Ralfix II	335/88 15,—

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Gedruckt in Deutschland



Attaching the Lens

- Push the lens into the shutter with the two red dots lined up next to each other (see illustration above).
- Then press the lens mount flat against the front plate of the shutter and turn to the right.
- This slides the lugs on the mount underneath the clamping cheeks. At the same time the locking lever engages (see illustration below), securely holding the lens in place.

To remove the Lens
proceed in the reverse order. Push back the locking lever and hold it there, then turn the lens to the left to release the catch.

Photography easier—
Action shots quicker
with the



fig 5

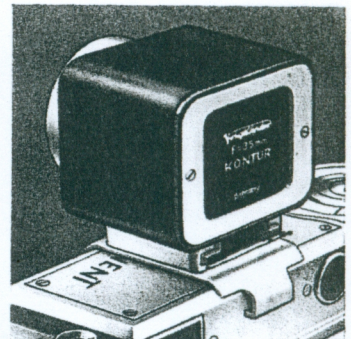
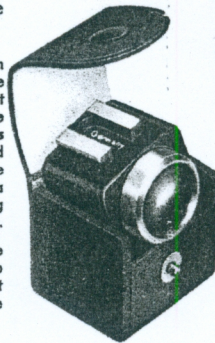
35mm Kontur shown in the Skoparon instruction leaflet

The KONTUR Finder

The combined view and rangefinder of the PROMINENT only shows the field of view of the standard 2 inch (50 mm.) lenses. For shots with the f/3.5 SKOPARON wide-angle lens a special 35 mm. model of the Voigtlander KONTUR finder is therefore available.

Using the Finder. Keep both eyes open when sighting the subject. The eye looking past the finder then sees the subject and its surroundings in their natural size and brightness, while the eye looking into the finder sees a brilliant red outline indicating the limits of the field of view.

A dotted line marks the parallax error with close-up shots. Be careful not to let direct sunlight reach the finder eyepiece.



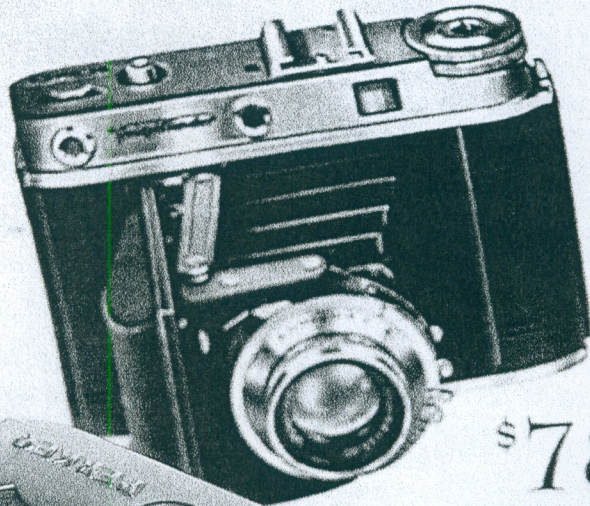
For use, fit the KONTUR finder (335/35) into the accessory shoe of the camera from behind, and fully push it home.

THE NEW 2 1/4 x 2 1/4

Voigtländer

PERKEO "E"

Equipped with
Color Skopar f/3.5 lens
in Prentor SVS Shutter —
Speeds from
1 second to 1/3000
plus bulb —
M.X. synchronization



with separate
precision
rangefinder
built
right into
camera top.

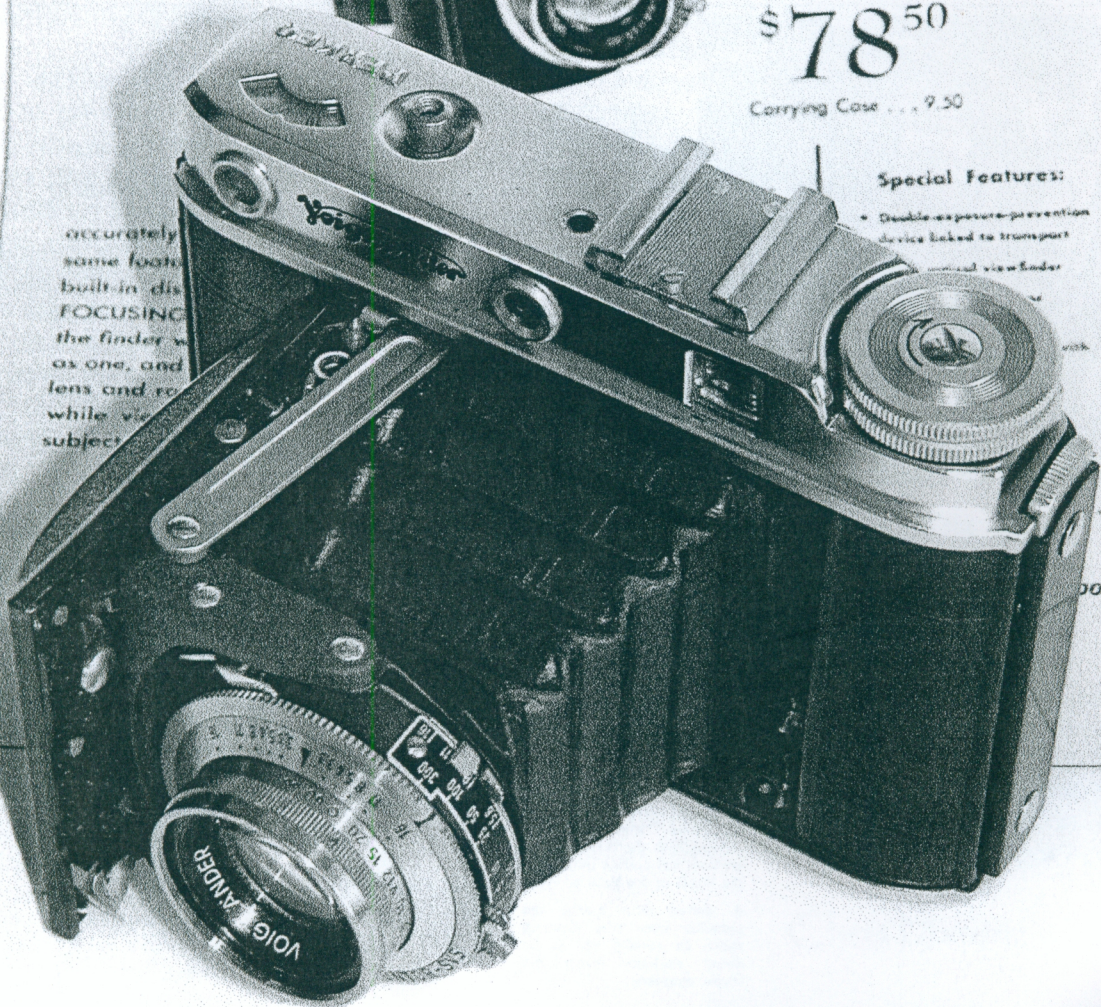
\$78⁵⁰

Carrying Case . . . 9.50

accurately
same focus
built-in dis-
FOCUSING
the finder w
as one, and
lens and re
while vie
subject

Special Features:

- Double-exposure-prevention device linked to transport



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