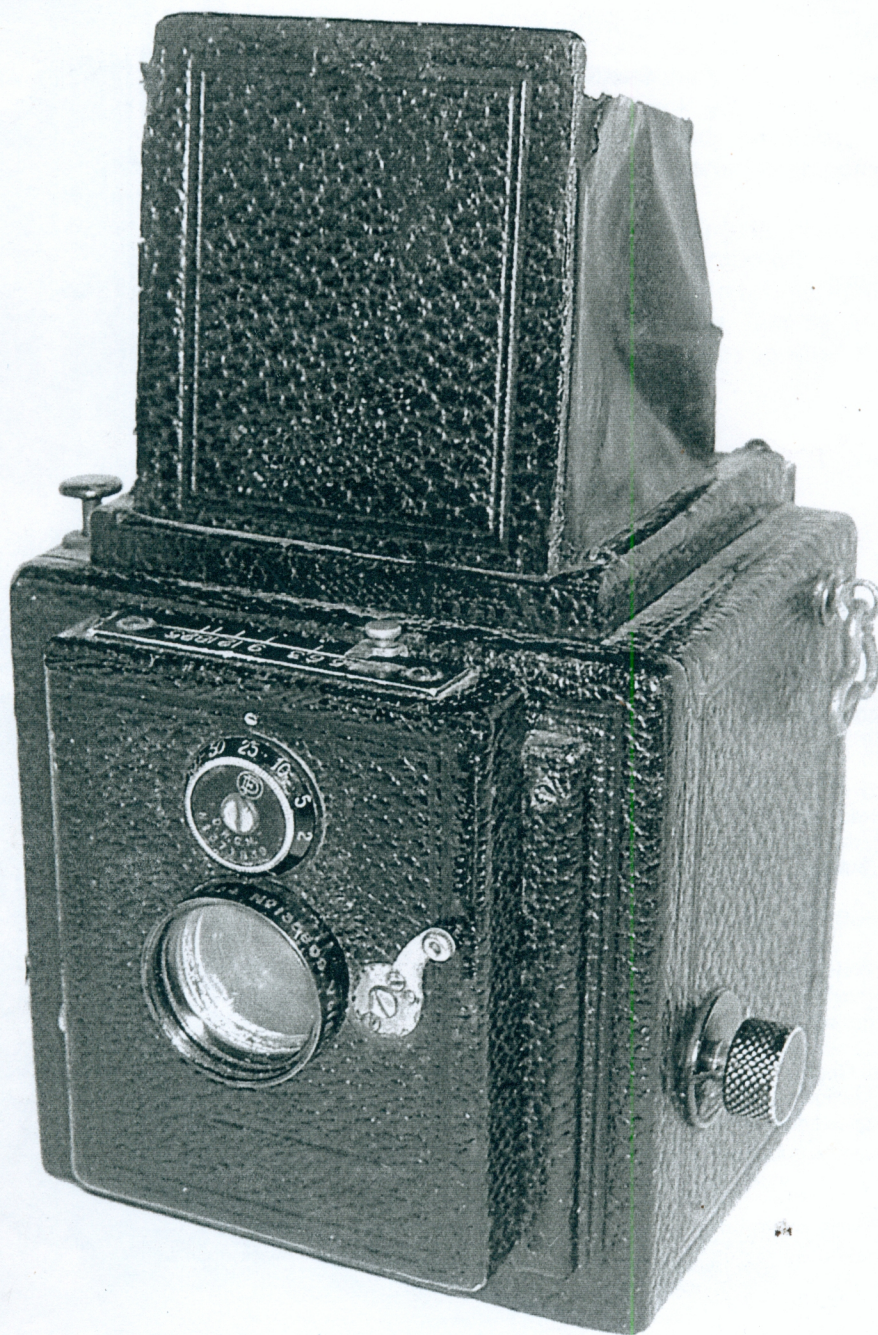


Voigtländer

ISSUE 45 / No 3 / 2005



MATTERS



The Voigtländer 4.5 x 6cm Spiegelreflex Camera

THE JOURNAL OF THE VOIGTLÄNDER VEREIN

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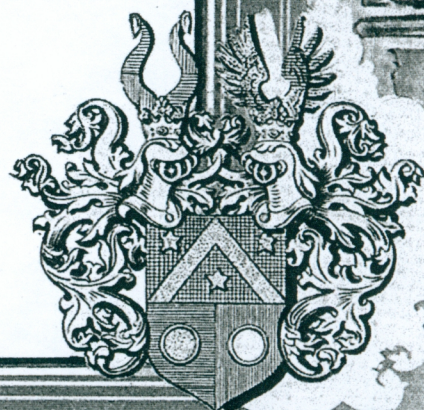
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From the Editor

Matters No 45 is the 24th issue with yours truly at the helm, my how time flies when you are busy, it only seems like yesterday when Mike Rees asked me if I would consider taking on the roll of Editor.

My first worry if I remember correctly was input from members. Secondly could Voigtländer cameras and equipment provide enough input over the next few years?

Just when I was thinking we had reached the end of the road with camera models to talk about up comes Stephen Shohet with his very rare 'Alpin' Spiegelreflex camera, the very same camera is pictured in the Compendium.

Thanks to Stephen and Claus Prochnow we now have more or less all that is known about this model, this kind of world wide collection of information about Voigtländer is what the Voigtländer Verein is all about, Keep up the good work.

Alun Evans

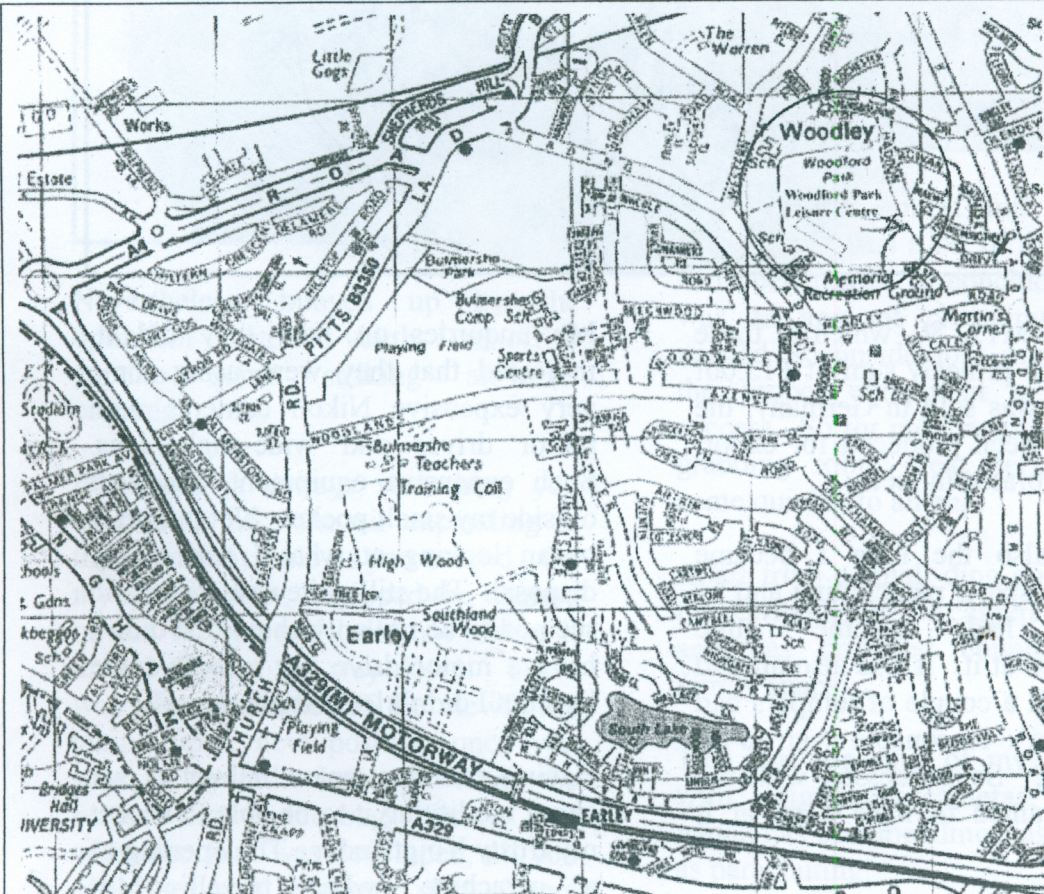
The Secretary's Desk

Here we are again about to start another Verein year. At the time of writing we have a membership of 76. I suspect this might be a record in terms of those who have remembered to pay their subs.

Those who have not will, of course, receive a "Mike Rees Reminder" (*the front cover of VM 45*). So, thank you all for making the Secretary and the Treasurer's jobs that bit easier. More importantly thank you all for your continuing support. It is greatly encouraging that you are keen to see the Verein keep going.

Our annual meeting in conjunction with the Reading PCCGB group will be held on Sunday September 25th, 11am until 4pm, the meeting subject will be the humble Vito B and its derivatives. Please try to attend; lets put a few faces to names.

Chris Haupt



PCCGB/Reading / Voigtländer Verein meeting.
Sunday 25th Sept 05. 11 am until 4pm.
Woodford Park Leisure Centre. Woodley. Reading.

Bring your Vito B's with you, or any other Voigtländer camera you can tell us about.

Cliff Castree's first encounter with Voigtländer

Like many youngsters, I started my photographic experience with a Kodak Brownie 127. I moved on to a Beirette bought from Boots when I had a little bit more money. That poor camera came in for some pretty harsh treatment and was eventually left in my father's hands for safekeeping. By 1964, I was a young soldier in Germany and during one of my numerous visits to the NAAFI shop, I noticed a nice shiny camera on the photographic section display shelves. It was a Vitomatic Ia and after a very quick inspection, it was mine!



It cost me DM152.80, which in those days, was the princely sum of £13.00! Although it was sold in Germany, the camera had been produced for export and was calibrated in feet.

This was also the time I became interested in sports parachuting and by 1967, I had become quite accomplished at it. It was also around this time that a couple of jumpers had done some reasonable air-to-air photography. So impressed with the results, I wanted to have a go at it myself.

My enquiries on how they did it, indicated that they were using some very expensive Nikon cameras with motor drives and wide-angle lens. Such expensive equipment was well outside my small pocket. Not put off, I began looking at what I had at my disposal. The still quite new Vitomatic seemed to be my only choice. It didn't have a motor drive nor a wide-angle lens but I didn't let that put me off.

Having found a spare helmet, I set about modifying it to be able to accept my trusty Voigtländer. The opening of a parachute, when travelling at

120mph, leads to a very quick deceleration; and with the extra weight of the camera on the helmet, things had to be made secure. To achieve this, I first fitted the helmet with an extra strong chinstrap. I then manufactured an aluminium bracket, fitted it to the front of the helmet and secured the camera on it. I remodelled a wire coat hangar as a viewfinder and I chose a bulb release to operate the camera remotely. The lack of a motor drive meant I could only take one photograph on each decent. Not very good odds for success!

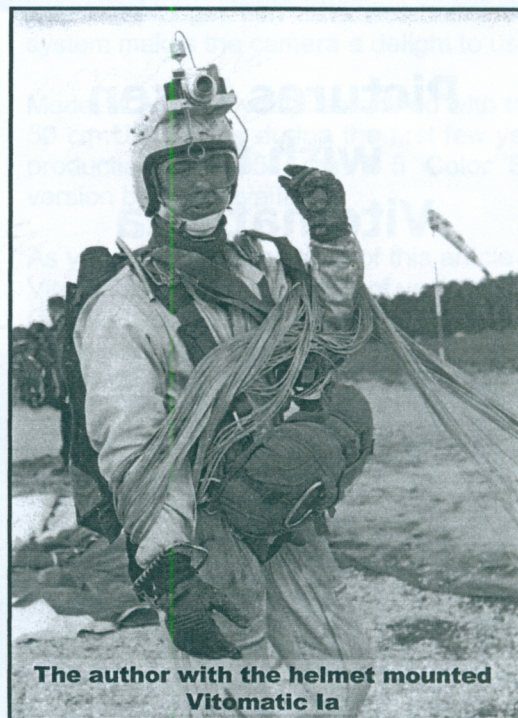


Nevertheless, buoyed up by the optimism of eternal youth, I set off to capture some striking air-to-air pictures.

But there is always something you overlook! Like the air expanding in the pneumatic bulb as you ascend. On my first attempt, it tripped the camera on the way up and I did not realise it until I was on the way down! There was also the matter of the viewfinder taking up a new position once you were in freefall. I thought I had the perfect shot in the bag. Except that when the film was developed, all you could see was an empty sky! There was as well the continual trade off

between the maximum shutter speed and the smallest aperture in order to get the maximum distance in focus. As a result of all that, most photographs were either blurred from movement or just totally out of focus.

Despite all my effort, there were very few pictures worth showing. I have nevertheless included here a few half reasonable ones.



All in all, the honest truth is that the whole thing was a bit of a disaster. I had been forced to conclude that this was an area of photography which needed a considerable investment in the proper equipment to guarantee success. So for me, the ultimate joy of grabbing some great aerial pictures came quickly to an end.

Apart from a small ding on the top of the rewind knob, the camera still works and has provided countless happy family snaps.

This was the start of my love affair with Voigtlander cameras, a pastime which has become almost as expensive as parachuting!



**Pictures taken
with the
Vitomatic Ia**



THE FIRST VITESSA

BY THE EDITOR

Without doubt Voigtländer lagged behind most other 35mm camera manufacturers during the period 1935-45

Their only effort was the folding Vito, not the best of designs compared to many from Dresden and Stuttgart, the reasons given for this time lag are many and various. I do not want to drag through them here, as you are probably all too aware of the film cassette with or without paper leader debate.

Post 1945 Voigtländer were in a better position than many other German manufacturers to produce new model cameras, their factory was for the most part intact and ready to go. To give Voigtländer management credit they decided to place the design of the first new 35mm camera in the hands of Dr Fritz Foulhaber an independent design consultant, by doing this they enabled a new train of thought to enter the fray. The resulting Vitessa camera was very original and innovative

In retrospect this was a very shrewd move, it enabled the in house designers time to improve the many existing designs whilst bringing in some much needed lateral thinking.

The resultant design was the 1950-51 Vitessa 'A' (Factory No 125) model, ('A' is the Verein designation). This camera if you are lucky enough to own one is a real gem in many ways, it has had many modifications during its production run, but the original camera is to my mind still very functional in use.

One part of the design that should have been modified is the frame counter, why was this never tackled? This totally enclosed counter is the one downfall of the design; if you forget to zero the counter (*The counter does not auto zero*) when loading a new film it can be very frustrating. If you load a new film cassette and forget to zero the counter you have to rewind the film and remove the Back/Outer body to correct the setting.

The back plate staying attached to the camera when loading a new film and removing the exposed cassette has advantages for instance if you are changing films on the hoof, too many loose bits can cause problems. The manual parallax correction itself is no problem; most of its competitors did not have a correction option anyway.

Voigtländer were very slow on the uptake fitting accessory shoes and strap lugs to many of their models. The Vitessa 'A' was no exception to this rule, why? Was it to force you to buy an

ERC and a clip on shoe? A bit petty don't you think. Strap lugs and accessory shoes were fitted to later models. Most significant of all the improvements incorporated in the later models was the Synchro Compur Shutter, and the auto parallax system.

I own a number 35mm folding cameras built by the competition, from 1936 to 1956, without doubt the Vitessa has the best-coupled rangefinder system to operate, this combined with the plunger film advance/shutter cocking system makes the camera a delight to use.

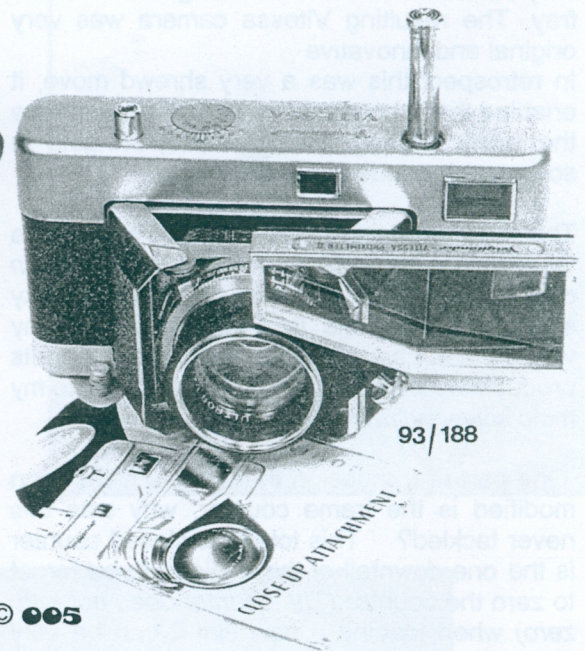
Model 'A' was only available fitted with the f2 x 50 cm Ultron lens during the first few years of production; in 1954 the f3.5 Color Skopar version became available.

As you can tell by the tone of this article I am a Vitessa fan, there are many of us in the Verein. Our first and most popular Monograph is for the Vitessa range; published in 2000 it is still selling steadily, priced £12 inc P&P.

Alun Evans



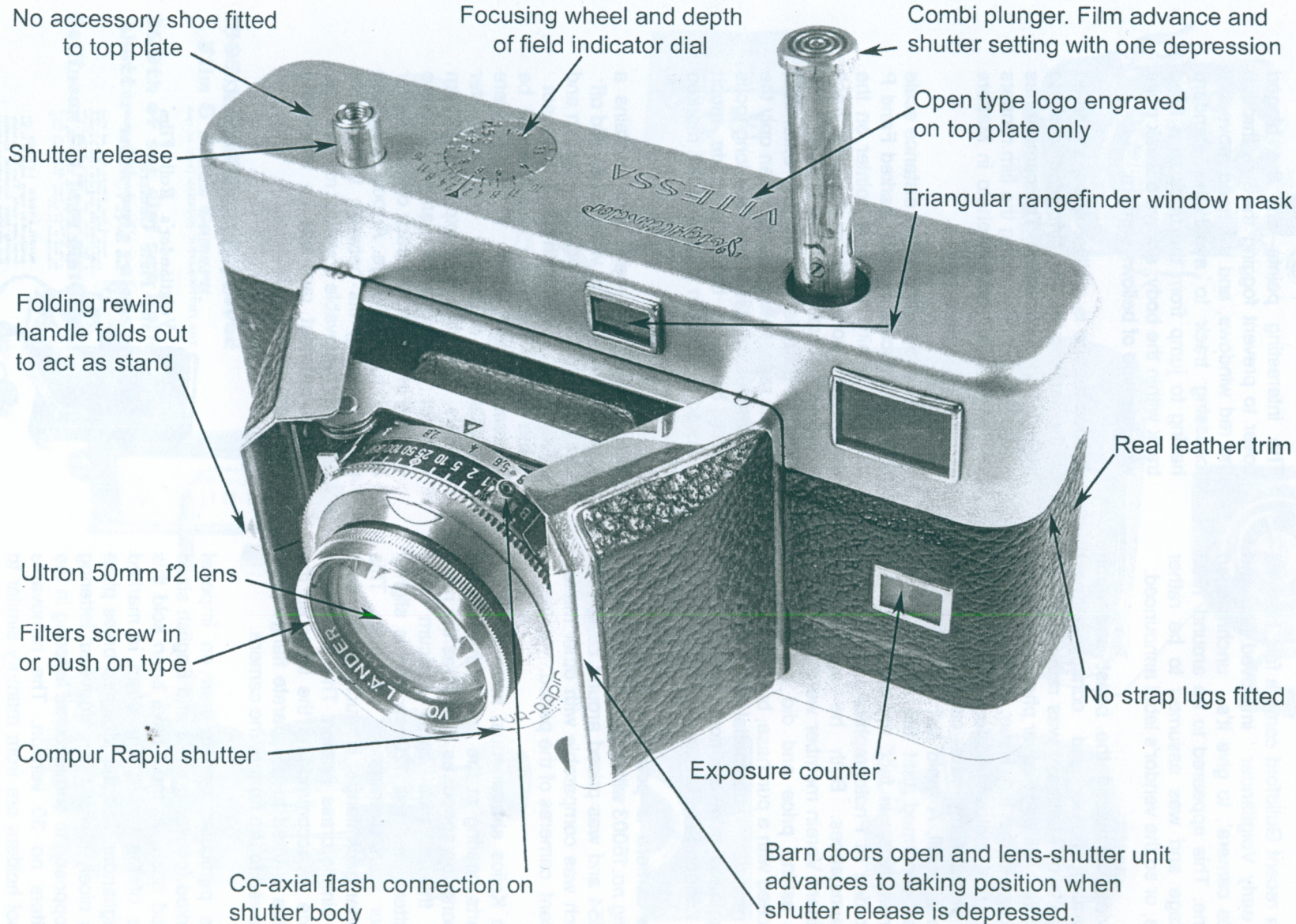
1950-51 Vitessa model A



Alun Evans © 005



1950-51 Vitessa model A



A HUNDRED YEAR OLD PURCHASE

BY MALCOLM GLANFIELD

At a recent Guildford camera fair, I espied an early Voigtlander 'improved film and plate camera', to give it's unchristened name. This appeared to be around 1905 vintage and was assumed to be rather rare, or so the vendor's label announced.

Having purchased the beast and upon returning home and consulting past editions of Matters, I was rather horrified to note a full page cover photo of a similar camera in the last issue, no 44, and yet more real photos in editions 30 and 35.

So perhaps my rare camera wasn't so rare after all. A rapid call to the Editor at least confirmed that the edition no 44 camera was, in fact, my beast and was recorded at Photographica under difficult circumstances. Both he and another eminent Verein member were horrified by the asking price and did not therefore proceed with a purchase, but I am pleased to record a substantial reduction was negotiated from the hope value price of the London fair.

The camera is possibly an early model being no.16003 with Collinier 111 lens no. 81054 and was priced around £9 in 1905 which was comparable with other makers decent cameras of the period.

The Koilos shutter must have set a few hearts beating at the time with its 1/300 second top speed, as 1/100 was the norm on the simpler brass Unicum type shutters, and the 120mm lens is slightly wider than average for this era. This shutter back flange, is much smaller than the simple brass version. The standard is made to accommodate the latter so the Koilos is fitted to a separate flange plate screwed to the front of the camera.

This particular camera has an imperial marked focussing scale and English sized tripod bush, so must have been sold this side of the water. The strap is marked 'Voigtlander' and the attached brass plate has nicely stylised 'Art Nouveau' lettering as opposed to conventional lettering in the Matters no 30 version. The removable spool holders are from memory similar to those used by Ica (or Huttig as they were then), so perhaps the body was made by the latter.

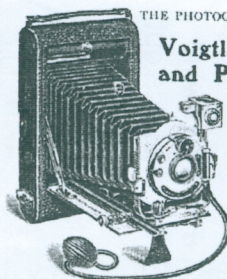
The interesting points are the hinged cover to prevent fogging the film through the red windows, and a hinged moveable focussing track to avoid the standard having to jump from the track to a fixed track within the body, always a weak point with this type of bellows camera.

A nice feature is a silver arrow imprinted in the leather by the film wind knob to indicate turning direction. The camera has no pressure springs along the film runners as per the 1907 edition photo in Matters no 30.

On the side opposite to the distance scale is a further scale register marked F and P plus two infinity marks. A pointer on the rear hinged portion of the moveable track for the standard lines up with this mark after the track is virtually fully extended, and this register is accurate when only the rear lens element is in use for a long focus effect. However, the appropriate much reduced diaphragm stops are not marked on the shutter face.

The removable camera back contains a leather covered panel which when slid off leaves access for a focussing screen and a single metal slide, both of which did not come with the camera and it would be interesting to know if they were 'Voigtlander' embossed as per later models. The slide is of expected 9x12cm size for a continental camera but the opening in the camera back only allows for an 8 x 11.2 cm image. A loose pressure plate (missing) fits between the camera back and removable cover for roll film use. Maybe not that rare but an interesting purchase.

Malcolm Glanfield



THE PHOTOGRAPHIC JOURNAL [Sept. 20, 1906].
Voigtlander's Roll Film
and Plate Camera

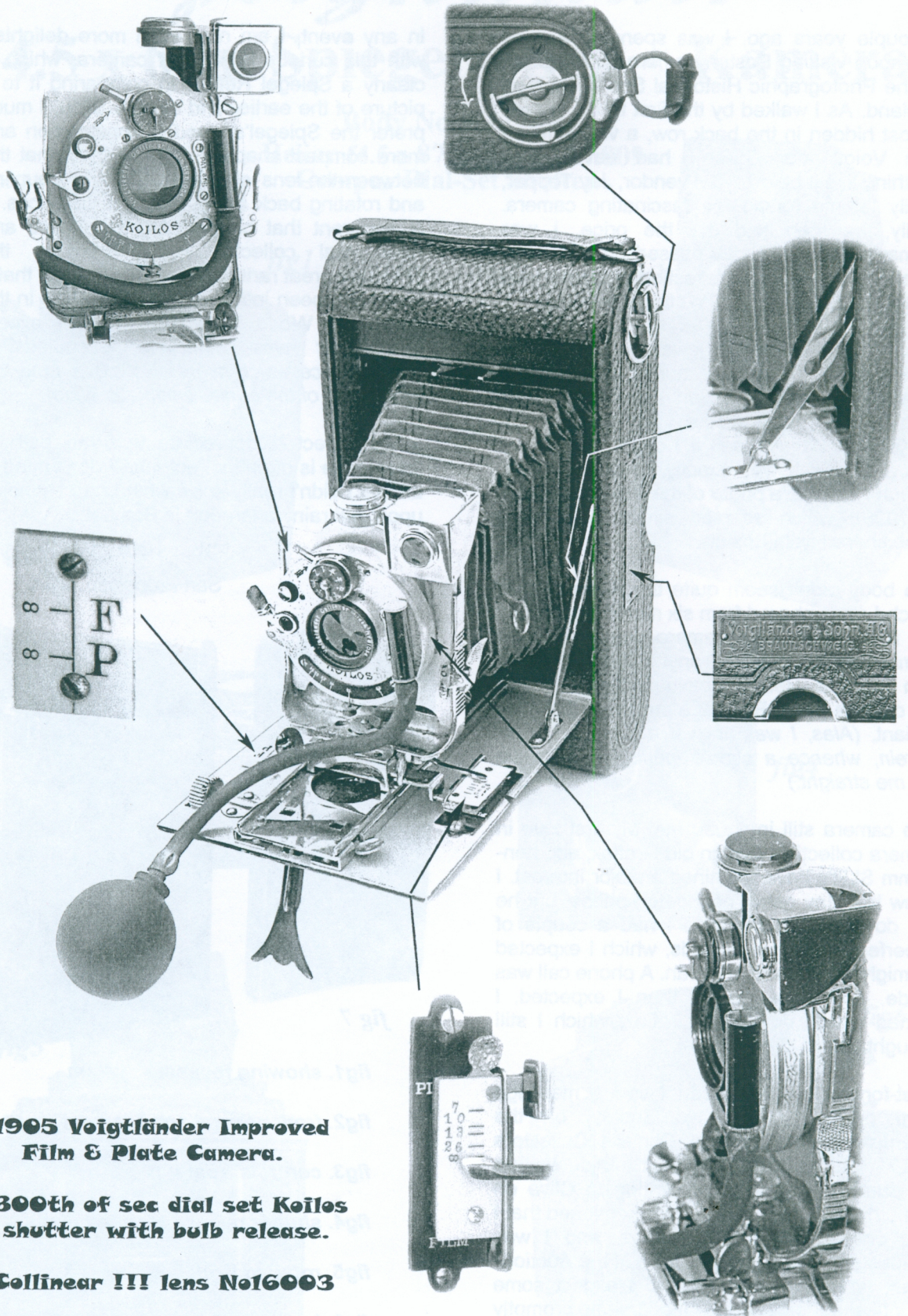
MADE IN THREE SIZES. 1-PLATE. POST-
CARD AND 8 by 4 in.

Improved Long Exposure Rack and Plate
Movement, fixed with Collinier 111 No. 2, F22
Koilos Shutter with speed up to 1/300th of a second,
1/250, 1/200, and 1/150. Standard Speeds: 1-1/100
to 1/25. Focuses up to 510 ft. in 1/4
sec. 210 ft. in 1/100 sec. (plus the
single extension fitted with "Illum" lens F22,
or 100 ft. in 1/100 sec. 47 ft. in 1/250 sec. The lens is
the best of its class. Voigtlander's Lenses
produce perfect pictures.

VOIGTLÄNDER LENSES are
considered by expert judges to be the
finest now made. They are certainly
creating more favourable comment
than any others and justly so, because
of their superior merit.

F. G. PHILLIPS AGENT FOR Great Britain and Colonies. *Voigtlander* Charterhouse St., Holborn Circus, LONDON, E.C. ESTABLISHED 1858

1905 VOIGTLÄNDER IMPROVED FILM & PLATE CAMERA



**1905 Voigtländer Improved
Film & Plate Camera.**

**300th of sec dial set Koilos
shutter with bulb release.**

Collinear III lens No16003

Photographs by Alun Evans © 2005

SPIEGELREFLEX KAMERA

A CASE OF MISTAKEN IDENTITY BY STEPHEN SHOHEI

A couple years ago, I was spending a rainy afternoon visiting Boston camera show put on by the Photographic Historical Society of New England. As I walked by the first table, I noted almost hidden in the back row, a very tiny 4 x 6cm Voigtländer SLR. I had never seen anything like it before. The vendor, Jay Tepper, kindly let me fondle his fascinating camera. Sadly, he then told me the price. I was dismayed, and promptly passed on, forgetting all about this curious confection of leather and glass. Well, perhaps I didn't forget entirely.

The image of a compact jewel of a Voigtländer kept percolating in my mind, and several months later, back in San Francisco, I was prompted to glance at the 11th Edition of Jim McKeown's bible to see if I could identify it. I wasn't sure if it was exactly described there, though I did see a photo of the Bijou (c. 1908 or 09-1920), which seemed similar to what I remembered from Boston.

The body didn't seem quite the same as that which I remembered from six months ago, but I did recall that Jay's camera was 4 x 6 cm format, and Jim didn't list anything remotely like it in this size. Hence, I casually assumed that the camera was a Bijou or a production-change variant. (Alas, I was not yet a member of the Verein, whence a simple inquiry would have set me straight.)

The camera still intrigued me. My first love in camera collecting was an old Graflex, and non-35mm SLR's have remained a major interest. I knew that Jay never negotiated prices, but he did do some trading, and I had a couple of imperfect older Hasselblads, which I expected he might readily sell in Japan. A phone call was made. And more quickly than I expected, I owned a tiny Voigtländer reflex, which I still thought, was a Bijou variant.

Fast-forward another year; I saw a message from our member, Clive Buble, on the International Directory of Camera Collectors (IDCC) internet chat group that a Bijou was up for auction at Bonham's. Writing to Clive on something entirely unrelated, I mentioned that I had one of those little fellows, and I was curious as to what it might bring at the Auction. Clive, with some interest-and I expect some doubt-asked for a photo. Of course he promptly disabused me of my improper Voigtländer taxonomy. (If I had waited a year, McKeown's new edition would have done the same).

In any event, I am now even more delighted with this curious handful of camera, which is clearly a Spiegel Reflex. In comparing it to a picture of the earlier and elusive Bijou, I much prefer the Spiegel's wooden construction and more compact shape. Further, I think that the between-the-lens shutter with mirror coupling and rotating back are substantial advances. It is apparent that both cameras are rare and have real collector value. Perhaps the Spiegel's great rarity is related to the fact that it may have been introduced around 1916 in the middle of World War One when I expect Voigtländer was otherwise occupied (a circumstance which might also explain the low production of the earlier enigmatic Bijou)

In retrospect, I appreciate that the path to knowledge is often indirect, and I don't mind at all that I didn't really know what I had stumbled upon that rainy afternoon in Boston!

Stephen Shohei
San Francisco, USA.

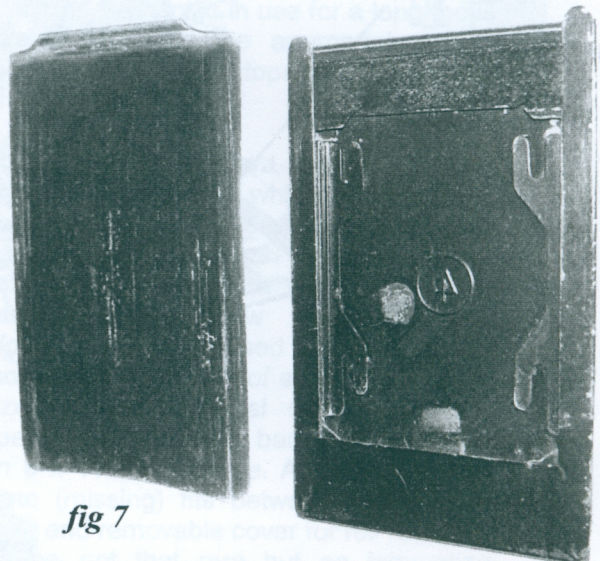


fig 7

fig1. showing focusing system

fig2. front general arrangement

fig3. controls from top

fig4. shutter release & speed dial

fig5. rotating back

fig6. looking into the viewfinder

fig7. plate back

Voigtländer

4.5 x 6cm Spiegelreflex - Kamera

Body No G21.001

Heliar f4.5 x 87 Lens no 135.809

Compur Dial-Set Shutter



fig1

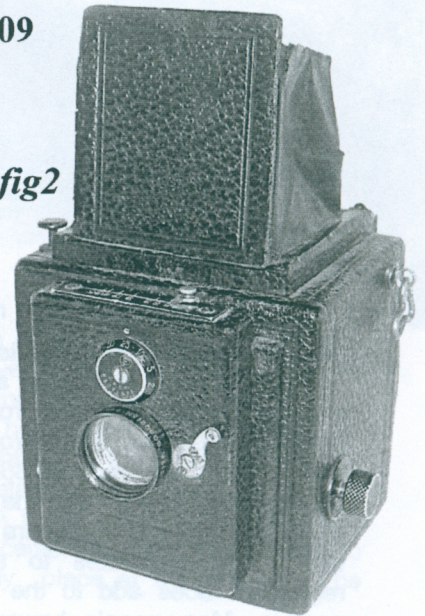


fig2



fig3



fig4

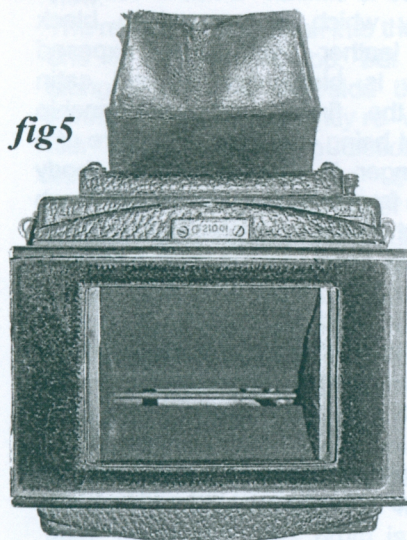


fig5

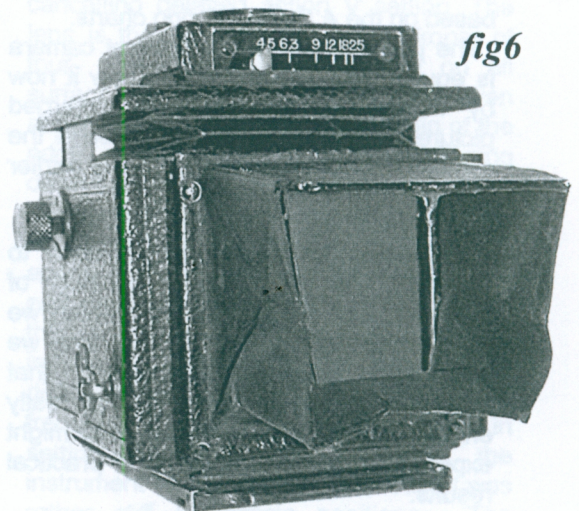
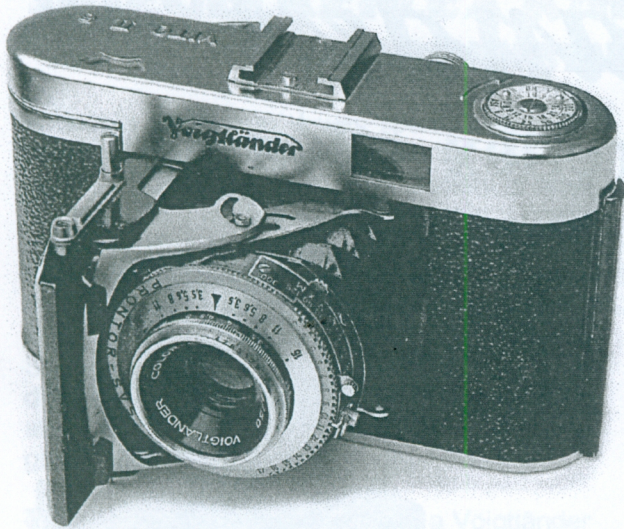


fig6

Photographs © Stephen Shohet 2005

1955 Amateur Photographer Test

The Voigtländer Vito IIa



The Vito range of cameras is well known and has a good reputation as would be expected of any products from the old - established German firm of Voigtländer.

The modern tendency in 35mm camera design is for rigidity, with the lens solidly protruding from the camera body, and while this contributes to accuracy of register it does add to the bulk of the camera. Many people, however, desire a camera that is miniature in size as well as negative and the folding model of the Vito, which was the original design of the series, is indeed a pocketable instrument, and could very conveniently be slipped into the pocket or handbag. The rather bulkier solid construction is represented by the Vito B and a new version of this will be reviewed very shortly. The folding Model 11a which we are considering here is the latest development of the model reviewed on February 13th, 1952. In that review we commented on the excellent definition produced by the Color Skopar lens and performance figures were given based on the A.P. lens testing charts.

The performance of the present camera is equally high, although we show it now by means of the series of enlarged pictures based on the practical use of the camera, as also referred to in the earlier review.

It seems an opportune occasion to comment on the pictorial method of indicating camera performance which we have used since 1954. At that time we had many readers complaining that extensive tables of figures did not really enable them to visualize what they might expect from the lens in terms of practical results.

Recently we have had several letters from readers who seem unable to appreciate why the same picture should always be used. In fact, the test object, a moored ship near Waterloo Bridge, was selected as providing a clear-cut high-contrast subject, at a suitable distance for the infinity setting of most cameras.

The subject is always available and obviously if it were changed it would not afford a means of comparison between the performance of various cameras. In our first review using this method we stated that the degree of enlargement in the portions of prints was intended to convey the impression of inspection with a fairly powerful magnifier, and because also of the inevitable loss in reproduction, Judging should be based on the presence and nature of the detail rather than on the sharpness with which it is shown. It would seem hardly necessary to point out that a large number of exposures is made on this object with each camera tested, but for the fact that one reader has suggested that identical pictures were used for every report!

The Vito 11a has many improvements on the earlier model although its general appearance is similar. It has a solid die-cast body which is covered in black grained leather and the exposed metalwork is black enamel and satin chrome, the finish and workmanship throughout being excellent. Pressure of a small plunger in the side of the body allows the front to hinge outward, although it does not spring out violently and needs to be pulled down into the locked position.

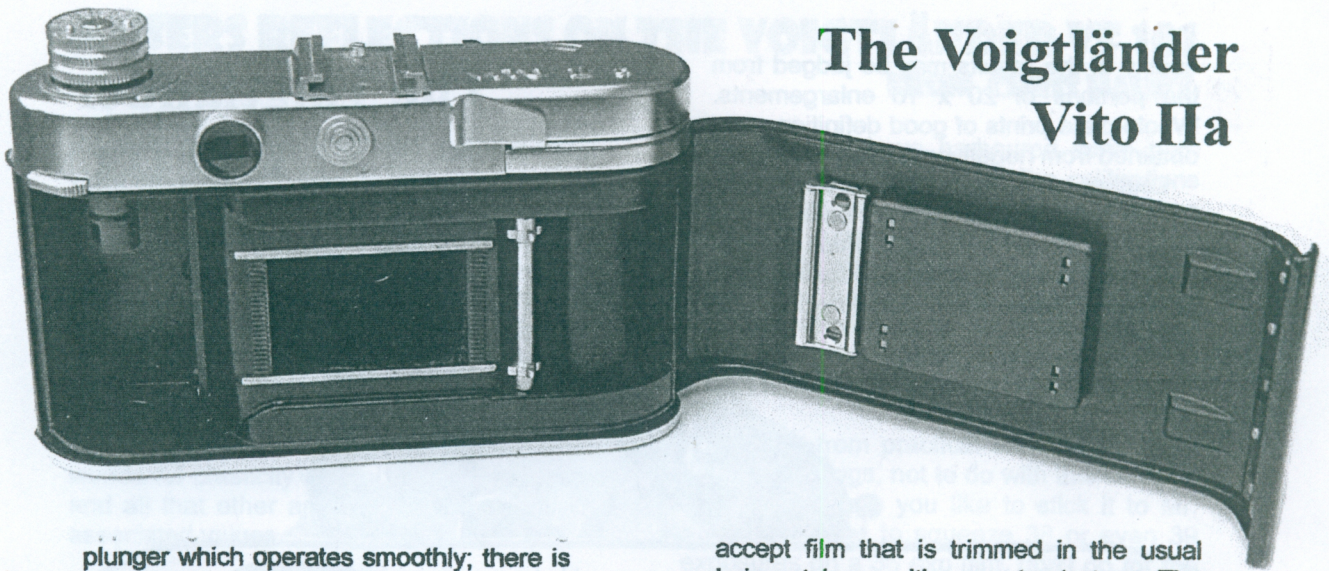
When the lens is correctly erected and held really rigid by the struts. It is released for closing by pressing down two black keys near the front of the baseboard.

The shutter release is attached to the upper edge of the baseboard and is a long

Text original. Photographs are new owing to poor condition of original copy available.

The Editor.

The Voigtländer Vito IIa



plunger which operates smoothly; there is also, on the same fitting, a screwed socket for a cable release.

Film transport is effected by the single stroke of a lever which normally sits flush with the back of the camera, except for the curved end which allows the thumb to catch the lever. The film counter is operated by the same movement and the number of exposures made is clearly visible in a large window on the camera top. The winding lever is interlocked with the release to prevent double exposures, but it does not set the shutter which has to be cocked independently on the shutter itself.

On the centre of the top plate is an accessory shoe and to the left is a large optical finder giving an image about two-thirds natural size. The eye-piece projects a little from the back and a minor criticism is that it is very easy to rub the thumb or finger over the rear glass and produce smears on it, which naturally dims the view.

The rewind knob is sunk into the left-hand end of the camera top, but by sliding along a catch at the side the plunger springs up for conveniently re-winding the film. This action also disconnects the wind-on mechanism so that it is unnecessary to have the finger continually pressing on a release knob during the re-wind operation, and this is a great convenience. With the re-wind knob up the counter can be set by operating a sliding disc to the right of the eye-piece. There is a film-type indicator inserted in the top of the re-wind knob.

The camera back hinges open and has in addition to the pressure plate a pair of plated rollers to control the film on the take-up drum. This drum is slotted to

accept film that is trimmed in the usual Leica style or with a centre tongue. The film runs over a double sprocketed spindle before being taken up on the winding spool. The re-wind plunger can be pushed right out of the spool chamber so that all metal cassettes may be used if desired. A tripod bush is placed at one end of the camera base and this seems to be the only place at which it could be fitted.

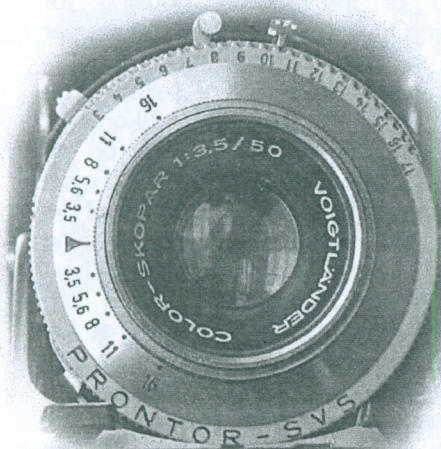
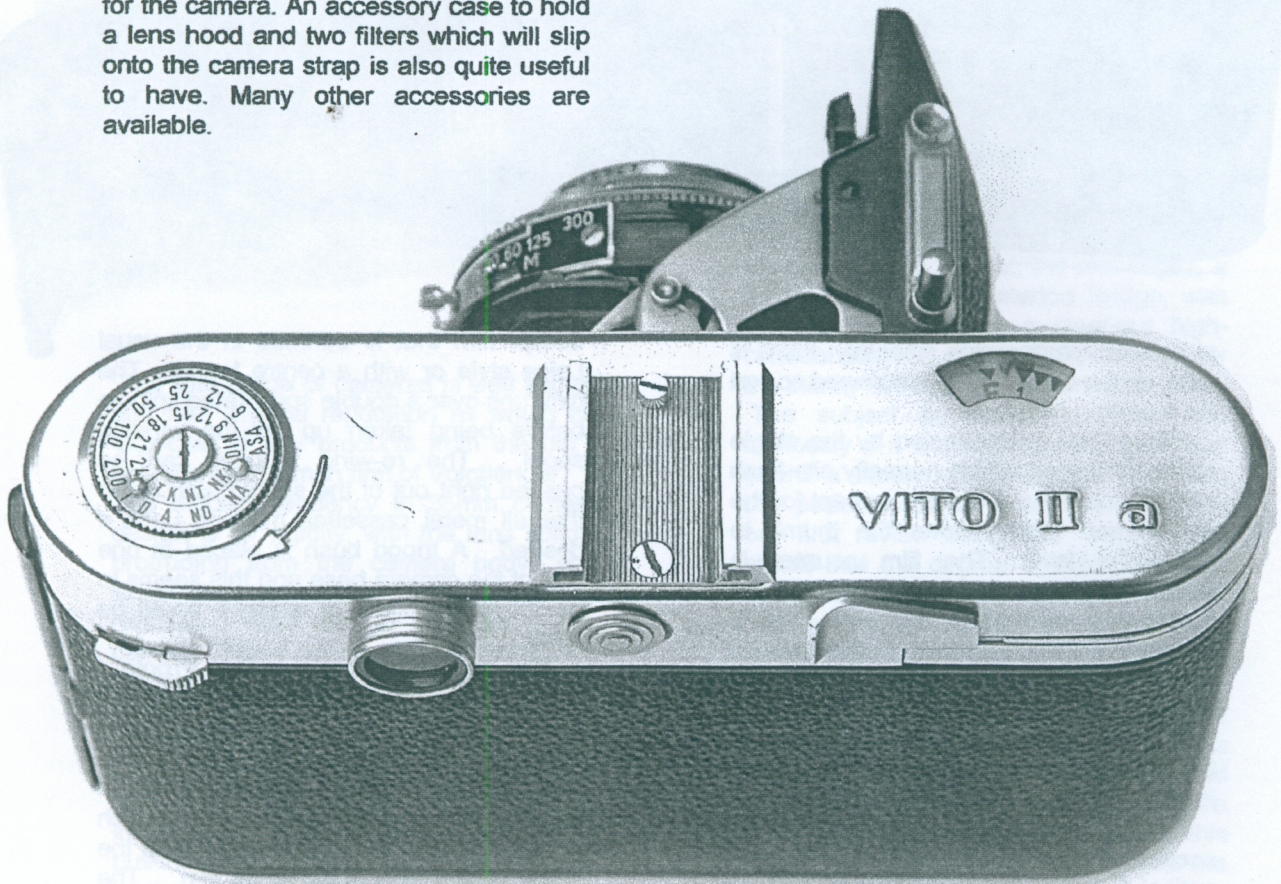
The shutter is a 9-speed Pronto-S.V.S. giving speeds from 1 to 1/300 sec has linked exposure values from 2 to 18. These can be unlinked for setting stop and shutter speed independently if desired, by simply lifting up a spring catch which engages with the serrations on the edge of the exposure value rim. The shutter has to be cocked before each exposure is made by simply pressing over a spring lever in the "old fashioned" way. A 3 mm co-axial plug emerges from the top of the shutter housing for connecting to a flash unit and the shutter is X, M synchronized and has the self-cancelling delayed action V setting. The lens is the 50 mm f/3.5 Color Skopar of four-glass construction, coated on all surfaces. It gives excellent definition even at full aperture to within about 3/16 in of the edge of the negative and on stopping down to f/5.6 this is improved still further.

There appears to be some slight fall-off in illumination at the two sides at full aperture, becoming less marked at f/4 and disappearing at f/5.6. Focussing in this camera is by rotation of the front cell in which it differs from the Vito B. The distances are clearly engraved and at frequent intervals to aid accuracy in setting at close distances. On the instrument tested the movement itself was rather stiff at certain positions. The

quality of the results may be judged from the portions of 20 x 16 enlargements. Whole-plate prints of good definition were obtained from negatives made at f/5.6.

Leather ever-ready cases are available for the camera. An accessory case to hold a lens hood and two filters which will slip onto the camera strap is also quite useful to have. Many other accessories are available.

The Voigtländer Vito IIa



SPECIFICATION AND PRICES

PRICE: £25 3s 11d inc. P.T.
NEGATIVE SIZE: 24 x 36 mm giving 36 exposures on standard cassette loading of 35 mm film.
LENS: 50 mm f/3.5 Voigtländer Color-Skopar 4-glass anastigmat, all surfaces coated. Stops to f/16; flange diameter 29 mm.
SHUTTER: Prontor S.V.S. between lens, speeded B, 1, 1/2, 1/4, 1/15, 1/30, 1/60, 1/125, 1/300; exposure value scale 2-18, linked with apertures. Self-cancelling delayed-action V, and X, M, synchronized (for electronic flash and bulbs at all speeds).
FOCUSING: By movement of front cell—scaled to 3.5ft.
VIEWFINDER: Built-in optical, giving image approximately two-thirds natural size.
OTHER FEATURES: Collapsible bellows type, self-erecting. Single-stroke lever-wind film transport and counting. Shutter interlock but separate cocking, release on hinged base. Spring-up film re-wind knob, film-type indicator, accessory shoe, hinged back, 1/4 Whit. tripod bush at end of body.
ACCESSORIES: Leather c.r. case, £4 3s 5d (German), £2 12s 9d (British); lens hood, £1 5s 8d; filters, £1 14s 1d each.
DIMENSIONS: 5 x 3 1/4 x 1 1/2 in closed; weight 17 1/2 oz.
AGENTS: Johnsons of Hendon Ltd., 335, Hendon Way, London, N.W.4.

A USERS REFLECTIONS ON THE VOIGTLÄNDER VF 101

FROM CHRIS HAUPT

Knowing that I have a VF 101 and that I am wont to use it from time to time, Alan asked me to write a "user's notes" piece to accompany the page of photographs. Let me say straight away that I am not really a photographer merely a less than happy snapper. I don't have a proper photographer's eye - I'm more a hammers and spanners man. So perhaps you will forgive me if there is too much about the ironmongery and nothing about the wonderful plasticity of the photos produced and all that other arty stuff, not to mention associated values.

We acquired the VF 101 nearly 20 years ago. I say we because I think that Marilyn actually bought it as at that time I was rather of the opinion that all 35mm cameras were "modern" and therefore not "collectable". I am fairly certain that we got it from Gerry Walton at one of the Swanley fairs. It has turned out to be a handy little camera and I have taken it with me on many holidays and days out.

My first reaction to the camera on using it after leaving it in the draw for a while is that although small, it is a bit of a lump. Weighing in at over 1 lb it is not the sort of thing I want swinging on my wrist so I use a neck strap and a modern compact case to carry it around in. I have been told that Voigtlander designed it but it uses the Rollei 35 film transport mechanism and was manufactured by Rollei Singapore. I have always liked the Rollei 35 and whilst like the VF101 is no lightweight, it is more compact but of course does not have a coupled rangefinder. My complaint about the Rollei 35 and by extension the VF 101 is that the film transport is not what I would call silky and cranking on the next frame always makes me feel that a bit of sand has found its way into the mechanism.

The film transport system aside, everything else functions smoothly. Although the viewfinder is, of necessity, rather small it is quite bright and adequate for picture framing. The aperture and speed read-outs on the frame edges are clearly visible and a shutter speed range of 4sec. to 1/500 covers most situations. However, I think the -----

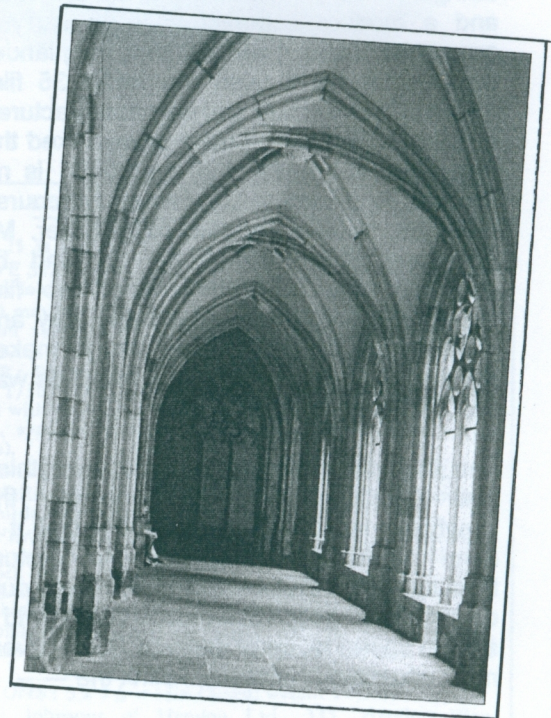
designer must have harboured some anti-Anglo-Saxon feelings as all the calibrations for distance are metric, aperture etc, are engraved in white numerals, the imperial equivalents are engraved in a dingy green which I find hard to read in low light levels. The rangefinder base is a bit short but seems to be reasonably accurate; with a 40mm lens it is not that critical anyway.

There are, from practical experience, three damn silly things, not to do with this camera. Firstly, if like me you like to stick it to Mr. Kodak by trying to squeeze 38 or even 39 exposures on a 36 exp film, don't go for the record with this camera. If the lever wind will not go full travel at the end of the reel, the mechanism locks up. As there is no reverse release you cannot decouple the lever wind from the film. All you can do is curse and fiddle with all the controls and hope you can free it without doing damage. Secondly, the rewind crank is on the bottom of the camera and thus has to be turned anti-clockwise. There is a little red arrow on the lever to indicate this but habit can take over and it is all too easy to start winding clockwise, which is the normal direction for a top mounted rewind crank. Thirdly the pressure plate is hinged to the body casting and must be folded out of the way to load a film. Yup you guessed it - yours truly loading a film on a train whilst holding a conversation with the family at the same time contrived to load the film behind the pressure plate!

In summary this is still a handy little camera if you have not already abandoned film for digital. Its chief advantage is that all you need is on the camera - nothing extra to carry and thus it is a very good snapshot camera for days out, holidays etc when you don't want to be lumbered with an SLR. When Mike reviewed the camera in VM17 he thought it rather "tinny". I think this is being a bit hard as, on the whole I find it quite a nice camera to handle. Oh and did I mention it does actually take some pictures, one of which Mike used to illustrate his article (VM no17 p4) and others accompany these notes.

Chris Haupt

VOIGTLÄNDER VF 101 PHOTO GALLERY

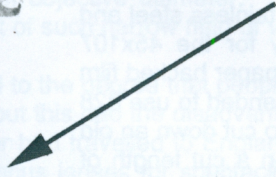


Photographs taken by Chris while on visit to Holland, originals are colour prints.

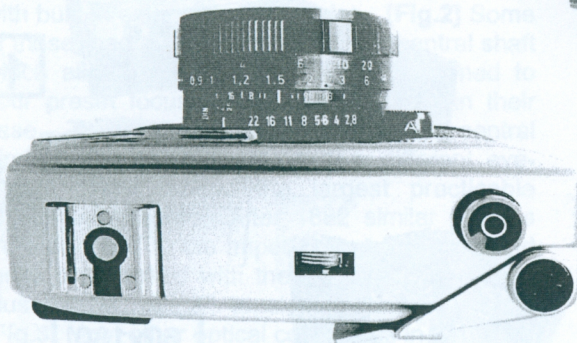
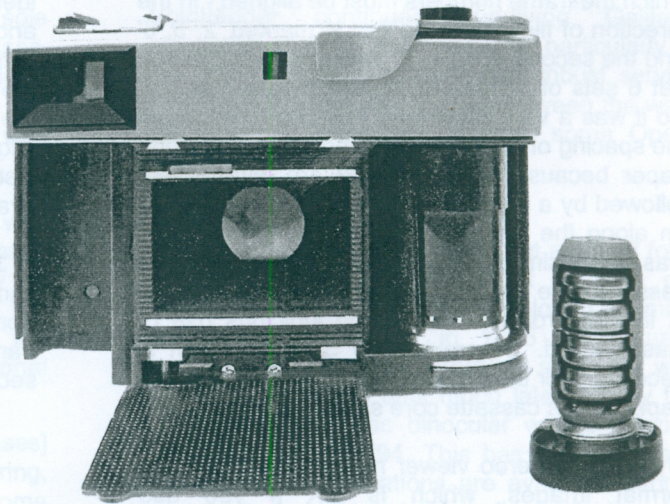
VOIGTLÄNDER VF 101



Front view showing compact size of VF 101



Flip down pressure plate. Battery pack fits neatly into takeup spool



Neat uncluttered top plate



Base with tripod bush left. Back-base lock centre. Fold-out rewind right.



Photographs by Chris Haupt ©2005

Rollfilm Backs for Stereoflektoscopes

by Brian Hatfield

Voigtländer does not appear to have ever offered rollfilm backs for these stereo cameras, but three styles of rollbacks have been seen on the ebay internet auction site. To date I have not been able to find out who actually made them or sold them. All three are sufficiently well made to suggest commercial sources but are individually totally unmarked.

45x107 Rollback

This device is fabricated from stainless steel and is clearly designed specifically for the 45x107 Stereflektoscope. It requires a paper backed film roll and I assume that it was intended to use 828 film because I have been able to cut down an old 120 backing paper and stick on a cut length of 35mm film to operate the camera in stereo mode.

Each image is a 28mm square with a 34mm central separation between them; to achieve the varying frame separation there are two marks to which the frame numbers must be aligned - in the direction of film travel the first is marked '2, 5, 8' and the second is '1, 4, 7' which means that you get 6 sets of images on an 8 exposure film roll. So it was a very interesting exercise to establish the spacing of the frame markings on the backing paper because frames 1 & 2 are 'interleaved' followed by a longer gap to frames 3 & 4, and so on along the film. I assumed that the 828 film was on a similar spool to the standard 35mm cassette core and was able to adapt the cores to fit into the rollback with some judicious use of plastic wood. Approximately 550mm of film is necessary for the 6/8 frames and does fit with the paper onto a cassette core safely.

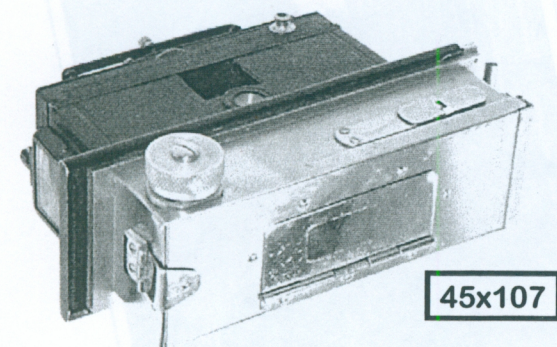
My 45x107 stereo viewer requires transparency format images, which is OK if you use Ektachrome film but the process becomes very cumbersome to produce the film roll.

60x130 Rollback

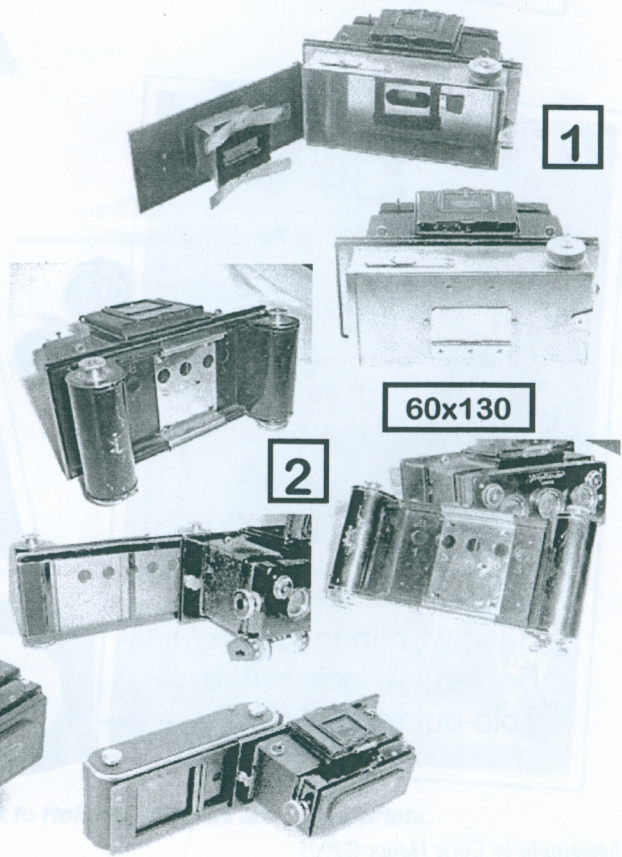
A stainless steel version has been seen on the internet auction site and presumably it uses 120 rollfilm like the other styles. It appears visually to be similar to the 45x107 in all respects except the film size.

The second filmback was noticed on ebay.de a couple of years ago but I was overbid for it, however the buyer was very helpful and sent me several photos of the device. It appears to be a real commercial production but again has no identification. It uses paper backed 120 rollfilm and also has a series of windows to allow for the different framing of the images. The windows on the back are numbered 1, 5, 8, 6, 3 but curiously the stainless plate on the centre of the back is allowed to move by 6-8 mm and the window 1 also has a number 8 above it - no explanation yet available.

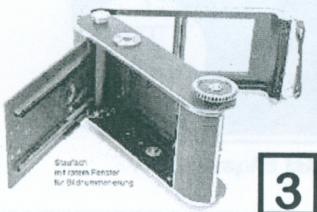
A 3rd style uses an INOS II body and it is not known whether this is a company production or from a skilled mechanic. The method of counting frames is unclear but may be simply using every second frame in a single number viewing window.



45x107



60x130



Staubkappe mit rotem Fenster für Blauverfärbung

3

A Brief History of Binoculars

by Brian Hatfield

Binoculars are literally two similar telescopes joined together and aligned, to provide an enlarged but near identical image to each eye, which offers a degree of stereo vision out to a reasonable distance from the viewer. Glass had been known for several thousand years before Christ but it seems that it was not until the 1500s that lenses were formed and not until 1608 that lenses were grouped together to make a telescope. Hans Lippershey of Holland is usually credited with this development and his telescope is believed to have been about 3-4x magnification and around 30mm objective diameter. Galileo's telescopes in 1609 are believed to have been about 30x magnification but of such narrow field of view that he could only see about a quarter of the moon's face at one time.

By the early 1800s telescopes had been improved to the degree that people used low-powered monoculars to better view the players on stage in the theatre but this had the disadvantage of eye strain because of the over use of one eye. Johann Friedrich Voigtländer had travelled to England and other countries during his training period and he learned about using meniscus lenses for spectacles and brought this skill back to Vienna. In 1816 he was granted an exclusive licence to make spectacles using the meniscus format and in metal frames in his works in Vienna. He seems to have then tried to improve on the very cumbersome works of others in aligning two telescopes to allow simultaneous use of both eyes for the theatre and for field use.

Galilean Binoculars

So in 1823 Friedrich was granted another sole licence to make his 'new' double theatre-glasses, or binoculars, on the Galilean principle. [Fig.1] Originally these glasses were focussed by individual draw tubes for each eye and there was no adjustment for your eye centre separation; the latter problem was quickly overcome with the central hinge concept and the focussing was revised to an individual screw eyepiece for each tube. Data is sparse for the mid years, but by the 1860s focussing had been transferred to the central screw with one eyepiece retaining the screw adjustment to allow for personal differences between people.

For instance the 'Krimstecher' [Crimea Glasses] were 5x56 power, of brass with leather covering, with built-in extensible sunshades. [Fig.2] Some of these had a special fitting on the central shaft which allowed them to be instantly opened to your preset focus setting after stowing in their case. These were supplied without the central hinge and were available in five different eye-widths, each having the largest practicable objective diameter. After 1882 similar glasses were supplied to the Imperial German Navy and these are marked with the Imperial Crown logo plus an "M" or "K" to signify this ownership. [Fig.3] Most other optical companies in Germany also supplied similar equipment to the services.

In the early 1900s, 'Theaterglasses' were offered in many variations of finishes from the sedate black enamel and leather covering through various embossed decorations and coloured enamels to ivory and mother-of-pearl coverings on the lens barrels. The barrel shape varied a little, the early ones having a distinctive 'bell' shape and later a more elegant flaring tube shape was used. [Fig.4]. The symbol of the City of Braunschweig – the Lion on a Pedestal – the symbol of Henry the Lion, an early Duke of Braunschweig. [Fig.5] was used on many of the company's binoculars and cases.

Voigtländer continued supplying Galilean binoculars through the First War particularly in the "08" and "09" series of very robust service binoculars 'dienstglas'. [Fig.6] Between the wars this principle was used only for some Opera glasses.

Prismatic Binoculars

In the 1860s Ignatio Porro took out a patent for a prismatic erecting system but it was not commercialised. Ernst Abbe developed a similar concept independently in 1875 but actually cemented the prisms together but again this was not commercialised until much later. Finally the commercial prismatic binocular was developed by Carl Zeiss in 1894. This has the advantage that higher magnifications are available without massively long barrels, by simply folding the optical path twice and the prism arrangement also providing the inversion necessary for normal viewing.

Voigtländer may have produced prismatic binoculars around 1897 but the first reference we have on paper currently seems to be the 1902 BJA which claims "High power, Compact form, Large field of view" for the new style. It has a central focus screw plus simple adjustment of one eyepiece in case the sight of one eye varies from the other. [Fig.7] At first the objective lenses were at about the same separation as the eyepieces but by 1910 they were separated rather more and offered "enhanced stereoscopic effect. Invaluable for Sporting, Racing, Aviation, Military and Naval purposes. .. has an exceptionally large field of view."

During WW1 the services demanded the best possible binoculars so the 2nd Porro prism type was used in some cases. These have longish barrels for the high power and the prisms are all cemented together in a short wider barrel at the eyepiece, claiming reduced light losses by the cementing arrangement. [Fig.8]

Between the wars binoculars and opera glasses for all purposes were generally of the prismatic format, and decorative design and covering materials were used to enhance the sales appeal.

In WW2 much more attention was given to sealing the body of dienstglas firstly by heavily greasing all mating surfaces during assembly and also by redesigning the body construction to reduce the number of mating faces. The 'Labyrinth' style was made from two castings which are joined to form the hinge and the cover mates with the body via a multichannel grooved face forming the 'labyrinth'. [Fig.9]

Perforce these have individual eyepiece focus adjustment but would be very suitable for extreme climatic conditions of cold, heat or dust. A large number of conventional style binoculars were also supplied during WW2 with a sand coloured enamel all over, presumably for the desert campaigns in North Africa.

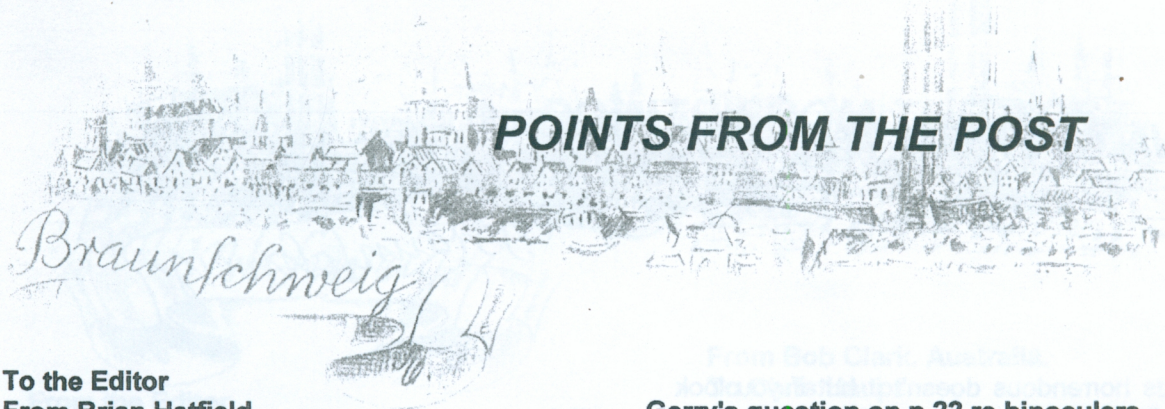
After WW2, Voigtländer did not recover it's binocular manufacturing at all and concentrated exclusively on the photographic sales market, until the 1990s when Handelsgruppe-PlusFoto started buying in and re-badging binoculars. Ringfoto have continued this practice up to the present time. [Fig.10].



Model 08 No. 9086
70717 K

Voigtländer Dynaret 7x42 CV

Voigtländer Dynaret 8x25



POINTS FROM THE POST

**To the Editor
From Brian Hatfield
Australia.**

Congratulations on another excellent issue of VM, with the personal comments and occasional pictures it gives us 'out-landers' a better contact with you people 'back home'.

In your review of Stereo cameras on p.8 you ask about rollfilm holders to suit the Stereflektoscopes and my understanding at present is that Voigtländer did not offer such a device. Through my watch on ebay I have seen four differing models to date and I own one for the 45x107 cameras. I attach with these comments my summary and pictures of these four accessories to start the ball rolling.

Also in your article, I note a small error in the component identification on the Type 2 camera and I think it applies also to the Type 1 picture, but I do not own one of those to be certain. Near the bottom right of each page is a component marked as 'Magazine to camera lock', but certainly for the type 2, this is actually the lock that allows you to open the magazine back in order to load the plates and the carriers into the magazine.

The true magazine to camera lock is the sprung pin at the other end of the camera which prevents the magazine from sliding out of the rails on the back of the camera.

Chris Haupt's comments on the Sport Rollfilm,

I cannot add much to the discussion other than the details of the two I have.

Body No.55089. Voigtar f6.3/90mm lens No303633 in batch of 3000 from 05/27 mounted in Embezet shutter. Back catch sliding style

Body No.275652. Skopar f4.5/83mm lens No 502908 in batch of 3000 from 10/28 mounted in Compur shutter. Back catch is sliding style.

The lens dates in Hartmut Thiele's Fabrikationsbuch are uncertain at least to me, but presumably indicate the start of the batch when the workshop order was placed.

Gerry's question on p.22 re binoculars.

I have not been able to find a method of measuring magnification accurately. I have only tried to estimate it by viewing through one barrel and looking at the same object with the other eye. As to when Opera Glasses change from Binoculars, I suggest that is entirely in the hands of the user, but would usually be around the 4x mark. There seems to be something of a gap between the low range up to 3x or 4x and the field range 6x and upwards.

Cutting Film to fit Stereflektoscope camera.

For Malcolm Glanfield using his 60x130 Stereflektoscope, it is possible to cut down 120 rollfilm to fit the stainless steel carriers in the magazine, perhaps 6x9 sheet film might be better because of it's extra thickness.

First problem solver is to cut sheets of suitable [2mm?] aluminum sheet or card to fit into the carriers to compensate for the glass thickness of the original plates. Then get ready for the darkroom, stick a piece of thin card onto your guillotine so that it will cut the film into the correct length pieces to fit the carriers without blocking the notch at one end Then stick another thin card with it's straight edge parallel to the cutting edge and approx 1mm less than the film width

In the darkroom, the first cuts are pretty easy to do in the dark - cut the 120 film into the 130mm lengths and stick then in a safe package. Next get them out one at a time and lay them against the second card, press the film flat against it's curl with a card or plastic ruler and feel the overhang on the cutting edge to be sure it is even, then cut, being sure to hold the blade against the platen of the guillotine. Slide each one into a carrier as you cut it, emulsion up and with the packing below [often easier to load the film half way and then feed the packer underneath it and push both to the correct position]. Slip them into a safe place or directly into the magazine [be sure the notch on the carrier is at the correct end of the magazine.]

POINTS FROM THE POST

Braunschweig

Sounds horrendous doesn't it but if you look carefully at the way the magazine works, it is very ingenious, and then set up the cutting process carefully, it works quite well and you can use your 60x130 stereo camera easily. I am not so sure of the correct printing procedure, but at least with these images you can contact print them for any stereo viewer. The 45x107 images need to be enlarged before viewing.

Congratulations from the colonies on a great magazine, and keep up the good work,

Brian Hatfield.

Optical Bessa From David McCaskill

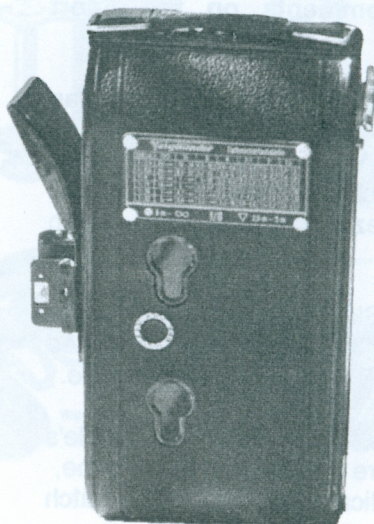
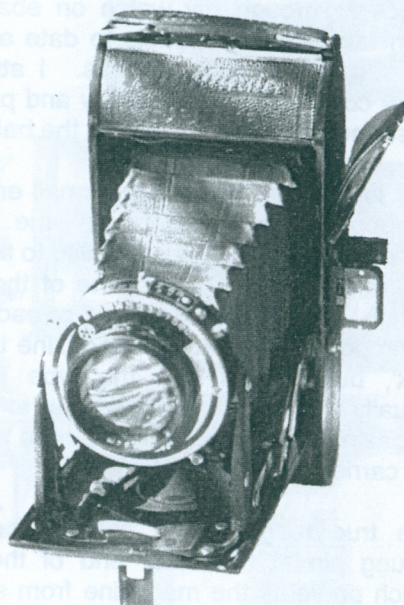
I have acquired an Optical Bessa fitted with f3.5 Skopar lens mounted in a Prontor shutter speeded to 1/200sec rather than the more common 1/150 version. He went on to say that he had seen a similar camera offered for sale and described as rare 1945 model. David pointed out that the Compendium does not mention this variant and asked if I could shed any light on the matter.

Chris Haupt's reply was as follows: -

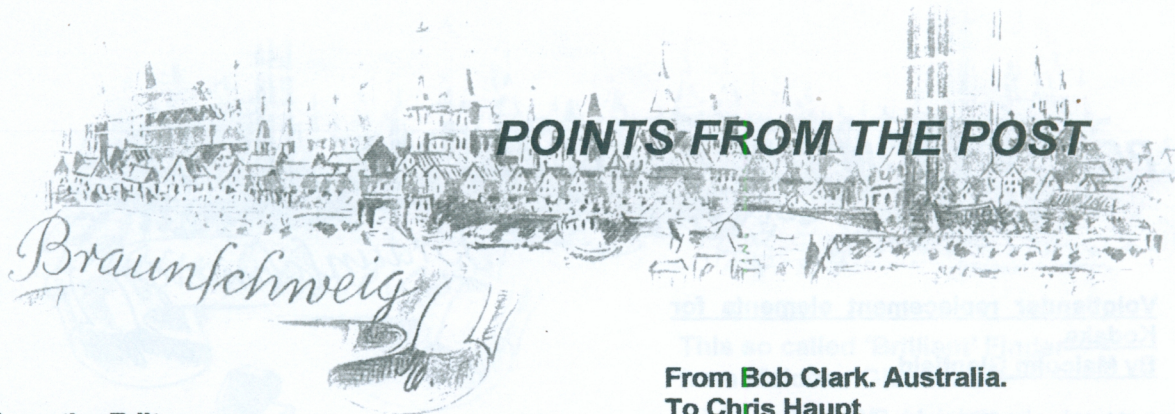
We have a problem with researching German Voigtlander camera production in the immediate post-war years as import restrictions in the UK meant that little literature on foreign cameras was made available. The Compendium had a long gestation period and the text was based on the best information we had at that time which were the per-war catalogues and a 1947 instruction book, which do not mention an f3.5 Skopar option. However just recently an American leaflet on Voigtlander cameras circa 1948/9 was donated to the Archive and this shows that an f3.5 Skopar option in a Prontor II shutter was available in the USA and no doubt elsewhere. However the purchase price is quoted as \$64.50 and with the then exchange rate if memory serves me correctly of about \$2.40 to the £, the import restrictions would have prevented its sale in the UK. So, whilst it may therefore be uncommon in the UK this may not be the case elsewhere.

It is also the case that the Prontor shutter fitted to pre-war 6x9 cameras had a maximum speed of 1/150 sec. In preparing this reply I looked up the 1947 instruction book and I found that it contains an illustration of the 1/200 version as well as the earlier 1/150 version, which I had not noticed before, but perhaps surprisingly there is no mention of the 1/200 version in the text.

Chris Haupt



Photographs by
David McCaskill
© 2005



POINTS FROM THE POST

From the Editor
Re the (The Alpin 4.5 x 6cm SLR).
Stephen Shoheit's Spiegelreflex Kamera.

When I received Stephen's article and pictures via Clive Bublely my first thoughts were, (1) does any one know more about this very rare camera. (2) Try a few UK members. Result, nothing.

I then remembered that Claus Prochnow in Braunschweig was writing **The Voigtlander Report 2**. If anybody had further information Claus was the member to contact, so I posted the pictures to Braunschweg.

The Reply from Claus.

Dear Alun

Thank you very much for your letter.

My new Voigtlander Report 2 shows the "Alpin SLR" on page 14-356, enclosed is a PC translation, please correct the English !!!

Camera number 135809 from the internet auction is the camera that Stephen now owns. It's a small world. My book is published in August 05.

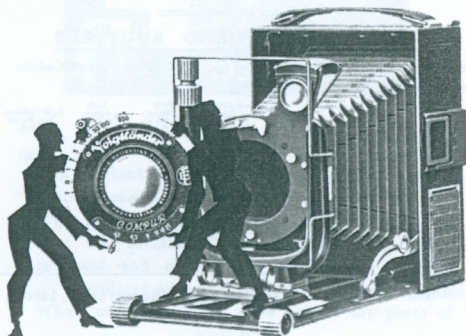
From the Editor

Thank you Claus for your reply 14/6/05 to my query about Stephen's reflex camera. We now know it is named 'Alpin' by Voigtlander and 175 were produced during 1915-16 & 1919.

Claus has sent me a print out of the relevant pages from his new book, the translation will be published in Matters 46.

We all look forward reading The Voigtlander Report 2 by Claus, I am sure we will learn much about many cameras not previously seen in the UK.

Alun



From Bob Clark. Australia.
To Chris Haupt
Bergheil with Apo-Lanthar lens.

A very unusual listing on Ebay caught my attention, a green trim 9x12cm Bergheil De Lux fitted with an f4.5 x 150mm coated Apo-Lanthar lens.

The history behind it is very interesting, apparently the professional who owned the camera had very good inside contacts with Voigtlander who supplied the camera & lens combination so he could photograph the damage around Braunschweig after WW 11, these photographs are now of historic interest.

It is claimed to be the only model of its kind, possibly a prototype, as the lens does not have a number. You may already know about this camera, the camera was sold by its German vendor to an American bidder for \$1.035.

Bob Clark

Reply from Chris Haupt.

Dear Bob.

Thank you for sending the ebay details on the Bergheil camera. It sounds a very interesting tale but I worry a bit about its provenance. It seems to me that anybody concerned with recording war damage would have been taking photographs from about July 1945 through 1946 period. I am no lens buff, but this lens, even if it is a prototype, seems to be just a little later. Voigtlander did not start coating lenses for normal production until about 1948.

Voigtlander's coating process was developed in conjunction with an American chemical company Chemicorp. No lens number may indicate a prototype but from the late 1930's through to 1949/50 they engraved the lens numbers on the rear-retaining ring, collectors often do not notice this. Brian Hatfield has noted in the Compendium that some Apo-Lanthar's were numbered on the back of the lens. As I say, I am not a lens buff and may be barking up the wrong tree. Maybe other members have a view on this very interesting camera, or perhaps the new owner is a Verein member.

Chris Haupt.

POINTS FROM THE POST



Voigtlander replacement elements for Kodaks

By Malcolm Glanfield

In Matters no 31, I noted the reluctance of Voigtlander to allow Kodak, pre WW1, to market the latter's cameras directly with their own lenses. According to Coe's detailed lists, most other manufacturers, including many German firms, were only too happy to oblige.

Aftermarket conversions have been noted but an interesting Voigtlander leaflet has come to light and is presumed dated around 1908-10. This announces marketing details to supply replacement Collinear III or Dynar elements to fit your existing Kodak shutter, and with the consequent removal of probably their cheapish rapid rectilinear elements, but also possibly the better quality that instigates from specialist manufacturers.

This is a bold offer as one assumes that they are fully confident that the focal lengths chosen for the replacements exactly match the existing ones, and with no consequent adjustments needed of the focusing scale. They would certainly not have wanted complaints or bad publicity from aggrieved customers blaming their lens elements when the fitting was incorrect.

It also says a lot for the manufacture of the Bausch and Lomb rapid rectilinear elements if they are all the exact same focal length. Even the Leitz 50mm Elmar was noted in seven batches from 48-52mm although construction was obviously more complex. It also praises Kodak for precise engineering of largish cameras that they are set up correctly in the first instance. Three varieties or elements are noted depending upon the original Kodak shutter, but if you also needed a better Koilos or Compound shutter as well, the camera had to be sent to the London agents for fitting and possible rescaling.

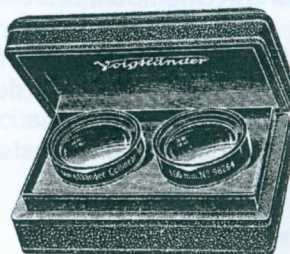
How nice it would be to find the new elements and fitted leather case, I fear, one hopes in vain.

Voigtlander

Collinear & Dynar Lenses

IN SPECIAL MOUNTINGS FOR

KODAKS AND HAND CAMERAS.



The difficulties experienced in fitting anastigmat Lenses to Kodaks and similar cameras and the annoyance of having to send the cameras to the factory to have the fitting done has been entirely overcome by our new mountings.

We supply Collinears and Dynars in sets of cells to fit Kodaks and other Hand Cameras, mounting them in such a form that they can be fitted by the purchaser into the shutter of his camera. No alteration in the camera or camera shutter is necessary, and no new shutter is required. The Voigtlander Lenses can be fitted to the shutter in a few moments. A correctly marked diaphragm scale is supplied with each set.

Should the purchaser desire to exchange his Kodak Shutter for a Koilos, Compound, or other make of shutter, it will be necessary to send camera to us for correct fitting.

PRICES :

For No. 3 Folding Pocket Kodak.

Collinear III. F 6.8 Special Focus 125 m/m	...	£5 5 0		
Dynar F 6	" "	125 m/m	...	£4 0 0

For No. 3A Folding Pocket Kodak.

Collinear III. F 6.8 Special Focus 166 m/m	...	£6 5 0		
Dynar F 6	" "	163 m/m	...	£4 15 0

For No. 4A Folding Pocket Kodak.

Collinear III. F 6.8 Special Focus 210 m/m	...	£8 15 0
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The above cells fit directly into the shutter furnished with the Kodak, and no new shutter is required.

In ordering specify which type of shutter your camera has, whether a black Kodak Auto or a bright B. & L. Auto, or the bright T. B. I. shutter.

KOILoS & COMPOUND SHUTTERS

can be supplied for the No. 3, 3A and 4A Folding Pocket Kodaks at the following prices:

	To fit Collinear or Dynar, For No. 3 F.P.K.	To fit Collinear or Dynar, For No. 3A F.P.K.	To fit Dynar, For No. 4A F.P.K.	To fit Collinear, For No. 4A F.P.K.	
Koilos Shutter, speeds up to $\frac{1}{30}$ th second	...	35/-	40/-	45/-	48/-
Compound Shutter, speeds up to $\frac{1}{25}$ th second	...	35/-	40/-	45/-	45/-

No charge is made for fitting the Lens to the shutter if they are both ordered at the same time.

Voigtlander & Sohn., A.G, 12, Charterhouse St., Holborn Circus, London, E.C.

POINTS FROM THE POST



The brilliant viewfinders fitted to pocket camera are necessarily small, and not always easy to use. With this useful attachment, however, which fits over the brilliant finder, magnifies the image reflected and also shades it, one will find the brilliant viewfinder greatly improved. When ordering please state size of top plate of view-finder.

Price: 5 s. O d.

This so called 'Brilliant' Finder from Malcolm Glanfield.

Right up to WW2, Voightländer insisted on fitting the so called Brilliant reflecting finder to most of their range. Brilliant because the use of a clear top lens was such a vast improvement on the earlier ground glass screens. Minute on the smallest film range cameras to moderately sized on the larger format versions, but all virtually useless.

The camera needed to be approximately 18" from the eye for a clear image, impossible if you needed reading glasses, and being moveable was seldom set upright for the frame needed. Thus contemporary snapshots usually have Grandfather headless or horizons with unnatural slopes. However, clip on a Voightländer magnifier made in four sizes according to earlier catalogues, bring the magnifier right up to eye level and adjust the eye piece tube to focus your vision, and you have suddenly quite an acceptable image, and in a position that you are able to hold the camera steadier.

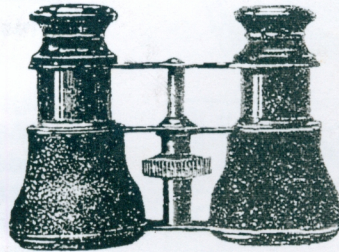
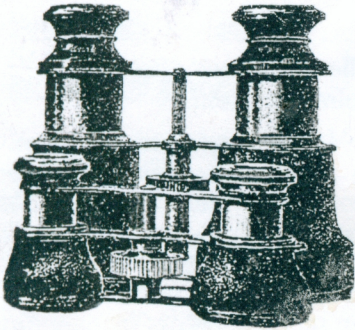
The lady in the 1929 catalogue has other ideas on use, or perhaps rather piercing vision. She reckons 6" from the eyepiece is preferable and by 1931 this has increased to 12" which is maybe why she looks decidedly older. Has any member other years photos to fill in the gaps?



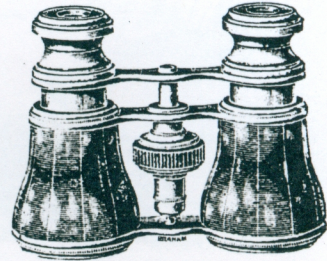
1907 ARMY & NAVY STORES CATALOGUE

No. 14. OPTICAL and SCIENTIFIC INSTRUMENTS ----- First Floor.

Voigtländer Opera Glasses



No.37. Morocco.



No. 37. Pearl.

No's	Linear Magnification	Height when closed	Weight (approximate)		Aperture of Objective lens	Prices	
			In Brass.	In Aluminium.		In Brass	In Aluminium
36a	2 x	1 1/2 ins.	5 --- ozs.	3 --- ozs.	1 --- in.	£ s. d.	£ s. d.
36	2 1/2 x	2 "	5 1/4 "	3 1/4 "	1 "	2 14 0	3 8 0
37	2 3/4 x	2 1/2 "	7 3/4 "	5 "	1 5/16 "	2 14 0	3 8 0
38	3 x	3 1/8 "	12 1/4 "	8 "	1 5/8 "	3 6 0	4 4 0
						4 0 0	5 0 0
—	—	2 ins	Ivory	Guilt	1 --- in.	£ s. d.	—
—	—	2 ins	5 1/2 ozs	—	1 5/16 "	3 3 0	—
			8 1/2 "	—		3 15 0	—
37	2 3/4 x	2 1/2 ins	Pearl	Aluminium	1 5/16 ins	—	£ s. d.
			—	6 ozs			4 7 0

Voigtländer Field Glasses



No's	Linear Magnification	Height when closed	Weight (approximated).		Aperture of Object Glass	Prices	
			In Brass	In Aluminium		In Brass	In Aluminium
49	3 1/2 x	3 1/8 ins	10 ozs	5 3/4 ozs	1 5/16 in	£ s. d.	£ s. d.
50	3 3/4 x	3 "	16 "	9 "	1 5/8 "	4 8 0	5 0 0
51	4 x	4 5/8 "	19 1/2 "	11 3/4 "	1 11/16 "	5 16 0	5 16 0
52	4 1/2 x	5 "	24 "	15 "	2 1/16 "	6 16 0	6 16 0
						8 0 0	8 0 0