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INSTRUCTIONS

COCARETTES

Series I/0 to IV/0
Series I to IV
Series de Luxe
and No. 209

Sizes from $3\frac{1}{4} \times 2\frac{1}{4}''$
up to $5\frac{1}{2} \times 3\frac{1}{4}''$

ZEISS IKON

Zeiss Ikon A.G. Dresden

C 2238 E.

The Cocarettes

in their various sizes and models are highly appreciated, and have gained so many friends in every country that their popularity has only been exceeded by that of our "Piccolette". This popularity is completely justified and logical, for the **Cocarette** embodies advantages, which are hardly equalled by any other camera on the market. It naturally follows, that we constantly receive from every corner of the world and from all classes of users the most enthusiastic testimonials to its high qualities, which satisfy every requirement desirable in an up-to-date camera.

The discriminating amateur will have cause to congratulate himself, that he has been wise enough to replace his old-fashioned and clumsy camera by the smart, neat and ingenious **Cocarette.** He will show it proudly to his friend, who wants to choose a camera, point out its advantages, and add the assurance, that in acquiring one of the latest models, even this will have been improved in the meantime. It is the absolute reliability of this camera which has made his photographic hobby a great and real pleasure; to such a degree that in all his travels he won't be happy without his favourite Cocarette. Wandering among nature's wonderful scenes, his eye has but little time to record the manifold impressions of all the marvels he sees, impressions which are speedily obliterated by the rapidly changing scenes. Armed with his "ever-ready" and reliable Cocarette, he gathers permanent records of all pictures which delight his artistic soul and later, when home again, he will be able to enrich his album with many a lovely memento of all he has seen. Such an album is sure to be "a thing of beauty and a joy for ever".

It is a source of wonder to the novice that without any previous knowledge of photography and by merely following the instructions given to him when he bought the

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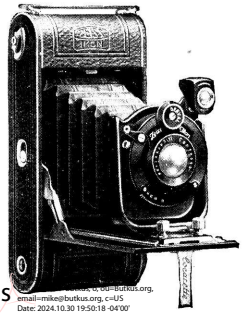
camera, he can at once proceed to obtain valuable pictures of interesting events. He feels it to be "good form" to have his own photographic outfit, and will find a ready field for his efforts in portraiture and pictorial work. But whatever branch of the art he wishes to pursue he will find among the many models of our Cocarette series, one which in every way will fulfil his requirement. No matter which model he may choose, from the very cheapest to the elegant **de Luxe** he is always sure of an instrument made from best quality materials by experienced craftsmen.

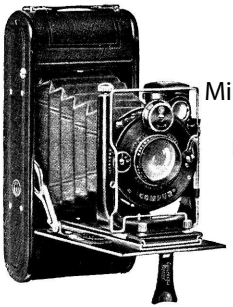
As to the lady amateur, she will hardly choose another camera when once she has seen our charming **"Cocarette-de-Luxe"**, with its tasteful brown Morocco leather covering and silver bindings, in harmony with her sweet Summer frocks. Proudly will she go to her Tennis or Golf Club and take snap-shots of her friends, each of them desirous of possessing also such a simple, beautiful, and practical camera. What happiness will she both give and enjoy by taking pictures of her little sisters at play, or of her Mother sitting between flowers in the garden. And how pleased will Mother be to receive such a portrait as a birthday card. There is no limit to the pleasures of owning and using a camera if it is a **"Cocarette"**.

The Cocarette

is supplied in three different models:



Special: called Cocarette I/0, II/0, III/0 and IV/0, covered in black leatherette and with hinged metal front.



Mike Butkus
email=mike@butkus.org, c=US
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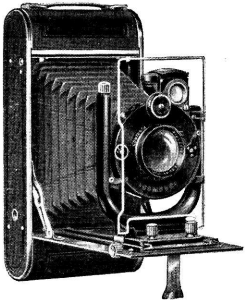
Standard: described as Cocarette I, II, III and IV; with real black leather covering, leather bellows and hinged "Stirrup" front.



De Luxe: styled respectively "de Luxe" I, "de Luxe" II, „de Luxe" III and "de Luxe" IV. This type is covered in finest brown Morocco leather, and has bellows of the same. All the edges are bound in german silver.

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The sizes of the models described above are as follows:

I/0, I and "de Luxe" I . . . Film $3^1/_4 \times 2^1/_4$ inches
II/0, II and "de Luxe" II . . . Film $4^1/_4 \times 2^1/_2$ inches
III/0, III and "de Luxe" III . . . Film $4^1/_4 \times 3^1/_4$ inches
IV/0, IV and "de Luxe" IV . . . Film $5^1/_2 \times 3^1/_4$ inches

In all three models the design and built are the same except for the variations indicated, the cheaper models having only a simpler form of base-board and front. All **Cocarette** cameras have the body stamped out of a single sheet of aluminium giving great rigidity and affording perfect protection to the mechanism; also our film guide, which keeps the film as flat as a glass plate. In the **Special** Cocarettes the near focusing is achieved by moving the lens bearing front upon the springy distance scale. The **Standard** and **de Luxe** Cocarettes I and II and the Cocarette No. 209 are focused by means of the popular radial lever moving along the curved distance scale while **Standard** and **de Luxe** III and IV are focused by means of a rack and pinion adjustment.

It is in the user's own interest to make himself acquainted with the following instructions for the use of the Cocarette. We recommend him to read them carefully; they apply to all three models.

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Instructions

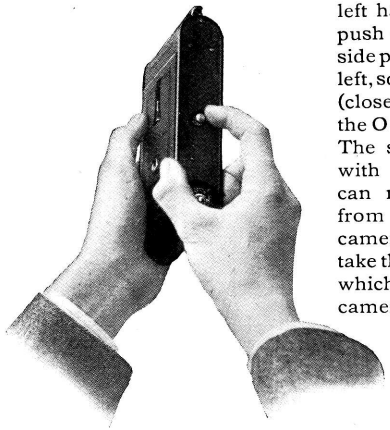

Fig. 1

Take the camera in the left hand (see fig. 1) and push the button in the side panel sideways to the left, so that the letter C (*Z*) (closed) is covered, and the O (*A*) (open) appears. The side panel together with the film-carriage can now be withdrawn from the body of the camera (fig. 2). Now take the empty filmspool, which is given with the camera and on which the film is to be wound after exposure, and place it in the end of the carrier by pressing back the clips opposite the winding key and fitting the ridge of the key into the groove at one end of the spool, The clips are now closed and the spool is held fast. Then take the unexposed film from its packing, break the seal which holds down the red backing paper, and place the full spool in a similar manner in the other end of the film-carrier (fig. 3). Pull the pointed end of the backing-paper over the nickel roller and under the patent guide plate which keeps the film perfectly flat;

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Fig. 2

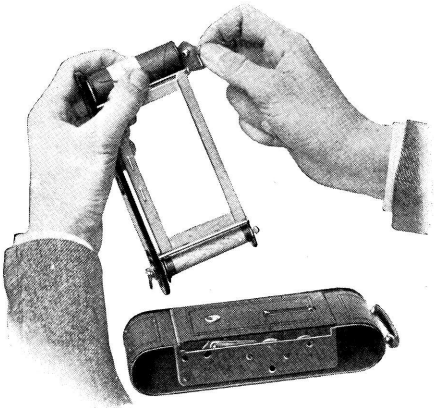

Fig. 3

Fig. 4

Fig. 5

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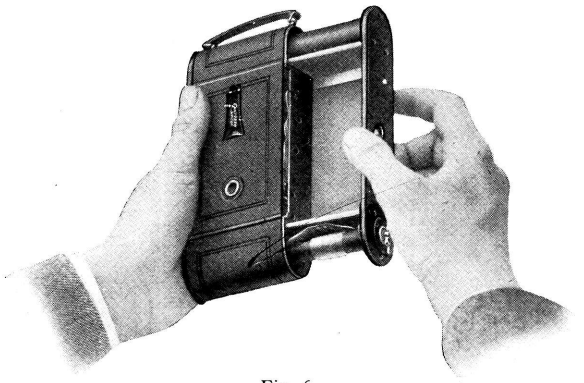

Fig. 6

then draw it toward the empty spool (fig. 4). Put the pointed end into the slot of the empty spool and wind by means of the key on to the roller in the direction of the arrow (fig. 5) taking care that the film rolls on smoothly, as if crinkled it will jam and tear when wound further.

Important

The covering paper **must** be wound absolutely straight and level on to the empty spool as, if it is at all awry, it will get damaged and prevent the proper winding of the film.

Although the film is protected from light by the covering paper, it is strongly recommended that the loading of the camera should not be done in the direct rays of sunlight.

Now slide the film-carrying frame carefully back into the body of the camera (fig. 6), and when the side-plate is firmly in position, push the locking button to the right until the letter C *(Z)* comes again into view.

The camera is now loaded and locked; but before a picture can be taken, the first film must be wound into the correct position for exposure. The red covering-paper

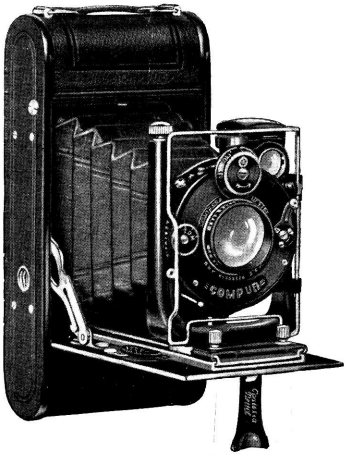

Fig. 7

of the film is marked on the outside with figures indicating the separate exposures from No. 1 upwards, according to the size of the film, and these figures are visible through a small red window in the back of the camera when the metal covering-plate is pushed up to uncover it (Models I/0 to IV/0 have no covers). Before the first film comes into the correct position, a warning hand (☞) appears, and shortly afterwards the figure 1, which indicates that the first film is now ready for exposure.

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To open the Cocarette

Take the camera, handle upwards, in the left hand, press with the thumb on the button *A* (fig. 7) when the baseboard will spring open. Press it downward to its full extent

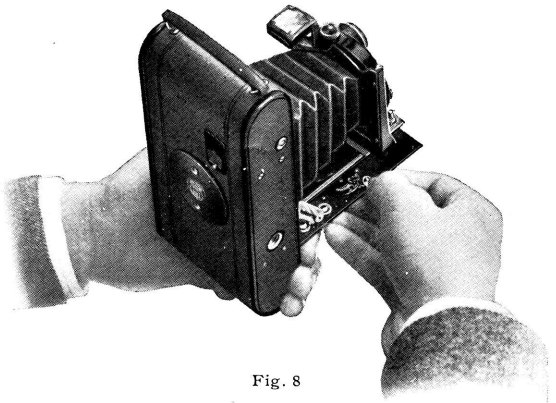

Fig. 8

until the two side supports snap audibly into place. Seize the front panel by the two knobs *B* and draw it forward as far as it will go, in which position it is automatically focused for "infinity". Nearer focusing is obtained, as shown in fig. 8, by pressing upon the patent radial lever *C* and moving it to the figure indicating the distance between the camera and the object; respectively by using the rack and pinion adjustment or, in the case of the "Special" model, by disengaging the lever *G* (fig. 9) and adjusting to the desired distance by the springy scale *H*.

To close the "Cocarette"

a) "Standard" and "De Luxe" Models

Care must be taken that after a horizontal exposure has been made, the brilliant view-finder is replaced in an upright position and that the radial lever is in its normal

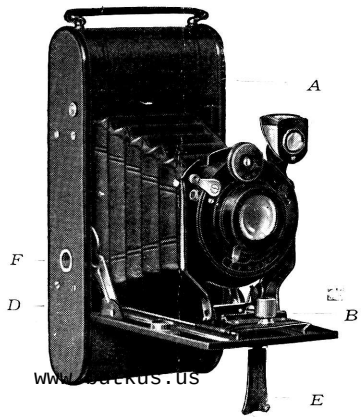

Fig. 9

position at infinity. If this precaution should be neglected, the camera may possibly be damaged in closing. To shut the camera, push the front panel by means of the two knobs back into the body, press with the thumbs downward on the two side supports *D* and press the baseboard against the body where it will be held back by the snap-catch.

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b) "Special" Model

If the view-finder is not returned to the upright position it will get bent when the lens carrier is pushed into the camera body. Having seen to this, seize the knob *B* and the focusing scale with the thumb and first finger; press the scale inwards and at the same time push the lens front right back into the camera-housing as far as the stop. Then press down the two side supports *D* and the camera can be closed.

Warning!

Before closing the camera, do not fail to return the brilliant view-finder to the upright position, place the radial lever at the infinity point and push the hinged front completely into the housing.

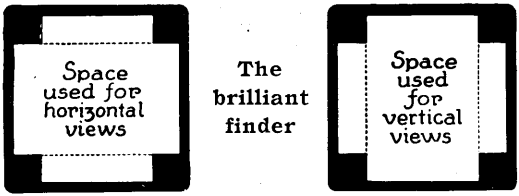
To unload the "Cocarette"

The film must not be removed from the camera until the full number of exposures provided for on the roll has been made. The winding is then continued until the whole or nearly of the safety covering-paper has been wound on to the spool at the key end. The locking button in the side of the camera is then pushed over to the left until the letter *O (A)* appears, when the film carriage can be withdrawn from the camera and the spool with the exposed film removed. Do not proceed to wrap the film very tight on to the spool, as this may cause scratches on the emulsion. It is quite sufficient that the film is covered by the flange at each end of the spool, then fasten the end of the paper down by wetting the gummed strip.

The view-finder

All Cocarettes are fitted with a brilliant view-finder which can be set at right-angles to the upright position for taking horizontal pictures. The exact limits of the field of view,

either upright or horizontal, are indicated by the angles of the finder. The camera must be held perfectly level by means of the small spirit level on the view-finder, if there



is one, or it will be sufficient to ensure that some upright object in the view, such as the corner of a house, is parallel with the frame of the view-finder. When the desired view is secured in the finder, keep the camera perfectly steady by a gentle pressure against the body, holding back your breath for a moment, and make the exposure by pressing the cable release. The slightest movement of the camera at the moment of exposure will cause a blurred image and spoil the picture. If you wish to photograph a big building, choose your position so as to get the whole view in the finder with the camera held level. On no account the camera should be tilted upward or downward or the perspective will be distorted and in the picture the building will appear to be leaning either toward or away from the observer. Children playing on the floor should only be photographed from a point level with their height, and not from above. The best plan is in this case to rest the camera on a chair or to take the picture from a kneeling position. The Standard and de Luxe models are provided also with a direct vision finder (Iconometer) consisting of a wire frame and the sight, which latter is stowed away in the camera back.

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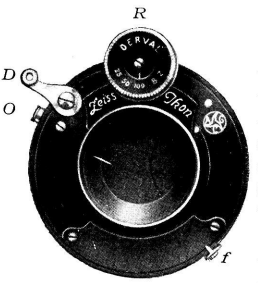
Operating the shutter



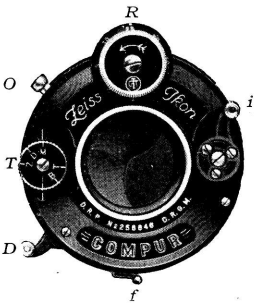
The owner of a Cocarette should not proceed to take photographs before he has made himself thoroughly acquainted with the working of the shutter. The operation of our shutters is very simple, and should be practised according to the following instructions before the camera is used.

The "Special" Cocarette is fitted with the "Derval" shutter. This shutter has three instantaneous speeds ($^1/_{25}$th, $^1/_{50}$th, $^1/_{100}$th, of a second) and is always "cocked" ready for use. A cable release is given with every camera, and this is screwed into the orifice *O*. Pressure on the end of the cable or on the lever *D* releases the shutter and makes the exposure (fig. 10). The various speeds are obtained by turning the disc *R*. The outer ring is engraved with the figures 25, 50, 100, B (ball) and *Z* (time), and revolves around the centre section, on which is a pointer. Where there is a convenience for keeping the camera firm, or if you have a tripod stand, short or long time-exposures can be made. For short time-exposures, say $^1/_2$ to 1 second, set the disc with the letter B at the pointer. The shutter is then opened by pressure on the release and closes immediately that pressure ceases.

For long time-exposures, set the *Z* at the pointer. The shutter will open by pressure on the release and remain open until it is again pressed; in the meantime, it can be left alone and an exposure of any length can be made.

The "Standard" and "de Luxe" Cocarette are either fitted with the "Derval" or with the "Klio"; the more expensive ones with the „Compur" shutter. The operation of the

"Klio" is the same as that described for the "Derval". The „Klio", however can be regulated within wider limits, giving 1, $^1/_2$, $^1/_5$th, $^1/_{10}$th, $^1/_{25}$th, $^1/_{50}$th and $^1/_{100}$th second. The **"Compur"** shutter gives also long and short time-exposures, and offers a still wider range of instantaneous or "snap-shot" speeds; these being 1, $^1/_2$, $^1/_5$th, $^1/_{10}$th, $^1/_{25}$th, $^1/_{50}$th, $^1/_{100}$th and more of a second. The shutter can be operated either by means of the cable release, which is screwed into the shutter at *O*, or by pressure with the thumb on the lever *D* (fig. 11).



For instantaneous exposures set the disc *T* (on the left of the lens) at *M*, and turn disc *R* to the left (in the direction of the arrow, never otherwise or you will harm the shutter) until the figure indicating the desired speed is opposite the notch in the back plate, then set the shutter by pressing the lever *i* downward until you hear the spring snap into position. For short time-exposures, for instance 2 seconds, set the disc *T* at *D* (in this case not using the tension-lever *i* as this is blocked when *D* or *Z* is being used). The shutter is opened by pressure on the cable, and closes as soon as it is released. Long time-exposures are made by setting the disc *T* to *Z*. When the cable is pressed the shutter will open and remain so until the pressure is repeated. For Time exposures place the camera on a solid horizontal basis and use the little foot *E*, or place it upon a tripod by means of one of the threads *F*.

The diaphragm

All our shutters are fitted with "Iris" diaphragms, by means of which the aperture of the lens can be enlarged

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or reduced. The size of the stop is indicated by the movable pointer *f* beneath the lens, and, in the case of the "Compur" shutter, can be read from above behind the disc *R*. The largest opening is indicated by the engraved figures 4.5, 5.4, 6.3 or 11, according to the illuminating power of the lens fitted in the individual camera. While it is true that the smaller the stop used, the sharper will be the definition of objects at all distances, it must be remembered also that the exposures must be so much longer, since the stop regulates the amount of light which is permitted to enter the camera. The openings can be seen if the shutter is set at *Z* and opened by means of the cable release. This must however not be done when the camera is loaded.

Setting the diaphragm

Rapidly moving objects require the shortest possible exposure and the largest aperture. Objects at a distance of 50 feet or nearer should also be photographed with full aperture. For landscapes the next smaller stop should be used.

For distant views of mountain scenery or sea-scapes the middle size stop is recommended. Very small stops must be used only for out-door photography with exposures of from 1 to 5 seconds or more, according to circumstances. Where considerable depth of focus is required, a smaller stop has to be used and the exposure correspondingly lengthened.

Length of exposure

The length of exposure can be accurately estimated by use of an exposure-meter. (Ask for the Zeiss Ikon "Diaphot"). This is especially recommended as a help in indoor photography and with time-exposures under bad lighting conditions out-of-doors. The beginner will do well to be guided by the following rules:

Brilliant sunlight: When the subject is illuminated by direct sunshine, $^1/_{75}$th to $^1/_{100}$th second.

Normal sunlight: Where the subject is not in direct sunshine, $^1/_{25}$th second. Such instantaneous exposures can be taken with the camera in the hand; but for longer exposures the camera must be placed on a tripod or in some other fixed position.

Without sunshine: In good clear light but without sunshine, use $^1/_5$th to $^1/_2$ second.

Dull weather: On a dull day only exposures of 1 second and longer should be made. The duller the day, the longer the exposure.

Street scenes: Require a speed of $^1/_{25}$th to $^1/_{50}$th second. During the months October-April it will, as a rule, be necessary to use larger stops than those given above as the lighting conditions are not favorable to small stops combined with short exposures.

Important

The beginner must work with the sun at his back or to one side, and on no account should the direct rays of the sun be allowed to shine into the lens. This rule must also be observed in connection with indoor work, although it may sometimes be difficult to avoid facing towards a window.

In order to avoid the possibility of making two exposures on one part of the film, make it a rule, immediately you have taken a picture, to wind the spool onward until the next figure shows at the small red window.

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