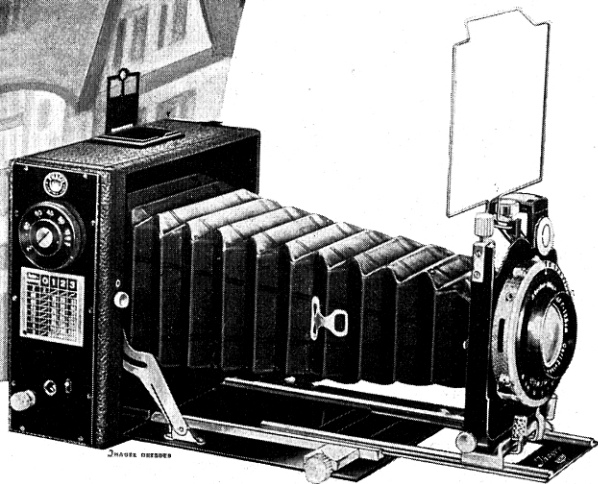


MY EXPERIENCES WITH THE IHAGEE-TWO SHUTTER DUPLEX

BY
KURT LANGER

A UNIVERSAL CAMERA
FOR ALL PURPOSES
OF PHOTOGRAPHY

Ihagee
KAMERAWERK
STEENBERGEN & CO.
DRESDEN



HERBERT & HUESGEN CO.

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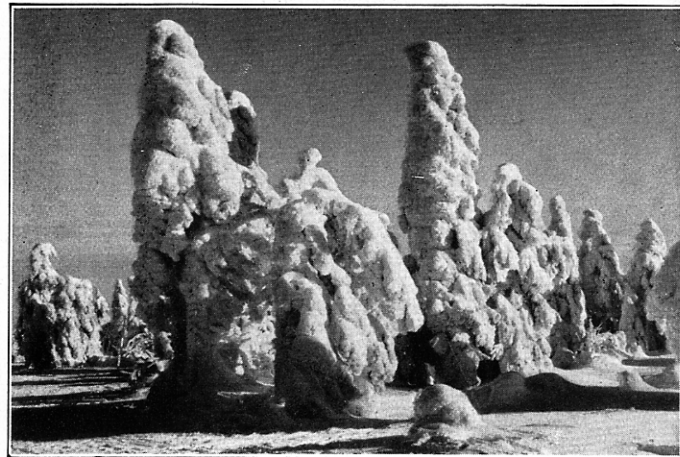
Fig. 1

It was dawn on a beautiful sunny Winter day. A little train coughed and groaned as it struggled to reach the summit of the mountain. Hundreds of impatient young lovers of the "white art" looked out of its windows. Among them were two old friends Charles and Frank who had often made excursions together across the wonderful Winter landscapes. At last the train pulled into the little station, which for a few moments resembled a disturbed ant hill. The long skis were quickly strapped on and the crowd slowly scattered. Our two friends immediately started for the highest peak in the neighborhood. Up the steep slope they went and the little town was soon far below them. Charles looked about and stopped. "See," said he to Frank, "what a beautiful picture this is. We must get a record of this without fail." The knapsack soon



Fig. 2

Fig. 3



lay on the snow and the camera was produced. After a short inspection of the ground glass the plate-holder was inserted, the slide pulled out and, snap! the beautiful picture was recorded on the plate. (Fig. 1.) Onward again and the edge of the forest was soon reached. Plenty of snow had fallen on the previous day and the trees were dressed in their handsomest Winter clothing. The soft crystalline masses glittered brightly in brilliant sunshine and over them stretched a pure blue sky. Charles naturally could not slight this wonderful picture and this also he recorded with his camera. (Fig. 2.) The summit of the ridge was reached. Up here old father Winter had conjured forth especially fantastic effects. Not a trace was left of the actual structure of the trees. Completely armored in snow and hoar frost they appeared to the friends like fabulous creatures of old times. (Fig. 3.) With what tenacity they must cling to life to be able in spite of very heavy burdens to overcome the on-

Fig. 4

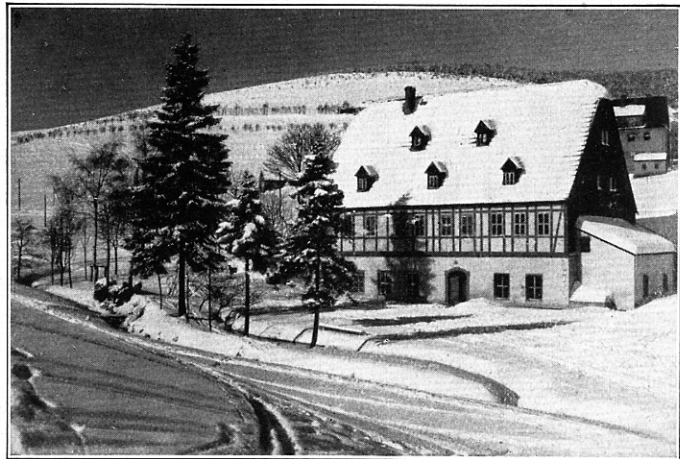




Fig. 5

first jumper appeared at the top of the jump, a bugle call, and then he shot downward faster and faster. With a powerful leap he left the course and flew outward into the air to touch the ground again far below at the bottom of the course. (Fig. 5.) It was a wonderful effort. He leaped almost two hundred feet through the air and the shrill hurrahs of the onlookers showed their appreciation. Leap followed leap. Charles captured many of them with his camera. Finally the jumping was finished. Our friends again took up their course through the white element, and over and over again the camera had to be pulled out. Sometimes they found a wide panorama over the snow-covered countryside (Fig. 6.) Farther on they found a comfortable little home sheltered by high trees, whose white decorations made them appear as if Spring had already come with its wreaths of blossom. (Fig. 7.) — Then they entered the deep

slaughters of the storms which so often rage over them with immeasurable force. Certainly, there was plenty of work for the camera here. — Then came a lovely, joyous glide down hill. The snow flew high in all directions as the two of them flew down the steep slope in great curves. A final elegant curve and they stood before the first houses of a well known Winter sport resort. (Fig. 4.) Here jollity reigned. It was the day of a great sport carnival and thousands of visitors had been attracted by the prospect of ski jumping on a magnificent new course. Naturally our two friends did not desire to miss this magnificent spectacle. They were at the course betimes so as to pick out a good viewpoint. Now the



Fig. 6

forest once more where they were surrounded by fairylike glitter along the roads. The finest twig was adorned with a mantle as noble as royal ermine. (Fig. 8.) At the edge of the forest again they had a wonderful outlook into the far distance. Glorious white clouds floated above in the deep blue dome and made most wonderful pictures. Finally, the shades of the evening fell and all the crowds of skiers directed their course toward the little town. When Charles and Frank reached this the lights were already lighted and the snow-covered trees and houses offered many an artistic picture under their glow. They must often stop while Charles set up his tripod and photographed some especially beautiful subject to the amazement of Frank, who had no idea that it was possible to photograph at night. Here was a towering pine illuminated by a gas street light (Fig. 11) and farther on the old houses slept their deep Winter sleep (Fig. 10). — Meanwhile, the moon had come up and helped to replace the failing evening light. The old House of God raised its tower against the dark night sky and the little houses sheltered themselves in its

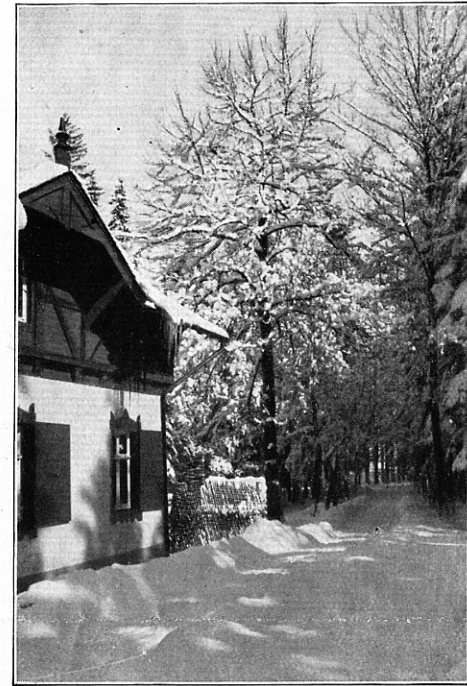


Fig. 7

Fig. 8





Fig. 9

able to give me good advice." "Yes," said Charles, "I can believe that it is hard for you to make a choice. I myself have owned many cameras and have wasted much good money before I found the camera which satisfied every desire. Here you see a Two Shutter Duplex of the Ihagee Kamera-werke in Dresden. With this camera I am equipped for every contingency. You saw yourself today how I made with it the most various kinds of pictures, landscapes, speed pictures, night views. The Two Shutter Duplex can do all of this and much more besides." — "I certainly wondered that you were able to make all these various kinds of pictures with one camera," answered Frank. "Can't you tell me something more about it?" — "Sure," said Charles, "but before I do that I see something else I have got to snap at once." Frank glanced round amazed. What was there in the room which was

walls like chickens under their mother's wings (Fig. 9). At last they sought their lodgings, not in the inn, but in the home of good friends. They sat up late in the friendly Biedermeyer room and went over and over the happenings of the glorious day. Finally they began to discuss the many pictures which Charles had taken with his camera and Frank said, "I have been planning for a long time to buy myself a camera, but it is so hard to choose the right one. Everybody who had given me any advice tells me something different and there are so many models described in the catalogs that I don't know which is the best, but you, dear friend, have photographed so long that you ought to be



Fig. 10

worth taking a picture of? He found out immediately. The window panes were covered with beautiful ice crystals and through these filtered the light of a street lamp outside. There was the sparkling and glittering of a fairy picture. Frank would have never believed that anything of this kind could be photographed, but he soon learned better. The Ihagee Two Shutter solved even this difficult problem. (Fig. 12.) — A few days later the friends sat in Charles' cozy room. The pictures made on the recent outing had proved to be excellent, and now Frank reminded his friend that he had promised to tell him more about his Ihagee camera. Charles began: "I hunted a long time before I found the camera which absolutely satisfied me and that is, the Two Shutter Duplex. The problems which we meet in photography are so various that it is very difficult to solve them all with a single camera. First there are landscape pictures and they are extraordinarily varied. We have quite a number of different ones here, all of which were taken in winter, and the landscape has a very changing attractiveness at any other season of the year. But

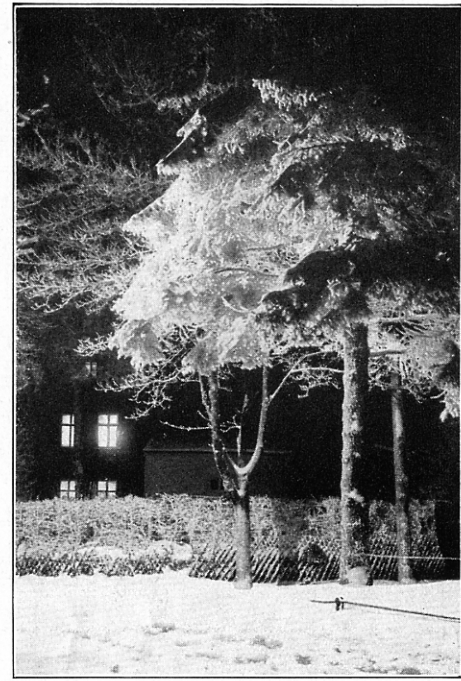
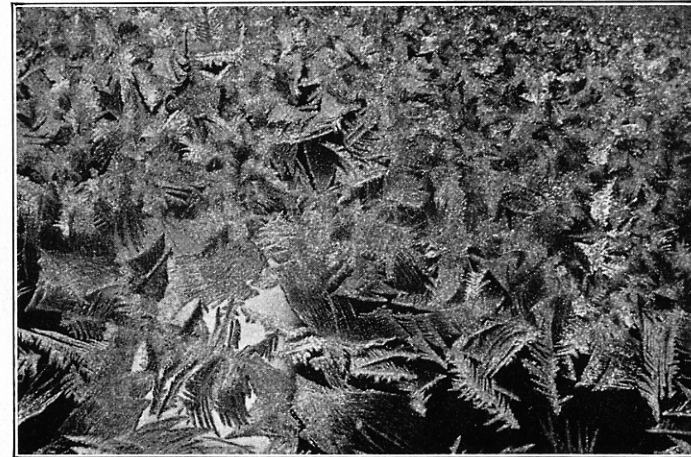


Fig. 11

Fig. 12



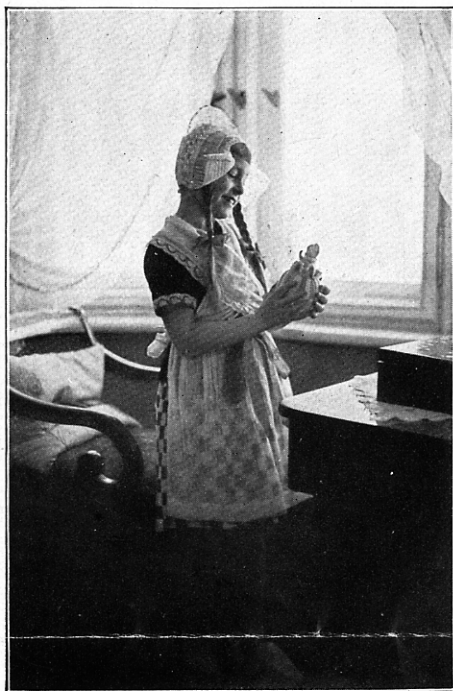


Fig. 13

Such time exposures and slow instantaneous exposures can best be made with a shutter working between the lens, such as for instance, the in-

Spring will soon be here again and that is the best time to make cloud studies. For these we must almost always stop down considerably to get the necessary depth of focus and we must also always use a yellow filter so as not to lose any of the fine gradations. This is also necessary in most other landscape pictures, for a landscape without clouds is monotonous and tiresome. At the very least we must always avoid a bald-headed white sky and this can only be done by using a yellow filter. (Fig. 14). — Therefore, it is almost always necessary to give quite a long exposure, from $\frac{1}{25}$ th to a second in landscape work. Still longer exposures are necessary for the next type of picture, indoor exposures. Nevertheless, it is possible in this kind of work by the use of a modern fast lens, such as for instance, the f:3.5 Zeiss Tessar with which the Ihagee Two Shutter Duplex is equipped, and the fastest plates, to make successful exposures in $\frac{1}{5}$ th of a second, even with a moderately dense yellow filter. (Fig. 13.)

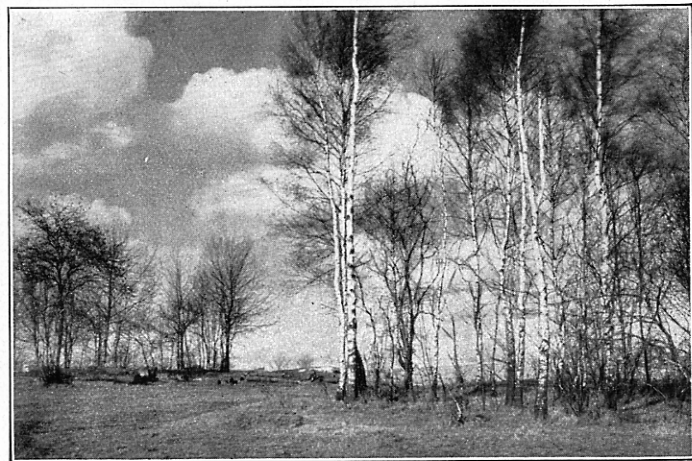


Fig. 14

comparable Compur shutter. This, however, can not be used for some other types of pictures, especially, sport pictures, (Figs. 5 and 15) for we cannot obtain with it the extremely short exposures which are necessary for this work. Athletic pictures require speeds of from $\frac{1}{600}$ th to $\frac{1}{1000}$ th second and these can be made only with a focal plane shutter, which is not so effective for slow exposures and time exposures. Therefore, a camera which is to be really effective for every kind of work must have both shutters and this is the equipment of the Ihagee Two Shutter Duplex. — “Today,” continued Charles, “aeroplanes are becoming more and more popular for travel purposes and, of course, they are the most wonderful means of transportation which exists. Naturally, almost everybody wants to photograph the beautiful pictures which he sees from the air. The Ihagee Two Shutter Duplex is wonderfully adapted for this as you can see from this picture (Fig. 16). Although it was necessary to use a deep yellow filter in order to get all the details, the picture made at $\frac{1}{200}$ second is fully exposed. — “The camera has other advantages. The great majority

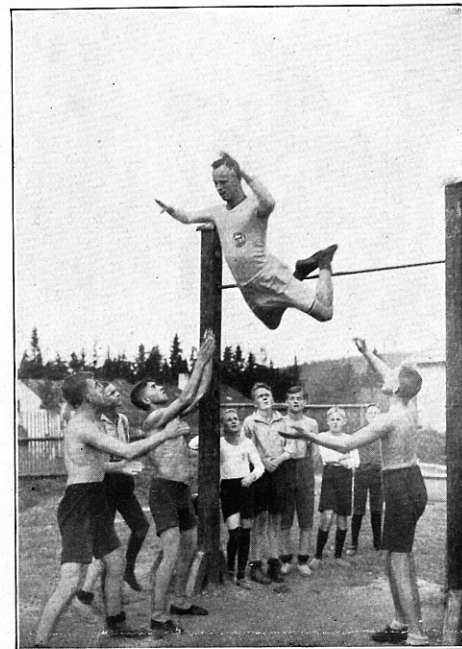


Fig. 15

Fig. 16



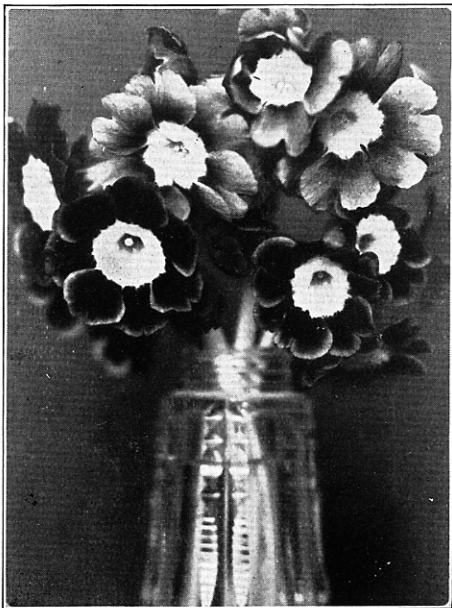


Fig. 17

Tessar. Although the focal length of my camera is only 13.5 cm ($5\frac{1}{4}$ inches) it covers the plate at full aperture, absolutely sharp to the extreme corners (Fig. 19). — "Oh, Yeah!" said Frank, "but isn't the short focal length a disadvantage? I have always heard it said that you should work with the longest possible focal length, or you will get false perspective."



Fig. 18

of all exposures are made horizontally, therefore, the most useful camera is one which is built horizontally. In spite of this most cameras are built vertically in order to accommodate a long bellows better. The Ihagee Two Shutter is a horizontal camera and yet in spite of this the double bed is long enough so that pictures can be made natural size (Fig. 17). For this purpose we need a bellows length twice as long as the focal length of the lens. Small animals, flowers and such subjects must always be made with a long extension, even if they are not absolutely natural size (Fig. 18). As a matter of course, the Ihagee camera is exceptionally well constructed in every particular. It has leather bellows, a fine leather covering, the lens may be moved sideways and up and down, etc. Naturally, such a perfect camera is fitted with the very best possible lenses, including, such as for instance, the magnificent f:3.5 Zeiss

Fig. 19



"In the first place," answered Charles, "there is no such thing as false perspective. The perspective given by a photographic lens is always correct as can be proved by the laws of optics. Still it is possible that pictures taken with too short focal length will give an unusual and unnatural perspective. Especially, if you allow yourself to be misled into going too near the object in order to get it as big as possible. Of course, that is wrong. Even when you are working with a short focal length, you must keep far enough away from your subject. Of course, very frequently you will not be able to fill the plate and will get a lot of unnecessary surroundings in the negative beside the principal object. Then you must use the trimmer without mercy. If this makes the picture too small it is very easy to enlarge it. Enlarging can be done with the Ihagee-Lumimax just as easily as making a contact print. A short focus lens is, therefore, much more useful than one which is too long.

Fig. 20





Fig. 21

This can be seen especially in interiors and architectural pictures. (Fig. 21.) Here we frequently have very little choice of viewpoint and can not go back far enough to get the whole subject on the plate with a long focus lens. It is of greatest importance that with the same stop the depth of focus is greater with a short focus lens, while on the other hand, to get the same depth of focus you do not have to stop down so far. Therefore, we can give shorter exposures and are much less dependent on a tripod. This can be seen from the picture of the cathedral interior, which was only stopped down to $f:12.5$. (Fig. 25.) Nevertheless, the depth of focus is quite sufficient. If, however, you want to work mainly with long focus, this can be easily accomplished, for, by using Distar lenses, the focal length of the Tessar can be increased to double, so that pictures of twice the

size can be obtained. (Figs. 22 and 24, which were taken from the same viewpoint.) In this way the Tessar can be very simply turned into a complete set of lenses. The bellows is long enough to be adequate for this purpose. — “So you see,” continued Charles, “We have been able to make almost every possible kind of a picture with the Ihagee Two Shutter Duplex. I have only one more thing to tell you. Everybody loves to take pictures of blooming trees in Springtime (Fig. 25), but they are not so easy to make. The delicate color values of the blossoms can only be photographed with a perfect camera, panchromatic plates and a proper and suitable color filter. You may also be called upon to make a copy of varying types of originals, such as a printed page, another picture or a map (Fig. 20). For this you need a lens which will cut absolutely sharp and, therefore, the Ihagee camera is perfectly adapted with its Tessar.” — “Now tell



Fig. 23

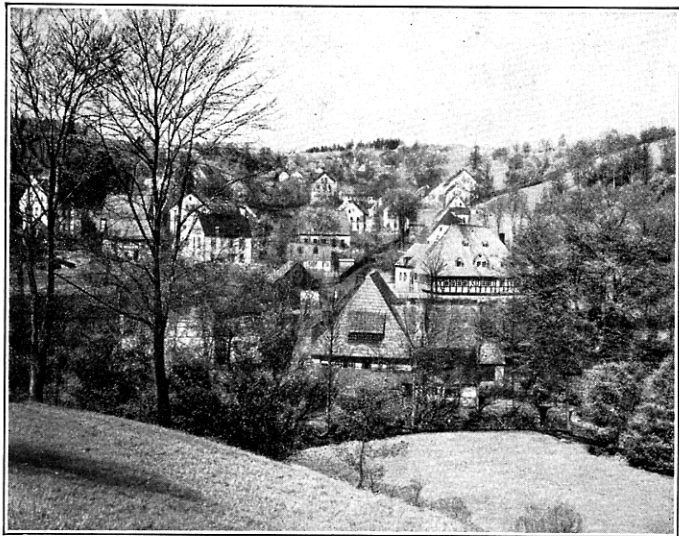
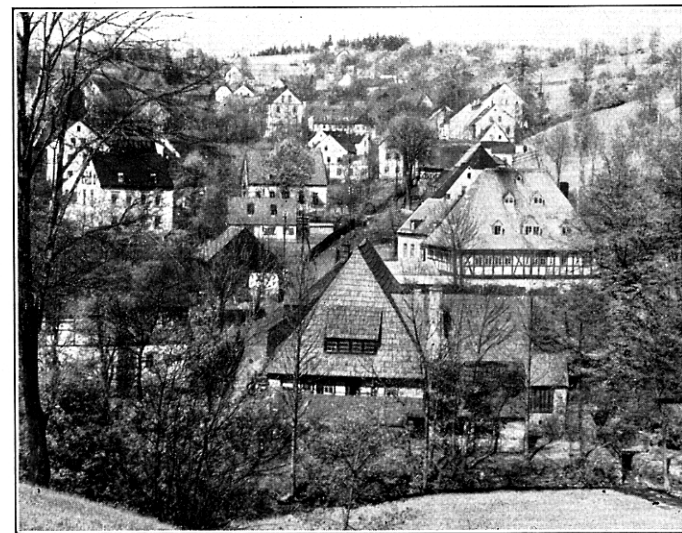


Fig. 22

Fig. 24



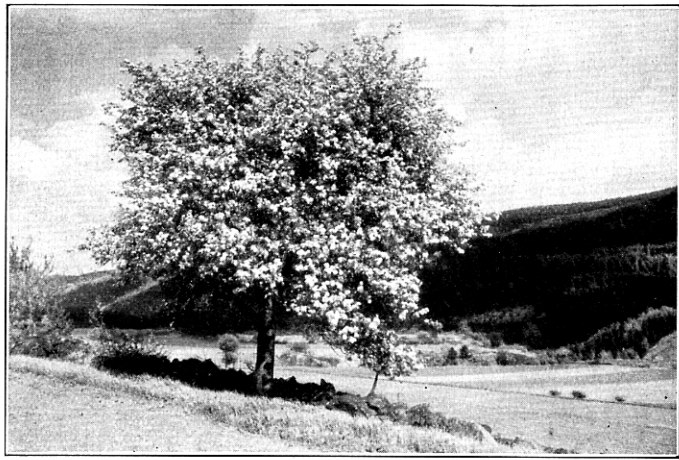


Fig. 25

me something else," said Frank. "Do you actually need to have a lens as fast as $f:3.5$? Couldn't you get by with a slower lens?" — "For most purposes, yes," answered Charles, "but too fast a lens is never a misfortune. If you do not need the extra speed the lens can be stopped down as far as you want, but it may often be of the greatest advantage to be able to cut down the time of exposure, or to obtain a better modelling in portraits. High speed is of the greatest advantage when you want to make home portraits by artificial light. With an $f:3.5$ lens it is possible to get fully exposed shadows by artificial light with an exposure of only three seconds. (Fig. 26.) Also for street scenes, children at play, animals, pictures on a windy day, etc., high speed is always useful. For in such cases you can very rarely give a long exposure. (Fig. 27.) — "So you see," concluded Charles, "that with the Ihagee Two Shutter Duplex you will never be at a loss. With this wonderful camera one can

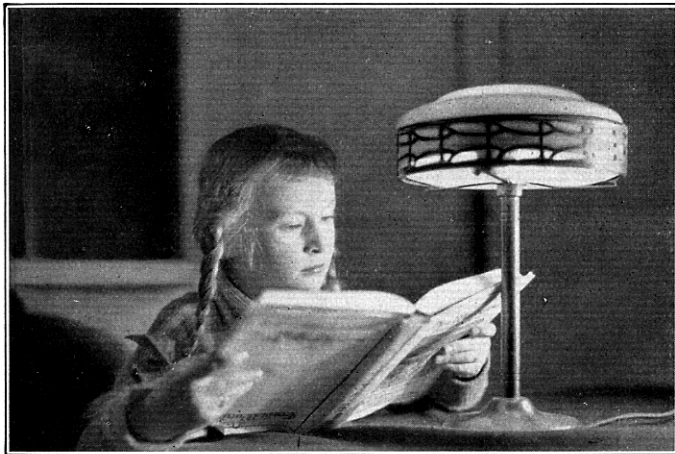


Fig. 26

Fig. 27



make practically every kind of a picture, thanks to the perfect construction of every part, the first class lens and the use of either shutter at will. It is truly a jewel of a camera." — "You have convinced me," answered Frank, "tomorrow I will go out after breakfast and buy an Ihagee Two Shutter Duplex so that I can make as good pictures as you do," and on this note the two friends separated.

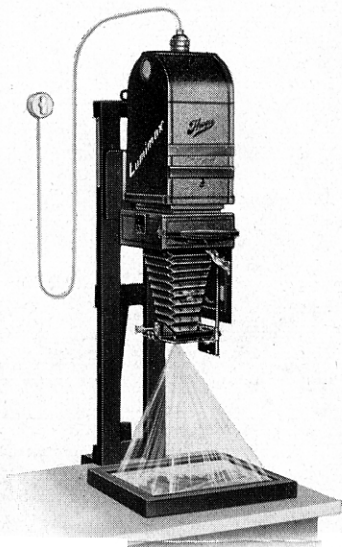
Two Shutter Duplex for plates and film packs $6\frac{1}{2} \times 9$ and 9×12 cm with double bellows extension and concealed rack and pinion motion.

Equipment: The camera is built in horizontal form with between lens shutter (Compur) as well as focal plane shutter. Arranged for short or long time exposures as well as instantaneous exposures from $\frac{1}{5}$ to $\frac{1}{1000}$ second. Leather covering, leather bellows, lens board movable in all directions, wire shutter release. Iris diaphragm, brilliant finder with level wire frame finder with sighting target, patent automatic focus on infinity, two tripod sockets, three leather covered metal plate holders.

PRICES FOR CAMERA with 3 Plate Holders, Compur Shutter

	$6\frac{1}{2} \times 9$ cm	9×12 cm	10×15 cm
	\$	\$	\$
Ihagee Anastigmat $F/4.5$	64.—	73.—	90.—
Ihagee Trioplan $F/3.5$	78.—	94.—	124.—
Carl Zeiss Tessar $F/4.5$	75.—	84.—	115.—
Carl Zeiss Tessar $F/3.5$	106.—	122.—	147.—
Extra Plate Holder	— .70	— .75	1.—
Set of 3 Plate Holders in special case	2.10	2.25	3.—
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Film Pack Adapter	1.50	2.—	2.50

IHAGEE "SIMPLEX LUMIMAX" ENLARGERS



The SIMPLEX LUMIMAX is an attachment to the ordinary camera converting it into a first class enlarger. It can be clamped onto to a table as illustrated in the cut.

It is supplied with a negative carrier that can be arranged to hold either plate or film negatives.

For illumination we recommend a 100 Watt spherical bulb without tip. For holding the paper we supply an enlarging frame especially constructed for the LUMIMAX.

A REVISOR is an arrangement by means of which the paper frame can be tilted to allow for correction of uneven lines in the negative.

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For Negatives 9×12 cm or smaller	\$ 11.—
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