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Ihagee (Industrie- und Handelsgesellschaft)[1] was a German camera maker, now mostly known for its 35 mm SLR cameras. The company was founded in 1912 by Johan Steenbergen, a Dutch merchant. He had received his training at Ernemann in Dresden. History Company origins The company started by producing conventional folding rollfilm and plate cameras. By 1918, the German economy was in serious trouble and so was Ihagee. It was liquidated and set up again. By 1925, Ihagee produced 1,000 rollfilm cameras a day. In 1933 the Exakta A was presented. It was a single lens reflex and was greeted with scepticism. This Exakta took 3×6,5cm pictures on 127 film. The Exakta line was to become Ihagee's major success. In 1936 its most famous camera, the Kine Exakta was presented at the Leipziger Messe. This was the first SLR to take pictures on 35mm film[2]. From the beginning the 35 mm Exakta was a system camera, offering interchangable lenses, finders, microscope adapters and plate film backs. By 1940 camera production ceased because of the war and Steenbergen, a Dutch national, transferred ownership rights in the company to trusted partners and employees because of xenophobia in Germany. Cold war In 1945, the Ihagee production facilities found themselves in the Soviet occupation zone. The Dresden plant started producing cameras again in 1945. For a time Ihagee had a special place in East Germany; while German camera making companies were being nationalised into VEB (company owned by the people) Zeiss Ikon/Pentacon, Ihagee had a certain autonomy because it had been Dutch-owned and East German officials were reluctant to damage international relations. After the war Exakta continued to make Kine Exakta cameras. According to McKeown, postwar models have a ribbed mirror chamber. Models used for export to the USA were engraved with "Soviet occupied Germany". By 1949 improvements were made to the Exakta. The focus magnifier now had a protective door. This model is known as the Exakta II. Trade disputes In 1950 the Exakta Varex or V was introduced. Sources on the internet report the American company Argus quickly reserved the "Varex" name as a trademark and never used it, thus blocking the import of Exakta Varex cameras to the USA. Export models were renamed Exakta VX. It's the same camera with a different nameplate. The Exakta Varex series had interchangable pentaprisms, later ones are even metered. They're beautiful cameras with a reputation of good quality. So good, a professional photographer in Alfred Hitchcock's Rear window (1954) uses an Exakta. Ihagee West Meanwhile, the original owners tried to get back their ownership rights. When this effort proved to be unsuccessful, they founded Ihagee Kamerawerk AG ('Ihagee West') in Frankfurt and later in Munich (the company also gave an address in Berlin[3]). Ihagee West started lawsuits against Ihagee East. Most of these failed. Ihagee West made the reportedly unreliable[4] Exakta Real. This included several improvements on the Exaktas from Dresden of the time (an instant-return mirror, a right-handed shutter release, and an improved lens mount allowing automatic stop-down), but the camera wasn't a commercial success. Rebadged SLRs from Petri and Cosina were also offered. Later they made their own version of the Exakta 66, a high quality medium format camera that used Pentacon Six mount lenses or dedicated Schneider lenses. A rangefinder camera Exa 35E seems to have been a little success. Cameras 1912-1918: Early folding cameras Photorex Photorekord Photoklapp Viktor Patent-Duplex Triplex Weltrekord-Kamera Microbie Photoknips 1920-1939: Folders, Reflex Boxes and others 35mm SLR cameras See Exakta and Exa family. Notes Bibliography Asahi Camera. Advertisement by Ihagee in June 1932 (p.A23). Aguila, Clément and Rouah, Michel. Exakta Cameras. 1933-1978. UK: Hove Books, 1987. 190 pages. ISBN 0906447380. 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For some reason, the camera universe uses the suffix 'ette' for the cub models. There are Novelette, Baldalette, Baldinette, Adoxette, Kristallette, Juniorette, Korolette and Primarette, and this is just to the letter 'B' on the brands' list. Oddly, this suffix appears in 655 camera model names in my database. Ihagee being Ihagee, looked at this convention and has done the opposite. Instead of adding a diminutive suffix, they shortened the Exakta name to become das fräulein Exa, young, fresh and uncomplicated. 1952 saw the first model. A low-end, cheaper model under the Exakta fame. Slightly smaller and lighter than the Exakta, with different technology but using the same optical viewers and lens ecosystem. Still a lefty, with a high forehead, it retained the trapezoid shape, but while the Exakta was flat on the back and protruding at the front, here it was reversed. To do away with the Exakta's notorious complexity, Ihagee offered a no-frills model in features and price. A very different, unorthodox shutter system, where the mirror doubles as the shutter, offered a few speeds only: B, 25-150. The speed selector earned its nickname – gearshift, resembling the manual column mount gear lever handle on cars of the 1950s, at least on the American models. 1961 followed with a facelift model, tailed a year later with the Exa I, with a slightly different, rounded body shape. It still has the same shutter system as its predecessor. Exa Ia and Ib followed with minor changes, with an optional 42mm lens mount. These models were made till the mid-1970s. Ex II of 1959, sold at the same time as the earlier models, parted from the combined shutter and offered a vertical cloth focal plane shutter, not a small feat for the small body. Also gone are the interchangeable viewers, now offered only with an eye-level prism. An IIa followed with the usual cosmetic changes, and the 1965 Exa IIb had introduced an instant return mirror, a full two years before that feature was included in its senior sister, the Exakta VX 1000. The Ihagee Dresden plant was awash with orders for the Exas, so the mandarins in Pentacon assigned production to a typewriter factory under the Rheinmetall brand. The evolution from typewriters to cameras wasn't overly successful. Products under the Rheinmetall name were plagued with quality issues, so production was assigned to the local market. This speaks volumes about Rheinmetall's ability in an industry where three out of four cameras made were exported as a foreign exchange generator. Rheinmetall made some other Pentacon sub-brands but was not a significant player. Further, some Exa cameras were also made in the Certo Plant, marked with a 'C' in front of the serial number. The last Exa model was the 1966 Exa 500, still a redressed Exa IIb variant, also offered as the elusive export-only VX 200. There are several attempts to catalogue the Exa models, where classification suggestions do not always overlap. Being always considered as second best, made by Ihagee or others, the Exa models gained a negative quality reputation. Not many Exa units survived in operational conditions. If you find a working one, keep it. Of the million units made, quality is known to deteriorate where the later models manufacturing standards and quality controls suffered, perhaps a Pentacon issue. The Exa II b on my desk is a truly confusing Ihagee, requiring a manual to make sense. Not to be undone, the manual is odd, with pearls like "Friction drive dog of the rapid wind lever." Peculiarities: The film rewind release is where others position the shutter trigger. A shutter release lock is the small lever at the back, an unlikely location. The shutter speeds selector dial is on the top left, around the rewind lever. On that dial, a flash sync selector via a red dot takes pointing to either of two icons, electronic or bulb. The film memo dial is around the frame counter dial within the winder lever hub. White lettering figures for daylight film, red for artificial light. Further, 'C' is for slides and 'NC' is for negatives. There are values for ASA and DIN, so it is pretty busy. Guess all obsolete by now. For 'T', just in case, it takes setting to 'B' and locking it in place with the trigger release lever (on the back) The Exa can use either 'auto' lens that stops down to a preset set f stop or a with a manual lens. See manual page 18 List number 13740 Brand Ihagee Model Exa IIb Manual Camera manuals Value camdex.ca Format 35mm Introduced 1964 AKA Country DDR Qty made 70,000 Initial price 170 Currency DDR Mark Type Compact SLR Body material Metal Mode Weight 675 gr, Body only Class average weight 615 gr, Body only ASA range Memo only Kit lens Lens make Filter size Lens mount Exakta Bayonet Mount size Aperture Shutter Focal plane vertical cloth Shutter make Pentacon Light meter None Winder Lever Lock Yes Speeds B, 2-250. T with trigger lock Mirror Auto return Viewer Fixed DOF preview Yes Exposure lock No Exposure compensation No Shoe No External sync X/M Sync speed 15, 30 Timer No Battery, original N/A Battery, replacement N/A Battery voltage N/A Integral flash None Other Service / repair links camerlog.com More Photo but more Zeiss Ikon web Antique, vintage and used digitalcameras/lenses price guide. CollectiBlend Average Index AverageVery goodMint$580-600$800-900$1400-1500Estimate value accuracy: Camera rarity (Very scarce. Votes: 1) 1934-1939. 127 film SLR camera. Several modifications during the production years: type 1 - 1934. 25-500 speed, "Ihagee" logo (rare); type 2 - 1934-1935. Sliding cover on the back for the red window, "Exakta Jr" logo; type 2.1 - 1935-1937. Two-hole Vacublitz flash socket added; type 3 - 1935. Lever wind instead of knob wind, no flash socket; type 4.1 - 1936-1939. Two-hole Vacublitz flash socket added again; type 4.2 - 1937-1939. Three-hole Vacublitz flash socket; type 4.1 (C) - 1936-1939. Plate back. Camera featured in these collections: Madd10 Camera sales and other sources with added premiums, converted and inflation-adjusted prices:DateCondition Price 2012-04-28 B $608 2012-04-28 B $570 2012-04-28 B-C $570 2009-11-29 C+ $525 2008-06-07 B+ $920 2007-11-17 B- $1524 2006-05-20 B+ $1197 2003-02-28 B $460 2002-11-15 B+ $1097 Do you know a recent sale? You can add it! Post a reply by diser » Sun Dec 06, 2009 11:27 pm One more photo, type 1. Attachments Post a reply by Madd10 » Thu Oct 25, 2012 2:09 am Very early 1934 Exakta Junior (logo still states "Ihagee") condition C sold on Ebay Oct 24 2012 for Euro 406.5 Attachments sold on Ebay Oct 24 2012 for Euro 406.5 Post a reply by Madd10 » Thu Oct 25, 2012 2:18 am Exakta Junior version 3 condition B sold Oct 24 2012 for Euro 223,55 Attachments sold Oct 24 2012 for Euro 223,55 Antique, vintage and used digitalcameras/lenses price guide. CollectiBlend Average Index AverageVery goodMint$200-220$260-280$480-500Estimate value accuracy: 1921-1932. 4.5x6cm SLR camera. Trioplan f6.8/8cm fixed focus lens. Nr. 4H with focusing lens. Before 1927 this camera was known as "Plan-Paff". Camera sales and other sources with added premiums, converted and inflation-adjusted prices: Post a reply by hcrene1974 » Wed Jan 03, 2018 7:53 am HiI have a Ihagee 6 X 9.still in original casing.can you please let me know what it is worth.ThanksHubrechtSee attached photo. Attachments Post a reply by Madd10 » Wed Jan 03, 2018 12:39 pm Probably 200-300 US$ if the camera is in working condition and reasonably clean. Post a reply by hcrene1974 » Thu Jan 04, 2018 4:51 am HIWhere can I take the camera to.I never used it.its still in the casing.Thanks Post a reply by Madd10 » Thu Jan 04, 2018 5:01 am The quickest way is probably to sell it on Ebay or Catawiki. Ebay asks for a fairly modest seller's fee, Catawiki has dedicated weekly camera auctions but fees for sellers and buyers are fairly steep. Post a reply by hcrene1974 » Thu Jan 04, 2018 5:07 am How do I sell it on there.sorry I'm asking all this questions Post a reply by Madd10 » Thu Jan 04, 2018 5:20 am I will send you a private message to explain. Post a reply by hcrene1974 » Thu Jan 04, 2018 5:56 am Thanks "It is not so much a camera with some eccentric features built in, as a collection of eccentric features with a camera hiding somewhere behind them." So wrote Roger Hicks and Frances Schultz about the Exakta Varex IIa. And the same could be said of the Ihagee Exa: a simpler and cheaper (but equally eccentric) sibling of the Exakta. The Ihagee Exa is a fully-mechanical, interchangeable-lens 35mm SLR. But that's a bit like saying the Volkswagen Beetle is a flat-four engine, two-door compact car. We get the facts, but not the essence of the thing itself. To better understand this weird and wonderful camera, let's start with Ihagee, the company that made it. Ihagee : The Early Years A few years ago, when I had only a passing interest in vintage cameras, I don't think I had even heard of Ihagee. Nevertheless, the company has an important place in photographic history. Ihagee (pronounced Ee-haa-gay) was founded in 1912 in Dresden, East Germany by a Dutchman named Johan Steenbergen. Steenbergen's father, a prosperous draper, wanted him to join the textile trade, but young Johan was more interested in photography. At the age of just 25, he founded Industrie und Handelsgesellschaft mbH, with his mother and himself as shareholders. The original company name, as you may have noticed, does not roll easily off the tongue. It was soon shortened to Ihagee, which is how the initials IHG are pronounced in German. In its early years, the company made plate cameras and accessories, and subsequently, roll-film cameras. One of their early designs was the bizarre Ihagee Patent Klapp Reflex of 1925 (Jason Schneider in Camera Collecting calls it "an unfolding enigma"). But the camera which Ihagee is most famous for is the Exakta. The Kine Exakta, unveiled in 1936 at the Leipzig Spring Fair, is arguably the world's first 35mm SLR (the other contender being the Russian GOMZ Sport). In many ways, the Kine Exakta was an astonishingly modern camera. It had a focal-plane shutter capable of 1/1000 sec, lever film-wind with auto shutter-cocking, and a bayonet lens mount. Kine Exakta image source: Minya S via Wikimedia Commons, CC BY 3.0 Ihagee : WWII and Aftermath But dark times were ahead. In 1940, Steenbergen and his Jewish wife Elizabeth Nussbaum were interned by the Germans, and their property was confiscated. Thanks to Elizabeth's status as an American citizen, the couple were able to flee Germany, but Steenbergen never saw his beloved factory again. In February 1945, Dresden was firebombed by Allied forces – one article describes it as "apocalyptic … a fury of devastation that beggars the imagination". The Ihagee factory, like the rest of this once-beautiful city, was left in ruins. Fortunately, the surviving Ihagee workforce had managed to salvage some machines and materials from the debris, and set up a new facility in a rented building. Production of Kine Exaktas was resumed immediately after the war. The Exakta Varex of 1950 – lauded by Aguila and Rouah as a "sensational innovation" – was the first 35mm SLR with an interchangeable viewfinder. The 1950s have been described as "the golden years of the Exakta family." The Exakta was a true "system camera" with interchangeable lenses, finders, focusing-screens, stereo adapters, close-up attachments, flash units and many other accessories. Crucially, with few other SLRs on the market, they also had little competition. Kine Exakta (1938) and Exakta Varex IIa (1956-57) with Biotar 75/1.5: photos by Olaf Nattenberg (ExaktaPages) Kine Exakta (1938) and Exakta Varex IIa (1956-57) with Biotar 75/1.5: photos by Olaf Nattenberg (ExaktaPages) Kine Exakta and its accessories (1936-40): photo by Horst Neuhaus (PhotoButMore) But Japanese manufacturers were starting to gain ground. The Asahiflex IIb of 1954 had an instant-return mirror (though it was not the first: that honor goes to the Hungarian Gamma Duflex). The Exakta only got this important feature in 1967; earlier models suffered viewfinder blackout until the film was advanced. The revolutionary Nikon F was released in 1959, and four years later the Topcon RE Super introduced TTL metering, a feature which no Ihagee camera – not even much later models – could boast. By the mid-1960s, the Japanese ascendancy was complete. Meanwhile, through the mid-to-late 1960s, Ihagee was gradually absorbed into VEB Pentacon (Volkseigener Betrieb, or People's Enterprise). The last "true Exakta" – that is, manufactured by Ihagee and compatible with the Exakta family of accessories – was the Exakta VX500 of 1969. However, various other cameras have borne the Exakta name. These include the Pentacon-made Exakta RTL 1000 (1969), the medium-format Exakta 66 (1984) – apparently a stateless entrepreneur's "vanity project" – and even a compact digital camera(!) from 2004. So where does my little Exa fit into all this history? Ihagee Exa : Little Sister of the Exakta The Exakta Varex was a beautiful and feature-rich camera, but not everyone needed all the features, and in post-war East Germany, not everyone could afford it. A 1/1000 second shutter speed? In this economy? Camera manufacturers in the 1950s had not yet started using the term "entry-level," but that's essentially what the Exa was – a simpler, cheaper version of the Exakta largely compatible with Exakta-mount lenses and interchangeable viewfinders. It had a limited range of shutter speeds, no self-timer, and a very unusual shutter (more on that soon). The original Exa was introduced at the Leipzig Spring Fair of 1950 as an inexpensive alternative to the Exakta. In the marketing literature, its very simplicity was promoted as a virtue. "Not every purchaser can fully utilize all the features of the Exakta Varex," said a 1950 leaflet, "he wants a simpler, but not less reliable, SLR at a low price." The German ad says, "The happy dad will appear more often in the family album, now that mom has her own camera, the little Exa […] It is cheap and easy to use. Perfect for mom!" (Before we roll our eyes at mid-century advertising, it's worth reflecting that sexism remains widespread in the photography industry even today.) The article by Ivor Matanle (Amateur Photographer, 17 September 2005), suggests another reason to buy an Exa – as a second body for a photographer who already has an Exakta. Ihagee Exa Variants Introduced in 1950, the Exa remained in continuous production for the next 37 years. Nearly 1.4 million units were produced by the factory in Dresden, and briefly, Sömmerda. Unsurprisingly given its long production run, the Exa went through numerous versions, much to the joy (or despair) of collectors. I am a user, not a collector. So in this section I'll limit myself to a brief overview of the versions, focusing on the differences which are likely to matter from a user's perspective. For a full-fledged "collector's classification" I refer you to Wrotniak and PhotoButMore. There were three main classes of Exa cameras: the original Exa (1951–62); its successor, the Exa I (1962–87); and a separate, concurrent line, the Exa II/Exa 500 (1960–69). The nameplate on the camera is the easiest way to identify which class it belongs to. On an original Exa, the nameplate simply says "Exa", while the later versions have a suffix indicating the specific model. All are fully-manual SLRs with no light-meter. All have an Exakta bayonet mount, except the Exa Ib and Ic which are M42 screw mount. All have a left-handed shutter-release (I did warn you, it's a quirky camera). Four of the many Exa models. Photos by Horst Neuhaus (PhotoButMore), used by kind permission. Four of the many Exa models. Photos by Horst Neuhaus (PhotoButMore), used by kind permission. Four of the many Exa models. Photos by Horst Neuhaus (PhotoButMore), used by kind permission. The original Exa models, as well as their successor, the Exa I class, have interchangeable viewfinders and a unique "guillotine shutter" which I will talk about shortly. This shutter design does not allow for an instant-return mirror, and also limits the top speed to around 1/150 sec (some very early versions have a nominal 1/250 sec, but apparently this was not achieved in practice). The original Exas have a lever to set the shutter speed (they are sometimes also called "gear-shift Exas" because the lever looks like a stick-shift). In the Exa I, this lever was replaced by a more conventional dial. Early models have knobs for advancing and rewinding film. The Exa Ia was the first to get a film-advance lever, and the Exa Ib got a rewind crank. Chronologically, as you can see from the production years above, the Exa II overlapped the Exa and Exa I lines. All Exa II models have a non-interchangeable, eye-level (prism) finder, and a more conventional focal-plane shutter allowing for top speeds of 1/250 or 1/500 sec. Like the later Exa I models, they have a shutter-speed dial and a film-advance lever. The Exa IIa was the first to get a rewind crank, and from the Exa IIb, they also have an instant-return mirror. My own model is the final variant of the original Exa (version 1.6 according to Wrotniak's classification), produced from 1960–62. In the rest of this review, this is the camera I'll be focusing on. Some of what I write also applies to other variants, but version 1.6 is the only one I have personally used. Why I Bought the Exa So far in this review, I've stuck to the facts – history, variants, and so forth. From here on in, it gets more subjective. But before talking about the camera itself, I want to briefly talk about why I got the Exa and how I use it. Since my review is not very objective, I figure I should at least give some context. A couple of years ago, I became interested in ultra wide-angle (UWA) prime lenses for film cameras. Specifically, I was eyeing a 20mm MD lens for my Minolta SLR. But they are rather expensive, and I soon realized that I could instead get a Carl Zeiss Jena Flektogon 20mm f/4 plus an Ihagee Exa body, and still have some cash left over. Moreover, I am a sucker for pretty cameras, and with its compact size, uncommon trapezoidal shape and classic styling, the Exa is very pretty indeed. Apparently, not everyone agrees. In a hilariously defensive section titled "¿Quién dijo feas?" (Who said ugly?) a Spanish review noted, "There are those who dare to say that the Exas are ugly, and even those who have come to describe them as 'chubby'. But there are few, if any, who can deny the pleasantness of their character and appearance." I like the Exa's cute form factor, and its steampunk aesthetic, with nickel plating, knobs and levers. Most collectors prefer the older versions (1.1 to 1.5), which have silver nameplates with calligraphic lettering. But I was specifically looking for version 1.6; I like its black silk-screened plate with cursive silver script. In actual use, the Exa is undeniably an oddball. But I like oddballs – and if you're reading this review, I guess you do too. Besides, the Exa was never going to be my main camera. I got it as a special-purpose, "fun" camera, mainly as a body for the wonderful 20mm Flektogon lens (though I later added a Meyer-Optik Domiplan 50mm f/2.8). For that reason, I can tolerate – even enjoy – its many quirks. So let's talk about the quirks. The Many Quirks of the Ihagee Exa Film cameras come in a bewildering array of shapes and sizes – from tiny to humungous, from simple to complex. But if you think about it, manual-focus 35mm SLRs are largely similar. The Exa is the exception that proves the rule. I counted at least six ways in which the Exa is different. Next up I'll talk about these quirks, and what impact they have on practical use. For each quirk, I've also noted an unexpected advantage. You may or may not agree with the 'advantages' – I did say I'm biased! Quirk 1: Guillotine shutter – When it comes to shutter type, almost all film cameras fall into one of two categories: focal-plane shutter or leaf shutter. The Exa and Exa I models are an exception; they have a very unusual "guillotine shutter" (The Exa II models, however, have a more conventional focal-plane shutter). Most English websites use the term "guillotine", but I think the German term klappenverschluß (flap- or hatch-shutter) is a better description. In this design, the SLR mirror itself forms part of the shutter – the first curtain, so to speak. When you press the shutter release, the mirror flips up, exposing the film. Immediately afterwards, a metal plate swings up, blocking the light path and ending the exposure. Marc Rochkind has a more detailed description of how it works. Advantage: The more sophisticated Exaktas had a focal-plane shutter made of cloth, and were thus capable of faster speeds. However, with the passage of years, the cloth has proved susceptible to pinholes and light leaks: a known issue with Exaktas. For all its other limitations (see quirks 2 and 3), the Exa's guillotine shutter seems more durable. According to John Margetts, the shutter also has no need of lubricants, so it can be used in very cold conditions. And it's pretty quiet, if that's something you care about. One Popular Photography article (Dec 1963) described the Exa as "the quietest and smallest full-frame SLR around", while another (Feb 1958) called it "quiet as a mouse". Quirk 2: Viewfinder blackout – The later models in the Exa II line have an instant-return mirror, but on all other Exas, including mine, that is not the case. When you press the shutter, the mirror flips up… and stays up. Consequently – and somewhat disconcertingly – the finder goes dark. Visibility is restored when you advance the film, at which point the mirror is automatically lowered in preparation for the next shot. Advantage: On some other cameras, I have been known to press the shutter, but nothing happens because I forgot to advance the film. This never happens with the Exa: if you haven't advanced the film, you can't see through the finder. At least in this one respect, it's foolproof. Quirk 3: Shutter speed – On my Exa, made in the early 1960s, the fastest shutter speed is 1/150 sec. The Exa 1c – last of the series (1985–87) – goes to 1/175 sec, but that's only a quarter-stop faster. By comparison, the Nikon FM2 of 1982 had a top speed of 1/4000. The shutter-speed selection is very limited in general – a consequence of the guillotine design. Mine has just four speeds: 1/25, 1/50, 1/100 and 1/150 (plus Bulb). With a normal lens, shooting handheld at 1/25 sec, you run the risk of camera shake. So you're basically limited to the three fastest speeds – a range of only 1.5 stops. Moreover, the times don't follow the conventional sequence (1/30, 1/60, 1/125…), so if you're using a standard light meter, you may need to adjust accordingly. Advantage: If you're flexible with your choice of aperture, you can generally make do with the limited selection speeds. You could even argue that it simplifies matters. With the Exa, I often think in shutter priority mode; for example: "With the film and light I have, what aperture will give me 1/100 sec?" This system is more flexible than you might think. Rather than explaining in the abstract, it's easier to see with examples. The art gallery photo was in not-so-bright indoor light, using Kodak Ultramax 400. At f/4, the 20mm Flektogon's widest aperture, my phone meter indicated 1/15 sec. I went with 1/25 sec, the Exa's slowest shutter speed. With a lens this wide, handholding a steady 1/25 sec is not too hard. The photo is slightly underexposed, but usable. The sculpture was another indoor-light photo on Fuji Superia 200. At f/4, my phone meter suggested 1/4 sec which is not available on the Exa. No problem. I simply stopped down to f/8, switched to Bulb and made a 1-second exposure. I avoided camera shake by resting the camera on the parapet, but you can see motion blur on the person on the right – an artist who was sketching the sculpture. The photo with clouds was on the same ISO 200 film. I wanted detail in the sky, and to emphasise the shape of the canopy by rendering it as a silhouette. It was a bright day, but by using the Exa's fastest shutter speed (1/150) and the smallest aperture on the 20mm Flektogon (f/22), I was able to achieve both these aims. Another alternative would be to use an ND filter, which I don't have. The black-and-white portrait was shot on Oriental Seagull 400 on an overcast afternoon, with the 50mm Domiplan. I wanted to use the widest aperture, f/2.8, for shallow depth of field. My phone meter indicated 1/400 sec, which is not available on the Exa. I just went with 1/150 sec – a 1.5-stop overexposure, but most negative films can handle that, especially in a low-contrast setting like this one. Quirk 4: Left-handed shutter – The position of the shutter-release is weird in two ways. First, it's on the front of the body, like on some Praktica cameras. But unlike the Prakticas – for that matter, unlike almost every other camera known to humankind – the shutter-release is to the left of the lens. Thus the Exas and Exaktas are among very few 35mm cameras where the shutter is operated with the left hand. (The Kodak Ektra is the only other one I know of.) What was the logic behind this design choice? I have no idea. Wrotniak puts it down to the "German 'I know what's right for you regardless what you think' attitude … Focusing is a responsible task: it must be trusted to the right hand, therefore the shutter release has to be on the left." The theory may or may not be accurate, but I find it amusing. Marco Kroeger theorizes that it could be a holdover from older Exakta cameras for 127 film where the film transport was from right to left. Some say that Karl Nüchterlein, designer of the original Exakta, was left-handed, but I've never seen a reliable source for this claim. Advantage: I suppose if you're left-handed, it might be an advantage. I'm right-handed, but I got used to the Exa fairly quickly. Though I should say, I'm pretty flexible when it comes to cameras. If photography forums are to be believed, some people find a left-handed shutter almost impossible to work with. Quirk 5: Film loading, transport and rewind – These are a little quirky, but not exceptionally so. The Exa has a removable take-up spool for film loading (prone to getting lost, so if you're buying one, check that the spool is included). It has milled knobs for film advance and rewind. I must say I'm not a fan of these knobs; I prefer the "modern" film-advance lever and rewind crank. But it is what it is. The film-counter doesn't reset automatically when you open the camera back. When loading a new roll, you turn a milled ring to manually reset the counter to zero. The manual reset does not bother me as such, but the ring is a bit fiddly and annoying to use. Advantage: The take-up spool can be replaced by an empty film cassette. Attach your film leader to an empty cassette, and save yourself from having to rewind the film. I must confess I've never tried this myself; the rewind knob is not ideal, but it doesn't bother me that much. Quirk 6: Viewfinder – The Exa is largely compatible with Ihagee's wide array of finders and focusing screens (Wrotniak has a good overview, including a section on finder/body compatibility). Of course, this is not a limitation in itself. Quite the opposite; such choices are usually only available on "pro" SLRs. The limitation (or quirk) stems from the fact that apart from the Exa II models which have a non-interchangeable prism finder, most Exas tend to come with a waist-level finder. With these, you hold the camera at waist-level and look down at an image projected on a ground-glass screen. The image is reversed left-to-right, which takes some getting used to. If you've used a TLR, you know what it's like. But on a 35mm camera like the Exa, the screen is a lot smaller than on a medium-format TLR. Focusing is tricky at waist level, especially at wider apertures. Ihagee finders have a built-in pop-up magnifier which helps with critical focus, but deploying the magnifier and raising the camera to your eye are extra steps which can slow you down. Bear in mind, too, that many of these cameras are almost 70 years old, so the mirror and ground-glass screen are not as pristine as the day they left the factory (mine certainly aren't). In short, to focus and compose, you'll be looking down into a small, relatively dim screen with a laterally-inverted image. Advantage: For starters – and here's the nice thing about a "system camera" – you can get a prism finder, which is probably what I'd do if the Exa were my main camera. But as I said, I got it as a fun camera for occasional use, and the waist-level finder was actually one of the things which drew me to it. Because for all their disadvantages, these finders have a certain charm. Even people who are not otherwise into cameras are fascinated by the ground-glass image (my friend said, "Whoa, an analog LCD"). When taking portraits, you can maintain eye-contact with your subject. And some shooting positions are easier with a waist-level finder, like if you want to place the camera on the ground. The finder can be folded down when not in use, making the camera even more compact. In the photos below, you can see the how the finder folds out, as well as the pop-up magnifier. I've also shown the set-up for an actual photo, and how it turned out on black-and-white film. Other Features Simply by describing its quirks, I find that I have said pretty much all I had to say about the Exa. There are just a couple more things to add for completeness. The camera has a typical 1/4″ tripod screw at its base. It has no hot-shoe (nor cold-shoe, for that matter) but it does have two PC sockets. The X socket is for electronic flash, and the F for old-style magnesium flash bulbs (which the Exa manual charmingly calls "regular flash"). The fastest sync speed is 1/50 sec for electronic flash and 1/25 sec for flash bulbs. The shutter-release button has a thread which accepts a standard cable-release. There is a cute little lock right above, which can be swivelled down to prevent accidental shutter actuation. And that's pretty much all there is. Like many East German cameras, the Exa is well-made and feels solid, even if some of the controls don't feel highly refined. Sure, it has limitations. But one major advantage of a fully manual camera is that you have total control over the three most important parameters: aperture, shutter speed and focus. Another advantage is that there are fewer things which can go wrong. Work within its limitations, and the camera delivers. Exakta-mount Lenses Exa cameras have a bayonet-type Exakta mount (other than the Exa Ib and Ic which, as mentioned, have an M42 screw mount). There is a vast range of used lenses available for both Exakta and M42 mounts, many of which are very reasonably priced. In this article I'll focus on the Exakta mount. There are three generations of Exakta-mount lenses: manual, preset and automatic. This categorisation is based on how the aperture is set. On most SLRs, regardless of the selected f-stop, the aperture remains wide open while you focus and compose, giving you the brightest possible viewfinder image. When you press the shutter, an internal coupling mechanism instantaneously closes the aperture down to the selected f-stop. This is such a common feature that we hardly give it a second thought. But that was not always the case. With first-generation (manual) Exakta lenses, you focus and compose wide open, then manually stop down to your desired aperture before pressing the shutter. This is a slower procedure, and depending on how far you stop down, the viewfinder image when you actually press the shutter may be significantly dimmer. The second-generation (preset) lenses are slightly more convenient. They have one ring to pre-select the f-stop, at which point the aperture remains wide open. Then just before pressing the shutter, you turn a second ring, closing the aperture down to the preset f-stop. This method of stopping down is faster, and can be done without taking the eye from the finder (the second ring turns till the preset aperture and then stops). But it's still an additional action to perform. The third-generation (automatic) lenses have a spring-loaded external plunger which stops down the aperture to the selected setting. When the lens is mounted on the body, this plunger couples with (and doubles up as) the camera's shutter-release. Pressing the plunger simultaneously stops down the aperture and releases the shutter. This is an unusual solution but, as Wrotniak says, is effectively "as convenient as any solution using internal coupling". If you are buying an Exa for actual use (as opposed to collection or display), I would recommend looking into automatic lenses, easily identifiable by the plunger on the side. Manual and preset lenses are not necessarily cheaper; in fact, some collectible versions are more expensive. And using the Exa is already quite tricky, so why make your life even more complicated? But that's just my recommendation, nothing more. We are all different, and if you wanted a simple life, I guess you wouldn't be using an Exa at all. Caption: Three generations of the Carl Zeiss Jena 50mm Tessar: manual, preset and automatic. Photos by Horst Neuhaus (PhotoButMore), used by kind permission. Caption: Three generations of the Carl Zeiss Jena 50mm Tessar: manual, preset and automatic. Photos by Horst Neuhaus (PhotoButMore), used by kind permission. Caption: Three generations of the Carl Zeiss Jena 50mm Tessar: manual, preset and automatic. Photos by Horst Neuhaus (PhotoButMore), used by kind permission. Exakta-mount Lens Selection As far as I know, there was only one Ihagee-branded lens – the Exaktar 54mm f/3.5 (actually a rebranded Meyer Primotar). However, a mind-boggling array of lenses was produced for the Exakta mount by other manufacturers – mostly German (including Carl Zeiss Jena, Meyer-Optik, Schneider-Kreuznach and Steinheil), but also French (Pierre Angénieux), Japanese (Taika) and various others. The lenses run the gamut from ultra-wide to tele; from cheap and plentiful (like my Domiplan 50/2.8 which was only £11) to rare and expensive; from "characterful" to "clinical". Some of the chrome-finish Angénieux and Steinheil lenses, in my opinion, are among the prettiest lenses produced by any manufacturer, for any system. If you're interested in the multitude of other Exakta-mount lenses out there, Wrotniak has a good overview, Captain Jack has descriptions and photos of his vast lens collection, and Hugo Ruys has a list of over 2,500(!) Exakta-mount lenses. Many of these lenses are undeniably tempting, but if, like me, you use an Exa with a waist-level finder, think twice before splurging on an exotic ultra-fast lens like a Biotar 75mm f/1.5 or a Harigon 58mm f/1.2. Due to the relatively small screen, I sometimes miss focus even with my Domiplan 50mm f/2.8. Fast lenses with shallow depth-of-field would be even trickier. Another important caveat is that lenses longer than 100mm will vignette on the original Exa and Exa I models. This is due to their guillotine shutter, so the Exa II and Exakta models don't have this limitation. So far, I've only used two Exakta-mount lens: the Flektogon 20/4 and Domiplan 50/2.8. I hope to review these two lenses someday, but meanwhile, here are some more sample photos. Final Thoughts In the review I quoted at the start of this article, the authors concluded that the Exakta's many limitations and quirks "add up to a camera that you can't really use alongside anything else: it is Exakta or nothing. For most people, this relegates the Exakta to curio status." Compared to the Exakta, the Exa is even more limited, and even more quirky. But for me, it's no curio or shelf queen. My collection of vintage cameras is a small one, but they are all in regular use – and so it is with the Exa. So just how much quirkiness are you prepared to tolerate in a camera? At what point does it go from being charming to actively annoying? How many features do you really need? Can you cope with a left-handed shutter? These things – indefinable, subjective – are what will ultimately determine whether you get on with the oddball that is the Ihagee Exa. Personally, I love it. It's not my main camera, but I use it more often than I expected to. I like it for its history, for its incredible selection of lenses, and for how pretty it is. And let's face it, I like for its quirks. Buy your own Ihagee EXA on eBay here Get a film camera from our store at F Stop Cameras Follow us on Twitter, Facebook, Instagram, and Youtube [Some of the links in this article will direct users to our affiliates at B&H Photo, Amazon, and eBay. By purchasing anything using these links, Casual Photophile may receive a small commission at no additional charge to you. This helps Casual Photophile produce the content we produce. Many thanks for your support.] Prices, Preise, Prix Price Lists from the USA Better pictures with roll film cameras Pre-war Photo Marketing Corp. VP Exakta 1937 Photo Marketing Corp New Kine-Exakta1937 Photo Marketing Corp. Kine Exakta 1937 Central Camera Company 1937 Penn Camera Exchange ad 1938 Penn Camera Exchange nett prices 1938 Kine-Exakta round magnifier Photo Mark. Corp. 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Votes: 3) 819 A young Dutchman, Johan Steenbergen, was reluctant to follow his future in the family haberdashery trade, so he ventured to Dresden, the world's camera capital of the time. After a short apprenticeship, he was confident enough to set up his own workshop, named "Industrie und Handelsgesellschaft" – which translates to "Industrial and Trading Company". Guess he wasn't yet sure about the company's direction. Shortly after that, he shortened the name to 'Ihage', the company name acronym pronounced 'ee-ha-ge', spelled in German. The name wasn't bold enough, so an added 'e' at the end made it as it is known today. Note that the German pronunciation hasn't changed, unlike the English pronunciation of the 'ee'. Ihagee began making cameras in Dresden in 1912. Early models were aligned with the common types, evolving from furniture-sized wood and brass contraptions to relatively compact cameras, still plate, or cut sheet models. The boxy mirror reflex camera styles were followed by the Klapp style, which gradually gave way to the monoblock models, as small as 127 format. While other camera makers in Dresden and else subscribed to the rectangular body style, Ihagee opted for a trapezoid body, which became their signature style for the next forty years. Several manufacturers introduced Monoblock SLR using the popular 120 or 127 formats, as were the Ihagee early SLRs. Meanwhile, the two market leaders, Leica and Contax, used the newly introduced 35mm format for rangefinders. Rangefinder is a handy, compact, and portable camera style, but not so useful when using a variety of lenses. Changing lenses required changing viewers and adding range-measuring accessories, rendering it impractical. In 1933 Ihagee introduced a 35mm format SLR. It is believed to be the first 35mm SLR, depends whom you ask. The first model, the Kine Exakta, was named after the film format used in Kine – literally cinema in German, still within the same design line but with a scaled-down body, which was a great advantage. A slew of models evolved in the short pre-was years till production seized. During wartime, the Nazi regime nationalized the company, so production was converted to aid the military efforts. Steenbergen was married to a Dutch Jewish wife. While a fatal burden in the war's later times, her father had relocated to the US before the war and managed to extract both out with an early war US/German citizens exchange. In 1945, the Allies flattened Dresden, culminating with a fire that reduced the city to cinders. Whatever was left after fire and looting, say the heavy equipment, was probably robbed by the victorious Soviets. After the war had ended, the new masters, the GDR under the CCCP, quickly realized the value of the Ihagee / Exakta name. A new begin was scrambled together, still with pre-war working hands and talent. A fresh Ihagge rose from the ashes but without Steenbergen. The new company enjoyed a much-coveted status at the GDR, a foreign-owned, private entity. It is odd, as the state entirely held it. Perhaps it was just for good public relations towards the West. 1948 saw a new, modern 35mm SLR line under the good old Exakta brand. The East German market was in tatters, and the European market was yet to come alive, so they looked at the US market, as most camera makers of the East block did. The new models were sold under various names, Exakta Varex, Varex VX, Exakta VX, or Exacta. Each market had a name designated to it. Steenbergen was now back on the scene as a Colonel in the new, post-war Royal Dutch Armed Forces. I am not sure how could he climb up the ranks so fast, but so it was. He tried to get the company back, in vain. As such, he established a new Ihagee entity in West Germany. Having the rights to the name drove Ihagee Dresden into an odd situation, paying the new Ighagee royalties for the cameras sold in the West, or else it was banned. Yet, it was a foreign-owned company, just short of a foreign owner. Ihagee Dresen made some successful models until the initial post-war nucleus faded away, and new apparatchiks were at the helm. The world's industry progressed with electrons replacing cogs, whereas the East Germans were still confined within the mechanical universe. All that till Pentacon swallowed it. Pentacon made several Exakta models, but none could replicate the early glory. All had died with the demise of Pentacon, while Ihagee West kept selling cameras onder Exakta's brand; all Japanese followed with a slew of cheap point-and-shoot models. The Exakta Varex I had many East German cameras on my bench. The Exakta is like no other. Be it in style, quality, or, sad to say, complexity. All in this camera line is outstanding, or at least different. Looking online for reviews on early post-war Exakta, there are hardly any. Searching for most other camera models yields an avalanche of articles, but not here. Only the hardy critics comment on it, nothing by the 'soft' reviewers. The camera is different in any possible way. It seems that the designers examined all conventions and continued in reverse. Appearance – most camera bodies were elongated, rectangular shaped, with a prominent, protruding lens mount. Here it is a bulky trapezoid leading to a smaller, shorter lens mount. A high forehead adds to the unique appearance. Finish – at the early 1950's camera bodies were modestly finished; here, the finish is spectacular. All are finely machined and plated. Delicate skin still intact 70 years later. A far cry from the Soviet and other East German models, with rough finishes and the skin hardly glued in place. Direction – the Exakta is a lefty delight. The trigger and winding lever are on the left. Film loading is on the right, and spools to the left. The trigger is on the front, and falls under the left index finger. Glass – Ihagee did not make their lenses. It offered a proprietary bayonet mount (two, actually), and being the third largest camera maker in the East, there was an extensive third-party lens offering. Over-engineered – take the rewind knob. In any camera I've ever seen, it merely turns to rewind the spool. Here the knob pops out and is mounted on a joint allowing it to wind at an angle. Not a necessity, but a nice touch. In other cameras, the rewind release is a tiny push-in dot, here an elaborate pin, duly chromed. The trigger is protected with a hinged cover yet still usable with a remote trigger at a locked position. Two each synch ports, for X and M. The back opening knob is easy on the fingers, complemented with a pin for tool-free back removal. The frame counter reset is a proud, easy-to-reach cog in the right place. None of this is essential, but it demonstrates the thoughts and efforts the designers and the plant put in. On the other hand, it is not intuitive to use. It is rather complex, and I thought the Prominent was complex till I took this in my hand. You'll need a manual to make sense of it. Regrettably, it does not end here. Several manuals versions are posted online, assuming to match the different Varex / VX generations. The best is here. The manual is vague in many instances, either that or the translation from German lacks clarity. A good imagination dose would help. In the early manual camera parts list, item #10 is "lever (locking shutter when finder-hood is closed". No matching #10 on the image. Further, on a later printed manual version #10 is gone. #19 is "control disc for film transport", I guess it is the tiny window by the slow speed dial. #42 on the parts list has no match on the diagram. Slow speeds dial is a complex affair. The dial on the right doubles as a slow-speed selector and self-timer. To set a slow speed, the main speed selector needs to be on T or B, for the slow speed dial to be activated. There are two sets of markings, in black for slow speeds, 1/5 to 12 seconds, and in red for self-timer, up to 12 seconds, or at least what I assume. I have two bodies, and both equally misbehave when this dial is engaged, so I am not sure how it suppose to work. The manual is vague. After reading the manual of the Varex IIa, which is almost identical to the Varex VX, It gets better. – The slow speed / self-timer dial must be cocked to activate it. Turn the dial to the right, against a spring, till it stops. – For using slow speeds, pull up the dial and set the desired speed, marked black, against the dot in the inner dial. The spring within thes dial will enable the slow speeds, which are really low, up to 12 seconds. As stated above, the main speed dial must be set to either T or B. – For the self-timer, cock the dial and set the outer dial delay value, in red, against the dot. Select the desired speed on the main dial, and you are good to go. – As it is understood, the very slow speeds and the self-timer cannot be used together. Either or. Further, film speed memo markings are on the body below this dial, with another conical sub-dial just below the slow speed dial, with three nail-killer pins. It supposes to point to a set film speed. This dial is dead stiff on both bodies. To confuse it a bit more, there are three marks on the sub-dial: two 'C' markings, one in red and one in black, and 'BW' in black. Go figure; the manual doesn't relate to it. From what I understand from the Varex IIa manual, it is meant to mark a combination of slides or negatives, daylight or artificial light. Engraving on some dials is too small or smudged. Have noticed that in other East German models, where production tools were not replaced in time. There were several Exakta VX generations and models assigned to different markets. To match the target markets, marking could be found in DIN. ASA or Weston. In early models, the speed dial has a 'Z' for Zeit instead of a 'T'. Also, synch markings on earlier models are VM & XE, and M & X on later. The Exakta Varex early models came with an elaborate waist finder with an added folding magnifier to help focus on detail. When the finder's wings are fully opened, the finder can be used as a sports finder. An eye-level prism finder was added later. Both are easy to remove and reinstall by pushing down a small catch at the camera's forehead. Another peculiarity, cocking the shutter, takes pushing the lever a great distance, almost a full swing. I would estimate it as 300o. The camera is meant to roll film from cartridge to cartridge, so a sliding blade is in place to cut the roll by the unexposed side. It takes fiddling with the holding thumb nut to release it; once done just pull it down. List number 32132 Brand Ihagee Model Exakta Varex VX Manual Central manuals Value Exakta Varex V Exakta Varex VX Format 35mm Introduced 1951 AKA Exakta Automatic VX Country DDR Qty made Initial price 250 Currency USD Type Compact SLR Body material Metal Mode Manual Weight 700 gr, Body only Class average weight 610 gr, Body only ASA range N/A Kit lens 3,5/50 Lens make Tessar Filter size Lens mount Bayonet Mount size Exakta Bayonet Aperture Shutter Focal plane cloth horizontal Shutter make Light meter None Winder Lever Lock Yes Speeds B, T, 25-1000, 1/5 -12 sec. Mirror None auto return Viewer Waste or prism DOF preview With a dedicated lens. Exposure lock No Exposure compensation No Shoe No External sync X/M Sync speed 30, 60 Timer Yes, mechanical Battery N/A Integral flash None Other Service / repair links camerlog.com More Exakta overview wortiniak.net The Ihagee story . . Antique, vintage and used digitalcameras/lenses price guide. CollectiBlend Average Index AverageVery goodMint$50-60$70-80$140-160Estimate value accuracy: Camera rarity (Not rare. Votes: 8) Camera sales and other sources with added premiums, converted and inflation-adjusted prices: Post a reply by sbucy1 » Wed Jul 22, 2009 1:26 pm I just bought one of these little beauties for my collection off of eBay this week. Got it for only $18.50 plus shipping. It's near mint, with the original leather case (unstitched but reparable) and the original box it came in and some warranty paperwork. Was purchased in the USA originally. Quite a find, I think. Mine has a non-spectacular f2.9 E.Ludwig 50mm Meritar. The camera is apparently an original model (SN 206658) with ribbed leatherette and two bipolar synch connections on the front (X and M). I've cleaned it and tried to mildly lubricate the stiff aluminum bayonette lens mount (cheap aluminum lens mounts tend to gall and jam up). But everything seems to work.What an odd shutter! It uses the backside of the SLR mirror as the shutter (not a focal plane shutter) - I've never seen anything like that. No instant return mirror, either. Have to cock the shutter/wind the film to get the mirror back in place.The shutter speed is set with a little "stick shift" sticking out the top of the frame (1/150 to B). The shutter lock coupled to the waist-level view-finder is really imaginative. Have to have the hood open or the shutter won't work.What a cute and odd camera. I remember these things for sale in the Wall Street Camera ads in Popular Photography in the 60's. My Pentax-owning friends laughed at the pitiful little oddball East German Exa - nobody wanted one. But now, with 40 years of hindsight - I'm really impressed with the designers' imagination and the builders' execution of this little oddity. Well done, guys! I bet my Canon D10 isn't still working in 40 years!! Post a reply by diser » Wed Jul 22, 2009 3:01 pm Sbucy1, nice deal! Congratulations! Post a reply by h.s. » Tue Nov 03, 2009 4:19 pm You have bought a quite early model. Congratulations! Antique, vintage and used digitalcameras/lenses price guide. CollectiBlend Average Index AverageVery goodMint$240-260$320-340$600-700Estimate value accuracy: Camera rarity (Somewhat rare. Votes: 2) 1933-1939. 127 film SLR camera. Slow speed up to 12 seconds. Several modifications during the production years: type 1 - 1933. No "sun/moon" logo; type 2.1 (2.2 in McKeown's) - 1934. "Sun/moon" logo; type 3 - 1935. Lever wind instead of knob wind, lock for helix moved to the left side; type 4.1 - 1935-1937. Two-hole Vacublitz flash socket added (on the photo); type 4.2 - 1938. Three-hole Vacublitz flash socket; type 6 - 1938. Screwed-in front plate. Camera featured in these collections: cameracollect0r Foto russwm phottomann Camera is in these wishlists: blammert Camera sales and other sources with added premiums, converted and inflation-adjusted prices:DateCondition Price 2016-11-26 B $192 2016-11-26 C $141 2016-06-11 A- $874 2016-06-11 B-A $403 2012-05-27 B $270 2012-04-28 B- $345 2011-05-22 B $304 2010-03-28 B+ $281 2009-11-29 B $323 2009-11-29 B+ $485 2009-10-25 C- $265 2009-05-23 C-D $188 2009-01-24 B $190 2009-01-24 C+ $190 2007-12-09 B+ $989 2007-05-12 B- $322 2006-11-11 B $406 2005-11-27 B-A $501 2003-02-28 B $233 2002-01-01 B ~$235 Do you know a recent sale? You can add it! Post a reply by Madd10 » Thu Oct 25, 2012 2:28 am Exakta B Type 4 1938 condition B sold on Ebay Oct 24 2012 for 223 Euro Attachments sold on Ebay Oct 24 2012 for 223 Euro View thumbnails only The Ihagee (IHG - Industrie und Handelsgesellschaft m.b.H.) company was founded in 1912 in Dresden, Germany, but was Dutch-owned. The first camera manufactured by Ihagee was the Photorex, released in 1912. In 1951, Ihagee was merged into VEB Pentacon.Ihagee cameras: Years of manufacture:AMA 420 1925-1939 Astraflex 55 c1950s Auto-Photoklapp (2220) c1929 Auto-Ultrix (2850, Vest Pocket Camera) c1932 Auto-Ultrix (2860, Double-format) 1931-c1940 Auto-Ultrix (3860, Double-format) 1931-c1940 Auto-Ultrix (4850, Vest Pocket Camera) c1932 Auto-Ultrix (4860, Junior/Popular) 1935-1939 Corona 2030 1922-1939 Corona 2035 1922-1931 Corona 2040 c1922 Corona 2045 1922-1939 Corona 2046 1931-1939 Derby 1923-1935 Duplex 1925-1933 Duplex Luxus c1925 Elbaflex (175) 1964-1977 Elbaflex VX 1000 c1967 Elbaflex VX 500 1969 Elbaflex X 1000 c1967 Exa 1951-1962 Exa 500 1966-1969 Exa 500 '20 Years' 1961 Exa I 1962-1964 Exa Ia 1964-1977 Exa Ia 'Canada Police' 1964-1977 Exa Ia 'Pentacon Tower' 1964-1977 Exa Ib 1977-1984 Exa Ib (half-frame) 1977-1985 Exa Ib black 1984-1985 Exa Ib Post 1982 Exa Ic 1985-1987 Exa II 1960-1963 Exa IIa 1963-1964 Exa IIb 1964-1966 Exa Varex 1950 Exakta 100 1964-1977 Exakta 110 EF 1980s Exakta 500 1966-1969 Exakta 66 (horizontal) (1939) 1938 Exakta 66 (horizontal) (1939) (German Navy) 1938 Exakta 66 (vertical) (1948) 1953-1954 Exakta 770 c1990s Exakta 870 c1990s Exakta 900 c1990s Exakta A (Original) black 1933-1938 Exakta A chrome 1937-1939 Exakta B black 1933-1939 Exakta B chrome 1937-1939 Exakta BF c1990s Exakta BF-AF c1990s Exakta C 1935-1937 Exakta Chico AF c1995 Exakta Diamant (prototype) c1950s Exakta Hit c1990s Exakta II 1949-1950 Exakta Junior 1938-1939 Exakta Junior (1st type) 1934 Exakta Junior black 1934-1939 Exakta Macro 70 AF c1990s Exakta Mini c1990s Exakta Mini AF c1990s Exakta Nova 400 c1990s Exakta Nova 410 AF c1990s Exakta Nova 700 AF c1990s Exakta RTL 1000 1970-1973 Exakta Super Zoom 1200 AF c1990s Exakta Top c1990s Exakta Top AF c1990s Exakta V (Varex) 1950 Exakta VX (Varex VX) (Varex X) 1951-1956 Exakta VX 100 1964-1977 Exakta VX 1000 1967-1970 Exakta VX 1000 Luxus 1967-1970 Exakta VX 200 1966-1969 Exakta VX 500 1969 Exakta VX 500 (chrome base plate) 1969 Exakta VX IIa (colored) 1961 Exakta VX IIa (Exakta Varex IIa) 1957-1961 Exakta VX IIa (gold) 1957-1961 Exakta VX IIa (stereo outfit) 1957-1961 Exakta VX IIb (Varex IIb) 1963-1967 Exakta VX IIb (Varex IIb) Luxus 1963-1967 Exakta Zoom 110 AF c1990s Exakta Zoom 520 c1990s Exakta Zoom 70 c1990s Exakta Zoom 70 Date c1990s Exakta Zoom 701 AF c1990s Exakta Zoom 770 AF c1990s Kine Exacta I (square viewfinder) (after war edition) c1946 Kine Exacta I (square viewfinder) (before war edition) 1937 Kine Exakta I 'Kriegsmarine' (German Navy) c1940 Kine Exakta I (after war edition) 1945s-1948 Kine Exakta I (round viewfinder) (before war edition) 1936 Kine Exakta I (square viewfinder) (before war edition) 1937-1940s Kine Exakta II (1949) 1949-1950 Mikrobie 1916-1934 Neugold Tropen 910 (Tropical) 1929-1934 Neugold Tropen 920 (Tropical) 1923-1934 Neugold Tropen 930 (Tropical) 1925-1934 Neusilber Tropen (Tropical) 1925 Night-camera (Nachtkamera) 1929 Night-Exakta 1935-1939 Night-reflex (Nachtreflex) c1930 Parvola (Klein-Ultrix) 1350 (4x6.5cm) c1931-1939 Parvola (Klein-Ultrix) 1450 (3x4cm, f2.7 Makro-Plasmat) c1931-1939 Parvola (Klein-Ultrix) 1450 (3x4cm) c1931-1939 Parvola Zweiformat 1550 (2-format) 1933-1939 Patent Duplex 710 c1914-1939 Patent Duplex 720 c1914-1939 Patent Duplex 730 c1914-1939 Patent

Duplex 740 c1914-1939 Patent Klapp Reflex 1924-1939 Patent Klapp Reflex Tropen (Tropical) 1924-1939 Photoklapp Stereo-Automat c1925 Photoknips (Nr. 100, Model A) c1924-1933 Photoknips (Nr. 200, Model B) 1925-1936 Photoknips No.1 1918-1921 Photoknips No.2 1918-1921 Photorex 1912-1918 Pionier 1927-1936 Pionier Automat c1934-1940s Plan-Paff Reflex 10 1921-1932 Plan-Paff Reflex 3 1921-1932 Plan-Paff Reflex 4 1921-1932 Plan-Paff Reflex 7 1921-1932 Plan-Paff Reflex 9 1921-1932 Republic Full-View c1921 Roll-Paff Reflex Luxus 1921-1927 Roll-Paff-Reflex No.20 1921-1932 Roll-Paff-Reflex No.21 1921-1932 Roll-Paff-Reflex No.21H 1928-1932 Serien-Reflex 2110 1928 Serien-Reflex 2113 1929 Serien-Reflex 2120 1928 Serien-Reflex Tropen 2120 (Tropical) 1928 Sport 1810 1931-1939 Sport 1820 1928-1939 Sport 1830 1931-1939 Sport-Roll-Film-camera 1936 Stereo-Automat (Nr. 1715) 1925-1939 Ultrix Duplex No.1560 1924-1935 Ultrix No.1460 1923-1935 Ultrix No.1470 1923-1935 Ultrix No.1475 1928-1935 Ultrix No.1485 1928-1935 Ultrix No.1490 1923-1935 Ultrix No.2960 1928-1930s Ultrix Simplex 1360 1924-1933 Ultrix Simplex 1360 Luxus 1931-1932 Ultrix Simplex 1370 1924-1935 Ultrix Stereo No.1690 1925-1939 Ultrix-Automat (Nr. 1250) 1925-1932 Universal c1924 Venus 610 1920-1935 Victor 510 1924-1939 Victor 520 1920-1939 Victor 530 1920-1939 Zweiverschluss Duplex (1010, 6.5x9, f2.9) 1928-1939 Zweiverschluss Duplex (1010, 6.5x9) 1928-1939 Zweiverschluss Duplex (1020, 9x12) 1927-1939 Zweiverschluss Duplex (1030, 10x15) 1928-1939