

# Pictures of our daily lives



## In the Old Days . . . . .

. . . people used to call cinematograph films "living pictures", though—perhaps since they represented anything else rather than life—the more appropriate name "moving pictures" was very soon substituted. The second description is, of course, included in the first, since any "living" picture must necessarily be a "moving" one.

It is this feeling of life and living with which the amateur photographer of to-day is mostly concerned: his landscape studies, his snapshots of children, his family records, and all his other photographs must be imbued with realism and natural effect. Only when these two factors are present—as in our cover picture of Eve and the Apple—can the result be considered as a truly living representation. Moreover, to achieve this ideal two things are essential: a high-quality camera and a first-class lens. In other words:

### **A Zeiss Ikon Camera with a Zeiss Lens**

There are many amateurs who do not yet realise that Zeiss Ikon manufacture simple and inexpensive cameras as well as the famous series of "miniatures" and other high-class cameras which have made their name famous. This brochure is consequently intended to show that whatever the capacity of the amateur's pocket the extensive range of Zeiss Ikon models—from the Box Tengor to the noble and versatile Contax—will provide something that is both attractive and efficient.

*All prices are subject to alteration without notice, and all goods are sold subject to the conditions of sale set out in our general catalogue.*



Not only are Zeiss Ikon cameras master productions but so also are Zeiss Ikon films. Zeiss Ikon Orthochrom and Panchrom stand at the head of their respective classes, both in sensitivity, fineness of grain and good colour rendering.

**For trouble-free photography use  
Zeiss Ikon cameras,  
Zeiss Lenses, and  
Zeiss Ikon film.**

# A Short Guide to Photographic Technical Terms used in this List

## 1. Albada Finder.

A modern optical type view-finder, in which the actual field covered by the camera is indicated by a white boundary line surrounding it. The boundary line seems to be just as far away as the subject photographed, and the latter is either in its actual size or only slightly reduced. Particularly valuable for exposures of objects in rapid motion.

## 2. Aperture of Lens

The "numerical aperture" of a lens is the relation between its diameter and its focal length. With a diameter of 1 inch and a focal length of 4 inches, for example, the aperture is 1:4, which is usually written  $f/4$ . All lenses fitted to Zeiss Ikon cameras, except Box Tengors, are provided with an iris diaphragm, the purpose of which is to reduce the lens aperture when the full opening is not required. The smaller the aperture (*i.e.*, the larger the aperture number) the less light passes through the lens, and the longer must the exposure time be. The reduction of the lens aperture however increases and improves the depth of focus—see "Depth of Focus."

## 3. Bayonet Mount

A special type of lens mounting used on the Contax, Nettax, Contaflex and Movikon 16 lenses. The lenses are not screwed in, and can thus be interchanged extremely rapidly.

## 4. Delayed Action Shutter Release

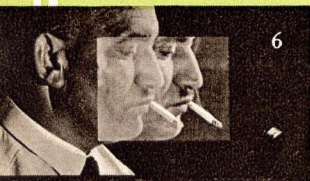
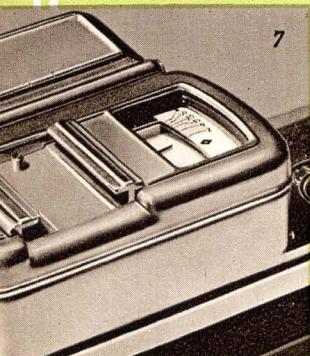
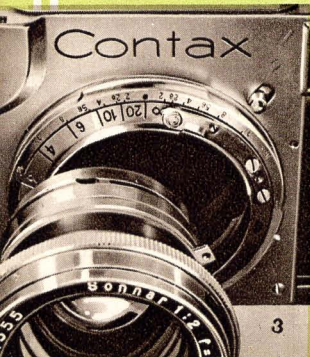
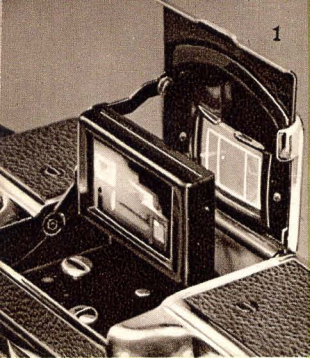
Where self portraits are to be made, or where the photographer wants to appear in a group himself, the delayed action shutter release is needed. This is a small clockwork device mounted inside the casing of the shutter, and when the shutter release is pressed the clockwork takes from 10-12 seconds to run down before the shutter opens. The table of shutter speeds given on page 8 shows which shutters have this mechanism.

## 5. Depth of Focus

At the largest lens apertures only a relatively restricted zone in front of the camera is sharply recorded: especially does this apply with "close ups", and if objects considerably nearer to and farther away from the camera than the actual distance on which the lens is focussed are to be sharp, the aperture size must be reduced. In this connection, it is worthy of note that lenses of short-focal length have a very much greater depth of focus than those of long-focal length. The top illustration on page 7 shows the depth of focus scale fitted to the Ikoflex. Many Zeiss Ikon cameras embody a similar feature.

## 6. Distance Meter

The miniature cameras Super Nettel, Nettax and Contax, as well as the cameras in the Super Ikonta series and the Movikon 16, have a distance meter constructed on the Zeiss Ikon wedge system built into them as an integral



part of the camera. On looking through the eyepiece of this meter, unless the object being photographed is correctly focussed, two images are seen overlapping each other, but a turn of a small wheel fuses them into one. When the twin images of the object that is required to be brought into sharp focus are fused in this way, the lens is automatically focussed by the coupling mechanism between it and the distance meter.

### 7. Exposure Meter

In the Contax III and the Contaflex, a very reliable and sensitive photo-electric exposure meter is provided as an integral part of the camera—therefore accurate exposure times can be found without working these things out in one's head. The Zeiss Ikon Helios exposure meter is of a somewhat similar type, and a combined exposure and distance meter can be obtained in the Zeiss Ikon Helicon.



$1\frac{1}{2}'' \times 1''$



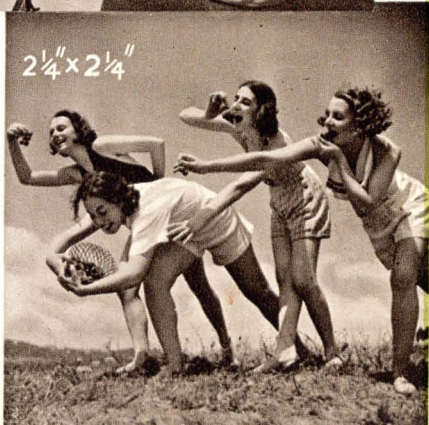
$4\frac{1}{4}'' \times 2\frac{1}{2}''$



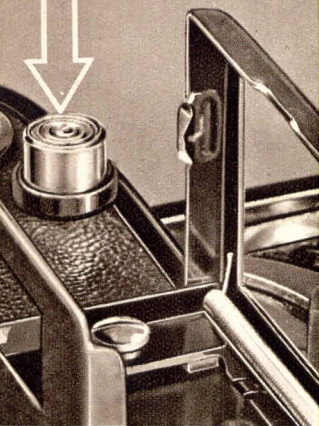
$3\frac{1}{4}'' \times 2\frac{1}{4}''$



$2\frac{1}{4}'' \times 1\frac{3}{4}''$



$2\frac{1}{4}'' \times 2\frac{1}{4}''$

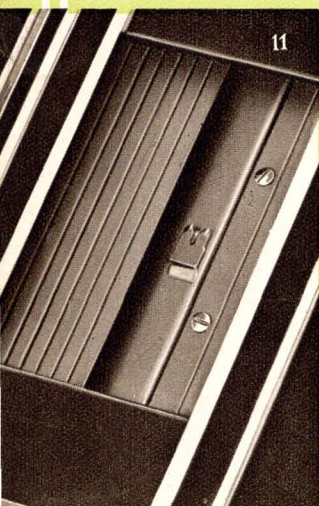


### 8. Film Winding Interlocking Device

In the Super Nettel, Nettax, Contax and Contaflex, the film-winding knob also functions as the shutter winding knob. This ensures that the film is automatically wound on for the next exposure. The Super Ikonta  $2\frac{1}{4}'' \times 2\frac{1}{4}''$  has also a mechanical interlocking device between shutter and film-winding knob: the shutter can only be released after the next section of film has been wound on, and the film can only be wound on to the next picture after it has been exposed by the shutter. In the Super Ikontas Model II the shutter release cannot be operated until the film has been wound on. Therefore, there is no possibility of inadvertently taking two exposures on one film, although double exposures in trick photography can be made if desired.

### 9. Filters

The effects of light and colours on the human eye and the sensitive film in the camera are by no means the same. Our eyes accommodate themselves to the prevailing light, while the reaction of the film is constant. Further, the rendering of colours in correct monochrome can only be effected by using a suitable filter on the camera lens, in order to correct the reaction of the film to colour. For this reason, a yellow or yellow-green filter is used in landscapes, a red in mountain scenes, and a blue in artificial light.



### 10. Focal Length

The focal length of a lens determines the scale of the image on the film. In taking certain subjects, *e.g.*, portraits, heads, flowers and other close-up studies, which must be as large as possible in the negatives, a lens of a longer focal length than normal is desirable, but if as much must be included in the picture as possible, as is often the case with interiors, a wide angle lens, *i.e.*, one of short focal length is used. In extreme long distance work, a telephoto lens may be used with advantage. The focal length of a lens used for normal work, landscapes, seascapes, full length portraits, groups, general sports, etc., should be equal to the length of the diagonal of the negative—never choose a short focal length for everyday subjects.

### 11. Focal-Plane Shutter, Metal

The Super Nettel, Nettax, Contax and Contaflex cameras are all fitted with the Zeiss Ikon metal flexible focal-plane shutter. This shutter is completely unaffected by temperature and other climatic conditions, and always works with the same accuracy.



### 12. Lenses

The choice of a lens type is a matter that only the photographer can decide, for he alone knows the uses to which it is to be put. For snapshots and holiday records, a simple and inexpensive lens, such as that of the box camera, is more or less satisfactory provided that there is sufficient light present. Those, however, who wish to take photographs in the rain, at twilight, or who want to take night snapshots, must obtain a Zeiss Ikon camera of the more advanced type and a much better lens of the Zeiss Tessar or Sonnar classes.

There are also telephoto and wide angle lenses for special purposes. The price of a lens rises with its range of service or versatility, for the larger the maximum aperture and the more accurately the corrections are made, the more difficult is a lens to manufacture, and the wider the range of use.

### 13. Negative Sizes

The larger negatives  $2\frac{1}{2}'' \times 1\frac{3}{4}''$ ,  $2\frac{1}{4}'' \times 2\frac{1}{4}''$ ,  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  and  $4\frac{1}{4}'' \times 2\frac{1}{2}''$  have the advantage over the miniature negative size of  $1\frac{1}{2}'' \times 1''$  that all of them give a large enough image to make a satisfactory contact print. The real advantages of the miniature are the low cost of the film used in them, and the immense technical benefits—depth of focus, versatility, etc.

### 14. Orthochrom and Panchrom

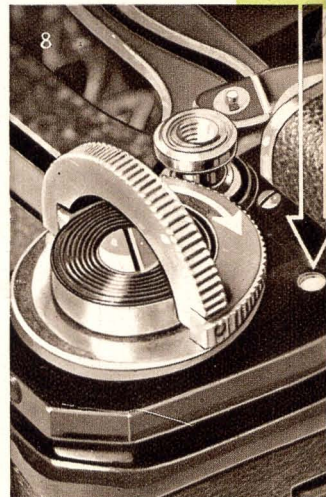
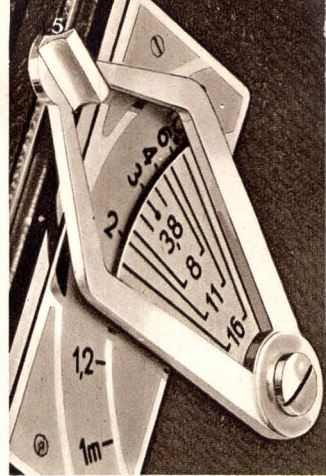
Zeiss Ikon Panchrom film is distinguished from Orthochrom film by the improved rendering of colours that it gives. The Orthochrom film is only sensitive to violet, blue, green and yellow-green, while Panchrom is sensitive as well to yellow, orange and red. All the colours are rendered by Panchrom in approximately their correct tones. In daylight the two films have about the same sensitivity, but in artificial light the Panchrom film is much more sensitive.

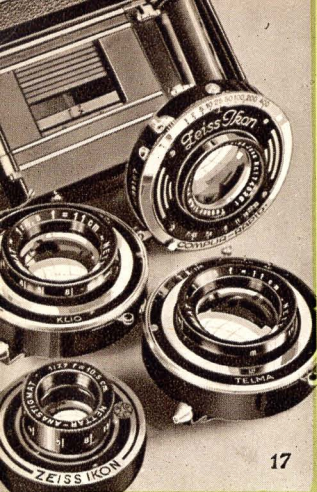
### 15. Reflex Cameras

The Zeiss Ikon reflex cameras—Contaflex and Ikoflex—have a special finder or viewing lens built into a housing in the camera body, and a tilted mirror behind the lens throws an image on a convex lens at the top of the camera, the under side of this latter lens being “matted”. The advantage of this construction is that the focussing is done on a real focussing screen, instead of through an optical view-finder or distance meter, and the image seen on the ground glass is identical with that taken on the film. The subject may still be watched even during exposure.

### 16. Shutter Release (new type) on Camera Body

There are basic faults in taking photographs that are always cropping up. Among the more frequent of them is the trouble of “camera shake”, which causes a blurred picture because the camera was moved or jarred while the shutter was taking the picture—usually caused by the shutter release being pressed with too much of a jerk. The real reason for this trouble is not always recognised, and it is as well to remember that it is quite possible for blurred images to be caused in this way even with shutter exposures as short as  $1/50$ th,  $1/100$ th or even  $1/200$ th of a second. Even with these rapid shutter speeds, camera shake is quite frequently present, to say nothing of the effect it has on the slower shutter speeds. The correct placing of the shutter release on the body of the camera itself does away with camera shake to a very considerable extent, because the instrument need no longer be balanced in one hand while the other presses the shutter release. The new Zeiss Ikon release allows both hands to hold the camera, and a single finger presses the convenient button on the camera body





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## 17. Shutter Speeds.

Shutter Type	Time		Automatic exposures Seconds
	Long	Short	
Box Tengor .. ..	—	B	$\frac{1}{25}$ .
Automat .. ..	T	B	$\frac{1}{25}$ and $\frac{1}{75}$ .
Automat S. .. .	T	B	$\frac{1}{25}$ and $\frac{1}{75}$ with delayed-action release.
Derval .. ..	T	B	$\frac{1}{25}$ , $\frac{1}{50}$ and $\frac{1}{100}$ .
Telma .. ..	T	B	$\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{100}$ and $\frac{1}{125}$ with delayed-action release.
Klio 00 .. ..	T	B	1, $\frac{1}{2}$ , $\frac{1}{5}$ , $\frac{1}{10}$ , $\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{100}$ and $\frac{1}{175}$ with delayed-action release.
Klio 0 .. ..	T	B	1, $\frac{1}{2}$ , $\frac{1}{5}$ , $\frac{1}{10}$ , $\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{100}$ and $\frac{1}{150}$ , with delayed-action release.
Compur 00 .. .	T	B	1, $\frac{1}{2}$ , $\frac{1}{5}$ , $\frac{1}{10}$ , $\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{100}$ and $\frac{1}{300}$ .
Compur 00R ..	T	B	1, $\frac{1}{2}$ , $\frac{1}{5}$ , $\frac{1}{10}$ , $\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{100}$ , $\frac{1}{250}$ and $\frac{1}{500}$ .
Compur 0S .. .	T	B	1, $\frac{1}{2}$ , $\frac{1}{5}$ , $\frac{1}{10}$ , $\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{100}$ and $\frac{1}{250}$ , with delayed-action release.
Compur 0SR ..	T	B	1, $\frac{1}{2}$ , $\frac{1}{5}$ , $\frac{1}{10}$ , $\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{100}$ , $\frac{1}{200}$ and $\frac{1}{400}$ , with delayed-action release.
Focal-plane shutter	—	B	Super Nettel and Nettax, $\frac{1}{5}$ , $\frac{1}{10}$ , $\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{100}$ , $\frac{1}{200}$ , $\frac{1}{500}$ and $\frac{1}{1000}$ . Contax I and Contaflex, $\frac{1}{5}$ , $\frac{1}{10}$ , $\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{100}$ , $\frac{1}{200}$ , $\frac{1}{500}$ and $\frac{1}{1000}$ . Contax II and III, $\frac{1}{2}$ , $\frac{1}{5}$ , $\frac{1}{10}$ , $\frac{1}{25}$ , $\frac{1}{50}$ , $\frac{1}{125}$ , $\frac{1}{250}$ , $\frac{1}{500}$ and $\frac{1}{1250}$ . Contax II and III and Contaflex possess a built-in delayed-action release, which also can be operated to give one second exposure.

## 18. Two (or divided) Picture Device

Ikontas and Super Ikontas taking  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  and  $4\frac{1}{2}'' \times 2\frac{1}{2}''$  pictures are provided with a special mask—the use of which enables double the number of pictures per spool (16 instead of 8) to be taken.

## 19. Two-point Setting of Focussing Scale and Iris Diaphragm

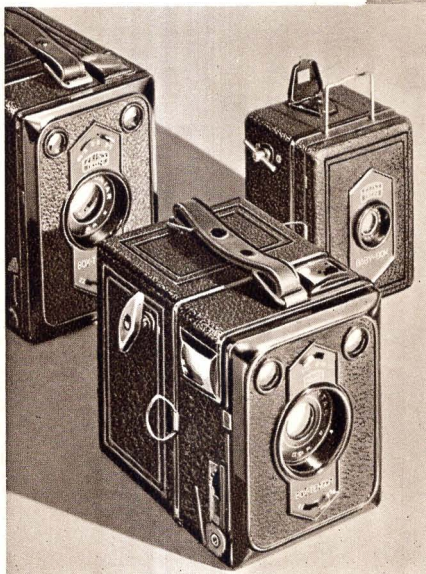
At one particular setting of lens aperture and focussing distance, the depth of focus ranges between approximately 12 feet and infinity, which is ample for the average amateur picture. These two points are marked with red dots on the appropriate scales in all the following Zeiss Ikon roll film cameras—Nettar, Ikonta and Super Ikonta, so that it is unusually easy to get really sharp pictures. One has only to adjust the focussing scale to its red point, and to set the diaphragm similarly, when all outdoor snapshots over 12 feet away taken in a fair light with  $\frac{1}{25}$  second will be quite sharp and clear.

*Note.*—All Zeiss Ikon cameras listed herein are constructed to take roll films. They can therefore be loaded and unloaded in daylight. Do not load or unload in full sunshine; always choose a shady spot.



# In the beginning . . .

Quite a number of us start our photography with a box camera. Here is the Box Tengor—the aristocrat of box cameras. Simple to operate, smart in appearance, compact, light in weight, and equipped with a Frontar lens of  $f/11$ , it ensures pictures of good definition and quality. It is made in a variety of picture sizes, and ordinarily everything from twelve feet to infinity is in focus. For portraits, however, a special built-in supplementary lens (none with the Baby  $1\frac{5}{8}'' \times 1\frac{1}{4}''$  size but two with  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  and  $4\frac{1}{2}'' \times 2\frac{1}{2}''$  sizes) permits pictures to be made as near as three feet to the camera. The Box Tengor take any standard roll film, and in the two smaller sizes gives 16 exposures  $1\frac{5}{8}'' \times 1\frac{1}{4}''$  or  $2\frac{1}{4}'' \times 1\frac{3}{4}''$  on the usual vest pocket or  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  spool respectively.



## BOX TENGOR with Frontar $f/11$ and special shutter.

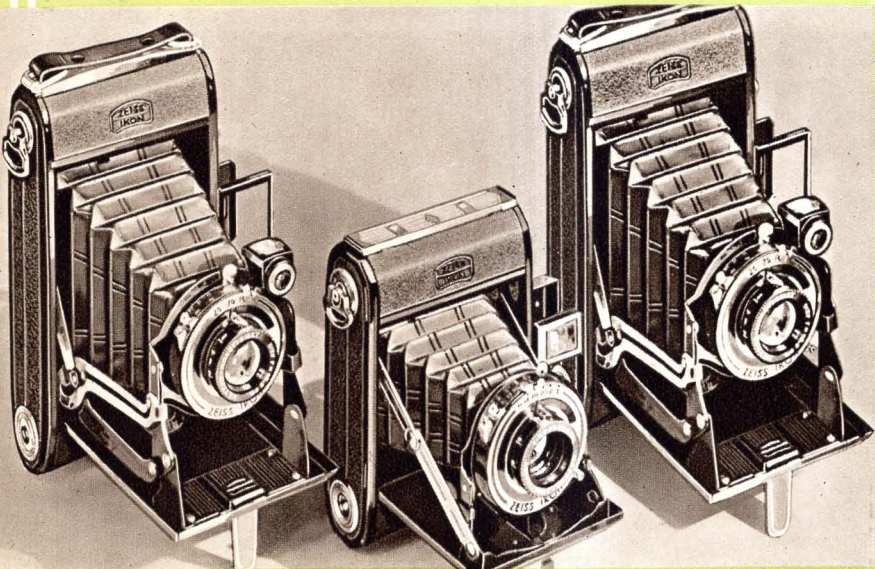
		$1\frac{5}{8}'' \times 1\frac{1}{4}''$ (16 exp.)		$2\frac{1}{4}'' \times 1\frac{3}{4}''$ (16 exp.)		$3\frac{1}{4}'' \times 2\frac{1}{4}''$ (8 exp.)		$4\frac{1}{2}'' \times 2\frac{1}{2}''$ (8 exp.)	
		s.	d.	£	s.	d.	£	s.	d.
Price	.. ..	18	6	1	2	6	1	5	0
Canvas case	.. ..	—		3	0	3	0	4	0
Leather case	.. ..	3	0	6	0	7	6	7	0
Yellow filter	.. ..	4	6	6	9	6	9	6	9
Wire release	.. ..	1	3	1	8	1	8	1	8

## A Zeiss Ikon Self-Erecting Camera for £2 12 6

This is the new 1937 Nettar No. 510/2, as near an automatic camera as it is possible to get . . . a slight pressure on a small knob, and the instrument opens and springs into place, ready for work. A second pressure, and the direct-vision finder opens, showing the subject in full size in front of the camera. A glance through this finder or the brilliant finder, and the exposure is made without turning the camera round and looking at the scales, for they can all be seen while you have the camera pointing to your subject. Distance, lens aperture, and shutter speeds are all clearly shown. With good light, moreover, there is no need to trouble about focusing, for the Nettar has the Zeiss Ikon "two-point" setting of focus and diaphragm described on page 8.

The Nettar No. 510/2 has an  $f/7.7$  anastigmatic lens, and the new Automat shutter gives time exposures and snapshot exposures of  $1/25$ th and  $1/75$ th of a second. Externally, the camera is neat and well-proportioned. In designing the strong metal body, all unnecessary "ornaments" have been avoided, and the black artificial leather is very attractive. The window in the back of the camera for observing the film number in winding on is safe—like all other Zeiss Ikon cameras—for the fastest of panchromatic films.

You have only to handle this new Nettar and examine it to be convinced that at its price it is the best instrument one can choose.





Nettar No. 510/2 takes any make of standard  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  8 exposure spools wound on wide diameter cores, but we strongly recommend you to try Zeiss Ikon Orthochrom or Panchrom (B2). You will like it.

Another 1937 Zeiss Ikon surprise is the Nettar No. 510 to take 16 exposures each  $2\frac{1}{4}'' \times 1\frac{3}{4}''$  on the usual  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  8 exposure spool\*. This picture size is sufficiently large to make contact prints, and thanks to the defining qualities of Zeiss Ikon lenses, large size enlargements can be made.

<b>Nettar No. 510/2 for <math>3\frac{1}{4}'' \times 2\frac{1}{4}''</math> pictures, 8 exposures,</b>	£	s.	d.
with Nettar anastigmat $f/7.7$ in Automat shutter ..	2	12	6
with Nettar anastigmat $f/7.7$ in Automat shutter ..	3	5	0

<b>*Nettar No. 510 for <math>2\frac{1}{4}'' \times 1\frac{3}{4}''</math> pictures, 16 exposures,</b>			
with Nettar anastigmat $f/6.3$ in Derval shutter ..	3	7	6
with Nettar anastigmat $f/6.3$ in Telma shutter ..	4	0	0

		$2\frac{1}{4}'' \times 1\frac{3}{4}''$	$3\frac{1}{4}'' \times 2\frac{1}{4}''$
		s. d.	s. d.
Brown leather case with lock and key ..	..	5 6	6 0
Portrait attachment for close ups ..	..	9 0	9 0
Yellow filter ..	..	9 6	9 6

\* Ready May, 1937.

## Light in Weight: Simple to Use

The Nettar folding cameras in  $2\frac{1}{4}'' \times 1\frac{1}{4}''$  and  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  sizes are among the most quickly manipulated cameras on the market. They are ready for action in two seconds:—

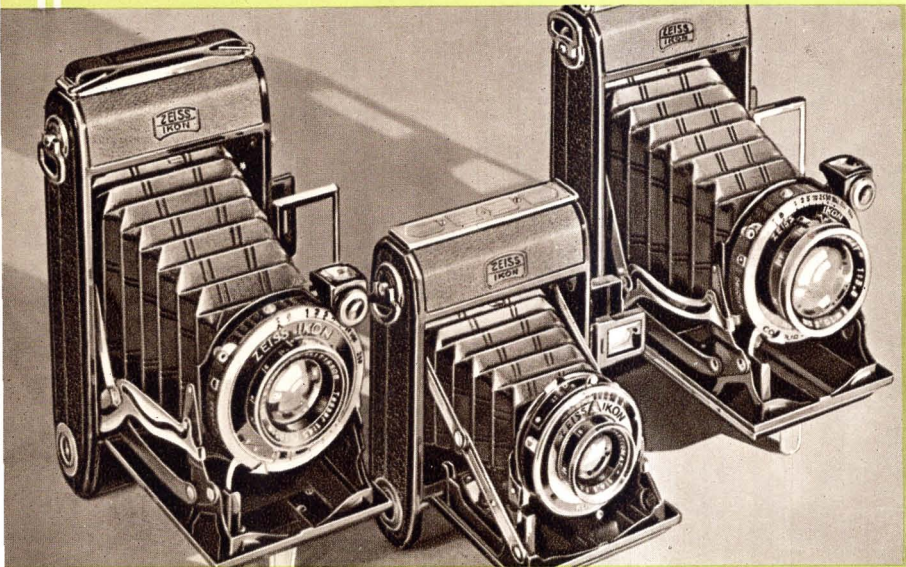
ONE—press the button on the side and the camera erects its lens and finder automatically.

TWO—glance through the direct-vision finder, and press the camera body shutter release with the tip of the left forefinger.

The difficult and risky business of judging distance and the lengthy adjustment of the lens to this distance are both abolished. The Zeiss Ikon "two-point" setting ensures that everything over 10-12 feet away is sharp in the picture. Moreover, the placing of the shutter release on the camera body (*f/6.3* models excepted) makes it possible to hold the camera firmly in both hands, and the risk of camera shake is very considerably reduced as a result.

The delayed-action shutter release can also be operated by the shutter release on the side of the camera body.

The shutter of the Nettar may be kept "set" even when the camera is closed, and because of a clever locking device there is no risk of inadvertently releasing it. We mention this because it may be thought



that the new release can be operated accidentally with the camera closed up. Thus the Nettar is always ready for use.

The two-point focus setting may be adjusted in a similar way, in order to make the camera ready for work at a moment's notice.

A brilliant finder is provided as well as a direct-vision finder on the Nettar. The range of service of the instrument is increased by the provision of lenses with apertures up to  $f/3.5$ , and a choice of shutters—Derval, Telma, Klio 00, Compur 0S and Compur Rapid (top speed  $1/400$ th second) is available.

Two further points may be noted: all the scales of the camera can be seen from the position for taking pictures, with the exception of the Compur shutter models; and there is no need to worry about buying suitable spools for the Nettar, because both wood and metal ones fit.

### Nettar No. 515/2 for $3\frac{1}{4}'' \times 2\frac{1}{4}''$ pictures, 8 exposures.

Lens.	Shutter.	£	s.	d.
Nettar $f/6.3$ .. .. .	Derval .. .. .	3	15	0
Nettar $f/6.3$ .. .. .	Klio 00 .. .. .	4	7	6
*Nettar $f/4.5$ .. .. .	Telma .. .. .	5	10	0
*Nettar $f/4.5$ .. .. .	Klio 0 .. .. .	6	5	0
*Nettar $f/4.5$ .. .. .	Compur 0S .. .. .	7	5	0
*Nettar $f/3.5$ .. .. .	Compur 0SR .. .. .	9	10	0
*Zeiss Tessar $f/4.5$ .. .. .	Compur 0S .. .. .	9	17	6

### †Nettar No. 515 for $2\frac{1}{4}'' \times 1\frac{3}{4}''$ pictures, 16 exposures.

*Nettar $f/4.5$ .. .. .	Klio 00 .. .. .	5	12	6
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\*With new type release on camera body.

†Ready May, 1937.

All shutters except Derval have delayed action release.

### ACCESSORIES FOR NETTAR.

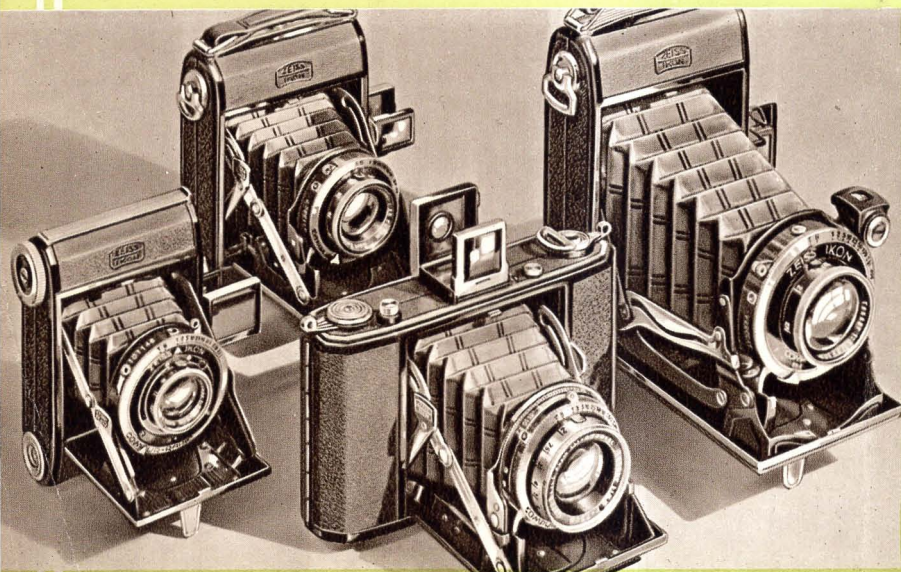
	$3\frac{1}{4}'' \times 2\frac{1}{4}''$ s. d.	$2\frac{1}{4}'' \times 1\frac{3}{4}''$ s. d.
Brown leather case with lock and key and shoulder straps .. .. .	7 6	5 6
Portrait attachment for "close-ups":		
For $f/6.3$ lens .. .. .	9 0	—
For $f/4.5$ lens .. .. .	13 6	9 0
For $f/3.5$ lens .. .. .	15 0	—
Yellow filter:		
For $f/6.3$ lens .. .. .	9 0	—
For $f/4.5$ lens .. .. .	12 0	9 6
For $f/3.5$ lens .. .. .	12 6	—

## A wide range of Picture Sizes and Lens Equipments is offered in the Ikonta series

A really wide choice, including the economical "divided picture" sizes first introduced by Zeiss Ikon, is to be found in the Ikonta range. Five picture sizes up to  $4\frac{1}{4}'' \times 2\frac{1}{2}''$  are available, and the two larger models for pictures  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  and  $4\frac{1}{4}'' \times 2\frac{1}{2}''$  will also take sixteen exposures  $2\frac{1}{4}'' \times 1\frac{3}{4}''$  and  $2\frac{1}{2}'' \times 2\frac{1}{8}''$  by using the mask provided. The Ikonta cameras have been popular for over seven years, and this says a great deal in their favour when the rapid changes of photographic design in recent years are considered.

The design of the 100 per cent. self-erecting camera front, the special ventilators in the bellows, the provision of two-point setting, and the excellent shape and appearance of the series combine to give the Ikonta series a leading position in cameras of their class. The models with the two picture device are also fitted with the famous Albada view-finder.

All Ikontas, except the  $2\frac{1}{4}'' \times 2\frac{1}{4}''$  size, use any standard roll film. The  $1\frac{5}{8}'' \times 1\frac{1}{4}''$  and  $2\frac{1}{4}'' \times 1\frac{3}{4}''$  sizes take sixteen pictures on the usual vest pocket and  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  spool respectively, the  $2\frac{1}{4}'' \times 2\frac{1}{4}''$  which is new for 1937, takes 12 negatives on the usual  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  film, and the  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  and  $4\frac{1}{4}'' \times 2\frac{1}{2}''$  eight or sixteen divided exposures.





## Ikonta Prices

Size.	Lens.	Shutter.	Leather case.		Yellow filter.	
			£ s. d.	s. d.	s. d.	s. d.
1 $\frac{3}{8}$ " × 1 $\frac{1}{4}$ " ..	Novar f/3.5	Compur 00R ..	8 7 6	5 6	9 6	9 6
	Tessar f/3.5	Compur 00R ..	10 10 0	5 6	9 6	9 6
*2 $\frac{1}{4}$ " × 1 $\frac{3}{4}$ " ..	Novar f/3.5	Compur 00R ..	9 10 0	10 6	10 0	10 0
	Tessar f/3.5	Compur 00R ..	†12 5 0	10 6	10 0	10 0
*†2 $\frac{1}{4}$ " × 2 $\frac{1}{4}$ " ..	Novar f/4.5	Telma ..	6 12 6	12 6	12 0	12 0
	Novar f/4.5	Klio 00 ..	7 5 0	12 6	12 0	12 0
	Novar f/3.5	Compur 00 ..	9 10 0	12 6	12 0	12 0
	Tessar f/3.5	Compur 00R ..	13 0 0	12 6	12 0	12 0
*3 $\frac{1}{4}$ " × 2 $\frac{1}{4}$ " .. (divided picture model)	Tessar f/4.5	Compur 0SR ..	12 17 6	12 6	12 0	12 0
	Tessar f/3.8	Compur 0SR ..	15 10 0	12 6	12 0	12 0
4 $\frac{1}{4}$ " × 2 $\frac{1}{2}$ " .. (divided picture model)	Novar f/4.5	Telma ..	9 10 0	14 0	12 0	12 0
	Novar f/4.5	Compur 0S ..	11 5 0	14 0	12 0	12 0

\* These sizes are equipped with new type release on camera body.

† Ready July, 1937.

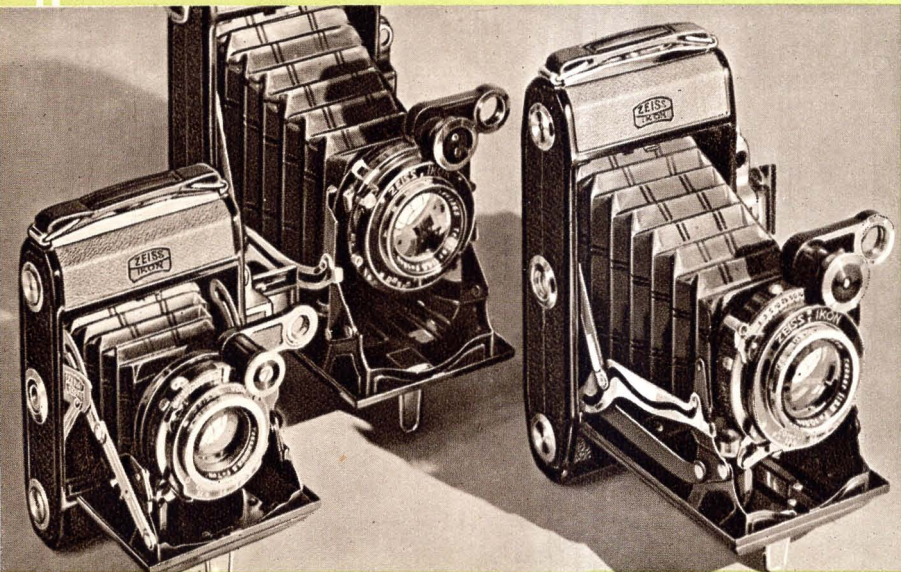
‡ This size, ready June, 1937, takes 3 $\frac{1}{4}$ " × 2 $\frac{1}{4}$ " films with numbers in centre of protecting paper—Zeiss Ikon, Agfa and Selo are the principal brands.

## When a Coupled Distance Meter is used . . .

. . . focussing needle-sharp at any distance, using any lens aperture, is child's play. In the Super Ikonta series, the special wedge distance meter obtainable only in Zeiss Ikon cameras is coupled with very large aperture Zeiss lenses precisely for this purpose.

The Super Ikonta II models,  $2\frac{1}{4}'' \times 1\frac{3}{4}''$  and  $3\frac{1}{4}'' \times 2\frac{1}{4}''$ , not only have—as, indeed, have the whole series—a shutter release on the camera body, but also a red signal disc showing when the film has been wound on and the shutter interlocking device mentioned on page 6. Super Ikontas in the  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  and  $4\frac{1}{4}'' \times 2\frac{1}{2}''$  sizes are also fitted with masks for the divided or half size negatives, and can be used to give double the normal number of pictures at will. The Super Ikontas with the divided picture feature also provide a substitute for lenses of long focal length, since the  $4\frac{1}{4}''$  lens used on the larger negative becomes a long focus lens for the half-size picture.

A particularly interesting model in this series is the Super Ikonta  $2\frac{1}{4}'' \times 2\frac{1}{4}''$ . This has the mechanical locking device between film wind and shutter release (as described on page 6), and as the optical equipment the rapid Zeiss Tessar  $f/2.8$  or  $f/3.5$ . (contd. p. 18).







## Super Ikonta I Prices

Lens.	Shutter.	2 $\frac{1}{4}$ " $\times$ 1 $\frac{3}{8}$ " (16 exp.)		3 $\frac{1}{4}$ " $\times$ 2 $\frac{1}{4}$ " (also 16 exp. 2 $\frac{1}{4}$ " $\times$ 1 $\frac{3}{8}$ "')		4 $\frac{1}{4}$ " $\times$ 2 $\frac{1}{2}$ " (also 16 exp. 2 $\frac{1}{2}$ " $\times$ 2 $\frac{1}{8}$ "')				
		£	s.	d.	£	s.	d.	£	s.	d.
Zeiss Tessar <i>f</i> /4.5	Compur OS ...	—	—	—	19	12	6	21	10	0*
Zeiss Tessar <i>f</i> /3.8	Compur OS ...	—	—	—	22	15	0	—	—	—
Zeiss Tessar <i>f</i> /3.5	Compur 00 ...	19	5	0	—	—	—	—	—	—
Ever Ready Case ...	... ..	1	10	6	1	11	6	1	15	0
Yellow Filter ...	... ..	10	0	0	12	0	0	12	0	0

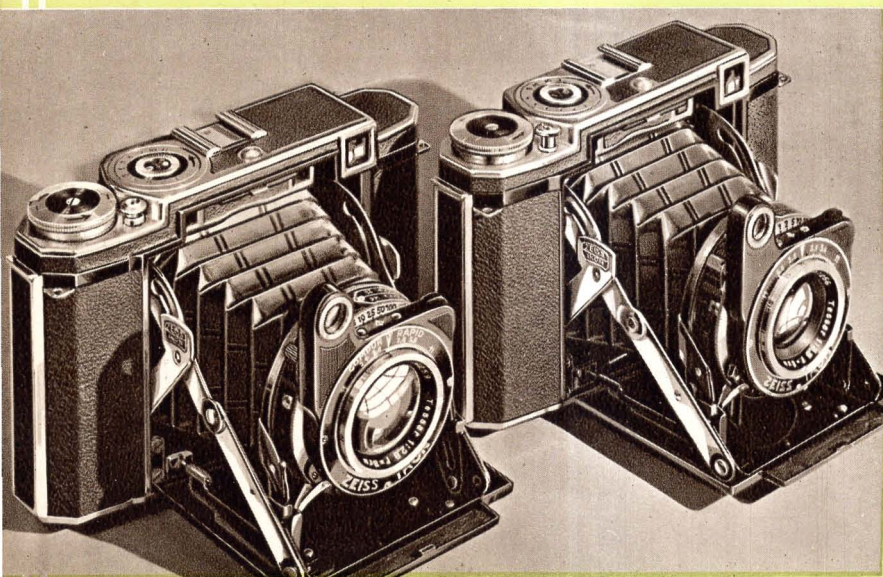
All above cameras have shutter release on camera body.

For prices of Super Ikonta II and 2 $\frac{1}{4}$ "  $\times$  2 $\frac{1}{4}$ ", see page 19.

\* Compur OS Rapid included in this price.

As every experienced photographer knows, when using such a rapid lens, focussing needs to be accurate to obtain the best results, but, thanks to the distance meter, which is coupled to the lens focussing, even at full aperture there is no difficulty in focussing. This camera, alone of the Super Ikonta series, has a finder shoe on top of the body into which an Albada view-finder, supplied as an extra in the case of the  $2\frac{1}{4}'' \times 2\frac{1}{4}''$  model, although fitted as standard to all other Super Ikonta models, and the Contameter focussing device, can be fitted.

The Compur Rapid shutter fitted to these cameras gives a top speed of  $1/400$ th second, and, apart from the above-mentioned special attractions of the  $2\frac{1}{4}'' \times 2\frac{1}{4}''$  Super Ikonta—a neat and very convenient shutter release is fitted to the camera body, while the shutter has a delayed-action mechanism. The filters, too, that are used with this model need not be removed when the camera is closed, as there is plenty of space left for them to remain in position. Further information regarding the Super Ikonta series will be found in our booklet, "Miniature Camera Advantage with Large Size Negatives."





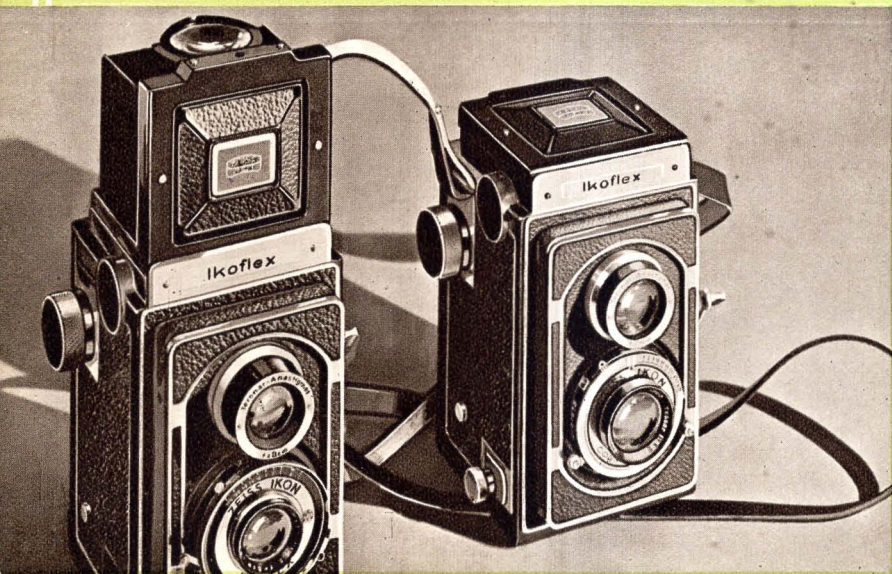
**Super Ikonta II** (left- and right-hand illustration on page 16) and **Super Ikonta  $2\frac{1}{4}'' \times 2\frac{1}{4}''$**  (see illustration on page 18). **Prices :**

Lens.	Shutter.	$2\frac{1}{4}'' \times 1\frac{3}{4}''$ (16 exp.)		$3\frac{1}{4}'' \times 2\frac{1}{4}''$ (also 16 $2\frac{1}{4}'' \times 1\frac{3}{4}''$ )		$2\frac{1}{4}'' \times 2\frac{1}{4}''$ (12 exp.)	
		£	s. d.	£	s. d.	£	s. d.
Zeiss Tessar $f/3.8$	Compur OSR	—	—	—	—	—	—
Zeiss Tessar $f/3.5$	Compur 00R	22	15 0	—	—	—	—
Zeiss Tessar $f/3.5$	Compur OSR	—	—	—	—	26	5 0
Zeiss Tessar $f/2.8$	Compur OSR	—	—	—	—	28	12 6
Yellow Filter ...	... ..	10	0	12	0	12	6
Albada Finder ...	... ..	—	—	—	—	1	10 0
Prism brilliant finder ...	... ..	—	—	—	—	2	5 6
Ever Ready case ...	... ..	1	10 6	1	11 6	1	11 6

All above are fitted with interlocking arrangement between shutter and film winding gear, chromium de luxe finish. Albada finder standard on  $2\frac{1}{4}'' \times 1\frac{3}{4}''$  and  $3\frac{1}{4}'' \times 2\frac{1}{4}''$ . Built-in optical direct vision finder with  $2\frac{1}{4}'' \times 2\frac{1}{4}''$  Albada finder for this size extra as listed.

## You see what you are taking . . .

. . . even during exposure, with the Ikoflex  $2\frac{1}{4}'' \times 2\frac{1}{4}''$  camera. This is undoubtedly a great advantage, for how often does one get the impression that the person being photographed has either altered his or her expression or moved from the right position. In such cases, the question is—should the picture be taken again? But where the Ikoflex is used, this sort of thing can never happen. A brilliant full-size image is seen in the finder (which is not an ordinary ground-glass screen, but a special convex lens with a matted underside), and in this way the subject of the exposure can be continually watched, even while the picture is being taken. In other words, the picture is seen both before and even during the exposure. The focussing is done by a lever located conveniently to the hand, and a magnifier is provided for really critical pin-sharp focussing. For rapidly moving objects (horse races, and so on), when it is desirable to observe the object direct instead of its reflected image, the frame finder may be used instead of the ground glass. The depth of focus scale shows the aperture necessary to obtain the depth of definition required.





The Ikoflex II has large aperture lenses up to Tessar  $f/3.5$ , and provides a choice of Klio, Compur and Compur-rapid shutters. The camera back is hinged, and can be swung out of the way, which makes the loading and removal of films very simple indeed. There is no difficulty in obtaining spools for the Ikoflex, because the normal  $3\frac{1}{4}'' \times 2\frac{1}{4}''$  roll film is used to give twelve pictures  $2\frac{1}{4}'' \times 2\frac{1}{4}''$ . Each exposure is clearly shown by a special mechanical numbering device.

Ikoflex I is a somewhat simplified model with Novar  $f/6.3$  as optical equipment.

### IKOFLEX PRICES

		Model I.		Model II.	
		£	s. d.	£	s. d.
Lens.	Shutter.	7	0 0	—	—
Novar $f/6.3$	.. Derval ..	—	—	8	5 0
Novar $f/4.5$	.. Derval ..	—	—	9	0 0
Novar $f/4.5$	.. Klio,00 ..	—	—	15	12 6
Zeiss Triotar $f/3.5$	Compur 00	—	—	20	10 0
Zeiss Tessar $f/3.5$	Compur 00R	—	—	—	—
Brown leather case	.. ..	12	6	17	6
Ever-ready case	.. ..	1	11 6	1	11 6
Zeiss Proxars for close-ups, per pair		—	—	1	17 0
Supplementary lenses for portraits, per pair	.. ..	18	0	18	0
Yellow filter	.. ..	9	6	9	6
Lens hood	.. ..	5	6	5	6

## ... and now for the miniatures $1\frac{1}{2}'' \times 1''$ (24 × 36 mm.)

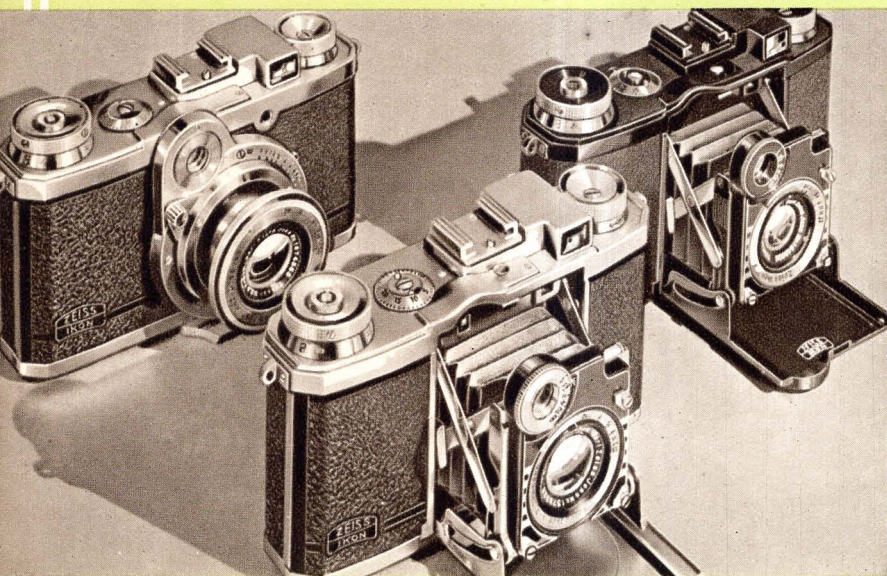
with their very rapid metal focal-plane shutters. These shutters on the Super Nettel and Nettax have a highest speed of 1/1,000th of a second, which makes the 1/500th second of the between-lens shutters look comparatively slow, and with this type of shutter there is no difficulty with the fastest moving objects. The winding of the shutter also automatically winds in the film.

The negative size of this group of cameras is  $1\frac{1}{2}'' \times 1''$ , but since the large aperture lenses fitted are coupled with the Zeiss Ikon rotating wedge distance meter, the finest details of the subjects are always sharply recorded and large-scale enlargements are quite easily made from the small negatives.

In the Super Nettel II all exposed metal parts are chromium plated, and in this model a lens of  $f/2.8$  is available, against the  $f/3.5$  lens of the model I. The Nettax is the moderately priced Zeiss Ikon miniature camera with interchangeable lenses. In it may be used Zeiss Tessars of  $f/3.5$  and  $f/2.8$  (focal length 2''), and the Zeiss Triotar  $f/5.6$  (focal length  $4\frac{1}{8}''$ ), also the wide angle Tessar  $f/8$  (focal length  $1\frac{1}{8}''$ ).

The Super Nettels possess bellows and their lenses are protected when out of use by the folding base board.

The Nettax has no bellows and the lenses are interchanged by the Zeiss Ikon convenient bayonet catch system.





**Supertax I** (right-hand illustration).

	Focal length.	Price.			Ever-ready case.			Yellow filter
		£	s.	d.	£	s.	d.	(screw-in cell).
Zeiss Triotar <i>f</i> 3·5	2"	18	12	6	1	8	6	11 6
Zeiss Tessar <i>f</i> 3·5	2"	20	0	0	1	8	6	11 6

**Supertax II** (centre illustration).

Chromium model :								
Zeiss Tessar <i>f</i> 2·8	2"	28	2	6	1	8	6	11 6

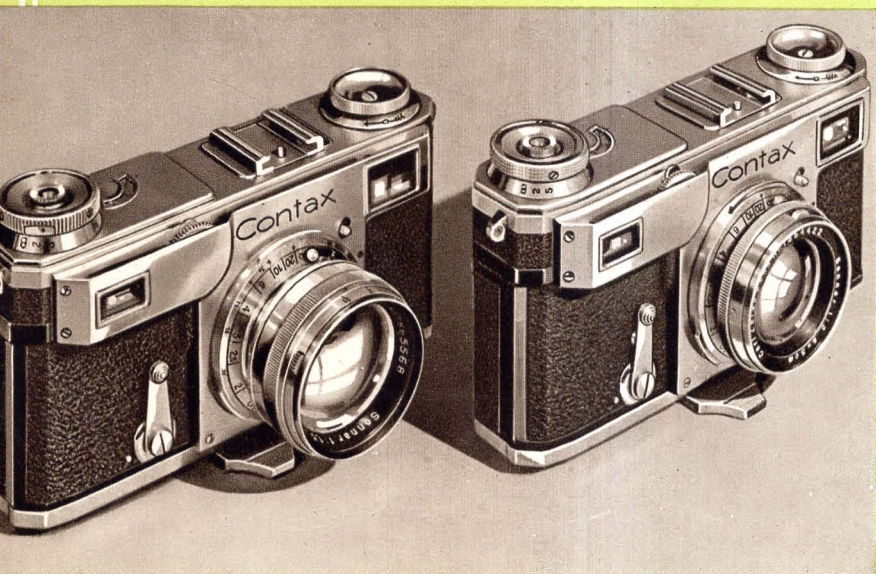
**Nettax** (left-hand illustration).

Zeiss Tessar <i>f</i> 3·5	2"	29	5	0	1	19	0	11 6
Zeiss Tessar <i>f</i> 2·8	2"	32	0	0	1	19	0	11 6

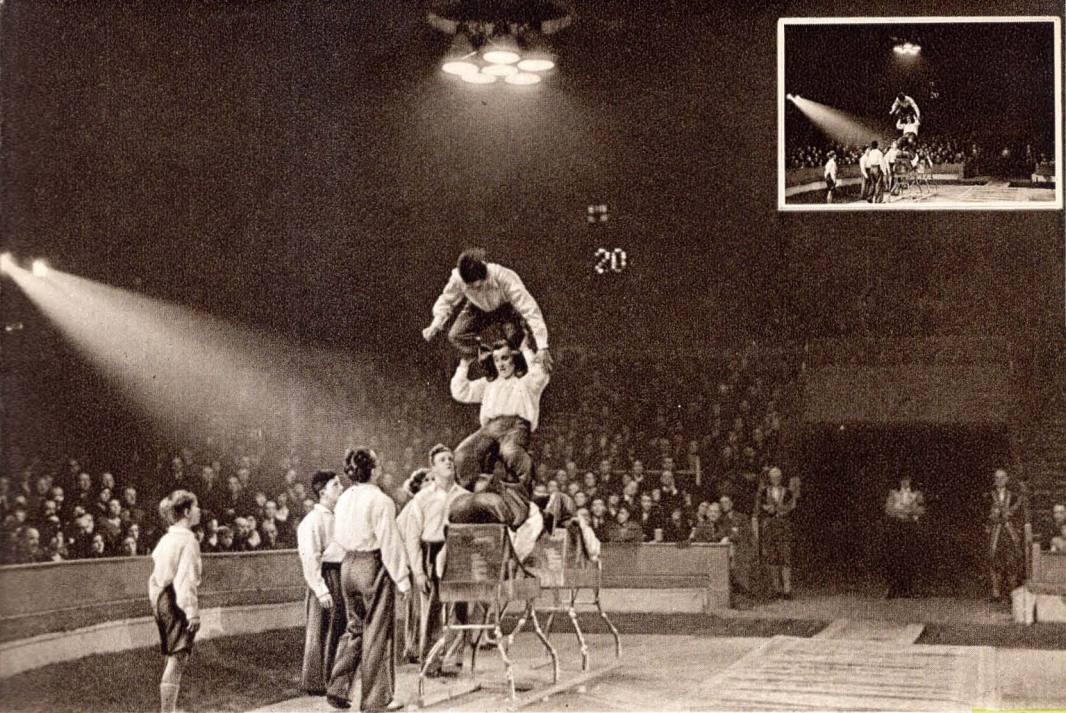
For further information concerning Zeiss Ikon miniature cameras, ask for our publication, "Contax Photography"

## Nothing can remain hidden . . .

. . . from the fourteen eyes of the Contax. Fourteen different lenses may be used on this camera, from the ultra-rapid Zeiss Sonnars of  $f/2$  and  $f/1.5$  for night work to the 20" long-distance lens. A fast lens of long focal length is provided in the Sonnar  $f/2.8$  (focal length  $7\frac{1}{8}$ " ), and wide-angle, telephoto and supplementary lenses cover all requirements and make the Contax a true universal camera. Reproduction outfits for copying, micro-attachments for photo-micrography, and the Contameter near-focussing device complete the versatility of the Contax. The lenses are fitted either into an inner or an outer bayonet joint, and no screwing or unscrewing is required, so that the change is done in a moment. In the Contax II and III, the view-finder and distance meter images are seen through a single eyepiece, which increases the speed of action of the camera remarkably, as there is no need to move the eye from the distance meter to the view-finder after focussing. Contax II and III are the first  $24 \times 36$  mm. cameras with this feature. The metal focal-plane shutter is impervious to climatic conditions, and has the top speed of  $1/1,250$ th of a second—the highest shutter speed there is as yet with miniatures—so that the most rapidly moving objects can be "stopped" in the picture. The film is wound on by the action of winding up the shutter, so that inadvertent double exposures are out of the question. If one forgets to wind up the shutter and thus to wind on the film the shutter release merely has no effect when pressed, and it would be hard to conceive a more effective method of doing away with double exposures. The shutter release is naturally placed on top of the camera, as also is the shutter winding and setting knob, and a delayed-action shutter release is provided.







LANCELOT VINING A.R.P.S.

The most suitable negative material for the Contax is the Contax Spool of 36 exposures, but cine normal film (35 mm. wide) may also be used in cassettes or cartridges. The camera back can be removed in a moment for loading, unloading or cleaning the camera, a convenience it is difficult to overestimate.

**Contax II** (as illustrated and described).

Lens.	Focal length.	Price.	Ever-ready case.		Screw-in filter.	
			£	s. d.	£	s. d.
Zeiss Tessar <i>f</i> /3.5 .. ..	2"	40 10 0	1	19 0	11	6
Zeiss Tessar <i>f</i> /2.8 .. ..	2"	43 5 0	1	19 0	11	6
Zeiss Sonnar <i>f</i> /2 .. ..	2"	50 10 0	1	19 0	15	6
Zeiss Sonnar <i>f</i> /1.5 .. ..	2"	65 15 0	2	5 0	15	6

\***Contax I** (not illustrated).

Zeiss Tessar <i>f</i> /3.5 .. ..	2"	31 0 0	1	8 6	11	6
Zeiss Tessar <i>f</i> /2.8 .. ..	2"	33 15 0	1	8 6	11	6
Zeiss Sonnar <i>f</i> /2 .. ..	2"	41 0 0	1	14 6	15	6
Zeiss Sonnar <i>f</i> /1.5 .. ..	2"	56 5 0	1	14 6	15	6

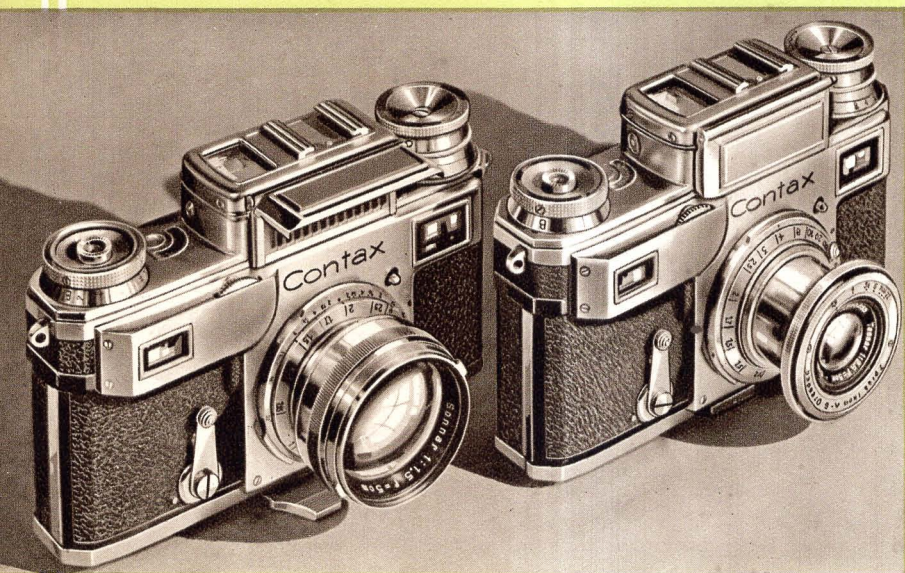
\*Contax I differs from Contax II in the following respects—the finder and distance meter are separate, highest shutter speed 1/1000th of a second without delayed-action release, black and nickel finish and other minor modifications.

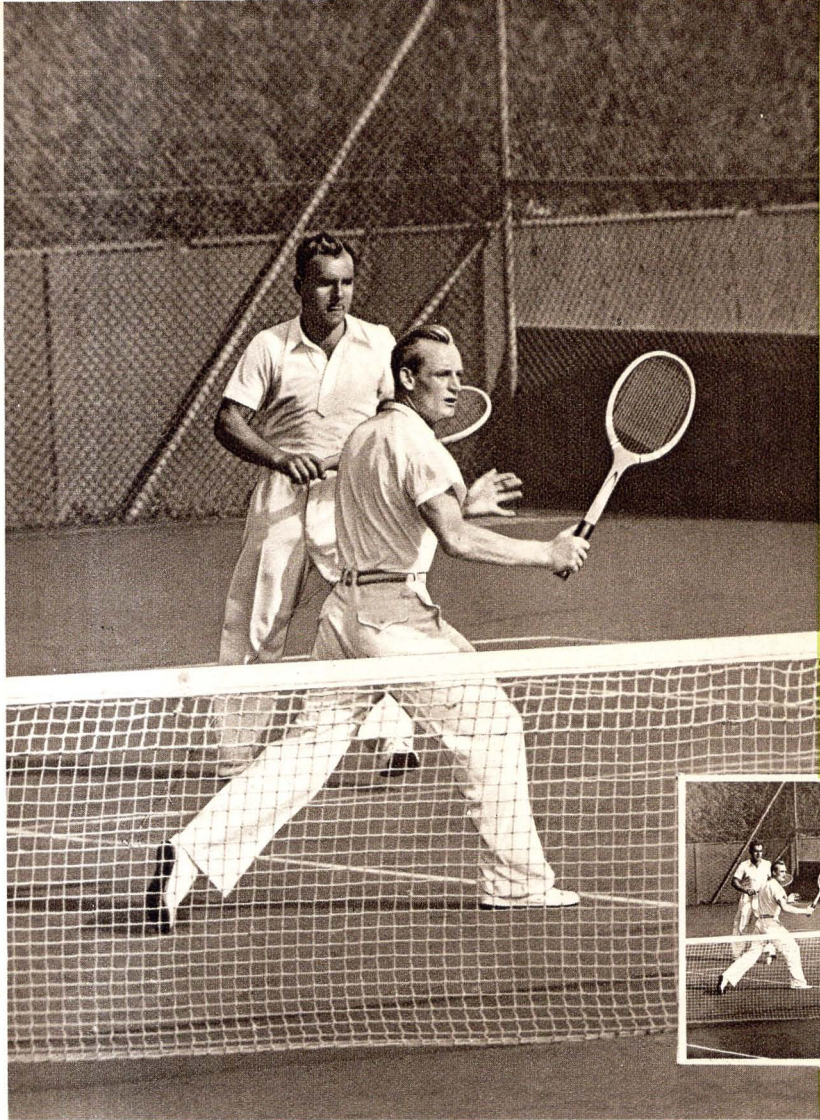
## And now . . . the Contax III . . .

All that has been said regarding the Contax II is also true of the Contax III. But the latter is of even more advanced design than Contax II, for it has a photo-electric exposure meter built as an integral part of the camera. This meter is sensitive to the very weakest light intensities, and gives indications of correct exposure even in artificial light.

The ever-recurring and often difficult problem of "How long must I expose" is solved once and for all for the owner of the Contax III. The exposure meter in the camera body is the most sensitive yet made commercially, and it has the advantage that it cannot be left behind at home by accident.

At the present time, Contax III can be looked upon as the leader in the field so far as precision miniature cameras of the highest order are concerned.





**Contax III** (left-hand illustration with Sonnar  $f/1.5$ , right-hand Tessar  $f/2.8$ ).

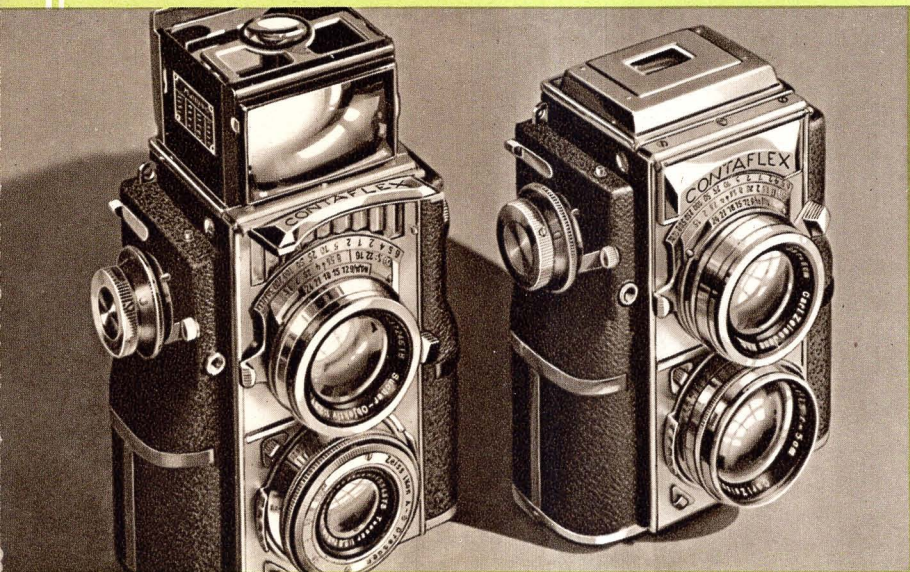
	Focal length.	Price.		Ever Ready case.		Screw-in filter.	
		£	s. d.	£	s. d.	s. d.	
Zeiss Tessar $f/3.5$	2"	53	0 0	2	1 0	11	6
Zeiss Tessar $f/2.8$	2"	55	15 0	2	1 0	11	6
Zeiss Sonnar $f/2$	2"	63	0 0	2	1 0	15	6
Zeiss Sonnar $f/1.5$	2"	78	5 0	2	7 6	15	6

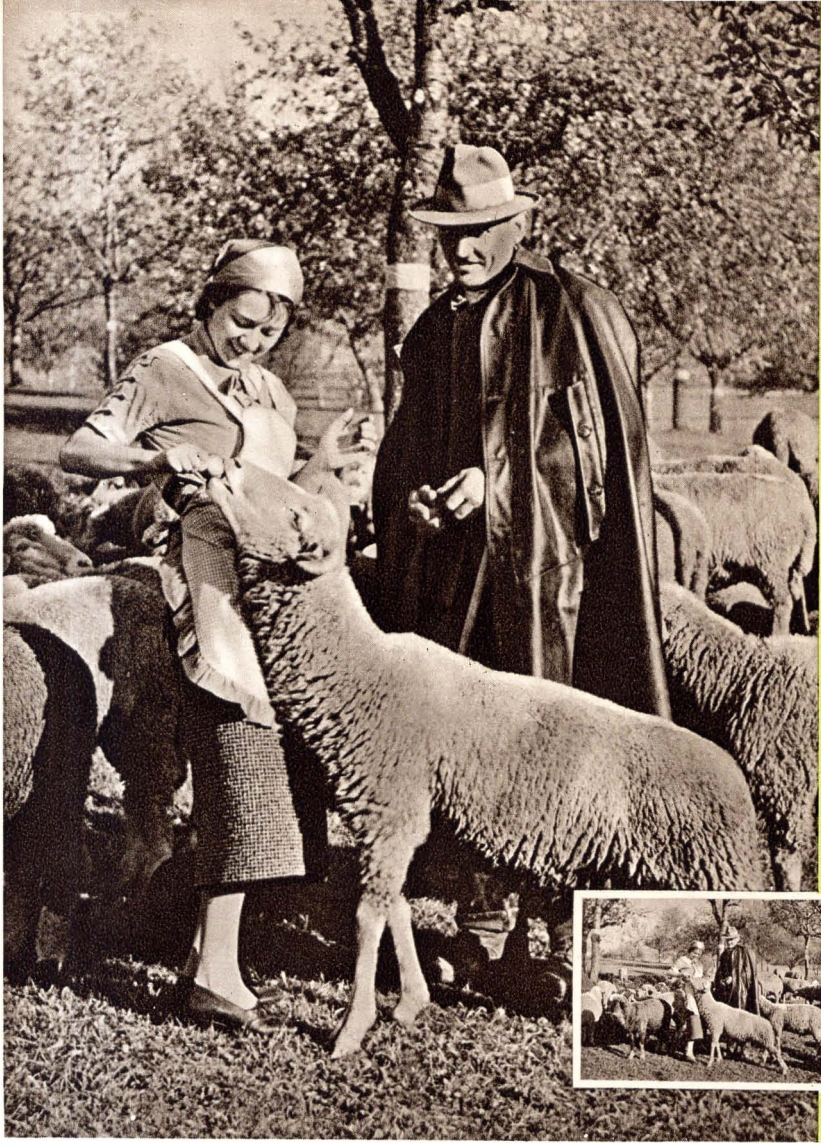
For further information concerning Contax cameras, their inter changeable Zeiss lenses and their accessories, ask for our book "Contax Photography".

## The Acme of Precision Camera Construction—The Contaflex

The close relationship of the Contaflex to the Contax is shown by the negative size of  $1\frac{1}{2}'' \times 1''$ , the interchangeable series of lenses up to the Sonnar  $f/1.5$ , the bayonet lens mounting, and the reliable flexible metal focal-plane shutter with top speed of  $1/1,000$ th of a second. The Contaflex, too, has a plate back adapter which can be substituted for the normal detachable camera back. But here the similarity ends, for the Contaflex focusses on a ground glass screen instead of through a distance meter, and the subject can be watched on the ground glass—the image is twice the actual size of the picture—right up to, and even during, the moment of exposing. Other important technical points comprise the built-in photo-electric exposure meter, the Albada view-finder, and the delayed-action shutter release.

Many more interesting particulars of this truly wonderful camera are fully explained in our special Contaflex prospectus, obtainable post free on application.





**Contaflex** for Contax spools,  $1\frac{1}{2}'' \times 1''$  (24×36 mm.).

Lens.	Focal length.	Price.	Ever Ready case.		Yellow filter Screw-in cells.	
			£	s. d.	£	s. d.
Zeiss Tessar <i>f</i> /2.8 .. ..	2''	64 12 6	2	0 0	11	6
Zeiss Sonnar <i>f</i> /2 .. ..	2''	71 17 6	2	0 0	15	6
Zeiss Sonnar <i>f</i> /1.5 .. ..	2''	87 2 6	2	0 0	15	6

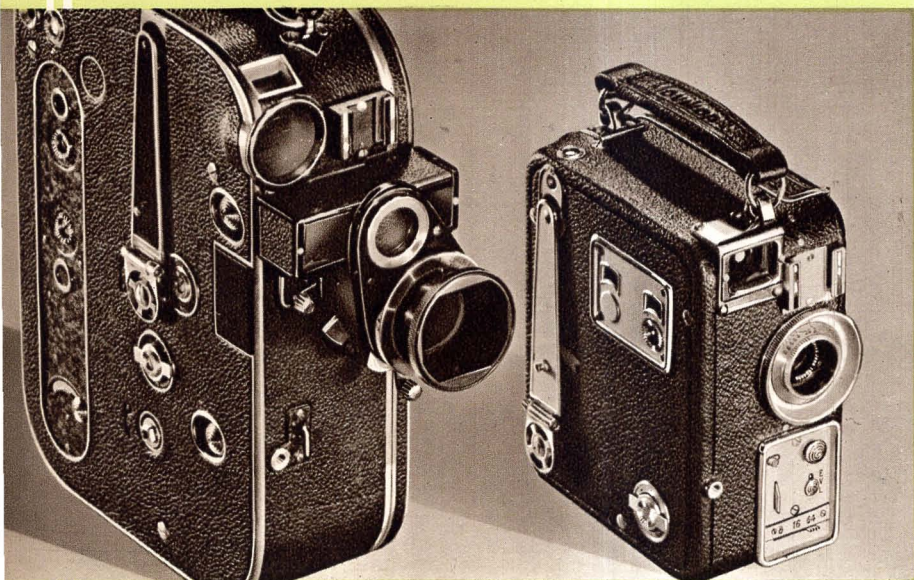
## Lastly, the perfect ciné camera

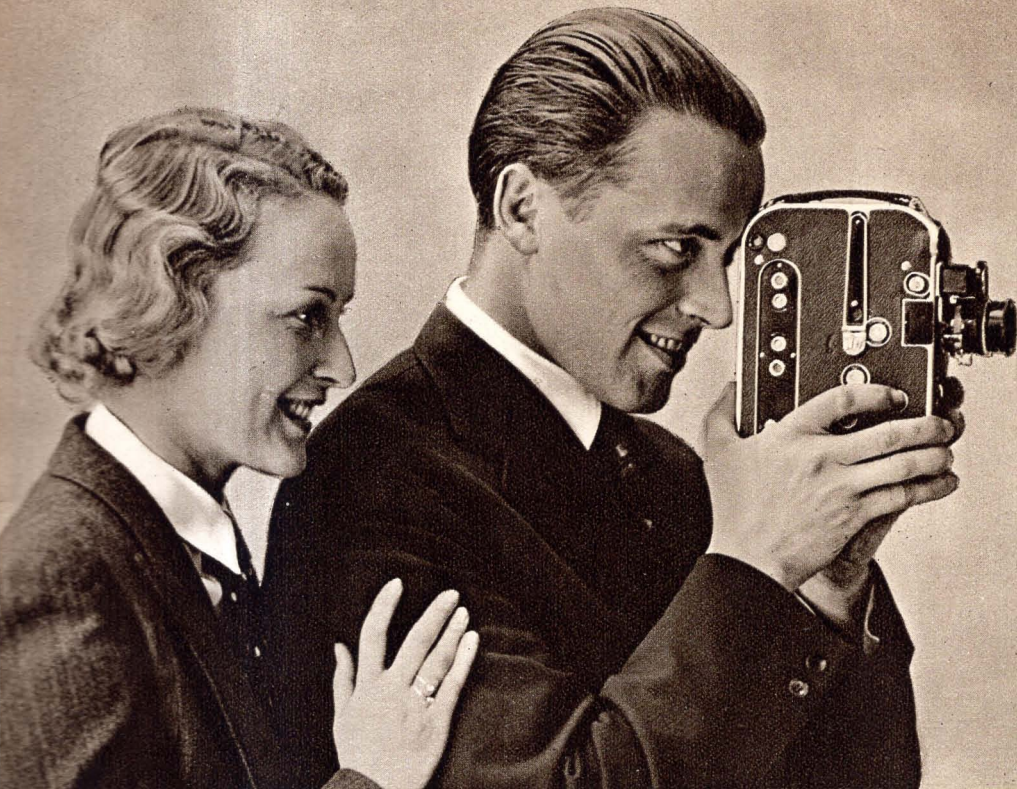
The Movikon, as its price level indicates, is an instrument of precision of the finest class, and some may even consider that its standard of finish and equipment is extravagantly high. The answer is that the Movikon has been constructed to suit the tastes and requirements of those to whom quality and versatility are of far more importance than price and extreme simplicity—not that the Movikon is either costly, considering its equipment, or complicated for the ordinary type of amateur ciné work.

On the Movikon 16 mm. is found almost everything one gets in the professional camera at three or four times the price, and some extra features as well—the distance meter for one, and the delayed action release for another.

The following sums up the specification of a 16 mm. Movikon :—

Die-cast body—clockwork motor—Zeiss Sonnar  $f/1.4$  in focussing mount—five other interchangeable lenses—coupled distance meter—automatic parallax correction—delayed action release with predeterminable footage device—single picture action—12, 16, 24, 64 frames per second—rewind spindle—shutter speeds adjustable to  $1/1,000$ th of a second—takes 50' or 100' spools—easy loading—facilities for cleaning gate, etc., etc.





The Movikon 8 is substantially similar, except that, owing to the short focal length of Sonnar  $f/2$ , no distance meter is necessary. It also differs in minor details. In upkeep, the Movikon 8 mm. is the cheapest of all ciné sizes—in proportion to picture content about one-third the cost. It takes both Kodak double eight or Agfa straight eight film.

	£	s.	d.
Movikon 16 mm. with Zeiss Sonnar $f/1.4$ focal length 1", in focussing mount with coupled distance meter, body covered black fine-grained morocco leather, chromium fittings ..	98	10	0
Movikon 8 mm. with Zeiss Sonnar $f/2$ focal length 2/5", fixed focus mount—all objects over 3' sharp, body covered black or silver-grey morocco leather, chromium fittings .. ..	48	17	6

**Interchangeable Lenses for Movikon 16 mm.**

	Focal length.					£	s.	d.
	ins.	cm.						
Zeiss Tessar $f/2.7$ .. ..	$\frac{3}{8}$	1.5	..	..	..	7	15	0
Zeiss Tessar $f/2.7$ .. ..	$\frac{1}{2}$	2	..	..	..	10	2	6
Zeiss Tessar $f/2.8$ .. ..	2	5	..	..	..	17	10	0
*Zeiss Sonnar $f/4$ .. ..	3	7.5	..	..	..	26	5	0
*Zeiss Sonnar $f/1.4$ .. ..	1	2.5	..	..	..	26	5	0
Zeiss Tele-Tessar $f/6.3$ .. ..	$7\frac{1}{8}$	18	..	..	..	32	12	6

\*Coupled with the Distance Meter.

Special illustrated brochure free on application.



## A Good Camera demands a Good Film

Zeiss Ikon film possesses all the qualities which go to make the perfect negative material. Speed, latitude in exposure, uniformity, and fine grain, and the top coating of plain gelatine prevents "telegraph wire" scratches from ruining your best pictures.

Roll films to fit all cameras	Standard (23° Sch.) s. d.	Ortho- chrom (28° Sch.) s. d.	Pan- chrom (27° Sch.) s. d.
2 $\frac{1}{8}$ " × 1 $\frac{3}{8}$ " .. ..	1 0	1 2	1 6
3 $\frac{1}{4}$ " × 2 $\frac{1}{4}$ " .. ..	1 0	1 2	1 6
4 $\frac{1}{4}$ " × 2 $\frac{1}{2}$ " .. ..	1 3	1 6	1 9

Other sizes and film packs are available.

**Contax Spools.** (36 exposures daylight loading.)

Orthochrom (24° Sch.) .. ..	3 3
Panchrom (27° Sch.) .. ..	3 6

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