



Zeiss contax lenses

Japanese Camera Brand This article requires additional quotes for verification. Please help to improve this article by adding quotes to reliable sources: Contax – News Newspapers Books Scholar JSTOR (December 2019) (Learn, How and when this template message is removed) Contax II, 1936 A historical camera: The DDR Contax S from 1949 Contax TVS Digital with Zeiss Vario-Sonnar 2.8–4.8 Contax (stylized as CONTAX in the Kyocera era) began in 1932 as a camera model in the Zeiss Ikon line and later became a brand. The early cameras were among the best in the world and usually had high-quality Zeiss interchangeable lenses. The final products under the name Contax were a line of 35 mm, medium format and digital cameras developed and manufactured by the Japanese multinational Kyocera announced that it would no longer produce Contax cameras. The rights to the brand are currently part of Carl Zeiss AG, but there are currently no Contax cameras in production and the brand is considered dormant. Historical overview While Ernst Leitz from Wetzlar established the 24 mm × 36 mm negative format on perforated 35 mm film as a viable photographic system, Zeiss Ikon from Dresden decided to produce a competitor that should be superior in every respect. The name Contax was chosen after a survey of Zeiss employees. Dr. Ing. Heinz Küppenbender was their chief designer. The original Contax, produced between 1932 and 1936, named contax, produced between 1932 and 1936, shutter, which was used on the Contessa-Nettel cameras, made of interlocking blackened messin smoothes that were made something like a rolled garage door. This complex closure became a feature of the Contax camera and its super-Nettel derivative. In contrast, the competitive Leica followed the established design of the use of rubberized fabric closure curtains that wrap horizontally around rollers. The Contax design allowed a higher maximum shutter speed: the top speed was 1/1000s, then it was increased to 1/1250 in the Contax II. The fact that the shutter ran over the shorter dimension of the format range was an important factor for this technical performance. The interlocking slats were aligned with specially woven silk ribbons, which were very strong but wear-resistant. The replacement of these tapes was difficult, but unlike modern camera, with all sorts of close-up, wide-angle, mirror house and long-focal lenses for certain situations. Zeiss, however, called it a universal camera. One of the most important design features was a coupled long baseline, with its own eyepiece next to that of the usual vibration mirror mechanism. Other key features included focusing drive in the camera body for use with standard lens, removable back, shutter speed controller integral with film wind controller placed on the front of the camera body, and black enamelled surface. The young lens design of the lenses. The biggest advantage of the Zeiss lenses was the reduced number of air-glass surfaces in Bertehe's designs. In the years before the general practice of lens coating, this had advantages for contrast and resistance to lens flares. Zeiss was also a pioneer of glass coating was universally applied after World War II, designers were given more freedom to use additional air-glass surfaces to correct lens aberrations without fear of the negative effects of surface reflections. In 1936, the Contax II and III models were introduced; the only difference between them was the integrated exposure meter on the latter model. They introduced; the only difference between them was the integrated exposure meter on the latter speed at 1/1250 s and finished in chrome plating. They became very popular with professional photographers, especially photojournalists, who demanded high-performance, large light lenses for available lighting work and a workhorse. The vertical closure had both speed fluctuations, slit slit and a brake at the end of the track, which was again a zeiss first. After the Second World War, some Contax cameras were produced in the original Dresden factory, some were assembled at the Carl Zeiss optics plant in Jena before production was moved to Kiev in Ukraine. During the war years, the chief designer Hubert Nerwin tried to convert the Contax into a SLR camera with only one lens, but was hampered by the presence of the upper roller of the vertical combustion aircraft lock. The post-war head of design Wilhelm Winzenberg started with a clean slate, which became the Contax S (mirror reflex), although the S was not marked in front of the camera. Not only did it introduce the M42 lens mount, which became the industry standard, but it was also equipped with a horizontal rotary and fishing aircraft shutter and also removed a large objection to the SLR camera, she was an unreversed, at eye level, using a pentaprism. Introduced in 1949, numerous models followed such as D, E, F, FB, FM and FBM. During this time, VEB Zeiss Ikon, as the company became known, was gradually under pressure from the new Zeiss Ikon AG. Ag. the U.S. zone, so that the original Zeiss Icon and Contax names and brands gradually disappeared and were replaced by the new name Pentacon, which never really caught on. Eventually, this line of cameras was abandoned. In the US zone, meanwhile, the three most important Zeiss corporations - Carl Zeiss Foundation), Carl Zeiss Foundation), Carl Zeiss Ikon - were newly founded. With Hubert Nerwin as head of design, Zeiss Ikon produced heavily revised Contax models, the IIa and IIIa, which were manufactured until 1962 in a new plant in Stuttgart. With the advent of the Japanese camera industry, especially a consequence of us pressure on west German Isiss to stop cooperating with the East German Zeiss, and also the lack of raw materials that endured the former, it was in some ways forced to form an alliance with a Japanese manufacturer. Asahi, the creator of Pentax, was first hired; and it went all the way to Zeiss, who designed a common lens mount that was a detour from Pentax's introduction of the East German M42 Mountain, which became Pentax K-Mount after the two companies were replaced. An alliance was then formed with Yashica, and a new line of Contax single-lens reflex cameras was born, starting with the RTS of 1975. Numerous models followed, including compacts, medium format reflex cameras. The 15 mm Hologon was the first super-wide lens of a Leica, and the Leica Reflex had access to the 15 mm Distagon lens as part of Leitz's range. Kyocera acquired Yashica in 1983 and continued to manufacture products under the G2, both fully manual and automatic, the first zoom lens on an RF camera, lenses from 16 mm to 90 mm. However, in 2002, the company's film camera products declined and its newer digital camera products failed to make a serious entry into the digital photographic market. In 2005, Kyocera stopped all products failed to make a serious entry into the digital photographic models Unlike contemporary Leica, which evolved from an original concept to a photographic system, the Contax was conceived from the very beginning as the heart of a photographic system. A highly constructed machine of enormous complexity, it was Zeiss Ikon's showcase of the technology it possessed. The Contax I had identifiable variants, but basically identical; each aspect is designed to be better than the Leica. For example, the removable back was for faster loading and reloading, which became bayonet lens mount for fast lens interchangeability was the long-range meter for more accurate focusing with large aperture lenses, and the vertical metal clasp not only gave a faster maximum speed, but also banished the problem of shutter swelling. However, its functionality was something of an acquired taste, which explains the more conventional successors, the Contax II and III models. The combined shutter speed dial and the film feed button were not only placed in the more conventional position, but it was also much easier and faster to use. The combined viewfinder and the rangefinder was not the first on the market, but it was the first on a system camera that offered a significant operational advantage, ahead of the Leica up to the Leica up to the Leica M3 of 1954. Since the Contax was produced in the Dresden plants before the war, the new Stuttgart company Zeiss Ikon did not have the tools to resume production. The resulting Contax IIa and IIIa models, which bear many similarities to pre-war ancestors, also showed significant simplification and cost reduction through the use of cheaper materials due to the lack of resources. However, these simplifications were also largely responsible for making them a little more reliable. Designed to maintain backward compatibility, the IIa and IIIa (introduced in 1950 and 1951, respectively) used the same lens mount as the pre-war models, but due to the smaller dark chamber inside the lens's throat, the Biogon 35/2.8 wide-angle lens could not be mounted before the war. IIa and IIIa The Zeiss Ikon Model 563/24 was a complete redesign of the previous II/III cameras and was sold by Zeiss Ikon from 1950 to 1961. Gone were the annoying silk clasd ribbons; in their place were nylon straps; a flash synchronization has been reduced. Roller shutters were still guaranteed for 400,000 cycles. The same internal/external bayonet mount has been retained. This line was an engineering and manufacturing tour de force and is considered by many to be the best camera of all time. [1] As with the II and III, the IIa was the base camera, and the IIIa had an additional exposure meter attached to the top of the camera. The closure lammels[check spelling] have been changed to Duraluminium, easier and faster to start and stop; but they were also thicker. The old Biogon didn't fit, so a new one was designed together with the new Biogon 21 mm f 4, which gave wide-angle photography new perspectives. Two basic variants of Ila/IIIa have been made: the so-called Black Dial Color Dial Cameras. The black dial cameras used a special flash sync cable for flash lamps (1361) or strobe flash (1365). On the color choice cameras, the possibility to use the flash lamps was eliminated; A P/C connector was added, and strobe synchronization at 1/25s seconds shutter speed, IIa/IIIa was synchronized with 1/50s and all slower speeds. In addition, with the setting of the 1365 flash cable used with the Black Dial camera, the user was able to set the flash to the individual trigger and synchronize strobe with the 1/100s! At that time, this kind of shutter speed with a stroboscope was outrageous and was a great technological achievement. In the later color selection cameras, the 1/50 mark on the shutter time dial was painted vellow, while the speeds of T, B, 1, 2, 5, 10 and 25 were black and 100, 250, 500 and 1250 were red. The Contax IIa/IIIa ceased production in 1960 and was removed from the company catalogue in 1961 and replaced by the Contax science of Hollywood Camera in Portland, Oregon, from 1947 to today and Zeiss dealer, described it this way: We couldn't keep the Contax bodies and lenses on the shelf, people bought everything they could afford, and put things they could afford, and put things they couldn't afford on the long stretch. Then the new catalog came out, and the contax was gone. No explanation. We were in shock. The camera that replaced her (the Contarex SLR) was a fine camera, but it cost so much more money, it never made it into the market that Contax did. Then we had to stop wearing the Contarex because they were just too much money. There is a demand for good working examples of the IIa/IIIa from collectors and users alike. As user cameras, they are very versatile, compact, easy to use and offer trouble-free service for many years. The selection of lenses produced over the very long period of time in which the lens holder was used contributes to the usefulness of this design. Dresdner SLR models The loss of Contax production tools at the Dresden plants proved to be a blessing as it prevented the use of existing tools and parts. The new head of design Wilhelm Winzenberg was not involved in the camera side of Zeiss-Ikon, so a brand new Contax design could also be developed to follow Hubert Nerwin's war plan for the production of a Contax shutter required a lot of space for the drum rollers both above and below the film gate, the upper roller occupies the critical space required for the reflex housing mechanism, making it dimensionally impossible to use for a satisfactory SLR camera. Winzenberg solved the problem by using a completely new horizontally guided focal surface closure, which left room for the reflex housing. While the 35 mm SLR camera had already appeared before the war, its major disadvantage was the Waist Level Finder, the inverted image on the side and took away the immediacy between the photographer and his subject. In the Contax reflex, called contax S, a pentaprism was positioned directly above the focus screen, which offered an eve-level, non-reversible view of the viewfinder. This great technical advantage was decisive for the 35 mm SLR camera as the final camera type for the following decades. Since a larger lens holder would be desirable, the Contax S was introduced in 1949, it was not marked as such, but only as A Contax, but the increasing pressure of the new company Zeiss Ikon in Stuttgart led Zeiss Ikon in Dresden to gradually abandon the use of the established brands and names. The following model, known as Contax D, first appeared with a small D under the Zeiss Ikon logo to refer to its source as Dresden, but that was not good enough: in some markets it was sold as Pentacon, a name from Pentaprism and Contax. The name Pentax had been thought of before, but as with the surrender of Germany in 1945, all German patents and trademarks were also produced with Contax and Pentacon nameplates, the former were intended for markets where Zeiss Ikon Dresden still held the naming rights. Eventually, the company became a Pentacon VEB conglomerate (which included companies such as Meyer-Optik Görlitz, Ihagee Dresden and KW), which were to launch the long line of Praktica cameras, high-quality but affordable, according to the communist ideal. A total of 22 Contax/Pentacon models were built in Dresden. Yashica/Kyocera models 35 mm SLR models The name Contax was revived in 1975 (officially it was called CONTAX by Yashica/Kyocera instead of Contax) after the production of Contax angefinder cameras ended in Stuttgart more than a decade earlier. As with the first attempt to forge an alliance with Pentax, Zeiss designed a new common lens mount, known as the Contax/Yashica mount (C/Y), to be used on cameras with both brands. The first model, the Contax RTS (short for Real Time System), was designed in the style of the Porsche Design Studio and manufactured by Yashica as Top Secret Project 130. [2] With a comprehensive use of electronics, it was the beginning of the new Contax series of SLR cameras, which brought 13 different models, with the exception of the S2 and S2b (named as the spiritual successor of the main models: model year main features RTS 1974 professional quality SLR with fixed pentaprism and electronically controlled closure 139 Q 1979 aperture priority, TTL and TTL flash measurement, X-synch 1/100 137 MD 1980 aperture priority and manual modes 159 MM 1984 program and aperture priority modes, 1/4000 sec, X-sync 1/250 sec, improved MM bayonet mount 167 MT 1986 program, shutter and aperture modes, 1/4000 sec, X-sync 1/250 sec, improved MM bayonet mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1986 program and shutter edzzle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount 167 MT 1980 program and shutter edzzle Priority and automatic mount 167 MT 1980 program and shutter edzzle Priority and automatic mount 167 MT 1980 program and shut printing plate, 100% viewfinder ST 1992 1/6000 sec, X-synch 1/200, middleweight or spot-metering S2 1992 1/4000 mechanical closure, medium weighted dosing, no TTL flash measurement RX 1994 focus assistance system AX 1996 autofocus with movable film aircraft Aria 1998 matrix measurement RX II 20 02 simpler version of the RX (without focus support) Some special models were also produced, for example Contax RTS Fundus – usually Marked as Medical/Scientific on the base plate, it had a 3mm high protection around the trigger and a lock button on the front panel for the shutter time dial. Some of them also had improved mirror dampers; most RTS Fundus cameras were sold for laboratory use, especially with Zeiss ophthalmic devices. Contax Preview – an undosed body with the mechanical closure of the Yashica FX-3, a Polaroid Back and a Right-Angle Finder to correct the reverse image. Contax CGCM – a heavily slimmed-down 137MD used by the Swedish military and used for taking images of oscilloscopes and similar screens. Contax Preview II - a fully automatic, fixed lens single-lens reflex tooth camera for intraoral photography and is based on the Contax RX. Features a 100mm f/4 lens with built-in flash. Some additional information Contax AX – This featured a unique autofocus system that worked with manual focus lenses by moving the movie layer into the camera. A side advantage of this arrangement is that the AX could have a macro mode that worked similarly to a built-in 10 mm extension tube, which allowed a magnification ratio of more than 1:1 without the use of bellows or extension tubes. By using a special adapter from Kyocera, Hasselblad V-Series lenses with AX. The S2 and S2b were deliberately developed without exposure automation and needed a battery only for the light measurement system. The S2 had a spot meter and was popular with some zone system photographers, while the S2b had a centered meter, which was preferred by some photographers, while the S2b had a centered meter, which was preferred by some photographers. Contax 159MM Body Contax 167MT with Distagon T* f2.8 28 mm Contax S2 with Planar T* f1.7 50 mm Contax RX with Planar T* 50 mm G Series Main article: Contax G Cont manual focus was required. The actual AF system, unlike AF for SLR cameras, used a two-window rangefinder, but the alignment determination was electronic. The G2 was the second camera body in the series and displayed the manual focus distance directly on a viewfinder LCD. The G2 was generally considered to be more robust and controllable than the previous G1. Another improvement over the G1 was its complete parallax correction detector. A limited edition of black G2 bodies and lenses used optical formulas that were not often used by Zeiss, who had specialized in SLR photo lenses for many decades prior to the G-series. (These formulas appear to be repeated in the later Zeiss Ikon M-Mount rangefinder cameras.) The G-Series also had the only true zoom available for a rangefinder system, which was made possible by the mechanical coupling of the viewfinder and the lens of the camera. T-Series Compact Camera Main Article: Contax T Kyocera introduced a series of very successful T-Series compact cameras that offer Zeiss-designed lenses that appeal to photographers who wanted high-quality optics in a compact form. They were introduced between 1984 and 2002, have Carl Zeiss Sonnar T* lenses and a titanium body. The T and T2 have a fixed 38 mm wide-angle sonar lens (5 elements in 4 groups), while the T3 uses a redesigned 35mm Sonnar lens (6 elements in 5 groups). The T-VS and T-VS II use a 28-56 mm Vario-Sonnar lens. All analog T and T-VS cameras use 35 mm film. The tickets use APS film and have a fixed 28 mm wide angle lens. Contax T2, silver titanium finish Contax T3, black titanium finish Contax SL300R T* and the digital version of the T-VS III with a Carl Zeiss Vario Sonnar T* 2.8–4.8/7.3-21.9 mm and 5 megapixel CCD sensor Contax i4R, the smallest compact Contax, and the last camera from the Contax SL300R T* and later U4R, compact cameras with Carl Zeiss Vario Tessar zoom and a rotating screen. Although very compact and easy to use, the SL300RT * had some manual settings, including dosing and focus lock Contax 645 A Deviation from 35mm format, The Contax 645 was a medium format SLR system introduced in 1999 with a range of Zeiss lenses and interchangeable and digital backs. One of the unique features was a 220-film back, which was equipped with the vacuum system originally developed for the 35 mm RTSIII SLR, which supposedly increases sharpness by keeping the film perfectly flat in the focus plane. With the adapter 'MAM-1' from The Hasselblad V series lenses, including C, CF, CFE, CFI, F and FE, can also be mounted on Contax 645. In addition to 120 and 220 medium format backs with film inserts for fast loading, including the already mentioned vacuum back and a Polaroid/Instant film back, many manufacturers offer a variety of interchangeable digital backs for the Contax 645 system: Imacon Leaf Kodak Jenoptik Sinar-Bron Megavision Phase One N Series was an autofocus 35mm SLR system based on an all-new electronic bayonet mount that was not compatible with previous Contax C/Y-mount lenses. Three models were produced: the N1, the NX and the N Digital, the first full-frame digital SLR. The N Digital was one of the first digital cameras with a 24×36 mm CCD full-screen sensor. The Contax NX was the Prosumer 35mm model for advanced amateur photographers, while the N1 was aimed at professional users. The series was made in Japan by Kyocera. The N-Series bodies used new Kyocera N-mount lenses with electronically controlled aperture and autofocus. Nine lenses were manufactured for the mount, a mixture of primes and zooms. [4] Contax sold an adapter (NAM-1) that enabled the use of lenses from its 645 medium format system on N-bodies. Electronic flashes Not all Contax flashes are compatible with all cameras. There are essentially three groups of flash guns; made for the G-system, which for the early (Yashica made) SLRs and those for the later (Kyocera made) SLRs. Flash units included (GN 30) TLA30 unit originally developed for the G series. TLA280 (GN 28) TLA360 (GN 36) - Best with optional PS-220 Power Pack Set for faster recycling. TLA480 (GN 48) - Mounting flash system that requires external Power Pack Set for faster recycling. TLA480 (GN 48) - Mounting flash system that requires external Power Pack Set for faster recycling. TLA480 (GN 48) - Mounting flash system that requires external Power Pack PS-120 for operation. A PS-130 TLA AC Power Unit (AC 100 V 50/60 Hz) is also available, albeit very rarely. RTF540 (GN 40) - Mounting flash system that requires external Power Pack Set for faster recycling. system with slaves, colored panels, AC unit, high-voltage battery and standard power pack sets. There was a late change to the RTF540 TLA adapter; this was the RTF540T and could be recognized by adding a symbol —the letter T in the circle— on the serial number plate under the flash head. Metz SCA Adapter: SCA3801 SCA382 - Worked with the older cameras, but did not transfer ASA and aperture information via the Contax (aperture information via the Contax, and this tradition continued for all models with interchangeable lenses. On. for the original rangefinder models Traditionally, lens manufacturers like to mark the company's location conspicuously on their lenses. Therefore, from the beginning of lens production until the end of the Second World War, all Zeiss lenses were marked with Carl Zeiss Jena. Since the new Oberkochen company Carl Zeiss Optical is not in Jena, its products are simply marked with Carl Zeiss, while the original factory was continued with the Carl Zeiss Jena label. In the first years Carl Zeiss from Oberkochen used the Zeiss-Opton marking. The original lens series for Contax were mainly new designs by Ludwig Bertele under the name Sonnar, which was formerly used by Contessa-Nettel. These lenses were mainly advanced Unar/Protar derivatives in distinctly asymmetric versions to achieve maximum image contrast by reducing the lens torch before the anti-reflective surface coating era, many of which also offer large maximum apertures. Apart from that, some existing designs have also been

adapted for use. The Contax I-III lenses were first finished in black (for Contax I), but later in chromium (for Contax II and III) and offered in a variety of focal lengths. Dazu gehörten: Tessar 80/2.8 (nicht Entfernungsmesser gekoppelt) Biogon 35/2.8 (von Ludwig Bertele) Biotar 42.5/2.0 Tessar 50/3.5 Tessar 50/2.8 (von Ludwig Bertele) Biotar 42.5/2.0 Tessar 80/2.8 (von Ludwig Bertele) Biotar 42.5/2.0 Tessar 80/2.8 (nicht Entfernungsmesser gekoppelt) Biogon 35/2.8 (von Ludwig Bertele) Biotar 42.5/2.0 Tessar 50/2.8 (von Ludwig Bertele) Biotar 42.5/2.0 Tessar 80/2.8 (von Ludwig Bertele) Biotar 42.5/2.0 Tessar 80/2.8 (von Ludwig Bertele) Biotar 42.5/2.0 Tessar 50/2.8 (von Ludwig Bertele) Biotar 42.5/2.0 Tessar 5 Ludwig Bertele) Sonnar 50/1.5 (1932 von Ludwig Bertele) Sonnar 85/2.0 (1932/33 von Ludwig Bertele) Triotar 85/4.0 (ca. 200 gemacht, ca. 10 bisher bekannte Linsen, zu verwenden mit Vorkriegs-Panflex) Tele-Tessar 180/6.3 Sonnar 180/2.8 (1936 von Ludwig Bertele), oft Olympia-Sonnar Tele-Tessar 300/8.0 Sonnar 300/4.0 Fern genannt Objektive für die Contax II und Contax II und Contax III war die 180/2.8 Sonnar, die für Sportfotografen der Olympischen Spiele 1936 in Berlin entwickelt wurde und schnelle Geschwindigkeit ermöglichte, und die längsten Objektive erreichten ebenfalls eine Brennweite von 30 cm und 50 cm., supplied with its own mirror housing. Zeiss also developed some experimental/prototype wide-angle lenses that never saw the market because they were surpassed by other lenses of the series. These were: Sphaerogon 19/8.0 (50 lenses made, only 2 survived so far) Perimetar 25/6.3 (50 lenses manufactured, only 1 survives so far) Dagor 25/8.0 (2 lenses made, Topogon 25/4.5 (50 lenses made, only 1 survives end so far) During the war CZ (Zeiss) made some special military lenses like Sonnar 1.5/9 cm, Sonnar 1.5/12.5 cm, Biotar 2.0/13 cm, 1.5/40 cm UHU), still very rare constructions. The Navy and Air Force also required CZ and CZ lenses for their Leicas and robots. While Jena continued to manufacture some lenses for the pre-war period, for a few years, lenses were also made for the Stuttgart-built post-war models, some were of new designs: Topogon 25/4.0 Biometar 35/2.8 Tessar 50/3.5 collapsible mount Sonnar 50/2.0 rigid mount Sonnar 50/1.5 rigid mount Biotar 75/1.5 Biometar 80/2.8 (only 5 lenses made in 1949) Sonnar 135/4.0 Sonnar 180/2.8 Sonnar 300/4.0 Fernobjektiv 500/8.0 Apart from refining existing designed new lenses for the post-war Contax IIa/IIIa too: Biogon 21/4.0 (1951 by Ludwig Bertele, later working at Wild Heerbrugg, Switzerland) Biogon 35/2,8 had to be redone to fit into the new IIa and IIIa cameras (smaller dark room due to thicker dural lamells in shutter) Planar 35/3.5 Tessar 50/3.5 rigid mount Sonnar 50/1.5 (multi coated) Sonnar 135/4.0 Lenses for the Dresden-built SLR models Lenses for the Dresden-built Contax single-lens reflex cameras used the M42X1mm screw However, when existing designs penetrated too far into the camera body and the swivel mirror was unable to erase the back of the lenses, a new lens series was made by Carl Zeiss from Jena, and later Hugo Meyer from Görlitz was also hired as the second official supplier of original lenses. The following list of lenses by Carl Zeiss: Tessar 40/4.5 Tessar 50/3.5 Biotar 58/2.0 Biotar 58 names of these lenses usually reflect the designs and functions: Distagon : Wide Angle Retrofocus Lenses. F-Distagon : Wide-angle lenses with switching function to correct perspective convergence. Hologon and Biogon : Non-retrofocus wide angle lenses with switching functions: Distagon : Wide-angle lenses. F-Distagon : Wide-angle lenses with switching function to correct perspective convergence. aperture, ranging from medium wide angles to short telephotos. Sonnar and Tele-Tessar : Telephoto lenses, and Tele-Apotessar and Aposonnar indicated an apochromatic correction. Vario-Sonnar indicated an apochromatic correction. Vario-Sonnar indicated an apochromatic correction. medium focal length, sometimes referred to as normal. Mutar : Teleconverter. Mirotar : Mirror lenses. Most of these lenses were t* marked and refer to their T* coating (pronounced Tee Star), a sophisticated Zeiss multi-coating process. The T comes from a German word camouflage, which means camouflaging, as in the case of invisibility, which is used here as a reference to the invisibility of torches. While these lenses Zeiss designed and jointly produced between Zeiss and Yashica's optical department Tomioka, Zeiss Increasingly allowed Tomioka to their manufacture. Lenses for SLR models These cameras used the C/Y lens mount, short for Contax/Yashica: Yashica is the Lower Consumer Brand SLR system of Yashica/Kyocera that shared its lens mount with Contax SLRs. Zeiss lenses in the C/Y mount were supplied in either AE or MM grades. MM lenses were newer, with a setting that allowed the camera to select the aperture as part of their car exposure system, while the older AE lenses did not. Apart from this function, there was often no difference between an older AE and a newer MM lens. Sometimes the older AE lens can be worth more on the used market because it can be an example from Germany, while the newer lens may be Japanese-made, although its optical formula and construction quality are identical. In addition, with an optional adapter (specially ordered at Kyocera) Hasselblad V-Series lenses including C, CF, CFE, CFI, F and FE can also be used on Contax C/Y mounting cameras. Distagon T* 15/3.5 - Super wide lenses. This model was also ordered by Leitz and Nikon and adapted for use on their own SLR cameras. F-Distagon T* 16/2.8 - Fisheye Lens. Distagon T* 18/4 Distagon T* 12/3.8 - Known for its unusual design and sharpness[quote required]. PC-ApoDistagon T* 25/1.4 - Prototype only. Distagon T* 25/2.8 – The first production was a failure due to the softness of the image, not only wide open, and Zeiss discreetly and successfully redesigned the lens and it remains highly sought after. Distagon T* 28/2 – Known for its lack of distortion. Nickname of Hollywood due to popularity for adapting to film cameras[quote required]. Distagon T* 35/2.8 Carl Zeiss T* Distagon F 2.8, 28mm Vario-Sonnar T* 28-70/3.5-4.5 Vario-Sonnar T* 28/2.8 – Known for its layering capabilities. Vario-Sonnar T* 35/1.4 Distagon T* 35/2.8 – Known for its layering capabilities. Vario-Sonnar T* 35-70/3.4 Vario-Sonnar T* 28-85/3.3-4 Distagon T* 35/2.8 – Known for its layering capabilities. Vario-Sonnar T* 28/2.8 Carl Zeiss T* Distagon T* 35/2.8 – Known for its layering capabilities. Vario-Sonnar T* 28-70/3.4 Vario-Sonnar T* 28-85/3.3-4 Distagon T* 35/2.8 – Known for its layering capabilities. Vario-Sonnar T* 28-85/3.3-4 Distagon T* 35/2.8 – Known for its layering capabilities. One of the two zoom lenses produced in Germany in C/Y history. Tessar T* 45/2.8 - Known for its unusual pancake design, very thin and light. 45mm f2.8 Tessar T* 45/2.8 - 100 Years Tessar required]. Carl Zeiss T* Planar 50 mm F/1.4 Planar T* 50/1.4 Planar T* 50/ higher magnification ratio (1:1) other MM macro lenses. Macro-Planar T* 60/2.8 - The former Macro-Planar T* 60/2.8, but packaged in a smaller barrel that offers a magnification ratio of 1:2. S-Planar T* 60/2.8 - The former Macro-Planar T* 60/2.8, which design each other the same lens. Planar T* 85/1.2 - Contax 50 Years Anniversary Lens (Type AE). A total of 1,500 were produced (production book Photooptik III, Carl Zeiss Oberkochen). Planar T* 85/1.2 - Contax 60 Years Anniversary Lens (MM Type). A total of 1,503 were produced (production book Photooptik III, Carl Zeiss Oberkochen). Planar T* 100/2.8 S-Planar T* 100/2 Macro-Planar T* 100/2.8 S-Planar T* 100/4 macro lens for use with bellows. Sonnar T* 100/3.5 Sonnar T* 135/2.8 Planar T* 135/2.4 Planar T* 135/2 - Standard AE lenses. Planar T* 135/2 - Contax 60th anniversary version (MM type). Sonnar T* 135/2.8 Planar T* 135/2 - Contax 60th anniversary version (MM type). work. It came with a number of drop-in filters. Tele-Tessar T* 200/3.5 Tele-Tessar T* 200/4.0 N-Mirotar T* 210/5.6 A smaller catadocent lens with built-in image amplifier, resulting in an effective speed of 0.00012. According to some open sources, only 43 people were produced. Vario-Sonnar T* 70-210/3.5 – One of the two German-made zoom lenses in C/Y history. Vario-Sonnar T* 80-200/4 Tele-Apotessar T* 300/4.5 - 5.6 Mirotar T* 500/4.5 mirror lens developed in the Contarex era. A specially ordered article from Zeiss Germany. Mirotar T* 500/8 - Mirror lens Tele-Apotessar T* 600/4 AE -Prototypes only, but several were produced; It was crammed together with a bespoke 1.4x tele-converter. Mirotar T* 1000/5.6 AE – mirror lens developed in the Contarex era. A specially ordered article from Zeiss Germany. Mutar II 2x Teleconverter Mutar II 2x Teleconverter Mutar II 2x Teleconverter. for G Series Contax models used a unique bayonet mount with autofocus pairing mechanism. Noted Hologon was the only manual focus lens and the only german-made lens in the lineup. Apart from Hologon, all lenses were available in both Gold Titanium (standard) and black (limited). Hologon T* 16/8 – Equipped with an optical viewfinder, a housing and a center filter to reduce vignetting. Known for its extremely low distortion. it was produced in Germany. Biogon T* 21/2.8 – Came with an optical viewfinder and a case. Biogon T* 28/2.8 Planar T* 35/2 Planar T* 45/2 – At the time of publication as the sharpest available lens for 35 mm photography, Sonnar T notes* 90/2.8 T* 35-70/3.5-5.6 Lenses for 645 The following lenses were manufactured for the Contax 645 systems that offered autofocus (apart from A-M-P 120/4, a manual focus). Distagon T* 35/3.5 Distagon T* 35/3.5 Distagon T* 55/3.5 Vario-Sonnar T* 45-90/4.5 Planar T* 80/2 Apo Macro Planar T* 120/4 Sonnar T* 140/2.8 Sonnar T* 210/4 Tele-Apotessar T* 350/4 Mutar 1.4× Teleconverter lenses for the N-Series The following lenses are manufactured for the N-series cameras that provide autofocus. With the simultaneous use of NAM-1 and MAM-1 adapters, Hasselblad V Series lenses including C, CFE, CFI, F, and FE (manual focus) can also be mounted on N-series cameras. Vario-Sonnar T* 20/3.5-4.5 Vario-Sonnar T* 24-85/3.5-4.5 Vario-Sonnar T* 28-80/3.5-5-5-6 Planar T* 50/1.4 Vario-Sonnar T* 70-Sonnar T* 70-Sonnar T* 70-Sonnar T* 17-35/2.8 Vario-Sonnar T* 24-85/3.5-4.5 Vario-Sonnar T* 28-80/3.5-5-5-6 Planar T* 50/1.4 Vario-Sonnar T* 70-Sonnar T* 70-Sonnar T* 20/3.5-4.5 Vario-Sonnar T* 28-80/3.5-4.5 Vario-Sonnar T* 28-80/3.5-5-5-6 Planar T* 50/1.4 Vario-Sonnar T* 70-Sonnar T* 20/3.5-4.5 Vario-Sonnar T* 28-80/3.5-4.5 Vario-Sonnar T* 28-80/3.5-4.5 Vario-Sonnar T* 28-80/3.5-5-5-6 Planar T* 50/1.4 Vario-Sonnar T* 70-Sonnar T* 70-Sonnar T* 20/3.5-4.5 Vario-Sonnar T* 28-80/3.5-4.5 Vario-Sonn 70-300/4.0-5.6 Planar T* 85/1.4 Macro-Planar T* 100/2.8 - This version appeared in the n-series debut and was only shown in some early N-series brochures. Maybe it had never been mass-produced. It was said that the macro planar design was not ideal for autofocus, so it was then replaced by the new design Macro-Sonnar T* 100/2.8 before it went into mass production. Macro-Sonnar T* 100/2.8 Tele-Apotessar T* 400/4 See also list of digital camera brands List of photo machine manufacturers Fujifilm Barcode System (supported by Contax, The History of Contax, Cameras: N Mount Auto Lenses Focus. Archived from the original on 2016-03-04. Retrieved 2016-05-27. External links Wikimedia Commons has media related to Contax cameras. The so-called 35 mm film for cameras. The so-called 35 mm film for cameras. Contax (Canada) Retrieved from 2For other uses see 35 mm (disambiguation). A roll Kodak 35 mm film for cameras. Contax cameras. The so-called 35 mm film for cameras. width of 135 films. The 35 mm format, or simply 35 mm, is the common name for the 36×24 mm film or image sensor format used in photographic applications, including single-lens SLR cameras, rangefinder cameras (film and digital), mirrorless, interchangeable digital cameras, digital SLRs, point-and-shoot film cameras, and disposable film cameras. The format was created with Oskar Barnack format. [3] The name 35 mm comes from the total width of the 135 film, the perforated cartridge film that medium of the formatted prior to the invention formatted full-screen DSLR. The term 135 format remains in use. In digital photography, the 35 mm format has sometimes been referred to as a miniature format[4] or small format[5] to distinguish it from medium and large formats. Invention The 35 mm format was designed by Oskar Barnack by doubling the size of the 24×18 mm format in cinema. [1] Cameras have come a long way, from photographers carrying heavy plate cameras to a more compact 35mm camera that could be used professionally or in leisure time. In the past, photography was not as accessible to everyone as it is today. Now photographers can take photos anywhere in the world. The possibility of having a compact camera opens a whole new door for photography. 35 mm film was most popular between 1905-1913 and began to be used for still photography. In 1913, the 35 mm film became more accessible to the public and increased sales of cameras The term 35 mm camera usually refers to a still camera that uses the 35 mm format on 135 films. Such cameras were produced by Leica, Kodak, Argus, Nikon, Canon, Minolta, Olympus, Contax, Pentax, Carl Zeiss, Fujifilm and numerous other companies. Some notable 35 mm camera systems include the original Leica, Leica M, Leica R, Nikon F, Argus C3, Canon FD, Canon F Yashica (C/Y) systems. [Quote Required] Use in digital cameras A 35 mm full-screen digital image sensor (left, in green) is revealed in the mirror loss interchangeable lens camera digital sensors are available in different sizes. Professional DSLR cameras typically use digital image sensors that approximate the dimensions of the 35 mm format, sometimes differing by fractions of a millimeter on one or both dimensions. Since 2007, Nikon has been referring to the 35 mm format of the FX brand. Other manufacturers of 35 mm digital cameras, including Leica, Sony and Canon, simply refer to their 35 mm sensors as full screen. Most consumer DSLR cameras use smaller sensors, with the most popular size being APS-C, which measures about 23mm x 15mm (resulting in a harvest factor of about 3 to 6 lenses A real normal lens for would have a focal length of 43 mm, the diagonal measurement of the format. Lenses from 43 mm to 60 mm mm normal lenses for format, mass production and public use. Common focal lengths of lenses for the format are 24, 28, 35, 50, 85, 105 and 135 mm. Most often, a 50 mm lens is considered normal; any lens shorter than this is considered a wide-angle lens and everything above is considered a telephoto lens. Even then, wide angles shorter than 24 mm are referred to as extreme wide angles. Lenses over 50 mm, but up to about 100 mm are called short telephotos are called. Film processing Some of the most popular aspects of the 35 mm film and why new hobbyists and long-time professional photographers love the film process is due to the combination of science and mystery. Unlike digital photography, so you get into tension while you wait for your movie to evolve. The development process is another key factor that separates analogues and digitals. Only through this process can you view the captured image and leave space for even more creative skills, depending on how you development lab. But now due to the revival of the film, personal budget development kits are available. They are so comfortable that large dark rooms are no longer needed. Leica 1(A) This was Oscar Barnack's first commercially available Leica 35 mm camera. It was popularized and further development of film photography. The first was missing something to call a rangefinder. The lens was not interchangeable. However, the camera is now equipped with a rotary and fishing aircraft shutter with speeds from 1/20 to 1/500th of a second. This eventually became the basis for all subsequent film cameras for the next 30 years. From this, the camera has evolved to meet many needs that include, but not limited to: aerial photography, underwater photography, etc. Focal length equivalent Many photographers think about viewing angles in terms of 35 mm format lenses, due to the historical prevalence of the 35 mm format. For example, a photographer can link a focal length of 50 mm to a normal perspective because a 50 mm lens creates this perspective on this format. For example, a photographer can link a focal length 35 mm format. equivalent or full-format equivalent can be advertised or marked as mnemonic. This equivalent is calculated by (a) the true (b) the ratio of the diagonal measurement of the native format 35 mm. For example, a lens for the APS-C format (18×24 mm) with a focal length of 40 mm can be considered (35 mm equivalent). Although its true focal length remains 40 mm, its viewing angle is similar to that of a 60 mm lens on a 35mm camera (24×36 mm). Another example is the 2/3-inch Fujifilm X10 lens, which is marked with its true zoom range of 7.1-28.4 mm but has a 35 mm equivalent zoom range of 28-112 mm. References - a b The British Journal of Photography. 133: 1485. 1986.CS1 maint: untitled periodical (link) U.S. Camera Publishing Corp. 3-4: 34.CS1 maint: untitled periodical (link) . Walter, Thomas., 2003. Media photography: analogue and digital. Springer. Suess, Bernhard J. (1 October 2003). 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