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## 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. Non-paged material can be challenged and removed. Find 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 and equipped with modern Zeiss optics. In 2005, 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 Kuppenbender was their chief designer. The original Contax, produced between 1932 and 1936, named contax I after the introduction of later models, differs significantly from the corresponding Leica. Using a die-casting alloy body, he housed a vertically moving metal-burning aircraft 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 cameras, for a lifespan of 400,000 years Zeiss also invented the system 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 coupled long baseline, with its own eyepiece next to that of the viewfinder. To improve accuracy, a novel rotating wedge system was used instead 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 designer Ludwig Berthele, formerly Erlennmann, was entrusted with the design of the lenses. The biggest advantage of the Zeiss lenses was the reduced number of air-glass surfaces in Berthele’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, and before the war coated lenses were offered. After the lens 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 combined eyepiece for viewfinder and viewfinder, the shutter speed and film wind button on the top, fastest shutter 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. Contax D The Contax S can be said that the camera has defined the configuration of the modern 35mm SLR 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 Pentacoax, 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 optical and 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 Iссss 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 was named Pentax Mount for many years to avoid accreditation for the Eastern Bloc, and 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 and digital cameras. Rival Leica in the 1970s and 1980s used West German Zeiss wide-angle lenses for its own 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 Yashica and Contax brands. In the mid-1990s came their Contax G1 with excellent lenses and a little later 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 production of photographic equipment, including the Contax brand in 2005, bringing contax history to a close. Original rangefinder 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 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 M3 of 1954. Since the Contax was produced in the Dresden plants before the war, the new Stuttgart company Zeiss Ikon did not also 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 IIIIII cameras and was sold by Zeiss Ikon from 1950 to 1961. Gone were the annoying silk clad ribbons; in their place were nylon straps; a flash synchronization has been added; and the size and weight of the body have 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] had 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 IIa/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 was the only option. If the Leicas of the day had only electronic flash synchronization at 1/25s seconds shutter speed, 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 yellow, 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 Contarex SLR. Ed Schoenecker, the owner 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 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. Dresdener 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 SLR camera. Since the traditional vertically operated 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 eye-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 adopted a screw with the specification M42X1mm, which was to become the de facto industry standard. When 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 Pentacoax, a name from Pentaprisma 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 annulled, the Japanese confiscated it and registered it. Later models were also produced with Contax and Pentacoax nameplates, the former were intended for markets where Zeiss Ikon Dresden still held the naming rights. Eventually, the company became a Pentacoax VEB conglomerate (which included companies such as Meyer-Optik Görlitz, Ihagee Dresden and KW), which were to launch the long line of Praktika cameras, high-quality but affordable, according to the communist ideal. A total of 22 Contax/Pentacoax 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 rangefinder 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 by Prof. Dr. Katsuiiko Sugaya, 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 original Dresden camera) completely mechanical. Below you will find a brief overview of the main models: model year main features RTS 1974 professional quality SLR with fixed pentaprisma and electronically controlled closure 139 Q 1979 aperture priority, TTL and TTL flash measurement, X-sync 1/100 137 MD 1980 aperture priority, motor film transport (2-3 frame/s) RTS II 1982 TTL flash measurement, titanium shutter 137 1981 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 aperture modes, 1/4000 sec, X-sync 1/250 sec, improved MM bayonet mount 167 MT 1986 program and shutter edzlle Priority and manual modes, spot metering, permanent AE-Lock, automatic mount RTS III 1990 pre-flash TTL spot measurement, ceramic vacuum film printing plate, 100% viewfinder ST 1992 1/6000 sec, X-sync 1/200, midleweight or spot-metering S2 1992 1/4000 mechanical sec closure, Spot metering, no TTL flash measurement S2b 1994 1/4000 sec 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 - an improved and faster mechanical closure than the preview; It used the closure in the S2/S2b. Yashica Dental Eye III - 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 can also be used on all Contax C/Y-Mount cameras. This allowed users to perform autofocus on 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 photojournalists. 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 Contax G2 with Biogon T\* f2.8 21 mm The G-Series was a unique 35 mm autofocus rangefinder system with interchangeable lenses. Instead of displaying a typical rangefinder focus patch and brightness, the first G1 had a zoom finder with focus confirmation focus confirmation activated by the autofocus system when 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 was produced that differ from the standard titanium surface on the original G1 and G2. The 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 (where the VS in T-VS comes from), while the T-VS III has a 30-60 mm Vario-Sonnar lens. All analog T and T-VS cameras use 35 mm film. Contax T Series Main Article: Contax T2, silver titanium finish Contax T3, black titanium finish Compact digital cameras Contax T-VS digital, the digital version of the T-VS III with a Carl Zeiss Vario Sonnar T8 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 brand. Contax SL300R T8 and later U4R, compact cameras with Carl Zeiss Vario Tessar zoom and a rotating screen. Although very compact and easy to use, the SL300RT8 had some manual settings, including dosing and focus lock Contax i4R red Version Contax U4R chrome-black Contax U4R chrome-camel Contax SL300RT chrome Contax SL300RT black 645 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 RTSIIL 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, CF1, 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-Brøn Megavision Phase One N-Series Contax N1 The Contax 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 (MAM-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 (GNs specified under ISO 100): TLA20 (GN 20) TLA30 (GN 30) TLA140 (GN 14) – Very compact unit originally developed for the G1 TLA200 (GN 20) – Compact flash 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 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 system with slaves, colored panels, AC unit, high-voltage battery and standard power pack sets. There was a late change to the RTF540, which changed its ability to use TLA functionality for use with later cameras, via the RTF540 TLA adapter; this was the RTF540T and could be recognized by adding a symbol—the letter T in the circle—the serial number plate under the flash head. Metz SCA Adapter: SCA3802 SCA3801 SCA382 - Worked with the older cameras, but did not transfer ASA and aperture information via the Contax 645, Aria, RX, AX N1, NX and N. Contax digital cameras Originally conceived as a system camera, many lenses were manufactured for the original 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 Beretele 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

