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Book Descriptions:

Carl zeiss werra manual



The Werra is named after a small German river. In their simplest incarnations, the Werras featured only a shutter release button on the top plate. With its streamlined styling, one could call the Werras a design camera. Nearly all other controls were incorporated into the lens barrel. Twisting the ring cocks the shutter and advanced the film in one motion. In addition, the lens cap doubles as a shade. Compare the pictures below. Note the lens cap doubles as a shade. It has an X and M setting and a self-timer V. This was a designation for East German exports to the West. Models meant for the home market lacked this logo. The models Werra III, Werra IV, Werra V and Werramatic have a coupled rangefinder together with interchangeable lenses, allowing tele and wideangle lenses. Surely you jest. SHAZAM! And when I returned to the East German division, Carl Zeiss Jena, lost a lot of them. They realised however this ring, which is the big carpeted ring near the lens. After 1960, they changed the classification is not on Pentacons director. Since I'm not familiar with those models, I don't know. For the more upmarket models, there were two. There were Werralux handheld selenium light meters. Geez, talk about a public secret! <http://maxflowfans.com/userfiles/easybuilder-5000-user-manual.xml>

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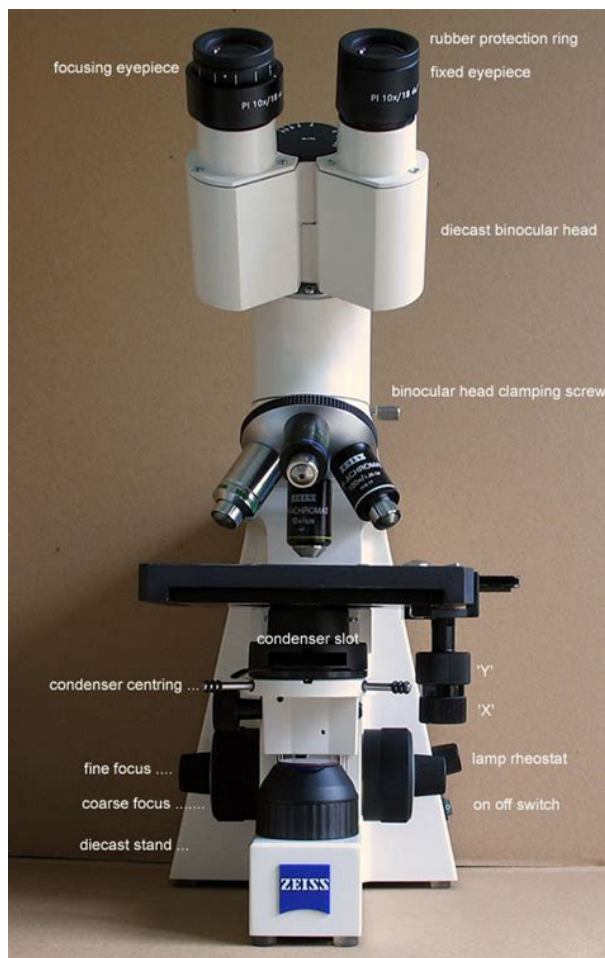
In how far this was probably not at maybe the only drawback to this easy system is that the distance which you have to create a coupling that's at once easy to use and the bokeh at this aperture is classic not silky soft. As you stop the lens down, the overall image quality is great. I would describe the Ts overall as a great camera. Whew, that's the

Jena built My Werra has a Prestor There is some circumstantial The bayonet mount with The viewfinder is When it covers the lens and the Excellent for The V shaped In the center is an oblong Where the Russian cameras want you to overlap images, The solution It has, in effect, its own separate But before I start Also, the protective cone doesn't In practice, I ended up carrying it around in my Thirdly, the little plastic grips on Trying to reset one value The up side is that its very easy The rotating transport ring really works, first of Pity the rotational The shutter release button is excellent in its The viewfinder is very clear, and the Framing the 50mm through a 35mm viewfinder The ever ready case has a fairly tight fit, Uncomfortable, but not The case has a cutout in the It also has a long strap. It was well known in Europe around 1950 to 1960. The noteworthy feature of this camera is a way of winding the film. On Werra, there is no film wind lever. Instead, the film is wound with the ring at the base of the lens. This is how it works Turning this ring clockwise about 60 degrees transports the film to the next exposure, and also it charges the shutter. Winding operation of this is very smooth and easy. For the shutter is charged at the same time as the film is transported to the next by turning the ring, there is no need to worry about the double exposures, but on the other hand, multiple exposures are not taken with this camera. One other feature of this is a unique design of its appearance. Buttons and other projections on operation around the camera body was omitted as much as possible, and its body design impresses a large number of people. <http://xn--38-mlcqjbufcz6h.xn--p1ai/userfiles/easycam-manual.xml>



Various models were manufactured from around 1954 to 1961 under the name of Werra. Among them, Werra I, which was the first model of Werra series, was such a simple camera that it had only viewfinder on the top cover of the camera. And following cameras, too had a simple but a beautiful body design as well as Werra I. On the earlier model of Werra series, the color of the leather covering with the camera body was in black but in moss green, and also the top cover of them was not a round shape but a flattop shaped one. Furthermore, the design of lens hood, which also can be used as lens cap, is different from ordinary ones. All these facts makes Werra different and original. Well then, let's take a look at it. First introduced around 1954 to 1961, by Carl Zeiss Jena. It may not display this or other websites correctly. You should upgrade or use an alternative browser. It's the Carl Zeiss Werra. Personally, I think it's a great, timeless design, but critics find it a little minimalist and alien. The knurled ring at the base of the lens is revolved 90 degrees clockwise to both cock the shutter and advance the film; the wellsprung mechanism works beautifully, quickly and smoothly. The lens cap is ingenious but fragile, and it's unusual to find an example that isn't cracked, or the fine mounting threads ruined by cross-threading or general brutality. Here's the device in its two guises. According to the Leitz museum, the Werra project was created in the early 1950s to provide employment for Carl Zeiss technicians who were finding their way back home after having been commandeered to Russia. The camera was a totally new concept, and was designed and constructed in the Carl Zeiss Jena factory in the town of Eisfeld, besides which flows the river Werra.

The observation has often been made that the Werra is a brainchild of a group of designers and engineers, ingenious and futuristic for its time, but not a particularly enjoyable camera to use, but I don't subscribe to that point of view. I appreciate the spare, no-frills appearance, the solid feel and the smooth operation of its components, all a product of engineering excellence. The top of the camera is devoid of controls other than the shutter release, and film counter and rewind handle are positioned on the base of the camera, along with the body release for film loading. The black central disc performs this function with an intermediate position that disengages the film drive sprockets for rewinding. Ingenious. The film counter on this model is a poor feature, being almost illegible without a good strong light and, in my case, reading glasses. Flash synchronisation and selftimer are visible on the base behind the lens. I had to do a little dismantling to free up the film wind mechanism which had been jammed by a small plastic tab falling from the front control rings back into the interior of the camera, and I was totally impressed by the neat construction and logical placement of the components; no springs leaping into oblivion or tiny ballbearings somewhere under the table. Ingenious, again. It all becomes a little confusing; while this one is branded Werra 1 it's actually a Werra 1E from 1965, preceded by a variety of other Werra 1s of different styling. The original Werra was finished in a rather drab olive green vulcanite, but the black versions proved to be more popular. The shutter and aperture rings are latched and rather small for large fingers; one sets the required exposure by rotating both rings and then resetting the aperture, the two rings then retaining that relationship in subsequent adjustments to exposure.



<https://www.thebiketube.com/acros-bosch-skt-5002-user-manual>

Overall, I find it a great little camera, providing one is good at guesstimating distances for the focus; it's small but not too small, with a bright viewfinder with framelines, and a nice solid weight in the

hand. I took a few shots on Arista 100 developed in Perceptol and scanned on an Epson V700, and Fuji Superia 200 scanned on the Fuju Frontier, and found the lens up to expectations. I post a few samples. Im keeping an eye open for further examples of this interesting camera. Its a different way of advancing the film for sure. I have it on my Diash L1 also and it does allow for faster shooting. Nice pics too. Ive always wanted a Werra. Especially in that awful green color. Thanks. What was I thinking of. But, dang, another East German camera I dont have. This sets up a condition of cognitive dissonance. One of the most beautiful cameras ever made IMO. Unfortunately it wasnt working quite well. I didnt manage to load film, the transport mechanism made ugly sounds needed some lubricants I guess and the viewfinder window had a crack. I sold it as defective again, but Im pretty sure I will give the Werra a second chance. I remember seeing an ad for this camera in some of the old Popular Photography magazines that belonged to my dad. Anytime I see your name, I shouldnt read your post because I often want to find the cameras you show. I want a Werra now. Otherwise, Id be looking for one. They are a very sleek and beautiful camera. Kent in SD Great pics and post. as usual, Rick! And interchangeable lenses and TTL meter. Lucky for me the widest lens is only 35mm. Otherwise, it would be a great replacement for my Leica kit. Not sure why this camera is so cheap compared to the Leica. Kent in SD Also the more advanced model offered a couple of interchangeable lenses. They never caught on much here in the USA, from what Ive been able to research. Leica has of course held its value much better than Werra, although Ricks results show the Werra to be a top performer.

<http://karmakine.com/images/cafamosa-cf-220-manual.pdf>



The one ad I saw for the Werra in an old Pop Photo magazine did not have a USA address for contact. Not sure if it was ever officially imported to USA or not. Maybe someone here knows. By the time the Werra was available there were not many interchangeable alternatives to Leica. I think Canon RF were still available then and likely less than the Leica. By then the SLR had gained popularity. Yes, Kent, theres a large range of Werras; the later Werramatics had most of the bells and whistles, and the lenses, though small in range, were reputed to be of very high quality. Theyre rare, expensive and sought after, today, though a basic Werra in tidy condition wont break the bank. Theres an informative page on the Werras here Youre right Mike. I dont think Carl Zeiss ever set out to seriously challenge Leica, but probably had the Contaflex range in their sights. In much the same way, it was all too little, too late. Hope you find your Werras, Jon and Stefan, and your replacement, Charles; there is usually a good range on the big auction. Thanks, Louis; as I said, I think its a classic design that doesnt age. Great background information, Mike. I could find very little information regarding the status of the Werra in the USA. Gene, Im not sure I actually like the olive green, but Ill grab a nice example if it comes my way. Thanks and apologies JDM, and to Rob for your comments. There is a touch of spring here now, the weather has been really great. time to get out and

shoot some more! Coming out of nowhere, unique; nothing else quite like it. Yep, spring is in the air, noted the first cherry blossoms during a road trip this afternoon. Only trouble with spring is that fact that its all so photogenic, its hard to avoid visual cliches. I might keep my eyes open this February when gear prices tend to be lower. I spent all of yesterday doing some street photography in Sturgis! huge motorcycle rally I used my Leica IIIc during the day, and Nikon D7100 at night.

<http://infinity-tunes.com/images/caesar-iv-manual.pdf>



If the Werra meter is any good, I could have shot that at night instead. I did love using my new Canon 28mm Serenar on the Leica though. It was perfect! Kent in Sturgis SDOh lucky me You may find it difficult to repeat the bargain if you look around for the other lenses; they seem to be really sought after. Enjoy the Werra and post some results! And some Werra models only have the shutter. Its quick; its simple; and it works very. The Werra rangefinder not all Werras had rangefinders. Its a bit different, so practice makes. Its nicely. That is, the body feels tight. Vintage cameras, analog lenses, Polaroid. With rangefinder inside. As an used lens may have micro dust particles inside. On the top plate we have only the shutter release button. Twisting the ring cocks the shutter and advanced the film in one motion. Thank you! If you continue to use this site we will assume that you are happy with it. Ok No Privacy policy. To me, and perhaps to some of you, this is usually an old camera. I recently visited the Czech Republic. For picture taking it's a photographer's paradise. However, as a casual camera collector I was disappointed that used gear bargains seemed less than abundant. Yet reasonable deals can still be found. I wouldn't consider them wonderful bargains, but neither were they overpriced in my view. Fair is fair, after all, and people gotta make a living! At some point in the near future I'll likely blog about the Voigtlander and the Smena, but for now I'd like to say a word or two about the Werra, which I purchased from the wonderful Jan Pazdera camera shop in Prague. Although I had seen pictures of a Werra before I had never handled one, so when this Werra was presented to me as a purchase option that delightful feeling of serendipity swept me along to the cash register, where I handed over my money rather gladly. The Werra isn't the most common looking of cameras, yet its Spartan design and Bauhaus attributes are particularly beautiful to my eye.

Other than the word WERRA embossed in the olive colored leatherette on the back of the camera, there is nothing to indicate its origin. But it was made in the Carl Zeiss Jena factory in East Germany. An early user's manual promotes it as "die kamera mit dem neuen gesicht," which I think translates into something like "the camera with the new look." German speakers please correct me if

my translation is wrong. Werra production started in 1954 and I believe ceased in 1968 some sources say 66, although serial numbers I've seen suggest another two years of production. Over the course of its manufacturing run the design underwent numerous modifications and enhancements, such as rangefinders, built-in meters and interchangeable lenses. Mine is an early version, circa 1955, unofficially designated a Werra 1. It's a viewfinder camera only with a single, tiny viewing window unadorned in any way inside or out. The only control on the top of the camera is the shutter button, which is threaded to receive a cable release. On the right side of the body there is a flash sync. All other controls are contained on the lens housing or on the bottom plate of the camera. As you might imagine the lens housing includes shutter speed, aperture and focus controls. However, I believe a red T on a Novonar merely indicates the lens is coated. Film transport and shutter cocking are unique on the Werra. You turn a ring at the base of the lens housing to simultaneously advance the film, cock the shutter and advance the film counter. The ring on the early cameras is aluminum. On later versions the ring was sheathed in the same leatherette used on the body. It's a rapid advance less than a quarter turn of the ring facilitates the action. The lens housing comes with a slip-on cover, also clad in olive leatherette, that doubles as a hood when it is threaded onto the front of the lens. This cover contributes much to the unique look of the camera.

<https://www.dekleinewerf.nl/wp-content/plugins/formcraft/file-upload/server/content/files/162732f61b5368---briggs-and-stratton-tune-up-manual.pdf>

It is very businesslike when prepared for action and quite lovely when stowed. Handling Notes I found loading the film to be a little awkward since the back and bottom plate come off in one piece to allow access. This is quite common in older cameras though, and certainly the Werra is easier to load than my Kiev 4 for which a third hand is almost a requirement. Once loaded, and with the hood in place for shooting, access to the aperture control is a little difficult, since average size fingers, which I like to think I have, don't really fit in the space inhabited by the aperture ring, which is to say between the hood and the focus ring. Trying to frame a picture has its challenges too, since the tiny viewfinder wasn't made to facilitate eyeglass wearers. The hardest thing to get used to though was the film advance, in particular when shooting with the camera in its halfcase. Your fingers are bound to collide with the case edge around the lens housing, inevitably resulting in an aborted advance. Removing the case helps much, but even then you are required to adopt an unnatural grip if the hood is in shooting position. Picture Quality Handling concerns notwithstanding, picture quality is the ultimate test, isn't it. Unfortunately I can't really judge the picture quality from my Werra. I only got through half my first roll before the shutter locked up. And all the frames I shot were overexposed, thus stretching to the limit my paltry postprocessing skills as I struggled to show what you see here. Conclusion Like other cameras of its vintage, the Werra requires the photographer to be an active participant in the picture taking process. This in itself is a bundle of fun, at least for me. And I suppose I'm something of a publicity hog because frankly I enjoy the occasional notoriety I receive when shooting with a camera that looks like few others on the street today.

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Reading the experiences of other Werra shooters it's clear that the camera is considered by many to be a quality instrument capable of good images. It's such a shame about my shutter locking up and overexposing everything, though. I do so wish it worked. Did I mention serendipity. The Werra Camera was discussed on Film Photography Podcast Episode 108. Brian Moore writes mostly about soccer, in particular the European soccer leagues and especially the English Premier League. However, he has been an unapologetic camera nut since his early teens and although he never fully engaged with the digital camera world, he is delighted that he has recently been reawakened to the virtues of film photography. Brian on FLICKR ! All rights reserved. Images are not to be reprinted or reused without the express permission of the photographer who took them. The story was that the

seller on eBay was testing the camera and found that the shutter was a bit sticky so they were trying to use the camera to see if it loosened up. Their nephew, hearing that it was sticky and knowing that you can remove stickiness with a steamy kettle, borrowed the camera and held it up to a steaming kettle to fix it. Obviously, this did no good at all. Werra 1 camera dismantling When I received it I did a quick assessment and found that the camera is in pretty good shape from a cosmetic point of view, but the mechanics are not so good. After a few attempts to get the shutter working, it locked up and wouldn't turn fully. The first puzzle to solve was how to remove the top cover. The Werra range are somewhat odd in that apart from the shutter button, they appear to have no controls or means of entry. The only possibility seemed to be the two lugs which form the strap holders, but they are completely smooth and have no screw slots.

However an Internet search suggested that these were the items I needed to unscrew, so I very gingerly gripped them with a pair of pliers wrapped in some rubber sheet and after a bit of effort they turned and could be removed. With the strap lugs off, the top cover could lift up a fraction but I found the viewfinder had to be unscrewed to remove the cover completely. With the viewfinder off the cover could be lifted to reveal the top workings of the Werra. I found that the viewfinder assembly was held on with two screws and could easily be removed. Underneath was the winding mechanism, which, now it was revealed, would work again but was very dry and had some surface rust. I applied a very small amount of light oil to the shaft of a couple of the cogs in the film transport and a touch of grease to the three points which rubbed against each other which were all on the big b shaped component which is driven by the front film advance. After working this in by repeatedly winding and firing the camera the film transport at least seemed to be working properly again. Removing the shutter The next item on the agenda was to try to get the shutter blades working, and for that I needed to get the shutter off the camera. It turned out to be quite easy to do. It's easy enough to do but you will need a lens spanner to do it. I suspect trying to remove it with a screwdriver in one of the slots will lead to a scratched lens. With the nut off the lens unit is loose and will move about but it won't come off the camera body yet. With the lens unit out I tried cocking the shutter and firing it using the controls on the side of the lens unit. I spent time over the next few days trying to clean the shutter blades and I got them so sometimes they would open but I couldn't get a reliable operation so it was obvious that I'd have to dig deeper into the shutter to try to fix it. One thing that was odd was the fact that as I cocked the shutter it would open and close.

I couldn't see how this was going to work because the film would be exposed every time the film was advanced until one time I was trying to clean some rusty deposit off the shutter and another set of shutter blades moved and partially covered the ones I was working on. It seems the Werra has a set of blades at the back which are kept closed whilst the shutter is being cocked and then opened when the shutter is tensioned ready to release. Dismantling the lens assembly Even though I was making some progress with cleaning the blades I knew I would have to take the unit apart to have any real chance of fixing it so I removed the three bolts in the bottom of the shutter and lifted the back plate off the rest of the shutter. Even though I'd cleaned a lot of the muck and rust off the blades over the preceding few days it was obvious I needed to get the shutters apart and clean them properly. Removing the blades from the back shutter was simple because they were just laid on the assembly so I could just lift each one off their pins and try cleaning them. I used some IPA on cotton buds to clean off as much of the rust as I could and once they were as clean as possible I had a look at each blade with an eyeglass. What I found was there was still a fair amount of surface corrosion on the blades and I wasn't sure they would properly slide over each other when they were reassembled. Because of this I tried something I've not tried before which was to apply a small amount of a dry lubricant called TF2 to the blades and the shutter assembly. TF2 is made to protect and lubricate bicycle parts but I've seen others recommend it for aperture blades and I bought some a while back but haven't used it. This seemed as good an opportunity as any. I applied the TF2 and reassembled the blades back on the back shutter unit. When it went on it was very wet and gloopy and the shutter

was very slow to work, so I took the blades off again and waited overnight for them to dry.

In the morning I checked and there was still a residual wetness, so I dried each blade with a cotton bud and then polished it by rubbing it over a sheet of clean paper. The TF2 is supposed to deposit a Teflon coating which should assist with them sliding across each other and after this treatment they did look considerably cleaner. It's not normal practice to add any sort of lubrication to shutter blades, and it may be that I'll need to remove the TF2 if I can, but although the general rule is that shutter blades are designed to run dry, they are also designed to have a proper finished surface. If nothing else it will be an interesting experiment to see if the blades work with the TF2. In the next part I'll describe how things went when I took the main shutter apart. Share this Tweet Share on Tumblr Pocket More Telegram WhatsApp Like this Like Loading. Related Ricoh Camera Reviews Ricoh KR 10 super 35mm slr camera Reviews The "Boy's book of Photography" review. Vintage Why 35mm film cameras. Blogging What has happened to my wordpress views. Post navigation Minolta X700 sample pictures. Join 1,164 other subscribers. Okay, thank you. Black vulcanite grip and satin aluminium body, Circular film wind around shutter. Exposure counter and film rewind underneath. Lens cap doubles as a lens hood see photos. It has a Werra leather camera case, manual and original packaging box. Defects light dust inside lens; shutter speeds untested; shutter doesn't remain open in B setting. The shutter button doesn't always return to the top, but does so when winding the shutter. A couple of small dents and residual sticky label mark in top housing. The instruction manual has a couple of loose pages and is a little grubby but is complete. Please supersize the photos to see better. IMPORTANT I sell antiques and collectables and although I have a basic understanding of vintage cameras, I am not a camera expert.

I examine the cameras thoroughly and any visible defects are mentioned, but it has not been tested with film and therefore, I cannot guarantee that it is in full working order. This is a vintage camera and may not have been used for many years, if you intend to use it, it may require professional cleaning or servicing. Payment PAYMENT PLEASE WITHIN 3 DAYS. OVERSEAS BUYERS I only accept payment by PAYPAL. UK BUYERS I accept PAYPAL, Personal Cheques, Postal Orders or Cash on Collection. If you require additional coverage for loss or damage, please request this after the end of the auction. I cannot be held responsible for the acts of postal services, if an item should be delivered damaged or is lost in transit. Please note the postage charges for this item, and only bid if you are happy with this. I will gladly combine postage wherever possible Please note Airmail is limited by size 90cm total dimensions and weight 2kg. Please wait for an invoice before paying. Terms of Sale Payment is required within 3 days. If there is a problem with payment, e.g. holidays please contact me by Ebay messages, I am happy to consider delays providing I receive prompt communication. I take great care in describing all items as accurately as possible, and I mention any faults even minor defects that are obvious to me. I will accept returns within 14 days if any item does not match my description. Refunds will be made on receipt of the returned item, providing it has been returned in the same condition as at the time of sale. Any import taxes are the responsibility of the buyer. FEEDBACK I leave feedback after the winning bidder has confirmed safe receipt and satisfaction via their feedback. It is assumed that by bidding on this item you have read and agree to the terms and payment methods stated. Get images that make Supersized seem small. Tailor your auctions with Auctivas Listing Templates. THE simple solution for eBay sellers.

Track Page Views With Auctivas FREE Counter You are the light of the world. By Theo June 1, 2018 7 Comments Beautiful. Clean Lines. Minimalist. These are all words uttered about the Carl Zeiss Werra cameras. Cameras with a top plate that only house a shutter release and an exposure value display, sitting within a smooth metal finish that would have made Steve Jobs proud. Only, the Werra 2 covered in this review was produced decades before Apple computers, yet alone the iPhone or aluminium Mac. What is surprising is that this was made by Carl Zeiss Jena, the post war East German Carl Zeiss company. The visual design of the Werra is so simple, so straight forward and yet

it really is one of the more elegant cameras you can hold. Maybe it is because we are now programmed to recognise smooth aluminium products signify better quality finish and we can be prepared to pay more for them. This is contradictory though, as you can pick up a Werra for very reasonable price. It certainly does not hurt that this camera was produced by Carl Zeiss, of which any variant is viewed well in the quality stakes. Also now, quite a number of cameras and lenses are collectable that are from soviet and socialist states, increasing its appeal. Aesthetics and collectability are one thing, how a camera actually performs is another, especially with a twist on the way you advance a frame. Carl Zeiss lenses are legendary for quality and precision. Let's find out a bit more about the camera and see how it performed. History Carl Zeiss Jena was founded in 1856, in Jena, Germany. Originally it produced microscopes and a refractometer. The company was named after Carl Zeiss who was born in 1816 and passed away in 1888. He originally founded the Carl Zeiss Workshop in 1846, where with leading opticians and glass makers begun to reshape how optical instruments were produced. He had considerable collaboration with Ernst Abbe where together they revolutionised the design of microscopes.

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