

Chapter 1 : LEICA M-Lens Compendium

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While the Leicaflex and R-cameras were very solid premium offerings, they never quite achieved technological leadership. In contrast, the companies R-lenses were almost without exception highly regarded and consistently received praise from reviewers. They combined solid physical build based on an all-metal lens barrel and tight manufacturing tolerances with highly corrected optics that often used special elements to reduce aberrations. For example, tests carried out by Lars Kjellberg at Photodo during the s and early s show that Leica R lenses often topped the rankings for MTF resolution in their respective focal length categories. The first R-lenses were released in , when the Leicaflex was introduced with the new R bayonet mount. The lens catalog expanded continuously over time to eventually cover a vast range of focal lengths from the ultra-wide angle to the super telephoto lens, along with specialty optics for fisheye, perspective control, and macro photography. Leica thereby focused on high quality prime lenses, so that the system features relatively few zooms, even as the latter became more and more popular among professionals and enthusiasts. Also, Leica continued to rely on manual focus for its SLR system much longer than the competition. Eventually, a Leica R10 with autofocus capability was developed, but management decided in March not to bring that camera to market and, indeed, to discontinue the entire R-system. In particular, five different lens bayonet configurations exist for the R-system: All the newer three-cam or two-cam lenses can be mounted on older Leicaflex or SL bodies, while older one-cam or two-cam lenses can be attached to newer SL or R bodies, but function in this case only on the basis of stop-down metering. They have the third cam to support transmission of aperture information to R-cameras, but lack the first and second one. Hence, when buying lenses for a Leica reflex body, it is important to pay attention to the type of mount the optic is equipped with. There are also some third party lenses available for Leica-R. In particular, Tamron offered R-system versions of its Adaptall-2 custom mount that made it possible to use Adaptall lenses on R-series cameras. While the body of these optics is of polycarbonate rather than metal, the lenses are highly regarded with respect to imaging quality and mechanical durability. Early lenses generally use series filters with corresponding retaining rings, while for later releases Leica switched to the metric screw-in filter standard. Some of the lenses are also available in other colors than black, including chrome, gold or safari-green. Overall, Leica sold about , R-lenses, or roughly two lenses per reflex-body about , Leicaflex and R-cameras sold between and . However, surely many Leica shooters owned more than one body and, hence, a larger number of lenses. How many R-lenses do you have in your bag?

Chapter 2 : Leica Lens Compendium: Erwin Puts: calendrierdelascience.com: Books

The complete guide to Leica reflex cameras for Leica enthusiasts, from the original Leicaflex to the latest Leica R models. Operation of the cameras, exposure metering, viewfinding, use of motor drives, etc., are described by an author who has earned his living from Leica equipment.

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However, since no motor was built in, the term was not well received and from it was simply called Leica R4. A chrome version was launched the following year. A slightly modified model, the Leica R4s, with fewer automatic modes was made available in at a reduced price in order to help increase sales. A limited edition Leica R4 in gold and brown skin appeared in For the first time the camera offered both selective or integrated centre weighted metering as well as multiple exposure modes Leica avoided referring to its selective metering as "spot" metering. Viewfinder The typically comprehensive viewfinder display included: There is a built-in viewfinder blind but dioptre correction is by separate eyepiece. Shutter Seiko metal bladed electronically controlled: Metering A single light cell is mounted in the base towards the front pointing back at the film plane. The main mirror is semi-silvered and light passing through is reflected by a large secondary mirror onto the sensor. A small condensing lens is moved mechanically to effect the change from selective to full field metering this can be felt quite distinctly when moving the selector between modes "a" and "A". Exposure and metering modes The camera offers a preset range of metering and exposure measurement modes: MOD 2 was a later release with revised controls, principally a much improved exposure compensation control. Winder and motor drive For the first time, a Leica reflex camera was offered from the outset with the option of a winder or motor drive. The winder transports at 2fps and the bulkier and heavier motor drive at selectable 2fps or 4fps. Both can be fitted with the handgrip, both also supply power to the camera providing an alternative power supply for the camera itself. Both also use separate battery carriers so it is possible to carry a spare carrier and change power sources almost instantly. The winder was developed to be particularly silent with rubber O ring drive from the motor. The motor drive has all metal gears. Neither offers film rewind or end of film sensor. Leica recommended using only 36 exposure rolls as the camera would stop at exposure 36, preventing film tear out. Reliability and aging Early models of the R4 suffered electronic failures serial numbers below , made in Portugal. However those still working have either been repaired or are unlikely to give problems. Foam light seals on the camera back may degrade causing light leaks around the film identification window.

Chapter 4 : Steyning Photo Books - Leica Compendiums

Leica R Compendium, Handbook of the System SIGNED Copy. More Camera Books Listed See more like this Leica Compendium - The Company - The Cameras - The Lenses by Erwin Puts

The name is https: The look and feel has been changed to a minimalistic design. Some paragraphs have been deleted or upgraded to reflect current thinking. Towards a modern paradigm for Leica CRF photography According to Plato and his disciple Aristotle all things in nature possess an original ideal form and the visible phenomena we can see in reality are in fact more or less distorted copies of the original. It is the goal and function of art to accomplish what nature could not achieve: This ancient Aristotelean vision has been actualized in the current digitally manipulated photography. Photoshop is capable of producing every shape one wishes and one can compose a picture with carefully selected and manipulated parts and components. In the usual reviews of cameras and software programs there is always a listing of likes and dislikes where the dislikes is often an enumeration of lacking features that the presumed competition offers. The first hidden assumption is the idea that the sum of all features of all cameras will make the perfect camera. The second hidden assumption is the idea that the camera should complement the lack of skills of the operator. And the third no longer hidden assumption is the idea that a failed photograph is no longer the fault of the operator but of the camera and the software that are not up-to-date or up-to-the-task. The relation between the photographer and reality has dramatically changed in the last twenty years, partly under the influence of the powerful post-processing programs. The photographer no longer feels himself to be a slave of the camera faithfully recording aspects of reality, but has become a visionary who does want to show new vistas where others keep their eyes closed. The most remarkable transformation that has occurred with the acceptance of the digital workflow is the role and position of the photographer. In the days of silver halide capture and chemical processing the technique was rather simple, but the mastering of the details of this technique was not. But photographers accepted the limitations and accumulated knowledge and expertise to complement the limits of the tools. The Zone System is an excellent example of such an approach. The limits of the material are recorded and a technique is developed to tackle the problem. Ansel Adams did not write to the manufacturers to create better emulsions and chemicals but studied the available products and added his knowledge to the process. The same attitude can be seen in the guild of photographers. The cameras and lenses of the past were far from perfect and this is true of Leica cameras and lenses too. Leica pictures have always had the distinction of an honest and detailed record of the world and the Leica lenses have been designed with that goal in mind: One might say that the origin of Leica photography is the honest and realistic fix of a visual memory. Manipulation and artistic distortion are out of the question. There should be nothing between the recording lens and the final print. In such a view the final result is the work of the photographer and if the result is not as hoped for then the photographer takes the blame. I would propose that this approach might become the new paradigm for Leica photography in the digital age. The current generation of lenses is exemplary and do not require post processing improvements. If there is some vignetting or distortion, one should work with these characteristics because it is a property of the lens. It is far too easy to blame the camera or the computer for the lack of quality of the picture. Grain was visible in Tri-X too and yet no one felt inhibited to use this film and make beautiful images. Leica photographers should take their responsibility and start using the tools, exploring the limits and try to accumulate experience and knowledge to extend the capabilities. It is a bit too simple to assume that the pictures will be better when the M has all the features of the current competition. Photography shares at least one characteristic with sex: It is very simple and reminds one of the wet darkroom in its options and character. And it is straightforward and discourages manipulations. The processed images are as good as what one gets with other more feature-laden programs. The choice of RAW developers has all characteristics of the old discussion between film types and developers: Technically highly interesting, but for the final image not that relevant. I would like to see the photographer return as key player in the imaging chain, and not the software as the decisive factor. Your Leica lenses will feel good again. Man Ray and his assistant, Lee Miller, considered the darkroom their laboratory and considered the magic of the developing

image on the negative and the print the greatest creative emotion that the process of photography could provide. Commercially the darkroom may be dead who wants to wait for more than a second to see and distribute his image? One has to accept that there is progress and that the force of evolution will kill the unadapted, but one has also to accept that it is not enough to be different or new to count as truly evolutionary. Even the CEO of Leica see the recent interview with Bloomberg media is succumbing to the force of the social media when he noted that future Leica cameras may have social media integration. Globally more and more attention is being paid to environmental sustainability and an economy that will shift from growth to durability. The classical high-precision mechanical cameras could and can be used for at least fifty years with a modicum of maintenance. My Leica M3 from is still fully functional in its 52nd year and will function flawlessly for another thirty years. Digital photographers will claim that chemical processes are environmentally hazardous which is true, but with care the impact can be minimized. Who ponders about the piles of batteries and plastics and sensors that pollute the environment? The year was not a good year in this respect. The drive of the industry to produce successor models for every camera may we include smart phones? So what are the intentions for the near future? Do not buy a new camera for at least two years, but invest time and energy in exploiting the possibilities of the current one. If you think you need a new one, carefully compare existing camera with new camera and see if your photography really will improve in the direction you want to move. Buy yourself a spot-meter, learn the basics of the Zone System it exists for digital photographers too! Adapt your workflow such that the time spend with Lightroom or Photoshop can be eliminated. Go from RAW file to print in one step. Spend the time not sitting in front of a computer screen with taking pictures slowly and creatively. Make a real paper print of your best pictures and do not upload them to Facebook or whatever sharing site. Share it with your friends. Study the pictures of Renger-Patsch to see how a technically perfect picture can have deep meaning. Do what you can do best: Remember those old advertisements in which the manufacturer boasted about the number of parts in the camera body. A camera was supposed to be better when the number of parts was higher! This was the time that a camera could be compared to a high-precision watch and was seen as a precision-engineered mechanical marvel. Now cameras are effectively computer devices for image capture in which printed circuit boards and software are rapidly replacing moving parts. This trend is perfectly logical. The speed and intensity of product announcements and product updates is costly and investments have to be recouped already at the start of a product cycle. Witness the significant price drops of a product at the end of its commercial lifecycle. With less components and a smart system of recombinations of existing components you can reduce costs and introduce many products that seem to be new. The mirrorless camera is now very popular, but removing the mirror box or fixing the moving mirror is also very cost-efficient: The next component to get rid off will be the shutter unit. The reflex viewfinder is already being replaced by an electronic finder system and when this process of component elimination will have reached its natural finale, cameras and smart phones will have converged. Objections will be raised of course! There will presumably be a market for the classical SLR type of camera, but for how long? The Hasselblad body was simply a metal box with attachable filmholder, finder system and lens unit with shutter. Look at the current mirrorless system camera and you see the same construction: The original Leica camera was also a metal box with a shutter, but without a finder. History and design seem to repeat themselves. Truly innovative products are lacking and the tsunami of improved and upgraded products in ever shorter product cycles can no longer hide the fact that the engine of innovation is running on low power. This is logical because of a basic fact of industrial production. Any new part that is required for whatever product goes through a cycle of production design, planning, testing, manufacture and quality control. Even with sophisticated statistical methods and machine control, one needs a certain time for the manufacture to settle to a state of high reliability. And constantly changing the production line is costly and error prone. A large range of components also increases the cost of stocking all those components. Therefore companies try to reduce cost by re-using as many components as possible. Volkswagen has its platform strategy, Ikea only uses three types of screws for all its products, Apple has a small range of products with a reduction of options. Compare these approaches with the wide range of products offered by Olympus, Canon and Nikon that are also entangled in a competition with ever-shorter product cycles. It is logical to assume that there can be no true

innovation because all creativity goes into upgrading existing products, based on cost reduction by re-using existing parts with proven reliability. An outsider company like Fuji is able to astonish with an innovative product range like the X-series, because the engineers could use their creativity to study the market and think of new solutions in their own time frame. It is safe to state that unless the pace of product introduction slows significantly one will not see much innovation in the world of photographic cameras. Recently I spoke to a magazine editor who runs every product through the test cycle of Imatest. One may question the ultimate validity of this approach, but the basic fact is that it has become quite difficult to find significant differences in performance between products. This makes testing a boring proposition. This is also underscored by the endless list of tests by the German magazine Color-Foto that in its most recent issue shows that different cameras and systems converge to the same level of performance and that the differences that can be found are increasingly irrelevant for the average user. It makes sense to question the global trend to product differentiation and short product cycle and to note the stifling of true innovation that is the necessary correlation of this strategy. It is therefore a bit unsettling to read that the management of Leica is contemplating to shorten its product cycles and to introduce more new products to keep pace with the competition. The success of Apple may be a case to contemplate before embarking on a new course that is not ingrained in the Leica product philosophy.

Chapter 5 : Leica R4-R7 - Wikipedia

This Leica Compendium also includes sections on the LEICA, Leica M and Leica R cameras. Leica sport optics, microscopes and surveying equipment aren't mentioned. This is a self-published work, entirely written, laid out, printed and distributed by Erwin Puts.

Chapter 6 : Download the old version of Leica Lens Compendium by Erwin Puts for free - Leica Rumors

Overview of Leica-M Lenses. The Leica M-mount was introduced in with the M3 and has been used with all of Leica's rangefinder models since then. The bayonet mount features a relatively short flange to focal plane distance, which has made it possible to design compact, high quality lenses for the system.

Chapter 7 : Versionen des Elmarit-R ,8/35mm - Leica Kundenforum - Leica Forum

LEICA R COMPENDIUM by Jonathan Eastland. Handbook of the Leica R system; user's guide to the whole Leica R system from its inception in to

Chapter 8 : Leica R Compendium : Handbook of the Leica R System by Jonathan Eastland | eBay

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Chapter 9 : Books by Jonathan Eastland (Author of Leica M Compendium)

*Leica Lens Compendium [Erwin Puts] on calendrierdelascience.com *FREE* shipping on qualifying offers. Erwin Puts has for many years both used and tested lenses. He discusses the Leica camera lenses manufactured over the years and explains their capabilities and suitability for different applications.*