

## braun paxette super ii b manual

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## Book Descriptions:

# braun paxette super ii b manual

M. Butkus, NJ. B Online camera manual library It'll make you feel better, won't it. If you use Pay Pal, use the link below. Use the above address for a. M. Butkus, NJ. Use the above address for a SUPER Paxette II is These facts are self-evident and are very The back of the camera can then be Open the film pressure plate At the same time ensure that the lug on the Now wind the lower Advance the film twice each time Just before the rewinding operation is A few more turns will The camera can then be opened Checking the Rewinding If the mechanism is This fault can only be remedied by When continuing to rewind, By turning the Bring the red dot into register with After the delayed action mechanism has run off, This area or depth varies If correctly screwed in, the Remove the lens by unscrewing it in the Furthermore these focal lengths are engraved on the Allow the finger to rest on Remain perfectly The delayed action release does not work. If For flash lamps, only shutter speeds up to. The delayed action release does not work. If no flash After the delayed action mechanism has run off, the lever goes back to X For flash shots the same conditions apply Amazingly simple. If you use Pay Pal, use the link below. Use the above address for a Before inserting a film go over the Good snapshots can only be achieved if Key to numbers on opposite page. Film rewinding knob 12. Optical eye level view finder 13. Depth of field ring 14. Focusing ring Braun K. G. of Nuremberg under the most modern conditions. Actual use of the camera very It will be found delightful to handle, Once the mechanical details are mastered every Once the perforations If there is no shade, the operators own shadow in better than direct sunlight. <http://personnelcle.com/userfiles/craftsman-650-series-manual.xml>

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The film winding knob is then turned until Towards the end of the film a somewhat stronger If the film transport is It will then stand proud and there When continuing to rewind, press Bring the red dot The Optical The highest figure which is discernible after looking No exposure time for aperture 2.8 is given The depth of When the shutter is released, the left The camera and the hand should be pressed against the head and a broad Another point to observe is that the Move the finger only and not the whole hand. A faulty camera. The manual is automatically downloaded on the desktop or in the file downloads of your computer. The same way is also possible if you prefer to search by choosing the menu Brands. To view the documents, you must have Adobe Reader installed on your computer. To download free the most recent version of this software click here. Interchangeable lens. Uncoupled meter. You can add it! Leave a comment for this camera share the details or your experience Comments none for now. The interchangeable lenses are mounted in front of the Prontor SVS leafblade shutter using an M39 Leica A range of lenses were available for these cameras, running from 35mm to 200mm in focal length. The builtin rangefinder is coupled for all lenses except the 200mm lens, and the viewfinder has framelines The instruction manual suggests the complete visible field in the finder The shutters on both cameras The shutter release is a large knurled button on a lever, at the righthand side of the shutter body. The film advance is by lever on the topright of the top cover. Two complete strokes are required to cock the Unusually, there is also a lever to rewind the film. The rewind lever is at the base of the top cover at the This so often missing that I certainly This one is In addition to the extra shutter speed, the Super IIBL also had a very useful The meter movement is at the left handend of the top cover, with the. You can then request identifications or estimates. <http://ecvalar.ru/uploads/craftsman-625-mower-manual.xml>

You can add your own dates. Visit and complete the calendar. The launch of this mode is attributed to Disderi. Here, everyone of you can add his own. In my own way, with your help, I would like to commemorate the soldiers and civilians of all nationalities who were the victims of the unbounded egos of the leaders of the time who threw the world into a conflict that lasted more than four years. Visit it Here, we offer you hundreds of them. You can also submit your own. We will prove it with this gallery of photos taken with the cameras on the site. Visit the gallery Learn more Which film is to be used. The question arises very quickly when we have in hands an ancestor. Learn more How to do it. Repairers, tools, tips Learn more Evolution of the French currency List of places From the collection of JPHB Version française Index of rarity in France Rare among nonspecialized garage sales Sold listing on Ebay.com Inventory number 10473 See the complete technical specifications The main difference with Series I is that Series II cameras all have interchangeable lenses. Model IIB has a noncoupled lightmeter. The lens on this particular camera is a 12.8 45mm Staebler Kata. There are two levers on the camera. The first one needs two strokes to advance film and cock the shutter. The other one, pushed by the left thumb, allows the user to rewind the film. The flash synch is on the side of the lens. La collection d'appareils photo anciens et de photographies anciennes by Sylvain. These cameras were of high quality, with excellent optics. Some of the models in this line had interchangeable lenses, something that was notable since these cameras all used Prontor leaf shutters, rather than the focal plane shutters typically used on such cameras like the Leica. The interchangeable lens models, which offered several different lines of lenses made by different noted lens manufacturers, included sizes from 35mm moderate wide angle to 135mm telephoto. Paxette Super camera.

Saying no will not stop you from seeing Etsy ads, but it may make them less relevant or more repetitive. Please update to the latest version. Both registration and sign in support using google and facebook accounts. Escape will close this window. Etsy may send you communications; you may change your preferences in your account settings. Learn more Tested with film Please Log in to subscribe. Register to confirm your address. Well you're in luck, because here they come. You guessed it black. I've always fancied a legendary Braun Paxette series camera and a viewfinder version came my way a few weeks ago. The Braun name is more commonly linked to the maker of shavers and other small appliances, but another smaller German company used the name in making cameras in the post war period. The best known are the Paxette series a staggering range of mainly 50's 35mm cameras that went from viewfinders to early SLR. The stars are often felt to be the rangefinders with interchangeable lens. I've tried identifying the model but the closest I've got is that it superficially resembles the Rangefinder Super Paxette I. An advert for this refers to a Paxette IL being the same but without rangefinder so that may be the model. Oddly it has a lever to rewind with a strangely placed rewind pin on the topplate. This actually works well but sadly doesn't seem to have been adopted by the wider world. You'll need to manually turn the counter dial to set and it counts down not up. This sets the aperture and shutter into a pair for each given EV value. This would make sense if the camera had some form of uncoupled metering as we find on Haking's Halina Paulette Electric I suspect the similarities of name was no mistake on W.B. Haking's part or the Yashica Minister III. I do wonder if the camera perhaps had some form of extinction meter in the viewfinder.

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Something moves across as you crank the camera and I wonder if it was an extinction metering strip essentially strip of increasingly opaque see through material you would set the camera by the highest number you could see. However I can't be certain and without a meter this just feels clunky. I had thought the camera could be set at increasing time settings as settings from 4 60secs are shown on the other side of the bulb but you can't access them and really a mechanical 50's shutter wouldn't have been able to do you'd need to wait until the electronic controlled shutters of the 70's arrived. I think these are marked to give you an idea of how long you should hold the shutter open

for each aperture. The lens I found pretty good for it's time but soft compared to 70's Japanese shooters. There is a cable slot and tripod mount on base. The film compartment opens by unscrewing ring around tripod mount. The whole back panel lifts off. The flash switch also allows you to set a timer V setting. Sadly I can't tell what model it is and the rangefinders are more desirable but this is a well made 50's camera that still runs today. My only grumble is the synchronised exposure setting set up making rivals such as the Ilford sportsman easier to use. Notify me of new posts by email. Learn how your comment data is processed. To find out more, including how to control cookies, see here. If you'd like to contribute towards this site's growing hosting and cloud storage fees, here's how. This was one of the last, and most advanced in Braun's successful line of Paxette cameras dating back to the original Paxette I from 1950. This model has an interchangeable lens mount, coupled coincident image rangefinder, and a uncoupled Bewi selenium cell exposure meter all contained in a very compact body. The body is very solid and compact, yet has everything you'd need to make excellent photographs.

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With a range of high quality lenses, the Super Paxette has a nice balance of quality and portability making it a great tagalog camera for trips to the family zoo or other places where a large camera might get in the way. The example reviewed here wasn't in the best of condition, but despite it's woes, was a pleasant and fun to use camera that made good images. Although also from Germany, a separate company called Braun founded in 1921 in Frankfurt by a German inventor named Max Braun as a maker of radios, electric shavers, and small appliances does not appear to be related. The Braun photo company was based out of Nuremberg Nurnberg, Germany in the German state of Bavaria. There is conflicting information about the origins of this company online, some saying the company was founded in 1906, and others in 1915 as Karl Braun KG. I am inclined to believe the 1915 date as this is the date stated on the current day Braun's official website. There is surprisingly little information about the company during this period or any evidence of products showing up for sale with a Braun name, so its also possible that they were a "white label" supplier for other companies. This is just speculation though. The first models shot 69 images, but a later variant shot 66. Image used with permission of CeesJan de Hoog. The front of the original Paxette had twin viewfinders which make them look like they have a rangefinder, but in fact, the window on the photographer's right side is an extinction meter for calculating exposure. Braun released a huge number of Paxette variants with seemingly identical features, but with lens and shutter combinations supporting a huge number of lens makers from little known companies like RoeschleinKreuznach to top tier companies like Zeiss.

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Although physically identical to the M39 "Leica Thread Mount" used by focal plane rangefinders, due to the need for the lens to sit farther away from the film plane because of the leaf shutter, Paxette screw mount lenses are not compatible with Leica screw mount lenses. Any attempt to mount a Leica lens on a Paxette or vice versa will result in badly out of focus images. Later Paxettes would feature rangefinders, first in uncoupled designs, and later coupled. Rangefinder equipped Paxettes would always be called "Super" Paxettes. Image used with permission of CeesJan de Hoog. A model called the Braun Paxette Super III Automatic would share a similar, but not identical, bayonet mount with the King Regula Super, and Photavit 36. The Paxette IA Electromatic used something called the Paxette bayonet which was not used on any other camera made by Braun or anyone else. Finally, Braun's last rangefinder model, the Braun Super Colorette II, didn't use the Paxette name, but had something called a Deckel bayonet, which was shared by the Kodak Retina series, and other cameras made by Iloca, Wittnauer, and Voigtlander. For more information, including several excellent photos of the various mounts, check out CeesJan de Hoog's excellent Paxette page. Despite being made by a relatively small newcomer to the post war German camera

industry, Paxettes were well built and very affordable, often having features typically reserved for more expensive cameras. This proved to be a wise decision as it is an industry that the company would remain in through the start of the 21st century. The Paxette series would continue until the mid 1960s at which time, Braun would license their name out to less expensive third party Japanese makers. By the end of the 1960s, the company would exit the camera business altogether, instead focusing on other optics goods. The cameras themselves were quite well built and eschewed the trend to look like more expensive models made by the likes of Leitz or Zeiss.

Paxette cameras have their own look and when found in working condition are generally capable of good results, making them a worthy pickup for the right price. The late 1950s were a period of big change for camera makers. The advent of automatic exposure was sweeping the industry, making cameras more capable and appealing than ever before, but there was also a switch to smaller and more compact cameras with larger and brighter viewfinders. The AGFA Optima series, Altissa Altix, and Fujica 35 are all examples of fully manual 35mm rangefinders with compact bodies and excellent viewfinders. The camera clearly had a rough life evidenced by a lot of little scratches, a dented filter ring, areas of the chrome plating that showed signs of corrosion, the viewfinder was extremely dirty, the shutter was stuck, and the wind lever was jammed. On the plus side, the purpletinted cover over the viewfinder windows was still in tact. These cameras are often found with this missing as apparently it's easy to fall off. The issue with the wind lever turned out to be that a coiled spring that is designed to put tension on the wind lever and have it spring back to it's original position had come loose and was flopping around in there causing the lever to jam when winding the camera. Despite my best efforts, I could not figure out how to get the spring correctly attached. Perhaps if I had another good camera to look at, I might have been able to figure it out, but I decided that since I couldn't fix it, and it was making the camera worse, I just removed the spring altogether and put it back together. Unfortunately, I did not take any pics of the repairs so I have nothing to show. With the spring completely removed, the wind lever moved smoothly now, although there is no tension on it after winding, so you have to help it back. The meter uses a match needle system but is not coupled to either the selected shutter speed or aperture values on the lens.

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In order to use the meter, you have to turn the dial around the meter which controls the red pointer, and get it to lineup with the white needle which is connected to the meter. The only setting that you need to be aware of is the film speed dial. For a photographer used to more advanced coupled meters which were common in cameras that came after this, it might seem difficult to do, but it really isn't. This is almost exactly the same process you would use had you used a hand held or clipon light meter. The exposure counter does not automatically reset when the film back is opened, so there is a small toothed wheel immediately behind the accessory shoe which must be manually turned to reset the counter each time new film is loaded. The counter works backwards like the Kodak Retina series in that you set it to the number of remaining exposures left on a roll and it counts down to 1. Unlike the Retina however, when the counter gets to 1, it does not lock the shutter release. The rapid wind lever requires two strokes, actually more like one and a half, to properly advance the film and cock the shutter. This camera is one of the only that I know of that uses a lever for both wind and rewind. This was most likely done so that there would be room for the light meter to be placed on the top plate and on paper seems like a great idea, but in practice, I found it quite awkward and slow. Each wind of the lever turns the spool inside the film cassette about half of a turn. This means that if you have a 36 exposure roll of film loaded, you're going to be winding that lever quite a few times in order to get to the beginning of the roll. Like the Altissa Altix, you must unscrew this ring in order to release the back of the camera from the body. It's not hard to do, but isn't obvious the first time you handle the camera.

The only other things on the bottom of the camera are two round “feet” which slightly elevate the camera when setting it down on a flat surface to make room for the round door release. The film pressure plate is hinged on the bottom and folds down when the back is removed, once again similar to the Altissa Altix. This has two benefits. The first is that there is plenty of room to load film into the camera. There is no cramped compartment to which you need to insert a new cassette, but also, the possibility of light leaks are essentially eliminated as the point of contact between the back and the body is in the front of the camera, and not the side where the film would be. The Paxette also predates the use of foam light seals, and the fabric ones that came on this camera did not need replacement. You’re not going to believe this, but the Braun Super Paxette II BL is similar to the Altissa Altix yet again in that it not only uses an interchangeable lens mount, but that also the order in which the controls are from the body are shutter speed selector, focus ring, and then aperture ring. I prefer this arrangement as I tend to use Sunny 16 often, and once I set a shutter speed, I rarely change it. I’m more likely to change the focus of the camera and aperture settings as distance and lighting conditions change. Although not shown well, there is also a self timer indicated by a “V” on the side of the lens for those instances where a delayed shutter would be useful. This location means that it is comfortably reachable with the index finder of the photographer’s right hand when the camera is held to the eye. For the wide angle 35mm lens, the entire viewfinder image can be used for this focal length. I found the viewfinder a bit cluttered, but easy to use. I only had access to the BraunColorUltralit 50mm lens so I can’t comment on using any other focal lengths.

The Super Paxette II BL uses a simple screw mount, so just grip the middle of the lens and unscrew it “lefty loosey”, and it will come off. The lens mount uses a 39mm x 1 thread which is identical to the Leica Thread Mount, but the Braun lenses were designed for a different distance between the lens and the focal plane inside of the camera, so mounting a Leica lens to the Braun, or vice versa, will return badly out of focus images. This is a very well made camera, and it is impressive how many features were included in such a compact body. Although weighing a reasonable 672 grams, the overall size of the camera is quite compact which gives the illusion that the camera is heavier than it really is. This camera came to me at very little cost and in nonworking condition so the fact that it worked at all was a miracle. Not knowing how long it would continue to operate, I decided I shouldn’t wait too long before shooting it. In hindsight, the color palette up there around that time of the year generally doesn’t offer the best selection of colors, so black and white film might have been a better choice, but what’s done is done. For one, lighting isn’t always ideal, but also, colors are generally lacking. This has a side effect of me wanting to try shooting film indoors, which when using old cameras without a flash is risky. I thoroughly enjoyed using the camera and feel like I should have tried harder. Despite the lack of a return spring on the film advance lever, the camera was a joy to use, and typing this review now in August, I realize that I’ve let this sit far too long in draft status. Whenever I get around to shooting more film in this camera, I’ll be sure to update this review.

Both are approximately the same size, have a completely removable back with a folding pressure plate, both have an uncoupled meter built into the top plate although the meter on my Altix was dead, an interchangeable lens mount unique to each camera, and a leaf shutter with controls in the same orientation. The only real difference in use between the two is that the Altix is scale focus only and the Super Paxette has a rangefinder. I would not hesitate to pick up another in better condition, but for now, this sample will suit me fine. It is a very solid and compact German camera that is fun to use, and rife with quirks that make the shooting experience a memorable one. While I’m not impressed with the compositions of my images, I can’t fault the camera for that. Based on what I’ve seen though, I think that with a better attempt, I’d get some really fantastic images from this camera. The Colorette were a separate camera line from the Paxette. Deckel being the company which produced compur and other shutters. I’ve never seen or heard of such a thing, though. That was the last section of the review I typed last night and my mind was probably wandering. I have

corrected that part of the article! Cancel reply Congrats on your successful research. Youve. It took me a. Had a Tower 45 which I paid. Back to Top If you would like to know about your rights, please review our Privacy Policy, otherwise, please click Accept below. Accept Decline Privacy Policy. Show off your favorite photos and videos to the world, securely and privately show content to your friends and family, or blog the photos and videos you take with a cameraphone.

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Designed and marketed in 1968 and considered to be the best model from the Nizo S series without a doubt, the best looking Super 8 Cameras out there.It is a perfect compromise between heavy and light construction and is mostly made up of metal parts.

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