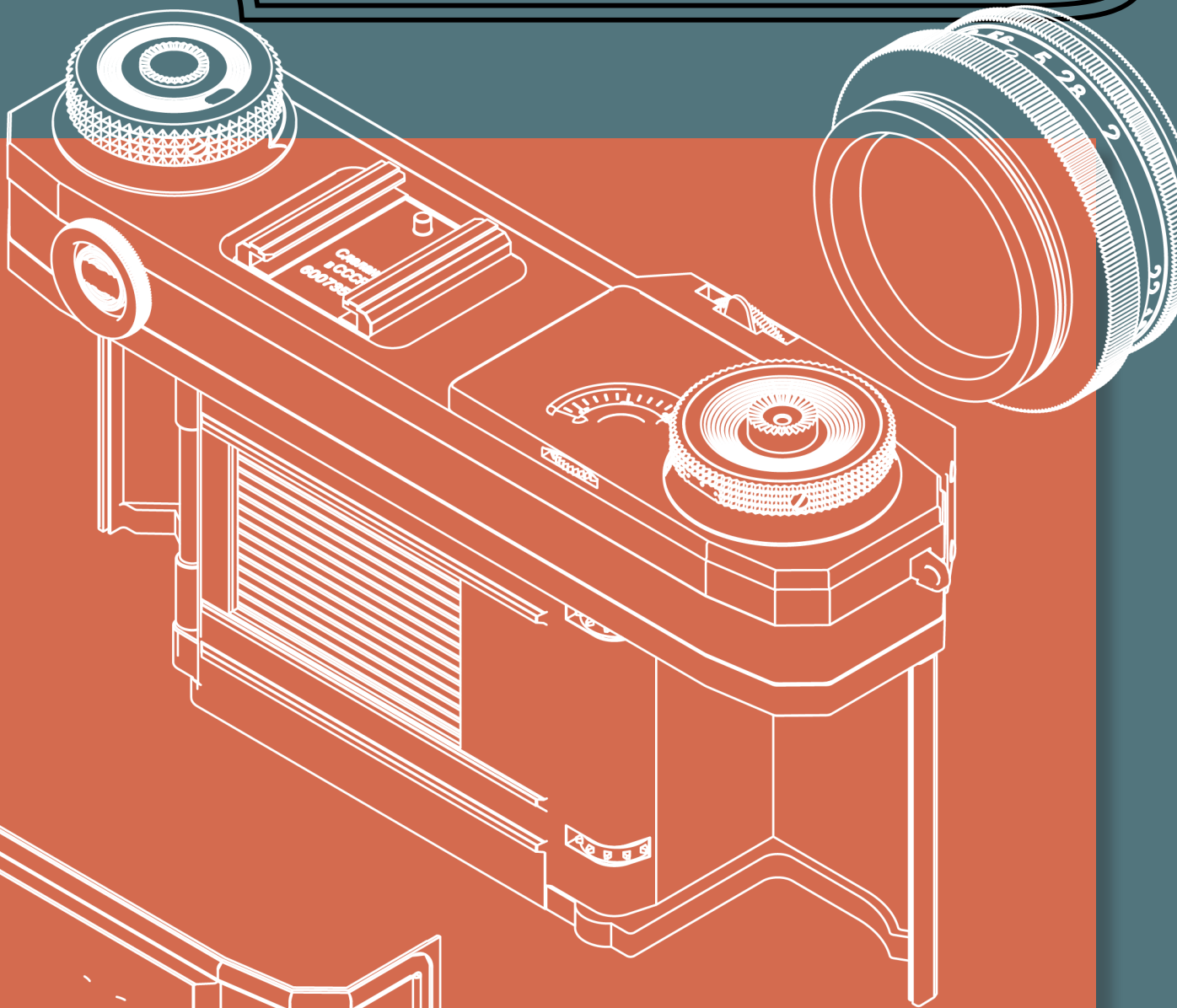


Киев

KIEV

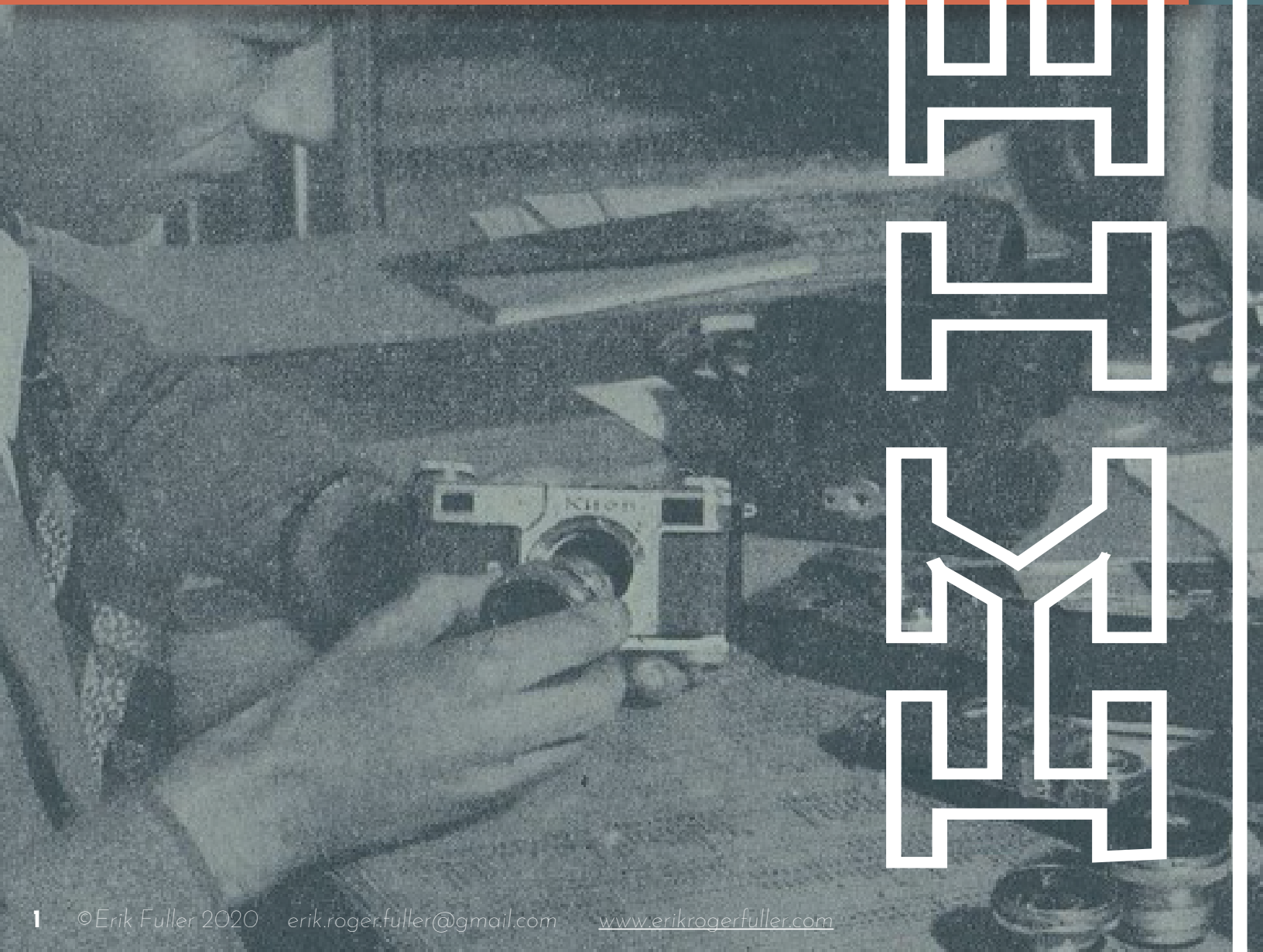


The Kiev 4 Camera

A Case Study by Erik Fuller

The KIEV is a 35mm camera manufactured from 1947 until 1986, one of the longest production runs of any camera. The design was taken from the pre-war "Contax II" camera manufactured by the Carl Zeiss corporation of Dresden, Germany. As the Zeiss factory was located in the Soviet occupation zone of East Germany, at the end of the war, the entire contents of the factory, machinery, blueprints, even spare parts were confiscated as war reparations. They taken to the city of Kiev and installed at the Zhavod Arsenal works, a manufacturer of military equipment since the 1760s. By the early 1950s, the factory had entered serial production.

KIEV





The camera and assets were modeled in Rhino and rendered in Keyshot. Authentic Soviet era "Smena" film packaging modeled and textured in 3dsMax and Adobe Suite



Logo of ARSENAL WORKS,
Kiev, Ukrainian SSR.

In contrast to stereotypes of Eastern Bloc manufacturing, the first 20 years of Kiev production are known as some of the highest quality cameras produced behind the Iron Curtain. The production line in this period strove to produce exact copies of the Contax, with watch like precision of manufacturing. In this era these cameras were only available to specialists with party connections, and even exported as a symbol of the precision Soviet manufacturing was capable of.

Making Use of Your Kiev

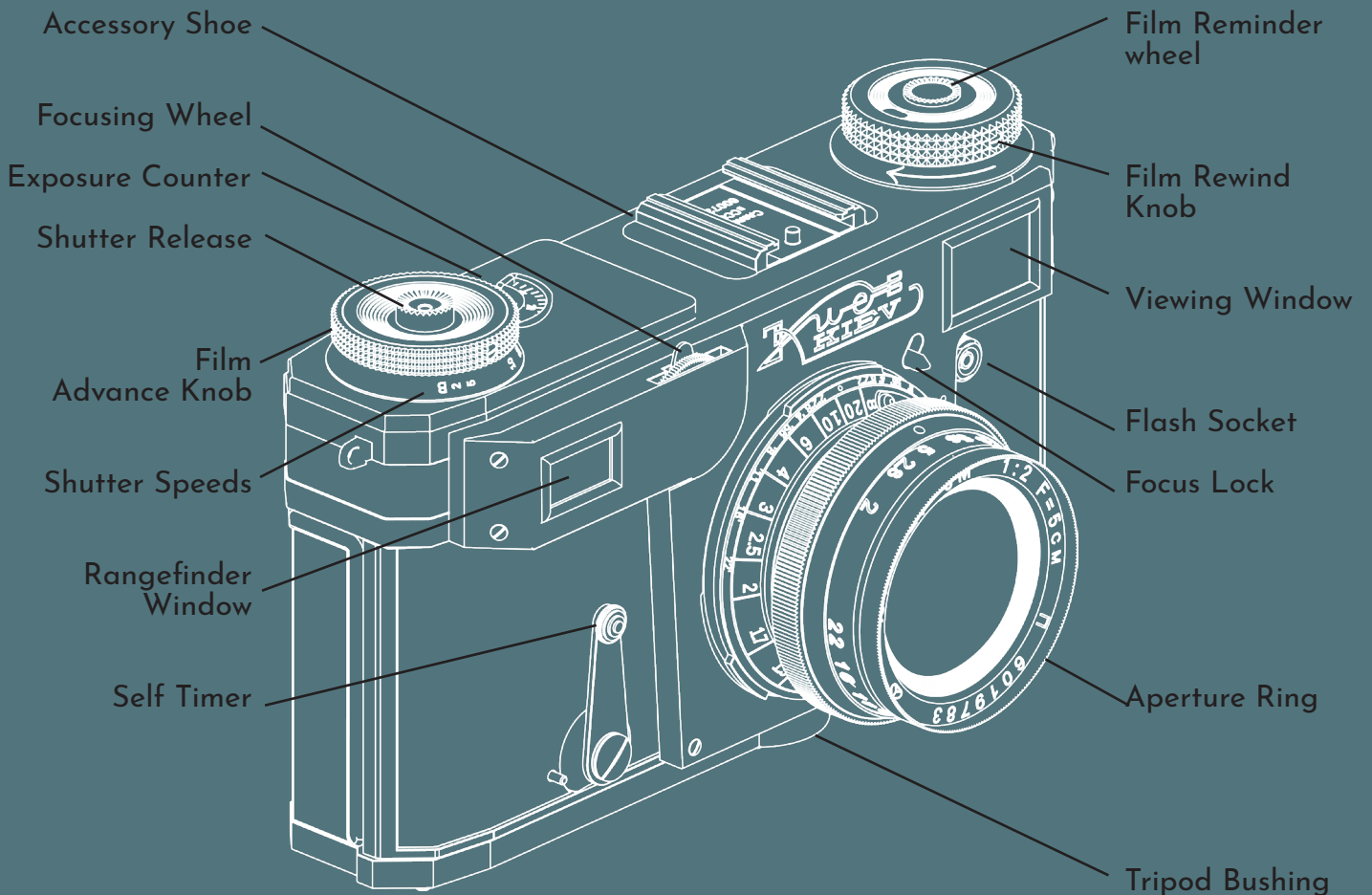


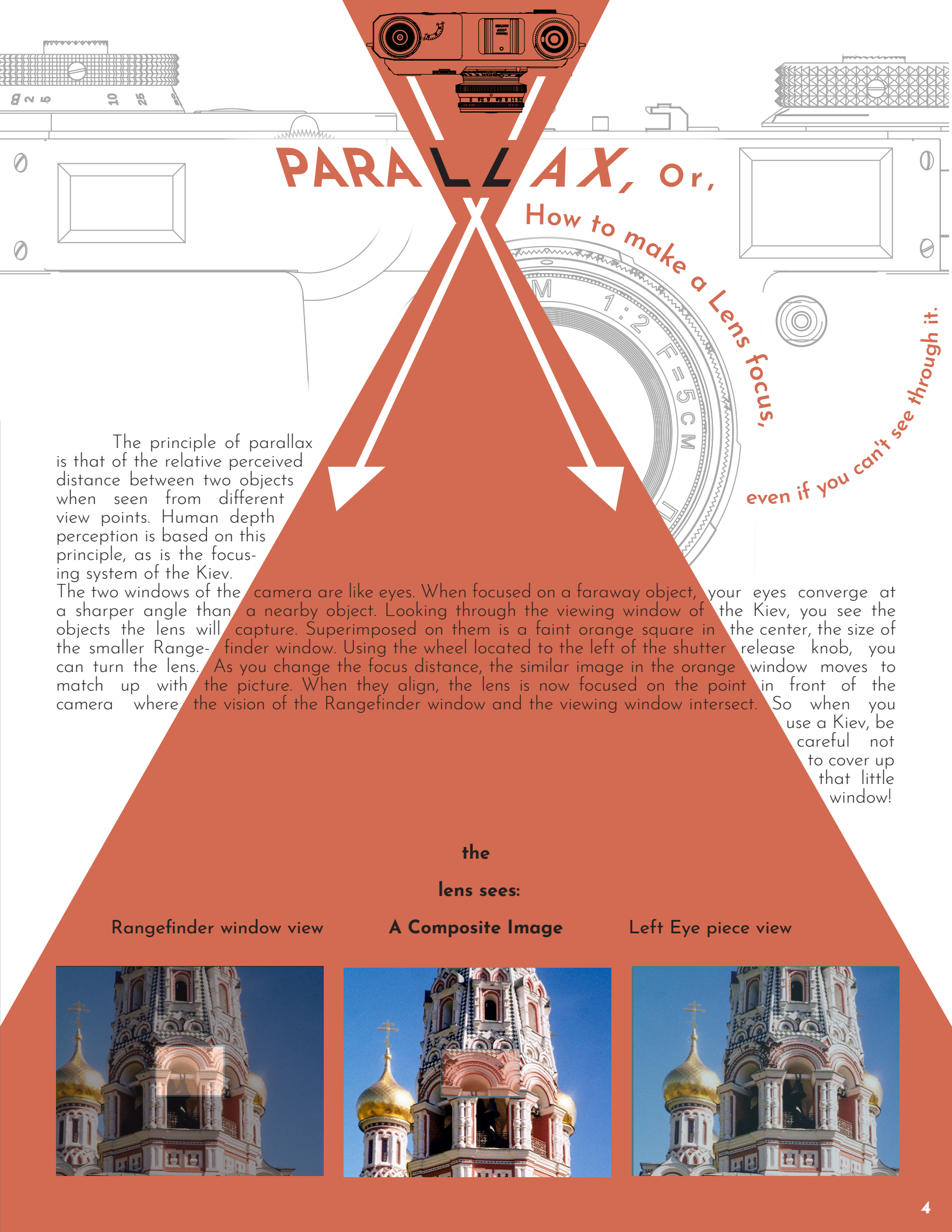
Where the KIEV lacks in features, it makes up in simplicity.

The unchanged 1930s design allows you complete creative freedom. When using a fully manual camera, you control everything, focus, exposure, and film.

While the controls of the KIEV seem unconventional, they are well suited to the use of film, which has very different demands from digital photography. A manual camera like the Kiev requires the user to build some skills of their own. For example, as it has no light meter, you must learn to judge the correct exposure by eye.

Important controls, such as shutter speed and focus are all located on one knob. This design feature allows a right handed user to instinctively get shots. However the secondary controls are on the rest of the camera, encouraging the user to hold the camera with two hands while performing risky operations such as changing film.





PARALLAX, Or,

How to make a Lens focus,
's focus,

even if you can't see through it.

The principle of parallax is that of the relative perceived distance between two objects when seen from different view points. Human depth perception is based on this principle, as is the focusing system of the Kiev.

The two windows of the camera are like eyes. When focused on a faraway object, your eyes converge at a sharper angle than a nearby object. Looking through the viewing window of the Kiev, you see the objects the lens will capture. Superimposed on them is a faint orange square in the center, the size of the smaller Rangefinder window. Using the wheel located to the left of the shutter release knob, you can turn the lens. As you change the focus distance, the similar image in the orange window moves to match up with the picture. When they align, the lens is now focused on the point in front of the camera where the vision of the Rangefinder window and the viewing window intersect.

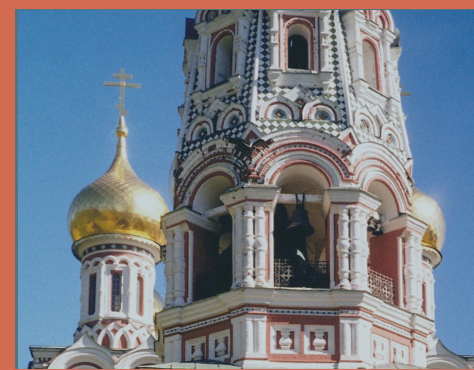
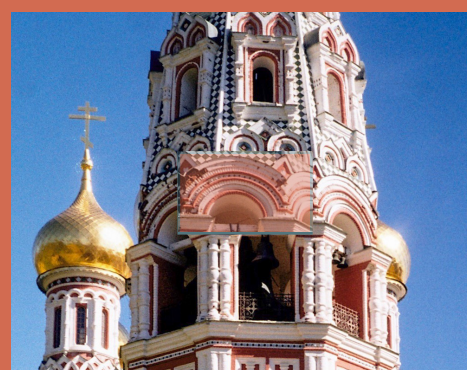
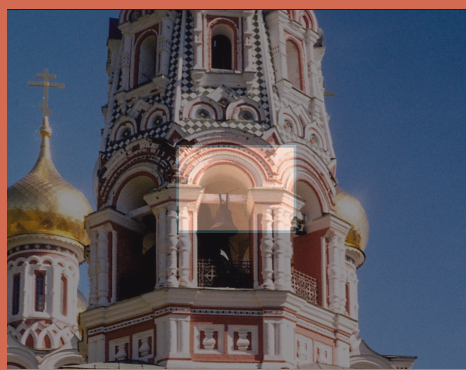
So when you use a Kiev, be careful not to cover up that little window!

the
lens sees:

Rangefinder window view

A Composite Image

Left Eye piece view



Instant Compositions With Your Kiev

Rangefinder cameras lend a unique set of advantages. Most digital cameras give you an exact idea of what the picture will look like. In contrast, cameras like the Kiev are more like a lens with a sight. When you shoot a picture, it is not until the darkroom that you know what you have. Taking photographs becomes an exploration. This is the artistic process of photography, without a defined end point, but happy accidents along the way.



Katzenbuckle Flugfeld,

Fujifilm Velvia 100



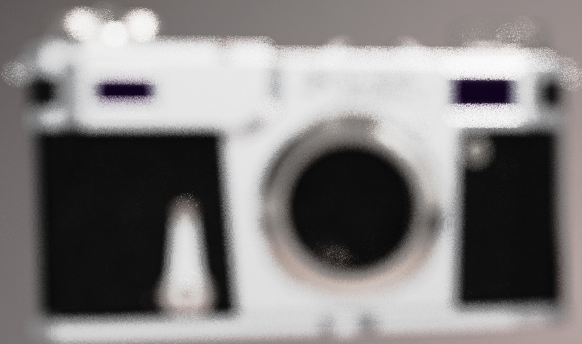
Neckarthal,

Kodak Tri-X 400

This picture was taken just as the glider was silently coming in to land. With a high depth of field, a high shutter speed, the picture came out despite the fact the photographer was turning around in surprise when they took the photo.

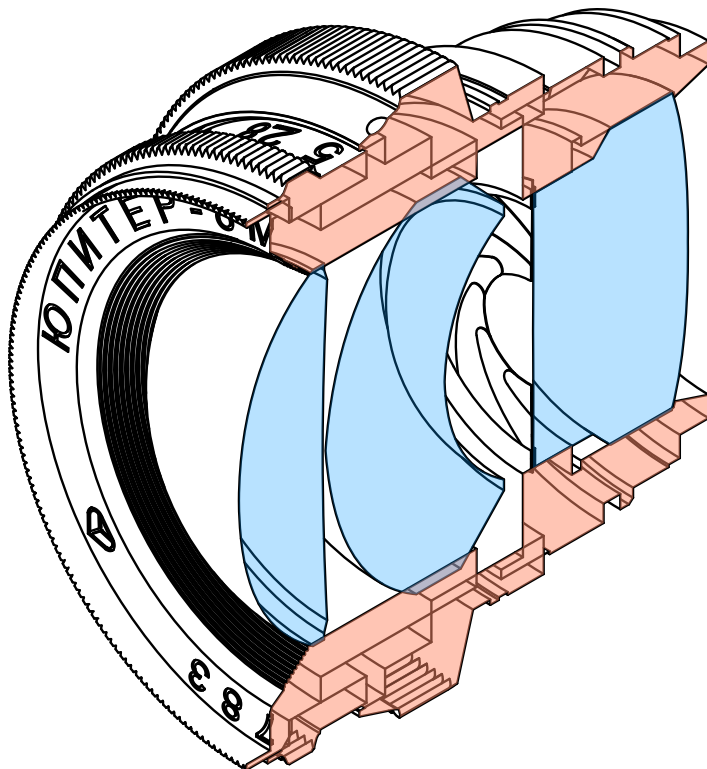
Similarly, the author noticed this scene as he was crossing a bridge half asleep in the morning, snapping the picture and forgetting it. Despite the low light, the wide latitude of black and white film allowed a high depth of field to be set.

The Jupiter 8m Lens



The Kiev 4 is designed to be used with the 50mm Jupiter 8m Lens. Like the Kiev it is also a German design, being based on the famous Carl Zeiss f/2.0 "Sonnar" lens originally included with the Contax. However, Soviet engineers made

several improvements during its production life including introducing better optical coatings. These improved lenses are marked with a red Cyrillic P, "П" for "Pokrytiye" meaning "coating."



Specifications

Weight: 116 grams

Minimum Focusing Distance: 100cm

Filter Mount: 40.5mm

Aperture: f/2 to f/22

6 lens elements in 3 groups

Aperture blades: 9

Made in the Soviet Union

Produced from 1953 to 1951