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Skytel. Special configurations available upon request. <http://www.conditum.nl/userfiles/cuisinart-owners-manuals.xml>

Whip Length Whip Material ABS radome, helical radiator Visit our web page www.mobilemark.com Operating instructions. Radio Frequency System RFS. Before use. We are very pleased you have chosen a broncolor Radio Frequency System RFS unit which is used properly, it will render you many years of good. With the broncolor Radio Frequency System you can trigger, and operate by remote control. The RFS units should be. The radio frequency system broncolor RFS consists of the following elements: Broncolor power packs or compact units with integrated RFS interface. For remote. For onscreen control, up to four. Each RFS unit is assigned with an individual. Due to the digitally coded channels it is. Attention! Although this radio frequency system offers the choice between 10 different. You will find more instructions in the operating manual of the corresponding flash unit. Radio transmitter with 10 digitally coded channels for wireless triggering of broncolor. It is contained in a plastic housing and has a. Synchronization of the flash. The operational. Regulation of power. The transmitter has a test button to trigger the flash as well as two buttons for power. A short press of the buttons. Technical data. Number of channels. Operational distance in closed rooms. Range. Dimensions L x B x H. Weight. Trigger sequence per s. Button cell LiMn CR2450. Radio transceiver with actually 10 digitally coded channels for wireless remote control. The effective number of available channels depends on the connected flash unit. The. The computer supplies. The transceiver allows the operation of all unit functions from a PC or Macintosh. Flash triggering for shooting must take place directly from the camera. With digital. The operational distance. Regulation of power. The transceiver has a test button to trigger the flash as well as two buttons for power. A short press of the energy regulation buttons. Number of channels. Operational distance outdoors. Operational distance in closed rooms. Range. Dimensions L x B x H. Weight. Trigger sequence per s.

Power supply Apple Macintosh. With operating system OS 8.6, advisable 9.1 or higher, OS X. USB port, memory capacity approx. 5 MB. Scope of delivery 1 transmitter RFS, 1 button cell LiMn, and 1 sync cable. Scope of delivery 1 transceiver, 1 USB connection cable, 1 sync cable and 1 software. Software driver for RFS RFS driver. Software macStudio OS X for Macintosh OS X. Software macStudio Classic for Macintosh OS 8 and 9. Installation. Move files "BronStudio" and "BronStudio.xrc" onto the desktop. Both files must. Please note, that each country defines their allowed or free radio frequencies depending. Therefore all RFS systems are programmed with the. If you think about using the RFS. Standard. EC standards. This device complies with part 15 of the FCC Rules. Operation. Changes or modifications to this unit not expressly approved by. Subject to change in the interest of product enhancement. PDF Version 1.5. Linearized No. Page Count 12. Has XFA No. XMP Toolkit XMP toolkit 2.9.113, framework 1.6. About uuid9e7b74df8bca4a0ebb640ab39dc87b88. Producer Acrobat Distiller 6.0.1 Windows. Creator Tool PScript5.dll Version 5.2. Document ID uuida740a99cb4164369ab206d8629bf8d74. Creator Manfred Dudde. Author Manfred Dudde. MicroUSB In. Top hot shoe for accessories. Status indicator. Display. Scrolling wheel for various settings. Synch cable to camera. We are very pleased you have chosen one of our RFS 2.2 transceiver units. If used properly, it will render you. Please read the information contained in these operating instructions carefully. They contain important details on the use, safety and maintenance of the device. Keep these operating. With the radio system broncolor RFS 2.2 you can trigger and operate by remote control broncolor units, which. With the additional HS function, HS compatible broncolor flash units, in combination with a suitable camera. The transceiver can be operated in either of two modes. As supplied, the transceiver operates as a transmitter. RFS 2 or 2.

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1 interface can be operated by connecting an RFS 2.2 Transceiver as receiver see Chapter 9. All devices, whether with a builtin RFS 2 or an external RFS 2.2 receiver are compatible. If several RFS

2 units RFS 2 units with the same By using different studio addresses, several groups of Flash synchronisation takes place either via the hot shoe, or using the camera's sync contact. The operating The transmitter is fitted with two AA For further instructions, please see the operating instructions for the flash unit concerned. A short press of a key is one that takes less than one second, a long press is longer than one second. Overview of key functions. Key. Operation. Function executed Triggers a test flash. Unit settings see Chapter 6 Long press of key and Press key briefly Opens the lamp menu and confirms Slide. Switches the unit on and off. Switches the modelling light on or off. Opens the studio menu and confirms Opens the studio menu and confirms Opens the HS menu and confirms the Opens the HS menu and confirms the Opens the lamp menu and confirms Changes the lamp channel. Comments. Turn the scrolling wheel to set Turn the scrolling wheel to set Turn the scrolling wheel to Using the scrolling wheel the Turn the scrolling wheel to set Turn the scrolling wheel to set Automatic switch off. After 10 minutes, the unit switches automatically to energysaving mode. Press any key to reactivate the unit. First set the studio address you The unit synchronises with the lamps. To set the lamp address, please proceed as follows Save the setting with a short press on the "LP" key. Turn the scrolling wheel as appropriate to change the studio channel up or down. Confirm the selection by a The RFS 2.2 transceiver allows you to change the energy setting of all RFS 2 flash units that are set to the same Confirm the selection by a short press on key "ST". Turn the scrolling wheel downwards to reduce the total energy of all units. Confirm the selection by a short press on key "ST".

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Confirm the selection by a short press on key "LP". Turn the scrolling wheel downwards to reduce the energy of selected units. Operating HS functions. Mount a cameracompatible RFS 2.2 on the unit. Activate the RFS function on the flash unit. Activate HS mode on the RFS 2.2. The flash unit switches automatically to HS mode. Turn the scrolling wheel up or down. HS mode switches on and off. Confirm the selection by a short press on key "HS". The automatically calculated shutter release The delay of the flash trigger signal HSMA depends on the camera, and so is different from model to model. The transmitters are factory set to work correctly with most models of a given brand, however if you should In this way HSMA Confirm the selection by a short press on key "HS". Operation. Turn the scrolling wheel until you reach the desired function. Use the scrolling wheel to determine the property. Display Function PC sync. Selection Description. Transmitter mode. Receiver mode. Select sync connection as output or input. When unit is in receiver mode, the PC port When unit is in transmitter mode, the PC On the top hot shoe, only the middle On the top hot shoe, all the contacts are Change brightness of background Information on firmware version V 1.2 for Flash unit. Comments Triggering of individual lamps and modelling light control possible. On units with RFS 2, individual lamp control and modelling light control The unit will not be automatically switched to receive when connected to a power pack or monolight. To switch from transmit mode to receive mode, or vice versa, please proceed as follows In receiver mode, the PC port will be automatically configured as an output. Connect the sync cable to the Lamp address setting range. Radio frequency channels automatically regulated. Transmission time transmitter to receiver. Exposure speed, focalplane shutter. Flash triggering by. Operational distance in open air. Operational distance in a building. Dimensions L B H. Weight. Releases per second.

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Power supply. Automatic switchover to energysaving mode. Typical battery life. Sync voltage In such cases, make sure the devices are not within the range of baby Subject to change in the interest of technical progress. Operation is subject to the following two Changes or modifications not expressly approved by the party responsible for compliance could NOTE This equipment has been tested and found to comply with the limits for a Class B digital These limits are designed to provide reasonable This equipment generates, However, there is no If this equipment does cause Shielded USB

Cable must be used to comply with the FCC Part 15B limit. This device complies with Industry Canada licence exempt RSS standards. Operation is subject to the following two conditions 1 this device may not cause interference, Le present appareil est conforme aux CNR d'Industrie Canada applicables aux appareils radio. This equipment complies with Industry Canada radiation exposure limits set forth for an Cet équipement est conforme à l'exposition aux rayonnements Industry Canada limites établies. PDF Version 1.5. Page Count 7. Language enGB. Tagged PDF Yes. Author Jacques Bron. Register here. It is the ideal partner for intensive studio shooting. Plug up to three lights simultaneously and have absolute freedom of adjusting each light output individually. It is a complete system of specialized light shapers and a crossover adapter for other broncolor light shapers as well. We had no plan on where we were going and ended up taking a turn onto a dirt road that had the most inspiring vistas. I didn't have my camera with me, but I knew one day I would come back to that location to do a shoot. In an attempt to venture outside of my comfort zone, I decided to participate in the Gen NEXT contest held by broncolor. The setup of the RTI dome is easy and comprehensive. Nevertheless, when your product is also white it becomes a bit of a challenge.

The trick here is to adjust the shadows of your product, so its edges don't get lost in white. However, with the right light and studio setup you can achieve beautiful results. Follow explanations from our inhouse photographers and learn to master the light. Get inspired and understand the secrets behind each shot. Our nearby distributors, dealers, rental shops, and studios are happy to help you. We built a section especially for you. FAQ, Download and nearby Repair Centers look no further. Get inspired by our stories, learn new lighting setups, and stay informed of our latest news. If you continue, we assume that you are happy to receive all cookies on this website. However, if you would like to, you can change your cookie settings at any time in our privacy policy. Without these cookies, we cannot provide you certain services on our website. For example, we may use functionality cookies to remember your language preferences or remember your login details. For example, these cookies may track things such as how long you spend on the website or the pages you visit which helps us to understand how we can improve our website site for you. The information collected through these tracking and performance cookies do not identify any individual visitor. If you choose to remove or disable these targeting or advertising cookies, you will still see adverts but they may not be relevant to you. What you see is what you pay. While every effort has been made to ensure accuracy, we are not liable for any inaccuracies in the information contained herein. Weblinks are provided for your convenience only. Product information and pricing etc. All prices include GST. The problem is easy to cure using filters of various colours, but its difficult to know which filter to use. With a colour analyser or colour temperature meter it becomes easy. We have taken a closer look at three different colour temperature meters on the market.

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The Minolta Color Meter IIIF is a clear improvement on the old Color Meter IIF. The Gossen Color Master 3F and Broncolor FCC are the other two. First lets look at how a colour temperature meter works, how to use it and why we need to use one. Two scales Colour temperature meters analyse light in two ways. They measure the light sources colour temperature in Kelvin and suggest which filter should be used to compensate for any deviation from the colour temperature that the film is designed for. They also measure simple colour shifts towards green or magenta and suggest the appropriate magenta or green colour correction filter needed to correct the problem. Colour film has three layers that are sensitive to blue, green and red light the three primary additive colours. Colour temperature meters for photographic use are therefore constructed to measure only blue, green and red light. It should be mentioned that there are also colour temperature meters that measure light in the same way that the eye perceives it, but these are less useful in photography. Excessive blue means that the colour temperature is too high, and that a yellow or amber filter should be used to

balance the light. The meter interprets excessive red to mean that the colour temperature is too low, and accordingly recommends the use of a blue filter. The meter readings are either shown on a colour temperature scale, expressed in Kelvin or as a deviation from normal in Mired units. Mireds are explained later in the article, or a particular Wratten filter is recommended. If the meter finds excessive red, it recommends that the photographer use a green filter of the appropriate density. If the green content is greater than the red, the meter suggests a magenta filter instead. Colour temperature Colour temperature is measured in Kelvin K.

The colour temperature of any arbitrary light source is determined by comparing its colour with that of an ideal blackbody; the colour temperature is the temperature in Kelvin at which the blackbody's colour matches that of the light source. Because reddish light has a low value on the Kelvin scale and bluish light a high one, so low colour temperatures give warm colours, while high colour temperatures give cold colours. At sunrise and sunset, when the sun is low, the colour temperature is low. Neutral daylight has a colour temperature of about 5,500 K. This is the colour temperature for which normal daylight films are intended. Colour temperature is higher in the middle of the day, especially if you photograph in the shade and use light coming from the blue sky. In this case the colour temperature can be as high as 15,000 K. Different artificial light sources also have different colour temperatures. Blight artificial or tungsten lighting is about 3,200 K and is thus warmer in colour than neutral light. Kelvin and Mired The Kelvin scale can be translated into another scale that is more intuitive, the Mired scale Micro Reciprocal Degrees, that avoids two drawbacks of the Kelvin scale. The first is the minor irritation that high colour temperatures give what we perceive as cold light while low temperatures give warm. The other problem with the Kelvin scale is that at high colour temperatures a change of 1,000 K is not as significant as at low colour temperatures. The difference between 3,000 K and 4,000 K is experienced as being much greater than that between 10,000 K and 11,000 K. Using the Mired scale the perceived difference is consistent over the entire length of the scale. So if you divide 1,000,000 by the number of Kelvin you get the Mired value. Another unit used to measure colour temperature is the decaMired dM. 1 dM is the same as 10 M. Colour balance filters To adjust for the colour temperature you use a filter in one of two colours; blue and amber.

Blue filters raise the colour temperature while amber ones lower it. Kodak has a series of filters that are designed for this colour temperature adjustment. Wratten 81 and 85 filters in different strengths lower the colour temperature, while Wratten 82 and 80 raise it. If we start with the blue filters, the palest coloured filter is called the Wratten 82. Then follow 82A, 82B, 82C, 80D, 80C, 80B and 80A. You can combine several filters of different strengths to achieve an even stronger blue, or to get finer subdivisions. For example, an 80D combined with an 82A gives a colour temperature difference that lies between 80D and 80C. An 81 gives the smallest difference. Then follow in or rather, out of turn 81A, 81B, 81C, 81D, 81EF, 85C, 85 and 85B. These values are shown in the table. For example, an 81B filter lowers the colour temperature by about 27 M. A colour balance filter will also absorb some light, which means that the exposure has to be compensated to avoid underexposure. German filters Germanmade filters have their own classification system KR and KB or CR and CB, where KR and CR are reddish, while KB and CB are blue. The reds are KR1.5, KR3, KR6, KR12 and KR15, while the blues are KB1.5, KB3, KB6, KB12, KB15 and KB20. 1.5 is the weakest, 20 the strongest. The numbers are the dM alteration of colour temperature. KB12 therefore changes the colour temperature by 12 dM towards blue, which is the same as 120 M, which in its turn means that it approximates a Wratten 80B filter that raises the colour temperature by about 112 M. In the table you can compare the different KB and KR filters with the Wratten filters. Simply add a decimal point to the Mired deviation given by the meters light temperature reading, and you have the dM value which in turn gives the KB and KR values. An example. The sun is low, and we want to take a picture that looks neutral in colour. We measure the colour temperature and read on the display that it is 3,460 K.

This corresponds to a 107 M deviation from a neutral colour temperature 5,550 K, a difference that is also displayed on the meter. 107 M is the same as 10.7 dM, and because it is a negative Mired value we need to use a blue filter. All meter normal light, flash, or a mixture of the two. The meters can be set for daylight film, and A or B balanced film for artificial light. On the Broncolor and Gossen meters you can finetune the colour temperature settings. Minolta has developed this function even further with nine programmable channels for different purposes. For example, you can programme in specific values for the films you use frequently, so if the film itself needs to be filtered to ensure colour neutrality, this can be programmed in on one channel. You can also create settings for special conditions, for example for sunsets. When a sunset picture is to be taken, you measure the colour temperature, and the meter automatically gives a filter recommendation to retain the desired mood. These adjustments can of course be made using the Broncolor and Gossen meters, but you have to note down the settings and program them in on each separate occasion. Flash metering All three meters can also measure the colour temperature of flash and mixed light. The Color Meter IIIF is equipped with an exposure time scale so that the relative significance of normal light and flash can be varied. With longer shutter speeds the ambient light plays a bigger role in the exposure, and therefore we need more compensation for any imbalance in the lights colour. The meter automatically takes this into account, and the time can even be corrected after the measurement has been taken. Powerful flash units at high power levels give surprisingly long burning times, something that can result in unexpected blurring when shooting moving subjects. These long times are revealed by the Broncolor FCC so that the photographer can exercise caution and avoid unintentional motion blur.

Diverse meter readings Despite all the advanced modern electronics and apparently watertight theoretical models of metering and colour correction, these colour temperature meters have to be used with a healthy scepticism. They dont get it right in all situations. When using all three meters we occasionally got wildly varying results. In part this demonstrated the importance of the metering angle. In certain lighting situations we got significant deviations when using the same meter at different angles. It was also revealed that the three meters gave very different readings when measuring in the same light. Light from a cloudy sky gave 9,700 K with the Gossen, 8,000 K with the Broncolor, and 7,610 K with the Minolta. A picture that was fully corrected according to the Gossen meter would therefore have a significantly warmer colour than one corrected using the Minolta or Broncolor readings. In general the Gossen meter gave higher colour temperature readings than the other two. Take a series of test shots in different light, noting which correction filters you used. Judge the results on a light table that has the correct colour temperature. Learn how the meter measures in different lighting situations, and take note of the meters particular quirks. Here the Gossen gave the correct compensation. In other situations we got more suitable values from the Minolta and Broncolor. In warm sunshine and blue shadow the results were clearer with the Minolta and Broncolor. In fluorescent lighting the Minoltas recommendation produced the best results. The Broncolor was a bit too warm and the Gossen much too warm. The Gossen does not have a Mired setting, and the Broncolor, with its clumpy design and small, badly organised buttons, gives a less pleasing impression. The Broncolor meter is also not really sensitive enough when measuring flash. The result is almost perfectly neutral. The exposure required a twostep compensation to prevent it from becoming too dark.

The Broncolor came in between the Minolta and the Gossen. Center images Sunlight from a relatively lowlying winter sun has a low colour temperature. The Minolta reading was 4,000 K and the Gossen 4,750 K. The picture taken with Minoltas suggested correction Wratten 82C had the cleanest colours, but the Gossen picture 82A would be more pleasing to many. The meters can also be used backwards to add attractive colour casts to your pictures. Right images Incandescent light of about 3,500 K needs strong filtering. The table below A schematic comparison between types of ambient light, colour temperature in Kelvin, Mireds, and deviation from daylight in Mireds, and

Wratten, KB and KR filters. If the colour temperature is 10,000 K, and a daylight film is being used, an 85C filter should be used. If the colour temperature meter shows a deviation of 60 M, you should filter daylight film with an 80D or KB6 filter. Be the first! New to ePHOTOzine Join Today! By using our service, you agree to our use of cookies. OK Learn more. Register here. Here are some of your options Get inspired by our stories, learn new lighting setups, and stay informed of our latest news. If you continue, we'll assume that you are happy to receive all cookies on this website. While every effort has been made to ensure accuracy, we are not liable for any inaccuracies in the information contained herein. This reduces the probability of a collision with a flash block. An unconfirmed datablock is repeated. A flashblock is not repeated. A straight SMC connector is soldered, on the front end, onto the transceiver module and a wave antenna is mounted. The RFS transceiver module has a soldered on shield. In the RFS interface, there are no components assembled in the section around the RFS transceiver module. In this section, the Cu surface, together with a metal frame, serve as a shield. Manufacturer R.W. Badland Ltd. England Tuned frequency 915 Mhz. If used properly, it will render you many years of good service.

Please read the information contained in these operating instructions carefully. They contain important details on the use, safety and maintenance of the appliance. Keep these operating instructions in a safe place and pass them on to further users if necessary. Observe the safety instructions. Car battery converter 15 14. Mounting 15 15. Umbrella holder 16 16. Technical data 17 19. When using your studio flash equipment, basic safety precautions should always be followed, including the following 1. Read and understand all instructions before using. 2. Close supervision is necessary when any appliance is used near children. Cables rated for less amperage than the appliance may overheat. When using a cable reel, it must be completely unrolled before use to prevent overheating of the cable. 7. For safety reasons, never operate the appliance without the protecting glass in place. 8. Always unplug appliance from electrical socket before cleaning and servicing and when in use. Never jerk cable to pull plug from socket. Grasp plug and pull to disconnect. 9. Let appliance cool completely before putting away. 10. When putting away and winding up cables, take care they do not get in contact with hot parts of the appliance. 11. To reduce the risk of electric shock, do not immerse this appliance in water or other liquids. 12. To reduce the risk of electric shock, do not open this appliance, but take it to a qualified service person when service or repair work is required. Incorrect reassembly can cause electric shock when the appliance is used subsequently. 13. To avoid a risk of fire, electric shock or any injuries to persons, use only accessories which are recommended by the manufacturer. 14. Connect this appliance to an earthed socket. 2 Protect it from water and from excessive exposure to dust. The unit is not suitable for use in an environment where there is a risk of explosion.

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