

1: Fujifilm Manual Focus Medium Format Film Cameras for sale | eBay

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This allows for bigger enlargements and smooth gradation without the grain or blur that would characterize similarly enlarged images produced from smaller film formats. The larger size of the film also allows for better control of the depth of field and therefore more photographic creativity. While mm cameras, film, and photo finishing services are generally widely available and cheap, medium format is usually limited to professional photography shops and can be prohibitively expensive. Also, medium-format cameras tend to be bulkier than their 35mm counterpart. Film handling[edit] The medium-format film is usually roll film , typically allowing 8 to 32 exposures on one roll of film before reloading is needed. This is somewhat offset by the fact that most medium-format systems used interchangeable film magazines, thereby allowing users to switch rolls quickly, allowing them larger numbers of exposures before needing to load new film or to change the file type. Some companies had bulk film backs that used 70mm double-perforated that allowed up to 75 feet of film to be loaded at one time. While rolls of large format film were produced at one time, their use was specialized, typically for aerial cameras installed in military aircraft or printing industry equipment. Most large format film is sheet film , that is, film where each picture is on a separate piece of film, requiring that the camera be frequently reloaded, usually after every picture, sometimes using magazines of up to five pictures or reduction backs that allow multiple pictures on a single sheet of film. Medium-format sheet film was produced for some cameras, but these cameras tend to be smaller, lighter, and easier to use than large format gear. Sheet film was never commonly used in cameras smaller than medium format. Film cost per exposure is directly related to the amount of film used, thus, the larger the file size, the more expensive each picture will be. Far fewer medium-format cameras are motorized, and medium-format roll film does not have sprocket holes, so loading often requires that marking on the backing paper of the film be lined up with markings on the camera, and on unloading, the backing paper must be carefully secured to protect the film from light. Additionally, many are capable of using the film format, effectively doubling the number of frames available with film. Medium-format roll film is still available from specialty shops and photo labs, yet nowhere near as ubiquitous as 35mm film. The format was introduced by Kodak in as an intended alternative to It was discontinued in The format is essentially the same film on a thinner and narrower all-metal spool. In other situations where the camera cannot accommodate a spool, the film can be rolled onto a spool in a darkroom or changing bag. This film is shot in a variety of aspect ratios , which differ depending on the camera or frame insert used. Cameras that can switch to different aspect ratios do so by either switching camera backs, by using a frame insert, or by use of special multi-format backs. All of these dimensions are nominal; actual dimensions are a bit different. Another feature of many medium-format models is the ability to use Polaroid instant film in an interchangeable back. Studio, commercial and architectural photographers value this system for its ability to verify the focus and exposure. Some cameras, such as the Hasselblad , could be equipped with film magazines holding 15 foot rolls of double perforated 70mm film passed between two cassettes. It was also used for aerial photo-mapping, and it is still used by large format cinema systems such as IMAX. With 70mm cine projector film, the perforations are inset by 2. This flexibility is one of the primary advantages of medium-format photography. Digital medium format[edit] Digital photography came to the medium-format world with the development of digital camera backs , which can be fitted to many system cameras. Digital backs are a type of camera back that have electronic sensors in them, effectively converting a camera into a digital camera. These backs are used predominantly by professional photographers. Features like fan cooling also improve the image quality of studio models. This market began in when Leaf Systems Inc. Initially mounted on Sinar Studio cameras, the camera backs were later moved to medium-format units. By the late s, a number of companies produced digital camera backs of various types. In the s, the number of vendors of both high-end medium-format camera systems and digital backs began to decrease. The performance of digital

SLRs cut into the sale of film-based medium-format systems, while the tremendous development expenses for medium-format digital systems meant that not all vendors could profitably compete. Contax and Bronica ceased production of cameras, Kodak stopped making their DCS series of backs, and camera and back manufacturers began to integrate. Camera maker Hasselblad merged with digital imaging firm Imacon and partnered with Fuji to design and produce a new line of digital-friendly medium-format cameras, the H-Series. Since the manufacturer plans to sell digital backs integrated with the camera, other makers of digital backs are far less likely to be able to sell backs for this camera. Camera maker Sinar was taken over in stages by the digital camera back manufacturer and developer Jenoptik , and partnered with Rollei for the development of the Hy6 medium-format camera systems. Phase One continues to dominate high end non-interpolated imaging with the largest market share. Sinar continues to provide its primary Digital View Camera system while still supporting the HY6 medium format with a new platform independent eSprit 65 LV digital camera back. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. April Learn how and when to remove this template message Baldafix folding camera, one of a large number of old folding cameras which used medium-format film, with a roll of film While most professional medium-format cameras are very expensive, some inexpensive plastic imports, such as Diana and Holga , are gaining in popularity, particularly with toy camera enthusiasts. Many of these cameras are sold through the Austrian Lomographische AG. Due to the poor quality of the cameras, the exact image captured on the negative is somewhat random in nature. These cameras often have plastic lenses that offer poor or uneven focus, light leaks that oddly colorize an image, extreme vignetting , and a multitude of other attributes that are generally undesirable to photographers. While these elements certainly are flaws from the point of view of camera design, they can produce interesting, artistic, or enjoyable results. Because of the popularity of lomography and toy camera culture, medium-format photography has seen a resurgence with amateur photographers. Twin-lens reflex cameras TLRs and folders without the distortion and light leaks can be purchased on the used market in the same price range. These cameras can deliver quality images, although the lenses and camera bodies are not at the level of those from Swedish, German, and Japanese manufacturers. Depending on the condition of the camera, they can produce images ranging from Lomography to images close to the European and Japanese counterparts. Used folding cameras , TLRs, and box cameras are also a cheap option to shoot medium format.

2: Fuji GSS Medium Format Questions! | www.enganchecubano.com Photography Forums

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If you were a working professional, you were shooting at least medium format 6x4. As we fast forward to digital, full-frame is the ideal format for many working pros in a variety of genres. While full-frame can be expensive and yields incredible image quality, there is something more. Digital medium format cameras have been around since the dawn of digital. However, they were extremely limited up until years ago. Digital medium format is special in that it renders in a totally different way. Digital backs also offer resolutions far above current full-frame bodies. They also offer incredible image quality in terms of color, dynamic range, and tonality. The only real downside to digital medium format is the cost. This is where the used market comes into play. While it certainly gets more reasonable, my D 36MP, full frame, great AF, decent low light, huge lens selection is still half the price of digital backs from over 10 years ago. Those backs are lower resolution, slower, and far less versatile than even the D While more reliant on the proper conditions and a knowledgeable user, the medium format look is still there. Now, for the film: You have to get film processed, however, and that costs. You can save a whole load of cash by scanning yourself. I use an Epson V and have been quite pleased with the results. That allows for over rolls of film to be bought and processed, should you scan yourself. Learning Curve As what some may call a "digital native," film has always been fun for me, because I never really grew up shooting it. I have learned entirely on digital. Film only came to me because of some high school class work and the desire to shoot medium format, despite the gaping hole in my wallet. Film handles so much differently in terms of image quality. On top of that, the color that is produced by film is unique, so unique, that photographers spend hours upon hours trying to create presets to mimic certain film stocks. Film will also make you shoot a little differently. Because you only have a handful of frames per roll, you tend to be more careful and particular about releasing the shutter. Medium format film starts at 6x4. There are even panoramic cameras that utilize nearly an entire roll in two frames. Lenses Some of the most legendary lenses ever created were for medium format film bodies. You can always go digital A lot of film bodies are compatible with digital backs. In fact, many photographers still take advantage of this, Dave Hill being one of the best examples I can think of. He has shot some major ad campaigns on both film and digital in the same shoot. Now, there are two issues that film presents: While you may trust yourself, they may be uneasy during the shoot. There is one camera that I will mention that, in a way, makes digital medium format viable to hobbyists and semi-pro shooters: There are no leaf shutter lenses available either. So, for certain types of shooting, like studio portraiture, landscapes, macro, product, and food photography, the D may be a decent option. If you really want a cheap camera, manual bodies can be had for a few hundred dollars. Combined with the relatively low cost of film, this can be an amazing alternative for hobbyists and semi-pros looking to get that classic look. Do any of you actively shoot film or digital medium format? If so, how do you think they stack up?

3: Manual Medium Format Film Cameras for sale | eBay

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Introduction to Medium Format Medium Format vs. It will cover a brief introduction to medium format photography and then go through the operating steps for each of our models. When talking about film photography, there are three main types of film, or formats: With medium and large format, the frame size on the film is much larger than 35mm film and yields significantly more detail and the ability to be printed at very large sizes. In essence, it is a question of quality. The size and shape of the actual frame is variable depending on the camera whether your picture is a square, rectangle, skinny rectangle, etc. The size of the frame is often indicated in the name of the camera, like the Pentax 6x7 whose frame dimensions are 6cm by 7cm. With 35mm photography the size of the frame is always 35mm across regardless of the camera used. Medium format film comes wrapped around a plastic spool with light-safe black paper layered around the film itself. There is no metal canister like with 35mm film. Additionally, when there are no more exposures left on the roll, medium format film is not rewound back on to the spool but is transferred to another take-up spool on the other side of the camera. There are two types of medium format film, and The film is exactly the same except that film contains twice the amount of exposures as However, most medium format cameras can shoot only one or the other. The Pentax 6x7 and the Mamiya cameras have the ability to shoot both but the camera needs to be adjusted to the right setting prior to loading the film. Keep in mind that not all photo labs can process film. Tools Required In order to shoot on a medium format camera, you will need some accessories. Some are optional while others are not. The essentials include an empty film spool that your exposed film will be transferred on to there should already be one in the camera from the previous user. You will also need a light meter as most of our medium format cameras do not have built in meters. Other accessories include tripods, cable releases, and flashes. If using a flash, remember to also pick up a flash sync cable. Precautions These cameras are old, expensive, and used by many students. Please give them the respect they deserve. Before handling a camera, be aware of what can potentially damage it and what improper usage looks like. Some general rules for these cameras are: They are not weather proof. This will get dust inside the camera. Pentax 6x7 Film type dial Pentax 6X7 The Pentax 6x7 is perhaps the easiest to use of all our medium format cameras as it most resembles the shape and operation of a 35mm camera. It is a single lens reflex SLR camera meaning that what you see through the viewfinder is the actual image that will appear on the film. This camera can shoot both and film. You will not be able to release the shutter until there is film loaded Before Loading Film Handle screw Firstly, be sure that the wooden handle grip is screwed on tight. Then you need to set the film type you are working with, either or There are two places that need to be adjusted for this. Pressure plate film type There is a dial that Spool dial locks Incorrect film direction lets your choose between the two. You will need a quarter or a strong finger nail to move it. The second adjustment is found on the inside of the camera. Open the camera by pulling down on the silver release on the bottom left side of the camera. Notice the black speckled pressure plate on the door. Following the direction of the arrows there, gently push the pressure plate down and to the side that corresponds to your film type. Loading Film Cover release latch It is best to do this while sitting as these cameras do not come with neck straps. First, open the back of the camera if it is not already open from the previous step. On the bottom of the camera are two silver dials that hold the film spools in place. Fold out their handles and turn these counter-clockwise and pull them up until the stay put. Make sure your empty take-up spool is on the right side. If there is no spool in the camera, ask a Media Loan or Photoland staff to give you one. Now pull the film across to the right side of the camera and thread the film into the take-up spool just as you would with 35mm film. Use the crank lever to advance the film and stop when the arrows on the film paper line up with the arrow on the inside of the camera. The current setting is indicated by whatever number is next to the small red LED just to the right of the dial. Since there is no built in light meter on this camera, there is no need to set the ISO for whatever film you are using. The

aperture ring is located on the lens. The aperture ring will be your primary tool for exposing. Also located on the lens is an aperture preview mechanism. This allows you get see your depth of field before actually taking a picture. You can lock this switch in "AUTO" mode so that you will always be previewing your aperture. To do this, slide the switch to "AUTO" and push down. To release it back to manual, push down on the other side of the switch. To focus, simply look through the viewfinder and adjust the focus ring until the split viewfinder is even and the image looks crisp. To release the shutter and take a picture, first crank the film advance level with your right thumb and smoothly and firmly depress the silver button next to the crank. The Pentax 6x7 can not take multiple exposure pictures. By now the protective light-safe paper should be covering the film and totally wrapped around the spool. Unfasten the silver dials just like when loading film. Close everything back up. Using a Flash To use a flash with the Pentax 6x7, first attach the flash to the hot shoe mount on the handle. This camera has options for both X-type sync cables and FP-type sync cables. Use only the X-type as plugging an X cable into an FP housing can cause damage. They are very similar in operation except for a few minor things like button placement and the viewfinders and accessories that come with each camera. The aspect ratio that these cameras shoot at is also different. The SB-Q aka has a waist-level view finder and is in a 6x4. The Bronica begins to feel like a departure from the 35mm cameras. It is essentially a cube with a lens attached. One notices a very different feel when shooting with a Bronica than with the Pentax 6x7. Since a lot of the controls are not in conventional places, it may take some time to get acquainted with this camera. All of the Bronica cameras can only use film. Film cartridge doors The film cartridge Loading Film To load film, open the back of the camera by pinching the buttons that lie just under the viewfinder that are indicated by arrows. It is spring loaded and the film cartridge may fall out so be prepared. The outer shell will fold down and then the film cartridge can be removed. In the Bronica, film moves from top to bottom. Using your finger, push them open from the inside out. You will now be able to remove or insert film spools into each slot. Make sure the empty spool is on bottom and the fresh film is on top. Now you will take the film leader and run it over the pressure plate on the opposite side, bringing it down and around to the empty take up spool. A proper loading will have the black side of the paper leader facing outwards over the pressure plate. Film direction Now, using the manual film advance wheel located on the right side of the cartridge, advance the film until the arrow on the leader aligns with the red arrow on the inside left of the cartridge. To close the camera, the cartridge must first be aligned properly on the camera body, not inserted into the door. Once the cartridge is in place, close the door. It can be a little tricky to get it perfectly aligned. Do not force anything. Now wind the film advance lever until it stops moving and the frame counter is at 0. This is different than a prism viewfinder in which the viewfinder is held up to the eye. Alternatively, waist-level viewfinders are held at the waist and have a "screen" and magnifier for focusing. Most waist-level viewfinders open by simply folding up the top of the camera. Sometimes there is a small latch. There are metal walls that will snap into place once it is open. To open the magnifier for critical focusing, there is another release latch on the inside of the focusing hood. To close the magnifier, simply move it back into place with your finger, trying not to touch the actual glass. Some of the Bronicas come with prism viewfinders, which you can ask for. Some of the prism viewfinders are electronic and feature an internal light meter. If you are using a Bronica with a built in light meter, set the ISO to match your film speed by twisting the dial on the left of the viewfinder.

4: Medium Format Cameras Operating Guide - Help Wiki

Medium format has traditionally referred to a film format in still photography and the related cameras and equipment that use film. Generally, the term applies to film and digital cameras that record images on media larger than 24 by 36 mm (used in 35 mm photography), but smaller than 4 by 5 inches (which is considered to be large-format photography).

5: Five Reasons to Shoot Medium Format Film | Fstoppers

Introduction to Medium Format Medium Format vs. 35mm. This is an instructional guide to the medium format film cameras available at Media Loan. It will cover a brief introduction to medium format photography and then go through

the operating steps for each of our models.

6: Medium Format ORIGINAL Instruction Manuals Page 3 - CameraBooks

I've been shooting medium format film a bit now and wanted a comparison. Brand new digital backs run anywhere from \$10, (Hasselblad CFVC) with a rebate, to \$45, for the new XF

7: Phase One Medium Format | Why choose Phase One medium format solutions

This beautiful near mint condition Hasselblad CX 6x6 medium format camera comes with both protective caps, user manual and in its original box. The only thing holding it back from being mint are a couple of very light scuff marks on its tripod mount.

8: Medium Format Digital Cameras | B&H Photo Video

Mamiya Leaf makes medium format digital cameras. SHOOT ANYTHING The best camera system in the world, Now compatible with Leaf Credo.

9: Medium format (film) - Wikipedia

The biggest advantage to shooting medium format is the outright size. With times the surface of a 35mm frame, medium format (which actually comprises a number of possible sizes) can be.

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