

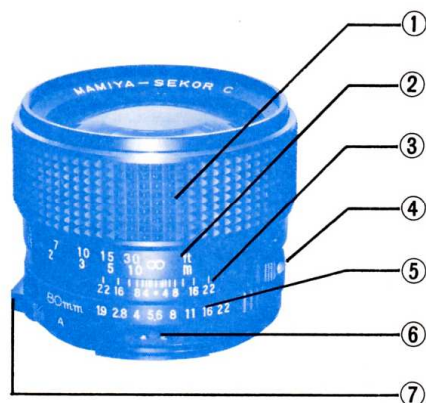
Mamiya-Sekor C Interchangeable Lenses for Mamiya M645

Instructions

www.ianbfoto.com

• Names of Parts

1. Focusing ring
2. Distance scale
3. Depth-of-field scale
4. Alignment dot
5. Aperture ring
6. Exposure meter coupler
7. AM lever



• Attaching Lenses



While aligning the two alignment dots (A & 4), insert lens into camera body. Then twist lens clockwise until it clicks and locks into place.

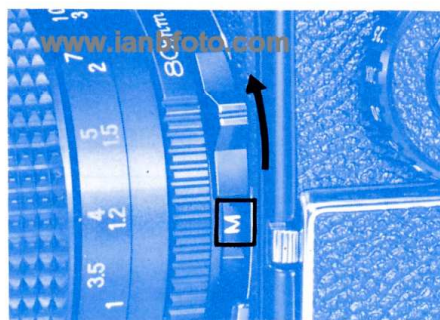
• Removing Lenses



While depressing the lens release button (B), grasp the part of the lens barrel that has the depth-of-field scale and alignment dot (4), and twist the lens counterclockwise until it stops. Then lift out.

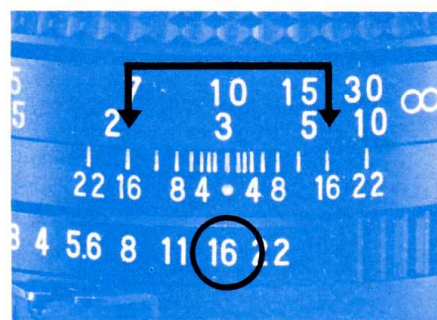
● Depth-of-Field

Depth-of-field refers to the total area which will appear in focus. The area of sharpness (depth-of-field) depends upon the distance the lens is focused at, the f/stop being used, and the focal length of the lens. The area that will appear sharp can be determined in two ways:



1. Firstly, by setting the AM lever to the M (Manual) position, the depth-of-field for the aperture set on the lens can be previewed by looking through the finder.

★When using the depth-of-field preview lever of the M645 1000S camera body to check the depth-of-field, set the AM lever of the lens to the "A" (Auto) position.

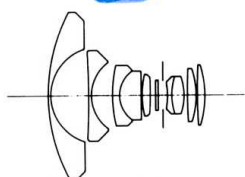


2. The depth-of-field can also be determined by referring to the depth-of-field scale engraved on the lens. The f/stop numbers are engraved on both the right and left-hand sides of the center reference mark. Simply locate the f/stop (aperture) you are using and read the figures which appear above the f/stop number on the distance scale of the lens.

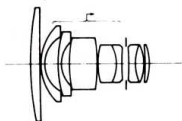
For example, with the 80mm f/2.8 lens focused at 10ft. (3m) and the aperture ring set to f/16, the depth-of-field scale reveals that everything from about 7ft. (2m) to about 20ft. (6m) will appear sharp.

Mamiya-Sekor C Lenses

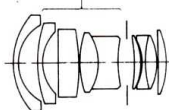
**Fisheye
24mmf/4**



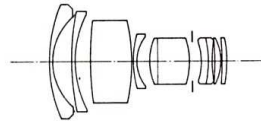
35mmf/3.5



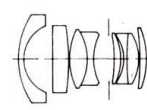
45mmf/2.8 S



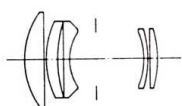
Shift 50mmf/4



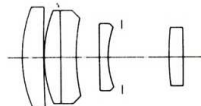
55mmf/2.8 S



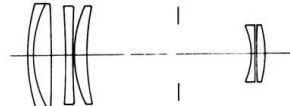
150mmf/3.5



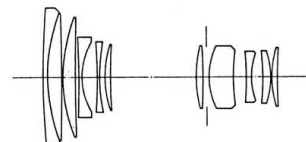
210mmf/4



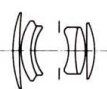
300mmf/5.6



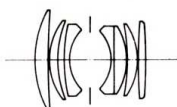
Zoom 75-150mm f/4.5



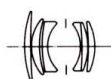
70mmf/2.8
(lens-shutter type)



80mmf/1.9



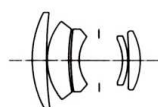
80mmf/2.8



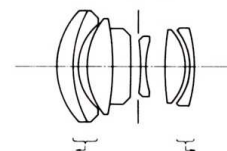
**Macro
80mmf/4**



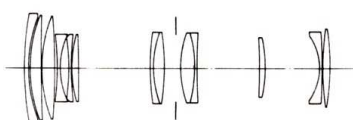
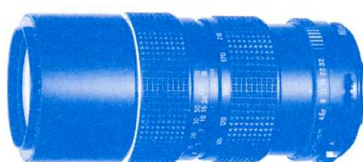
110mmf/2.8



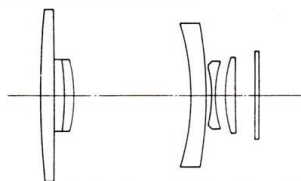
**SF (Soft Focus)
145mmf/4**



Zoom ULD 105-210mm f/4.5



Reflex 500mm f/8



500mmf/5.6



• Due to modification of the product, design and specifications are subject to change without notice.

Mamiya-Sekor Lenses have long been established as a standard for lenses of professional calibre. Whether you are using a wide, standard, or telephoto lens, the name "Mamiya-Sekor" is your assurance that your camera is using optics foremost in quality. In order to make the most of the intrinsic contrast, high resolution, rich color saturation, and clear definition of Mamiya-Sekor lenses, all the lenses for your camera have been multi-coated. Not only has the quality been enhanced, but flare and ghost images have been reduced to a minimal level, even when shooting under highly unfavorable lighting.

For shooting in cramped quarters, for extensive depth-of-field, dynamic perspective, and exciting panoramics, you will enjoy the wide-angle lenses.

For flattering portraiture, shallow depth-of-field, sports, and candid photography, the telephoto lenses are ideal.

As each lens alters perspective, a choice of lenses offers you a choice in the manner of expression. Mamiya-Sekor C lenses are your tools for creative photography.

The Fisheye 24mm f/4 Lens is designed so that the distance from the picture center to any point is always proportional to the angle from the optical axis to that point (equidistance projection type). Angle of view is 180° measured on the diagonal of the image and it produces a full frame (56 × 41.5mm) image. Four filters are built-in: LB-A (81C), SL-1B, Y48 (Y2) and O56 (O2).

Because the Mamiya-Sekor C 35mm f/3.5 and 45mm f/2.8 lenses incorporate a Floating System in which some of the lens elements automatically move forward or backward as the lens is focused, high resolution, including the very edges of the field, is assured even at the minimum (closest) focusing distances.

The 70mm f/2.8 lens has a built-in between-the-lens shutter which makes it possible to synchronize electronic flash at all speeds up to 1/500 sec. (1/500 — 1/30 sec.). Moreover, the between-the-lens shutter of the lens can be by-passed at any time, allowing the focal plane shutter of the camera to be used in its place.

The Macro 80mm f/4 Lens has a built-in floating element system that automatically corrects close-distance aberration to ensure sharp resolution to the very edges of the picture in close-ups, copying and other short-distance work. Use possible as an ordinary lens from 1/2 life-size to infinity. And by using the optional Auto Macro Spacer, close-ups can be made with magnification ratios from 1/2 to life-size.

The 145mm f/4 SFC Lens is a high quality soft-focus lens designed with major stress placed on modeling. The soft-focus effect can be varied continuously by rotating the Softness Control Ring and Aperture Ring. Use is also possible as an ordinary lens for sharp images by stopping down to f/8 or smaller aperture.

The Zoom 105-210mm f/4.5 Lens is suitable for both portraits and distant scenes. The zoom function can also be used for easy, accurate focusing. First, turn the Zoom Ring to the maximum focal length of 210mm; the subject now appears large in the viewfinder and depth-of-field is shallow, so accurate focusing is easy. After focusing, again rotate the Zoom Ring to the desired focal length. Of course, the lens can also be focused at the desired focal length from the very beginning.

Lens	Optical construction	Angle of view	Minimum aperture	Diaphragm	Minimum focusing distance	Filter size	Lens hood	Weight
Fisheye 24mm f/4	10 elements, 8 groups	180°	22	Automatic	1 ft. or 0.3	Built-in	None required	27.7 oz. (785g)
35mm f/3.5	9 elements, 7 groups	90°	22	Automatic	1.5ft. or 0.45m	77mm	None required	15.7 oz. (445g)
45mm f/2.8 S	9 elements, 7 groups	76°	22	Automatic	1.5ft. or 0.45m	67mm	Slip-on	16.8 oz. (475g)
Shift 50mm f/4	10 elements, 8 groups	70°	32	Manual	1.5ft. or 0.45m	77mm	None required	24.9 oz. (705g)
55mm f/2.8 S	8 elements, 6 groups	65°	22	Automatic	1.5ft. or 0.45m	58mm	Screw-in	11.8 oz. (335g)
70mm f/2.8 (lens-shutter type)	6 elements, 4 groups	53°	22	Automatic	2.75ft. or 0.8m	58mm	Screw-in	13.9 oz. (395g)
80mm f/1.9	7 elements, 6 groups	47°	22	Automatic	2.25ft. or 0.7m	67mm	Screw-in	14.8 oz. (420g)
80mm f/2.8	6 elements, 5 groups	47°	22	Automatic	2.25ft. or 0.7m	58mm	Screw-in	8.8 oz. (250g)
Macro 80mm f/4	6 elements, 4 groups	47°	22	Automatic	1.25ft. or 0.375m	67mm	None required	20.6 oz. (585g)
110mm f/2.8	5 elements, 5 groups	35°	22	Automatic	4ft. or 1.2m	58mm	Screw-in	13.8 oz. (390g)
Soft Focus 145mm f/4	7 elements, 5 groups	27°	32	Automatic	5ft. or 1.5m	77mm	Screw-in	31.7 oz. (900g)
150mm f/3.5	5 elements, 5 groups	26°	32	Automatic	5ft. or 1.5m	58mm	Built-on	14.6 oz. (415g)
210mm f/4	5 elements, 4 groups	19°	32	Automatic	8ft. or 2.5m	58mm	Built-on	25.2 oz. (715g)
300mm f/5.6	6 elements, 5 groups	13°	32	Automatic	15ft. or 4m	58mm	Built-on	25.0 oz. (710g)
500mm f/5.6	6 elements, 5 groups	8°	45	Automatic	30ft. or 9m	105mm	Built-on	80.4 oz. (2280g)
Reflex 500mm f/8	7 elements, 5 groups	8°	8	Fix	1.5ft. or 4m	Drop-in	Built-on	31.0 oz. (880g)
Zoom 75-150mm f/4.5	11 elements, 10 groups	50°-26°	32	Automatic	6ft. or 1.8m	77mm	Slip-on	34.4 oz. (975g)
Zoom ULD 105-210mm f/4.5	13 elements, 11 groups	36°-19°	32	Automatic	6ft. or 1.8m	58mm	Built-on	30.9 oz. (875g)

www.ianbfoto.com

• Lens Hoods

An important accessory to eliminate the detrimental effects of stray light entering the lens.

The lens hood for the 45mm lens is of the square, slip-on type. Attach so that the sides are parallel with the sides of the camera body.

Special hoods are required for the 55mm, 70mm, 80mm f/1.9, 145mm SFC and Zoom 105-210mm lenses. Even though the diameters are the same, the use of a lens hood designed for a long focal length lens with a short focal length lens will result in vignetting of the picture edges.

The 80mm f/2.8 and 110mm lenses share the same lens hood. The telephoto lenses have built-on lens hoods. The built-on lens hood can be used by simply pulling it out. However, if you rotate and pull it out, it comes out even more smoothly.

• Care and Cleaning

When the lens is not used for a long period of time, do not store the lens in a damp or salty atmosphere.

Never touch the lens surface. If a lens needs cleaning, blow away the dust particles with a blower, and clean surface with lens cleaning tissue and lens cleaner.

After removing the lens from the camera body, protect the lens by using front and rear lens caps.


Mamiya
 CAMERA CO., LTD.