

# Mamiya RZ67

## Mamiya-Sekor Shift Z 75mm f/4.5 W Lens

Mamiya-Sekor Z 1:4,5/75mm W Shift-Objektiv

Objectif Mamiya-Sekor Z f/4,5 W de 75mm  
à décentrement

Objetivo descentrable Mamiya-Sekor Z de 75mm f/4.5W

Obiettivo Mamiya-Sekor Shift Z 1:4.5/75mm W

English Instructions  
Deutsch Bedienungsanleitung  
Français Mode d'emploi  
Español Instrucciones  
Italiano Istruzioni d'uso  
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# RZ67

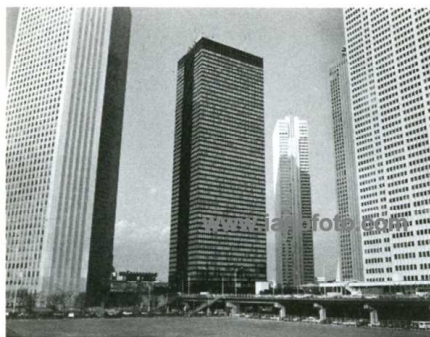
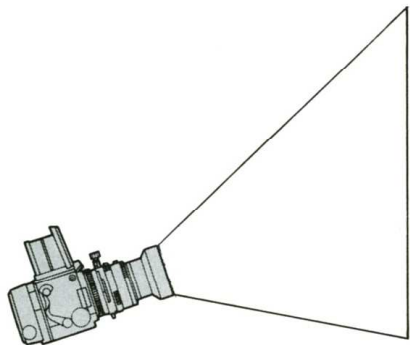
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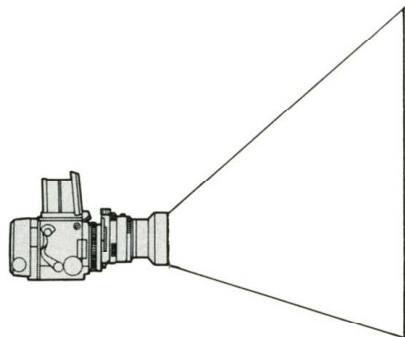
(Fig. 1-A)



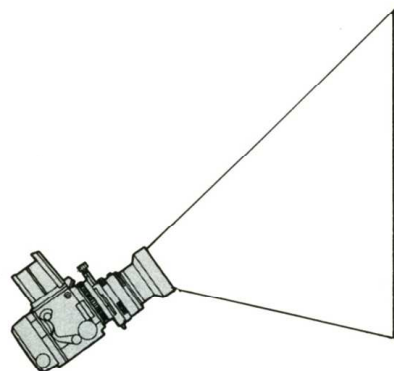
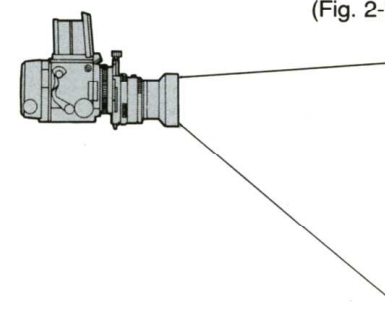
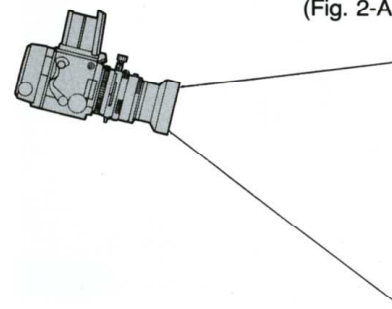
(Fig. 2-A)



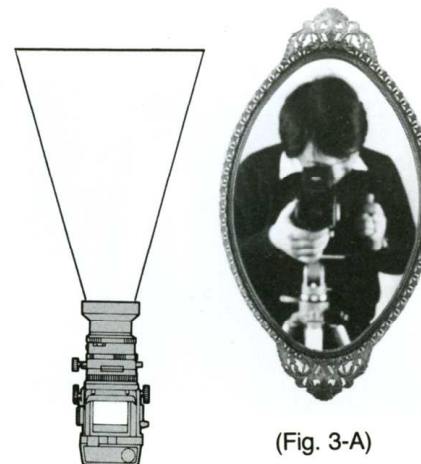
(Fig. 2-B)



(Fig. 1-B)



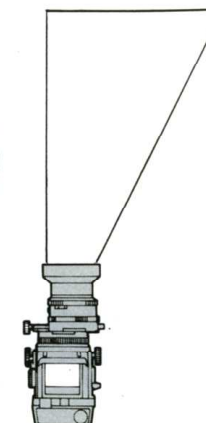
(Fig. 1-C)

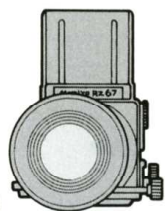


(Fig. 3-A)

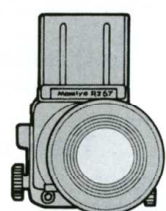


(Fig. 3-B)

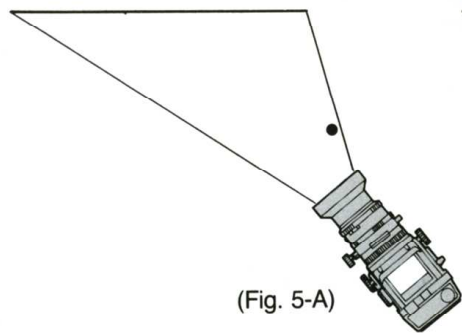




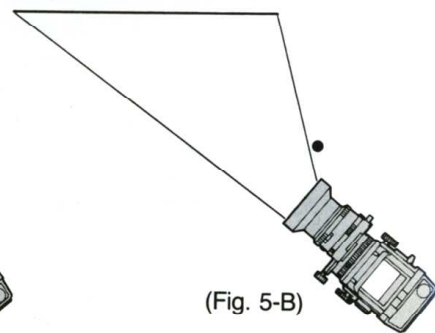
(Fig. 4-A)



(Fig. 4-B)



(Fig. 5-A)



(Fig. 5-B)



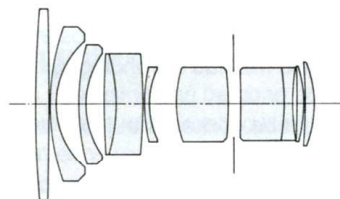
English

English

## Mimiya-Sekor Shift Z 75mm f/4.5 W

### Specifications

Optical Construction	: 11 elements in 9 groups
Angle of View	: 62°
Aperture Range	: f/4.5–32
Minimum Focusing Distance	: 42cm (16.5in.)
Maximum Shift	: 20mm vertically or horizontally, 17mm diagonally
Shift Direction	: By rotating the lens around its optical axis, it is possible to shift in any direction (360°) in relation to the film plane. Click-stops are provided at 10° intervals.
Image Circle Diameter	: 124mm
Filter Size	: 105mm
Lens Hood	: None
Dimensions/Weight	: 152mm length × 108mm diameter, 1720g (60.7oz.)



### Nomenclature

1. Time (T) Exposure Lock Button
2. Time (T) Exposure Lever
3. Mirror-up Socket
4. Shift Control Knob
5. Shutter Cocking Ring
6. Cocked Position Mark
7. Angle of Rotation Scale
8. Rotation Lock Button
9. Depth-of-Field Scale
10. Aperture Ring
11. Flash Sync Terminal
12. Shift Scale
13. Shift Index
14. Cable Release Adapter



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### The Cable Release Adapter



Before using a cable release, first attach the Cable Release Adapter to the Shutter Release Jack in front of the camera body. Next, attach the cable release to the adapter.

If a cable release were to be directly attached to the Shutter Release Button, the Shift Control Knob might strike the cable release as the lens is rotated, so exercise care.

### Shutter Cocking

To cock the shutter, first lower the Cocking Lever completely. Next, rotate the Shutter Cocking Ring of the lens in the direction of the arrow as far as it will go (up to the Cocked Position Mark).

It is important to rotate the Shutter Cocking Ring as far as it will go. Failure to do so may result in incomplete cocking in which the shutter blades open and appear cocked. If the Shutter Release Button were pressed at such a time, no exposure would result; however, the sound of the rising mirror could mislead the photographer into believing an exposure has been made.

Unlike other lenses for the RZ, the shift lens can not be cocked with just the Cocking Lever of the camera body.

- If the Cocking Lever is lowered without rotating the Shutter Cocking Ring and the Shutter Release Button is then pressed, the mirror will rise, but the shutter will not function. Before pressing the Shutter Release Button, always check the viewfinder. If the viewfinder is black, you have forgotten to cock the shutter.



3

English

- Pressing the Shutter Release Button of a body with mirror lowered and Shift Lens uncocked will cause the mirror to rise without exposure of the film. At such a time, the mirror can be reset and shutter cocked without wasting film by setting the RM Lever to "M" before lowering the Cocking Lever. After it is lowered, be sure to return the RM Lever to its normal (central) position.
- The Shutter Cocking Ring can not be rotated unless the Cocking Lever of the camera body is first lowered. Do not try to rotate the Shutter Cocking Ring without first lowering the Cocking Lever.
- Regardless of shift direction, diaphragm automation is retained.
- Even if the shutter is not cocked, the lens can be attached to or removed from a camera body in which the Cocking Lever has been lowered.

### When Using Winder RZ

Winder RZ will automatically advance the film and cock the mirror; however, it will not cock the shutter of the shift lens. When using Winder RZ with this lens, be sure to manually cock the shutter by rotating the Shutter Cocking Ring after each exposure.

### Focusing

1. Focusing can be done before or after shifting the lens. However, the rangefinder spot or microprism focusing aids of the Type B, Type C, and Type E Focusing Screens will black out (darken) when the lens is shifted; at such a time, focus with the matte portion of the screen. The best screens to use with this lens are the Type A, Type A3 Matte and Type A4 Checker. The latter is especially suitable, for it offers perpendicular and parallel lines as reference points.
2. When rotating the Shift Control Knob, the visible field of view will change in accordance with the movement of the lens. While observing this change in the viewfinder, reposition the camera for the desired composition.
3. When shifting, stop down the lens as much as possible. When making large shifts, there is considerable variance in the volume of light reaching the edges and center of the field. In order to minimize this difference, be sure to stop down the lens as much as possible. When shifting the lens to its maximum limit, the following apertures are strongly recommended.

Infinity: f/16 — 32      Close-ups: f/22 — 32

English

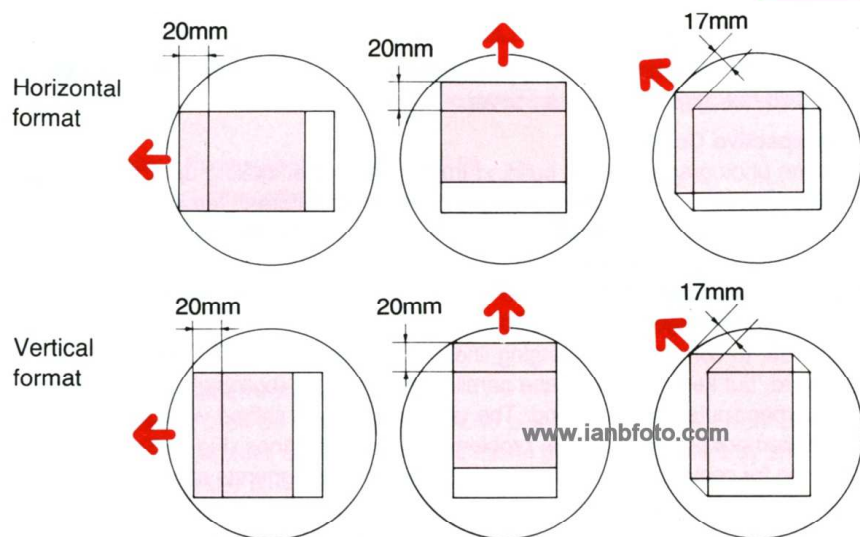
### Shifting the Lens

1. By rotating the Shift Control Knob, the lens can be moved parallel to the film plane, to the right or left, up to a maximum of 20mm.
2. The lens can also be rotated on its optical axis to the right or left up to 90°. Click-stops are provided at 10° intervals. The lens locks at each click-stop. To change the angle of rotation, press and hold in the Rotation Lock Button and rotate the lens to the desired position. The lens can be rotated to and used at positions between click-stops; however, it will not lock in place at such a time.
3. Rotating the Shutter Cocking Ring of a lens that has been rotated to a position between click-stops will cause the lens to move to the nearest click-stop. Therefore, do not rotate the lens to the desired position until the shutter has first been cocked.
4. A maximum vertical or horizontal shift of 20mm is possible, regardless of whether the revolving back is set for the vertical or horizontal format.

Whenever the lens is rotated (10°–80°) for a diagonal shift, the maximum shift possible is 17mm. This maximum limit of 17mm is indicated on the Shift Scale by white lines. Shifting the lens beyond this point will result in image cut-off at the edge of the corner opposite that of the shift; therefore, exercise care not to exceed the maximum limit (17mm) of a diagonal shift.

- When the lens is shifted 17mm or more vertically or horizontally, depending upon the direction of the shift and the degree of bellows extension, a slight amount of cutoff of the image may occur at the shorter edge of the negative or transparency; however, the actual cutoff of the film image will not appear in the viewfinder since the cutoff occurs only outside of the field of the viewfinder image.
- Downward shifts of 15mm or more may result in cutoff of the upper portion of the viewfinder image. As this is caused by mirror cutoff, not vignetting, the image on the film is unaffected.





## Exposure Determination

When using PD Prism Finder RZ, make an exposure measurement before shifting the lens. A measurement made after the lens is shifted will differ from one made before shifting, and it should not be used as the basis for exposure determination. A slight amount of exposure compensation may be required due to such factors as the amount of shift, subject brightness, or the desired effect.

Until the photographer becomes thoroughly familiar with these variables, bracketing of exposures is recommended (e.g. 3 exposures of the same scene: no compensation, +1/2 stop compensation, +1 stop compensation).

When using AE Prism Finder RZ, it may be possible for a highly skilled photographer to obtain the correct exposure in any of the 3 AE modes by correctly utilizing the Exposure Compensation Dial. However, recommended procedure for correct exposure determination with this finder is to make a manual exposure measurement before shifting the lens. Also recommended for best results is bracketing of exposures.

## Effective use of the Shift Lens

References to figures which appear in the following text refer to the illustrations on the fold-out pages at the front cover.

### 1. Perspective Control

When photographing a tall building from a low angle, looking up, the distances from the top and bottom of the building to the lens are different, resulting in apparent distortion, referred to as converging lines. In this example, the sides of the building converge toward the top (Fig. 1-A).

Conversely, when photographed from a high angle, looking down, the sides of the building converge toward the bottom.

In order to correct for converging lines, do not tilt the camera upward or downward, but keep the film plane parallel to the subject (building) with the camera back perpendicular to the ground. The lens can then be shifted vertically for the desired composition, without the problem of converging lines (Fig. 1-B). Instead of correcting for converging lines, it may be desirable to exaggerate apparent distortion for special effect. At such a time, tilt the camera upward and shift the lens in the opposite direction. Fig. 1-C is such an example, the sides of the building converging more than they normally would (Fig. 1-A). Furthermore, the camera can be tilted downward, shifting the lens in the opposite direction, in order to make the building appear to be "falling" forward instead of backward.

### Improving Close-ups with Perspective Control (Fig. 2-A/2-B)

When photographing products it may be necessary for the camera to be positioned higher than the subject, looking down. However, when this is done the base of the subject will appear disproportionately small because of its further distance from the lens. This type of distortion is particularly noticeable in close-up photography.

To control such distortion, pivot the camera so that the film plane is parallel with the subject and shift the lens downward in order to bring the subject back into view.

When the bellows of the RZ67 is fully extended, it is possible to bring the film plane as close as 42cm to the subject. This close-up capability coupled with the versatility of the shift lens make the RZ67 an effective tool in the field of commercial photography.

Shifting the lens more than 17mm during close-ups may result in vignetting, which is especially noticeable at distances of 1m or less, so exercise care.

### 2. Eliminating Reflections

When photographing a reflecting surface directly from the front, a reflection of the camera will appear in the photograph (Fig. 3-A). To prevent this from happening, move the camera sideways slightly and shift the lens; the subject can then be photographed as desired, without the reflection of the camera (Fig. 3-B).

Even in the above circumstances, the same rule applies for the prevention of apparent distortion. That is, the film plane must remain parallel to the subject in

order to eliminate converging lines. Moreover, the camera will have to be no closer than a fixed distance from the subject, the actual distance varying with the size of the subject.

### 3. Panoramic Photographs (Fig. 4-A/4-B)

Panoramic photographs are easily taken with a shift lens. Firstly, mount the camera on a tripod and set the lens for a maximum horizontal shift of 20mm. After the initial exposure, shift the lens 20mm in the opposite direction without changing the camera position and take the second photograph. The two negatives will produce prints which, when joined together, will form a single panoramic photograph, composed of two perfectly matching parts.

### 4. Eliminating Obstructions

Obstructions such as trees and telephone poles which are relatively close to the camera and appear at the edge of the frame can be eliminated by shifting the lens and rotating the camera on its axis.

For example, an obstruction appears at the right edge of the frame (Fig. 5-A), so the lens is shifted to the right and the camera is then rotated to the left until the obstruction is eliminated (Fig. 5-B).

## Time (T) Exposure Lock Button

This lens is equipped with a Time (T) Exposure Lock Button.

1. To make a time exposure, press the T Lock Button and move the T Lever all the way in the direction of the arrowhead, releasing your finger. When this is done, the T Lever will lock in the time exposure position.

Next, press the Shutter Release Button and the shutter will open, remaining in that condition.

2. To terminate the time exposure, press the T Lock Button and return the T Lever to its original position.

To make another time exposure, simply repeat the above procedure.

- Do not touch the Cocking Lever during a time exposure (while the shutter is open). Doing so could result in movement of the film, so exercise care. Moreover, do not touch the Shutter Cocking Ring during a time exposure. If touched, the shutter may close.

- The Shutter Speed Dial of the camera body may be kept at any position during a time exposure. However, after terminating a time exposure the Cocking Lever

remains locked for the duration appearing on the Shutter Speed Dial. Thus, if the Shutter Speed Dial were set to 8 sec and a time exposure just terminated, it would not be possible to advance the Cocking Lever until 8 seconds had elapsed. Therefore, to eliminate any inconvenience, we recommend keeping the Shutter Speed Dial at 1/30 sec, or higher, when making time exposures.

Please note that regardless of the length of time exposures, virtually no power is drained from the battery at such a time.

## Precautions

1. Do not attempt to mount the camera with shift lens on a tripod head which is greater than 5.5cm (2<sup>1</sup>/<sub>8</sub> in.) in length from the tripod screw to the front edge of the head. This is to prevent the lens barrel or Shift Control Knob from striking the tripod head when lens is rotated.
2. Because it would not be practical to design a lens hood which would not cause vignetting when shifting the lens, none is available.

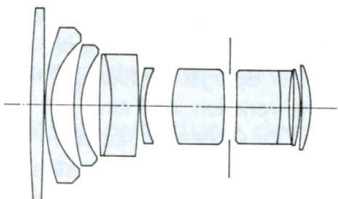


Deutsch

## Mamiya-Sekor Z 1:4,5/75mm W Shift-Objektiv

### Technische Daten:

Konstruktion	: 11 Linsen in 9 Gruppen
Bildwinkel	: 62 Grad
Blendenbereich	: 4,5 – 32
Kürzeste Einstellentfernung	: 42cm (16,5 in.)
Maximale Verstellmöglichkeit:	20mm vertikal oder horizontal 17mm diagonal
Verschieberichtung	: durch Drehen um die optische Achse kann das Objektiv in jeder Richtung um 360 Grad verschoben werden; in Abständen von 10 Grad sind Raststellungen vorhanden.
Bildkreisdurchmesser	: 124mm
Filterdurchmesser	: 105mm
Gegenlichtblende	: keine
Abmessungen/Gewicht	: 152mm Länge × 108mm Durchmesser, 1720g (60, 7 oz.)



### Teilebezeichnungen

1. Langzeit-Verriegelungshebel
2. Langzeithebel
3. Anschluß für Spiegelvorauslösung
4. Kontrollknopf für Verschiebung
5. Verschlussspannung
6. Markierung für gespannten Verschluss
7. Drehskala
8. Verriegelungsknopf für Verschiebung
9. Schärfentiefe-Skala
10. Blendenring
11. Blitzsynchron-Kontakt
12. Verschiebe-Skala
13. Verschiebe-Index
14. Drahtauslöser-Adapter



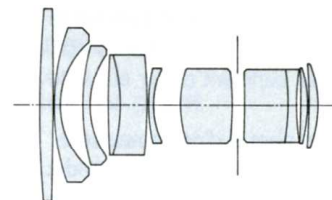
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Français

## Objectif Mamiya-Sekor Z f/4,5 de 75mm à décentrement

### Caractéristiques

Construction optique	: 11 lentilles en 9 groupes
Angle de champ	: 62°
Ouvertures	: f/4,5 à 32
Distance mini de mise au point:	42cm (16,5 pouces)
Décentrement maximum	: 20mm horizontalement ou verticalement, 17mm en diagonale.
Orientation du décentrement	: par rotation de l'objectif autour de son axe optique, il est possible d'orienter le décentrement selon toutes les directions sur 360°. Crantages prévus tous les 10°.
Cercle image (couverture)	: 124mm
Filtres au ø	: 105mm
Pare-soleil	: sans
Dimensions/Poids	: L: 152mm; ø: 108mm/1720g.



### Description

1. Bouton de verrouillage de la pose T
2. Levier de pose T
3. Bouton d'escamotage du miroir
4. Bouton de réglage du décentrement
5. Bague d'armement de l'obturateur
6. Repère d'armement
7. Echelle angulaire de rotation
8. Bouton de verrouillage de la rotation
9. Echelle de profondeur de champ
10. Bague des ouvertures
11. Prise synchro flash
12. Echelle de décentrement
13. Repère de décentrement
14. Adaptateur pour déclencheur cordon



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