

This manual is for reference and historical purposes, all rights reserved.

**This page is copyright© by M. Butkus, NJ.**

This page may not be sold or distributed without the expressed permission of the producer

I have no connection with any camera company

On-line camera manual library

This is the full text and images from the manual. This may take 3 full minutes for the PDF file to download.

**If you find this manual useful, how about a donation of \$3 to: M. Butkus, 29 Lake Ave., High Bridge, NJ 08829-1701 and send your e-mail address so I can thank you. Most other places would charge you \$7.50 for a electronic copy or \$18.00 for a hard to read Xerox copy.**

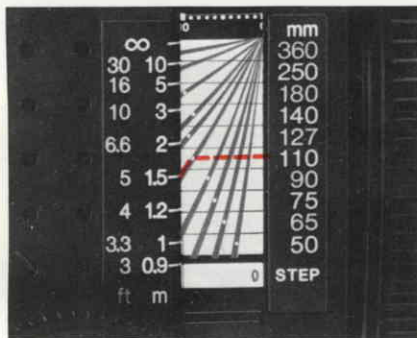
**This will allow me to continue to buy new manuals and pay their shipping costs.**

**It'll make you feel better, won't it?**

**If you use Pay Pal or wish to use your credit card,  
click on the secure site on my main page.**

## Distance Scale

## Depth-of-Field



The Distance Scale is used to determine the film-plane-to-subject distance. The scale itself is composed of two parts, the Distance Graduation and Focal Length Scale.

After focusing, the correct distance can be determined by locating the point at which the curved line for the focal length in use intersects the Distance Graduation.

For example, if the 110mm lens is mounted on the camera and focused as shown in the illustration, the subject is 1.5m (5 ft) from the film plane.

### Depth-of-Field Preview



1. Set the Aperture Ring to the desired f-stop and focus the lens.
2. Depress the Depth-of-Field Preview Lever of the lens and you will be able to check the depth-of-field directly on the focusing screen.

### Using the Depth-of-Field Scale



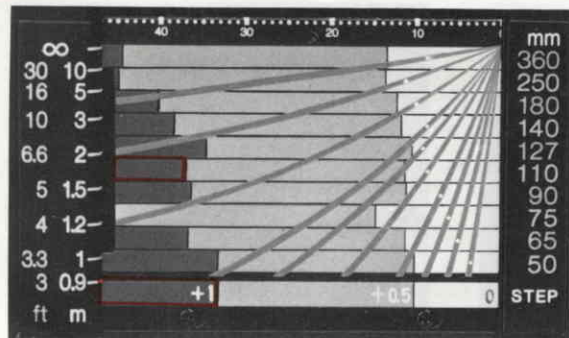
1. Check the camera-to-subject distance on the Distance Scale.
2. Rotate the Lens Distance Scale Knob until the previously noted camera-to-subject distance is aligned with the center index of the Depth-of-Field Scale.
3. Locate the selected aperture on both sides of the Depth-of-Field Scale.
4. The figures of the Lens Distance Scale, appearing above the selected aperture, indicate the nearest and furthest limits of sharpness for that aperture.

For example, when the 110mm lens is focused at 3m and stopped down to f/32, everything from approximately 2m to 10m will be in focus.

When desiring to know the depth-of-field in feet, rotate the Lens Distance Scale 180°, as one side is in feet and the other in meters.

# Close-up Photography

## Exposure Compensation for Close-up Photography



When working very close to the subject, the exposure must be increased. The actual exposure factor will vary in accordance with the distance that the lens is extended. This is simply because the brightness of the image striking the film grows increasingly dimmer as the lens is progressively moved further from the film plane.

Exposure compensation is easily determined by referring to the Exposure Compensation Scale.

1. After focusing the lens, read the exposure compensation factor on the scale. The scale is divided into three zones of light, medium, and dark shades. As indicated by the table at the base of the scale, the light zone represents an exposure factor of zero (no compensation is necessary), the medium shaded zone indicates +0.5 (a 1/2 stop increase in exposure is required), and the dark zone denotes a factor of

+1 (a full stop increase in exposure is necessary).

To find the exposure factor, first locate the figure on the Focal Length Scale for the lens in use. Next, move along the scale, in the same column, until you reach the Distance Graduation. The shading of the zone (light, medium, dark) which touches the Distance Graduation indicates the correct exposure factor. For example, when the 110mm lens is focused as shown in the illustration, the correct exposure factor is +1.

2. Compensate the exposure by changing either the shutter speed or aperture. When the exposure factor is +1, either open the aperture or lengthen the shutter speed by a full stop. With a factor of +0.5, open the aperture by a half-stop. For example, assume that a handheld exposure meter indicates a normal exposure reading of f/16 at 1/60 sec., for exposure

## Area Covered with Bellows fully Extended

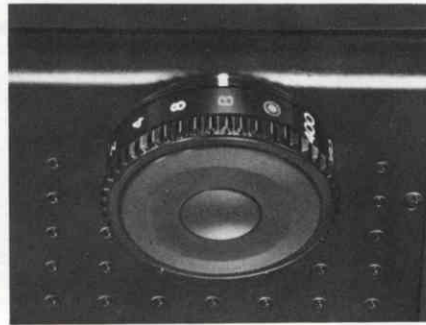
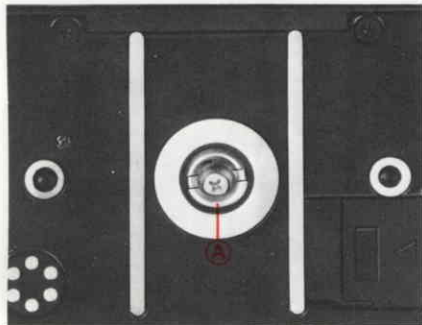
LENS	Subject Distance (from lens front rim)	Magnification	Area Covered
Fisheye 37mm f/4.5	6.4 mm	1.23	4.5× 5.6 cm
50mm f/4.5	4.5 cm	0.9	6.2× 7.7 cm
65mm f/4	9.1 cm	0.7	8.0× 10.0 cm
90mm f/3.5	19.7 cm	0.51	11.0× 13.6 cm
110mm f/2.8	31.3 cm	0.42	13.5× 16.7 cm
127mm f/3.8	44.1 cm	0.36	15.5× 19.2 cm
Macro 140mm f/4.5	50.9 cm	0.33	17.0× 21.1 cm
180mm f/4.5	85.4 cm	0.26	21.9× 27.2 cm
250mm f/4.5	1 m 57 cm	0.19	29.7× 36.9 cm
360mm f/6	3 m 38 cm	0.13	43.2× 53.6 cm
500mm f/8	6 m 15 cm	0.09	59.7× 74.0 cm

compensation of +1, set the lens to either f/16 at 1/30 sec. or f/11 at 1/60 sec.

When using a finder with a built-in meter, such as the PD Prism Finder, there is no need to compensate for close-up photography.

- For optimum clarity at the corners when using the 50mm and 65mm wide-angle lenses at distances closer than 1 meter, use as small an aperture as possible.
- The bellows extension in millimeters appears on the top of the Focal Length Scale. These figures are used to determine the required exposure compensation factor when using extension tubes.

### Bulb (B) Exposures



For optimum quality, use of a large, sturdy tripod is recommended.

1. The Tripod Socket will accept standard size (U 1/4" thread) tripod screws without modification. Simply attach the RZ 67 as you would any other camera with standard threads.

2. When using a tripod with a 3/8" screw, first remove the small screw in the base of the Tripod Socket of the camera by rotating it counterclockwise with an appropriate screwdriver. Next, use a coin to remove the 1/4" adapter (A) from the Tripod Socket by rotating it counterclockwise. The camera can then be mounted on a 3/8" screw tripod.

When the Shutter Speed Dial is set to B, the shutter will remain open as long as the Shutter Release Button remains depressed. Since bulb exposure is also controlled electronically, the shutter will automatically close after approximately one minute in order to prevent inadvertent battery depletion. When using bulb, if the Shutter Release Button is depressed for approximately 50 seconds, a warning buzzer will sound. If pressure on the Release Button is maintained, the buzzer will continue for about 10 seconds longer, after which the electricity will be automatically extinguished and the shutter will close. When desiring to take exposures of longer than one minute, use time exposures.

When using bulb, if pressure is released from the Shutter Release Button too quickly (before the mirror completes its upward travel), the shutter may remain open. To correct this situation, press the Shutter Release Button once again, upon releasing pressure the shutter will close. If you do not correct the situation yourself, the buzzer will sound after approximately 50 seconds, 10 seconds later the buzzer will stop and the shutter close.

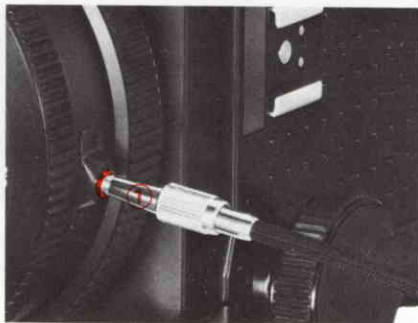
# Mirror-up Operation

## Time Exposures



1. To make a time exposure, first slide the T Lever of the lens until the letter 'T' is exposed. After doing so, the shutter will remain open upon depressing the Shutter Release Button. At this time, the setting of the Shutter Speed Dial on the camera body is inconsequential.
2. To close the shutter, slide the T Lever in the opposite direction, exposing the letter 'N' (normal). During time exposures, do not touch the Cocking Lever until the shutter closes.

Since the shutter operates mechanically, not electronically, during a time exposure, there is virtually no expenditure of battery power, and the length of time the shutter remains open is insignificant.



With the RZ 67, it is possible to lock the mirror in the up position beforehand, and at the desired instant release the shutter without the usual accompanying mirror movement.

Referred to as, "mirror-up operation," this technique is extremely valuable when desiring to eliminate even the slightest mirror shock. Because the mirror normally rises and causes vibrations the very instant before the shutter opens, a loss of sharpness is possible when working at high magnifications or with long shutter speeds. Consequently, mirror-up operation is especially useful when engaging in close-up photography, using telephoto lenses, and making long ("slow") exposures. Yet another application is when trying to catch the peak of action. By raising the mirror beforehand, the shutter can instantly be released, totally eliminating the time lag usually present between the time the mirror completes its upward swing and the time the shutter opens.



1. After screwing a cable release firmly into the Mirror-up Socket of the lens, the socket will elevate slightly and the camera will be ready for mirror-up operation.
2. Press the Cocking Lever as far as it will go. Step 2 may either follow or precede step 1.
3. Depress the Shutter Release Button. The mirror will rise, but the shutter will remain closed.
4. Press the plunger of the cable release and the shutter will operate.
5. When you no longer need mirror-up operation, remove the cable release.

Upon removing the cable release, the Mirror-up Socket will retract and the camera will return to normal shutter operation.

If you complete step 3 above, but remove the cable release without making an exposure (step 4), the shutter will be released as soon as the cable release is removed.

Even when using mirror-up operation, everytime the shutter is cocked, the mirror is lowered. Therefore, it is possible to check the viewfinder before each frame is exposed.

A convenient double cable release is available as an accessory. Since one end of the release screws into the Shutter Release Button and the other end into the Mirror-up Socket, it is possible to use the same release to raise the mirror and later release the shutter.

## CAUTION

- As long as a cable release remains attached to the Mirror-up Socket, the camera is set for mirror-up operation. Consequently, it will not be possible to take a photograph by merely pressing the Shutter Release Button.
- If the red line around the Mirror-up Socket is still visible when the cable release is removed, the camera is still set for mirror-up operation. If such is the case, reattach the cable release, making sure that the socket retracts as you remove it once again.
- The shutter should be released with the cable release within 50 seconds of pressing the Shutter Release Button. If this is not done, the buzzer will sound after 50 seconds and continue for 10 seconds before stopping.

- If you release the shutter with the cable release after the buzzer stops, the shutter speed will be 1/400 sec. If you wish to use a shutter speed other than 1/400 sec. after the buzzer stops, follow the procedure for multiple exposure.

## Using Bulb with Mirror-up Operation

1. Attach cable release to Mirror-up Socket.
2. Set the Shutter Speed Dial to 'B'.
3. Press the Shutter Release Button (mirror rises).
4. Press plunger of cable release (shutter opens).
5. Press Shutter Release Button (shutter closes).



1. Set the R-M Lever to 'M' (multiple exposure). The lever can be moved to 'M' either before or after releasing the shutter.
2. Press the Cocking Lever as far as it will go in order to cock the shutter and set the mirror. The film will not move at this time. The shutter can now be released, creating a double exposure. This procedure can be repeated as often as desired.

When photographing the same subject 2 or more times exposure compensation is necessary. The same is true with different subjects that are all evenly illuminated. With subjects of different brightness, the darker one is normally photographed first. However, it is not within the scope of this operating manual to teach multiple exposure technique, as many excellent books dealing with this subject are already available.

After completing your multiple exposure, immediately replace the R-M Lever to its normal position. If this is not done, the shutter may later be released mistakenly, not only ruining the multiple exposure, but also ruining the additional exposure.



# Flash Photography

## Attaching Flash Units



Compact, clip-on units can be attached directly to the Hot-Shoe of the camera.

When using large, grip-type units, attach the sync cord to the flash to the Flash Sync Terminal (X-sync) of the lens.

When using the Mamiyalite ZE, MZ 18 R, or MZ 36 R, and pressing the Shutter Release Button halfway, the green monitor lamp in the viewfinder will illuminate if the flash is fully charged and ready to fire. When using Mamiya flash units, two units can be fired simultaneously by connecting one unit to the Hot-Shoe and the other to the Sync Terminal.

However, if the same procedure were followed with flash units of other makes, damage may result to the camera or flash units. Therefore, if using flash units of other makes, be sure to use only one at a time (unless others are fired by slave units).

## Determining the Aperture

When using automatic flash units, refer to the instructions of the flash unit for the correct apertures to use.

When using a manual electronic flash unit or flash bulbs, the guide number divided by the subject distance gives the correct aperture to use.

$$\frac{\text{G.N. (48)}}{\text{Subject Distance (6)}} = \text{Correct aperture setting (8)}$$

## Flash Synchronization Table

Flash Type	Shutter Speed	
	8 sec. - 1/30	1/60-1/400
Electronic	Yes	Yes
M-class bulb	Yes	No

# Close-up Photography with Auto Extension Tubes



After attaching an auto extension tube to a lens, treat the extension tube/lens combination as a single unit, attaching and removing them from the camera as any other lens. Moreover, when using the auto extension tubes, diaphragm automation of the lens is fully maintained so that close-up photography is as convenient as standard operating procedure.

## CAUTION

1. Because of the extraordinarily shallow depth-of-field encountered in close-up photography, use as small an aperture as possible.
2. Mirror-up operation is recommended for optimum results.
3. When using a finder with built-in exposure meter, exposure compensation is not necessary. However, when working with a handheld meter, compensation is required. Refer to the individual instructions that come with the auto extension tubes.

**Close-up Table**

Lens	Extension Tube	Magnification	Subject Distance (cm)	Area Covered (cm)
90mm f/3.5	No. 1	0.50~1.01	20.1~11.0	(11.2×13.9)~(5.5×6.9)
	No. 2	0.91~1.42	12.0~ 8.4	(6.1×7.6)~(3.9×4.9)
	No. 1 + No. 2	1.41~1.92	8.5~ 6.8	(4.0×4.9)~(2.9×3.6)
110mm f/2.8	No. 1	0.41~0.82	31.9~18.1	(13.8×17.1)~(6.8×8.5)
	No. 2	0.74~1.15	19.6~14.2	(7.6×9.4)~(4.8×6.0)
	No. 1 + No. 2	1.15~1.56	14.3~11.7	(4.9×6.1)~(3.6×4.5)
127mm f/3.8	No. 1	0.35~0.72	44.9~26.8	(15.8×19.6)~(7.8×9.7)
	No. 2	0.65~1.01	28.7~21.7	(8.7×10.8)~(5.6×6.9)
	No. 1 + No. 2	1.00~1.36	21.8~18.4	(5.6×7.0)~(4.1×5.1)

- The subject distance appearing on the Close-up Table refer to the distance from the front rim of the lens to the subject.
- The two rows of figures appearing in the "Magnification," "Subject Distance," and "Area Covered" columns of the table apply to zero and maximum (46mm) extension of the bel-lows. Figures to the left indicate no extension, figures to the right, maximum extension.



# How to Use the Carrying Strap

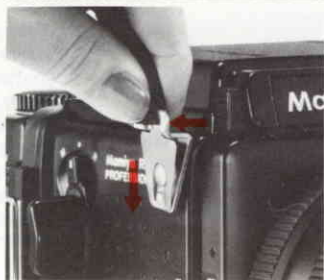
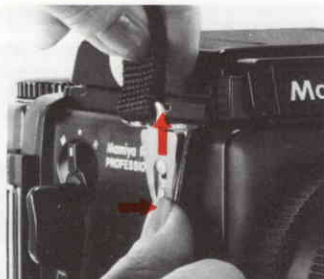
## Attaching the Strap

Hold the metal clamp of the strap so that the key-hole shaped opening faces the Carrying Strap Lug on the camera body. Gently fit the upper part of the key-hole opening over the lug. Next, gently push the bottom of the metal clamp upwards and it will lock in place with a click.

If the clamp is attached to the Hot-Shoe side of the camera upside-down, it will be difficult to remove, so be careful to attach the clamp right-side-up.

## Removing the Strap

Reach behind the strap and while gently squeezing the top of the protruding front plate (leaf spring), slide the clamp downward and off the lug.



## Three Carrying Positions

Depending upon the way the strap is attached to the camera, there are three ways of carrying the camera as shown in the accompanying illustrations. Since the Carrying Strap Lug is not rotary, the carrying strap will not become twisted.



# Interchanging Magnifier/Focusing Hood/Focusing Screen

## Magnifier



The Magnifier of the Focusing Hood is interchangeable. In addition to the standard ( $-1.3$  diopter) magnifier, the following diopter lenses are also available:  $+1$ ,  $0$ ,  $-1$ ,  $-2$ ,  $-3$ .

To remove the Magnifier, gently squeeze the sides of the Focusing Hood, preventing the Magnifier Base Plate from moving, rotate the Magnifier counter-clockwise and remove.

## Focusing Hood



### Removing the Focusing Hood

To remove the Focusing Hood, merely squeeze both Focusing Hood Lock Buttons toward each other and lift the hood off the camera.

### Attaching the Hood

To attach the hood, slide the Focusing Hood Catches into the groove of the camera body, and while holding in both Focusing Hood Lock Buttons, seat the front of the hood on the camera body. The hood will lock in place after releasing pressure from the Lock Buttons.

## Focusing Screens



There are seven instantly interchangeable focusing screens to choose from, each designed for specific applications.

### Removing a Focusing Screen

After removing the focusing hood, lift up and remove the screen by grasping the lug on the right-hand side (as viewed from the back of the camera). To replace a screen, gently lower the left-hand side of the screen (as seen from the camera back), followed by the right-hand side, and lightly snap screen into place.

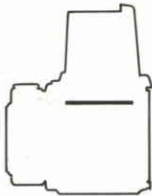

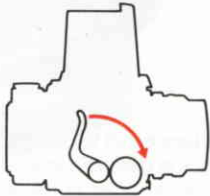
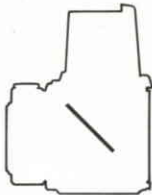

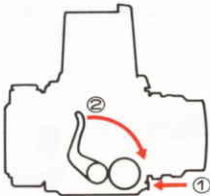
#### CAUTION

When removing screens, exercise care not to touch the vertical and horizontal format viewfinder masks.

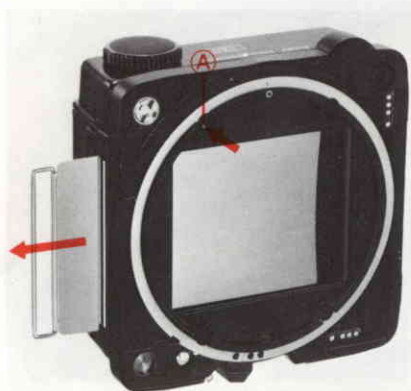
# Attaching a Lens with Shutter Released or Mirror Raised

When a lens is removed from the camera body, the mirror is set (lowered) and the lens shutter cocked. Conversely, when attaching a lens, the same conditions should prevail (mirror set and shutter cocked). However, should a lens be attached with either the mirror raised or shutter released, or both, the camera can be reset by following the procedures below.

1. If the mirror is raised (regardless of whether the lens shutter is cocked or released), simply depress the Cocking Lever to reset the camera.
2. If mirror is set and lens shutter released (closed), remove the Dark Slide from Film Holder and depress the Shutter Release Button (film will not be exposed). Next, depress the Cocking Lever to reset the camera.

	Mirror condition	Shutter blade condition	Operation
<b>1</b>		 Opened or Closed	
<b>2</b>		 Closed	

## Overriding the Dark Slide Safety Lock



When a Film Holder is removed from the camera body, the Dark Slide automatically locks in place to prevent possible exposure of the film to light. Nevertheless, this safety lock can be overridden if necessary. Simply depress the Dark Slide Release Pin (A) with the tip of a ball point pen or similar object and remove the slide.

## Overriding the Shutter Lock Pin



If a lens is not to be used over a prolonged period, it is desirable to store it with the shutter released. In order to release the shutter of a lens which has been removed from the camera body, rotate the Shutter Cocking Pins (C) clockwise while depressing the Shutter Lock Pin (B).

# Camera Back Lock System



120 Roll film holder RZ  
220 Roll film holder RZ



Polaroid Land pack film holder RZ



G adapter RZ



Roll film holder for Mamiya RB  
(and G-lock system holders)



The unique camera back lock system of the Mamiya RZ67 is designed to allow it to accept a large variety of Film Holders. All RZ series Film Holders mount and lock directly on the back of the RZ67.

All RB67 series holders (G-Lock System) can be attached to the RZ67 via the G Adapter RZ.

# RB Series Lenses and Accessories

## ● Lenses

### 1. Focusing

RB67 lenses mount directly onto the RZ67; however, the bellows must be extended 7mm in order to focus the lens at infinity ( $\infty$ ). Therefore, even when photographing distant subjects, be sure to use the Focusing Screen.

**CAUTION:** Because of the differences in flange back between the two series of lenses, the Distance Scale of the RZ67 body does not apply when using RB67 lenses.

### 2. Shutter Speed Selection

When a RB67 lens is mounted on the RZ67 body, use the Shutter Speed Ring of the lens for shutter speed selection. The setting of the camera body Shutter Speed Dial is inconsequential.

The shutter is cocked and released in the same manner as RZ series lenses.

## ● CdS Finders

When using the RB series CdS Finder or CdS Prim Finder on a RZ67 body, be sure the Electrical Contact Cover is in place, for it is used to depress the switch at the base of the finder.

The Lens Speed Scale of either of the above finders does not have provision for a lens faster than f/3.8; therefore, when using the Mamiya-Sekor Z 110mm f/2.8 lens, follow the procedure indicated below.

1. Set the Lens Speed Scale to 3.8.

2. Next, set the Film Speed Dial of the finder to 1/2 the actual film speed. For example, when using 100 ASA (ISO) film, set the dial to 50.

## ● Film Holders

Follow the procedure outlined below in order to use RB series (G-Lock System) holders on the RZ67.

1. Attach G Adapter RZ to the back of the RZ67.

2. Set the R-M Lever of the camera body to "M". If the lever is set to its normal position (the central index mark), the shutter will not release.

3. Advance the film with the Film Advance Lever of the Film Holder.

4. After releasing the shutter, slide the Film Wind-Stop Release Lever of the holder to the left, freeing the film, and advance the film to the next frame.

### CAUTION:

★ The Film-Unadvanced Indicator (red bar appearing in the Exposure Counter window) comes into view after the Film Wind-Stop Release Lever is moved.

★ The double exposure prevention mechanism does not operate when a Pro-S Roll Film Holder is used on the RZ67 body, so do not forget to advance the film immediately after releasing the shutter.

★ Even if a Dark Slide is not inserted into a Pro-S Roll Film Holder, it can still be removed from an RZ67 camera body. Therefore, when desiring to remove a holder containing a partially exposed roll of film, be sure to first insert the Dark Slide.

★ The Shutter Release Button of the RZ67 will not lock automatically, nor will the viewfinder red warning lamp illuminate if a Dark Slide remains in a Pro-S Roll Film Holder. Consequently, be sure to remove the Dark Slide before beginning a picture-taking session.

Uniquely designed to prevent errors, the RZ67 incorporates numerous safety features, so if you can not release the shutter, or remove a lens or holder, it is most likely due to user error rather than a camera malfunction. Should something appear to go wrong, be sure to check the following points.

### **When the shutter can not be released**

1. Has the film been completely advanced to the first frame? Have all the exposures already been made (10 with 120, 20 with 220)?
2. Has the Cocking Lever been advanced as far as it will go?
3. Has the Dark Slide been removed?
4. Have you locked the Shutter Release Button and forgotten?
5. Is there a battery in the Battery Chamber? Is the battery still good?
  - In the case of examples 1-3, an orange lamp will illuminate in the viewfinder if an error has been made.

### **When the lens can not be removed**

Have you pressed the Cocking Lever completely forward?

### **When the Film Holder can not be removed**

Have you inserted the Dark Slide into the holder?

When not used for a long period of time, remove the battery and any film from the camera. Do not store the camera at temperatures exceeding 40°C or below -10°C. Also avoid storing the camera in a damp or salty area.

As your camera is a precision instrument, avoid exposing it to severe vibrations or shocks. When handholding your camera always use a neck strap and exercise extreme caution when removing a lens or Film Holder.

Prolonged disuse does not lengthen camera life, but shortens it. Thus, when storing a camera for a long time, periodically remove the camera and release the shutter several times to keep the camera in good condition.

### **Cleaning**

Do not touch the lens or mirror surfaces. If a lens needs cleaning, use a blower or lens tissue to remove dust particles. Never use anything other than a blower for the mirror, as its surface should never be touched.

### **Periodic Check**

Periodically check the camera to make sure it is in working order. This is especially important before beginning a photographic session or assignment. Check the battery, flash synchronization, mirror and shutter operation, diaphragm automation, and film advance. Also check any accessories you plan to use.

For a general overhaul, cleaning, or minor repair, take the camera to your nearest authorized Mamiya Service Center or see your camera shop for advice.

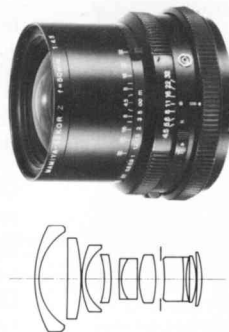


# Mamiya-Sekor Z Lenses

**Fisheye 37mm f/4.5**



**50mm f/4.5**



**65mm f/4**



**Macro 140mm f/4.5**



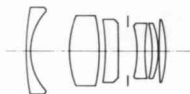
**180mm f/4.5**



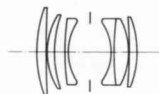
**250mm f/4.5**



90mm f/3.5



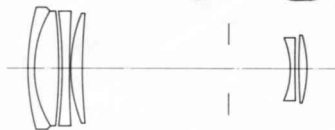
110mm f/2.8



127mm f/3.8



360mm f/6



500mm f/8



# Mamiya-Sekor Z Lenses

	Lens	Construction (Groups-Elements)	Angle of View	Minimum Aperture	Minimum Focusing Distance	Filter Size	Lens Hood
*	Fisheye 37mm f/4.5	6-9	180°	32	25.7cm	40.5mm	—
	50mm f/4.5	9-11	84°	32	28 cm	77 mm	Slip-on
	65mm f/4	7-7	69°	32	32 cm	77 mm	Slip-on
	90mm f/3.5	6-6	53°	32	43 cm	77 mm	Screw-in
	110mm f/2.8	5-6	44°	32	53 cm	77 mm	Screw-in
	127mm f/3.8	3-5	38°	32	66 cm	77 mm	Screw-in
*	Macro 140mm f/4.5	4-7	35°	32	75 cm	77 mm	Screw-in
	180mm f/4.5	3-5	28°	45	1.11m	77 mm	Screw-in
	250mm f/4.5	4-5	21°	45	1.85m	77 mm	Screw-in
*	360mm f/6	5-6	14°	45	3.69m	77 mm	Screw-in
*	500mm f/8	6-6	10°	32	6.60m	105 mm	Slip-on

\* Lenses marked with an asterisk are not presently available. For details regarding availability, contact the Mamiya Distributor in your country or ask your camera shop to do so.

RZ67

# Accessories

## • 120 Roll Film Holder RZ



**Film Type:** 120 roll film.

**Negative Size:** 6 × 7 cm (actual size of 56 × 69.5mm)

**Number of Exposures:** 10

**Film Advance System:** The film is advanced with a single 114° stroke of the Cocking Lever, and can also be advanced with the Film Advance Knob of the Film Holder.

**Additional Features:** Built-in double exposure prevention, multiple exposure provision, automatic film wind-stop release, Exposure Counter with automatic return, Film-Unadvanced Indicator, built-in Film Speed Dial, automatic Dark Slide lock and release, Memo Clip, built-in Dark Slide Slot.

## • 220 Roll Film Holder RZ

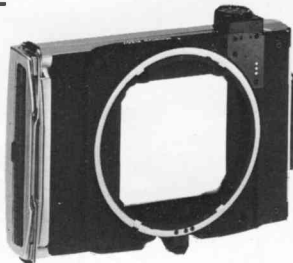
**Film Type:** 220 roll film.

**Negative Size:** 6 × 7 cm (actual size of 56 × 69.5mm)

**Number of Exposures:** 20

**Additional Features:** Same as 120 Roll Film Holder RZ.

## • Polaroid® Land Pack Film Holder RZ



Accepts 5 types of Polaroid Land Pack film (see table below) for almost instant color and black and white proofs.

Film Type	Film Speed (ASA/ISO)	Development Time (24°C)	Description
107	3000	15 sec.	B/W
108	75	60 sec.	Color, coaterless
665	75	30 sec.	B/W, Print & neg.
667	3000	30 sec.	B/W, coaterless
668	75	60 sec.	Color, coaterless

When mounted on the RZ67, each Polaroid Land Film Pack produces 8 prints approximately 7 × 7 cm in size.

"Polaroid" is a registered trademark of Polaroid Corporation, Cambridge, Mass., U.S.A.

## • PD Prism Finder RZ



The eyepiece of the PD Prism Finder RZ is set at 30° to facilitate viewing when the camera is mounted on a tripod. The image is bright, upright, and laterally correct. The built-in metering system employs a silicon photo diode for immediate and precise response and offers a choice of spot or average exposure readings. Coupling (film speed, shutter speed, and aperture) is totally electronic.

Exposure adjustment is by the zero method, Aperture Ring or Shutter Speed Dial being rotated until a central, green LED illuminates, indicating correct exposure.

The exposure measurement range is an extensive EV 0–EV 18.5 (with the f/2.8 standard lens and 100 ASA/ISO film).

The finder is powered by the battery in the camera body.

## • Focusing Screens RZ

A total of 7 types of Focusing Screens are available to satisfy photographer preference, subject matter, and photographic application.

### Type A Matte

All matte with Fresnel lens, suited for general purpose photography.

### Type A3 Matte

Same as Type A Matte, but with black corners (which act as an extension of the viewfinder mask), for general purpose photography.

### Type A4 Checker

Same as Type A Matte, but with perpendicular lines added. Grid pattern ideal as a compositional aid. Grid intersections also useful as reference points for perfectly registered multiple exposures.

### Type B Rangefinder Spot

Same as Type A Matte, but with a central split-image rangefinder wedge added. Matte surface can be used for focusing, but split-image rangefinder significantly boosts focusing precision.

### Type C Microprism

Same as Type A Matte, but with central microprism spot added. Provides an alternative for Type B screen with same benefit of enhanced focusing precision.

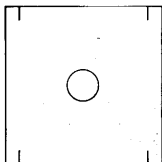
### Type D Cross Hair

All matte screen with small aerial (totally transparent) spot containing cross hairs. Used for parallax focusing and designed for special high magnification applications. Especially suited for macro and telephoto photography.

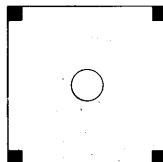
### Type E Rangefinder Spot/Microprism

Same as Type A Matte, but with a central split-image rangefinder wedge surrounded by a microprism collar. Highly versatile 3-way focusing (rangefinder, microprism, and matte screen). Ideal for general purpose photography.

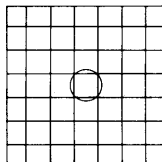
Type A Matte



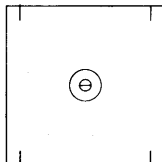
Type A3 Matte



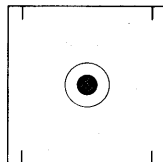
Type A4 Checker



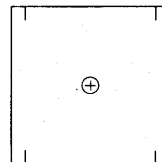
Type B  
Rangefinder Spot



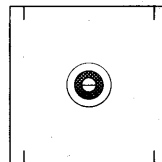
Type C  
Microprism



Type D  
Cross Hair



Type E  
Rangefinder Spot/  
Microprism



## • Winder RZ



With Winder RZ attached to the camera, the film will automatically advance to the first frame after pressing the Start Button. When the last exposure has been made, the Take-up Spool automatically winds the backing paper, preparing the film for removal.

After each exposure, the film is advanced, mirror set, and shutter cocked automatically so that the photographer is always prepared for action. Moreover, when pressure is maintained on the Shutter Release Button, consecutive exposures are possible. Thus, Winder RZ is ideal for capturing the fleeting expression of a model or a sports sequence.

When Winder RZ is used with Transmitter MZ and Receiver MZ, the camera will have remote control capability.

Winder RZ uses 6 AA batteries as a power source.

## • Auto Extension Tubes RZ



Two extension tubes are available (No. 1 and No.2) which can be used singularly or in combination. Embellished with mechanical coupling for diaphragm automation and electronic coupling for shutter speed information, these tubes are unsurpassed for close-up and copy work, for lens handling is identical whether mounted on the camera body or on an extension tube.

## • Filters

Nine filter types are available: SY48 (Y2), SO56 (O2), SL39 (UV), YG, ND16, PL (Polarizing), SL-1B (Skylight), 81C and 82C (color correction filters).

### ND16 (Neutral Density)

Equally effective with black and white or color film, this filter reduces the light transmission to 1/16 the normal level. A valuable tool when desiring to shoot at a moderate aperture and long shutter speed on a bright day (such as when photographing a waterfall). Also allows the photographer to shoot at large apertures on a sunny day with fast film (such as 3000 ASA/ISO Polaroid Land Pack Film, type 107 or 667).

### PL (Polarizing)

This linear polarizing filter is ideal for increasing color saturation by reducing glare and for darkening a blue sky. Also indispensable for eliminating surface reflections. Another attribute, often overlooked, is its ability to reduce overall contrast, making it easier to achieve a balanced exposure when photographing scenics.

### 81C

This amber color correction filter significantly aids in correcting the excessive bluishness encountered when using daylight color film on an overcast day or in the open shade. The 81C filter makes colors appear radiant as they are freed from the bluish cast which permeates the surroundings.

### 82C

The 82C is a pale blue color correction filter used to eliminate the excessive redishness of early morning and evening hours caused by the low angle of the sun, reproducing vibrant, natural colors.



## • Gelatin Filter Holder



The Mamiya Gelatin Filter Holder accepts 3"(75mm) square filters and enables the user to take advantage of the extremely wide range of gelatin filters that are readily available.

## • Lens Hoods

50mm f/4.5	Rectangular, slip-on type, 80mm dia.
65mm f/4	
90mm f/3.5	Round, screw-in type, 77mm dia.
110mm f/2.8	
127mm f/3.8	Round, screw-in type, 77mm dia.
140mm f/4.5	
180mm f/4.5	
250mm f/4.5	
360mm f/6	Round, screw-in type, 77mm dia.
500mm f/8	Round, slip-on type, 108mm dia.

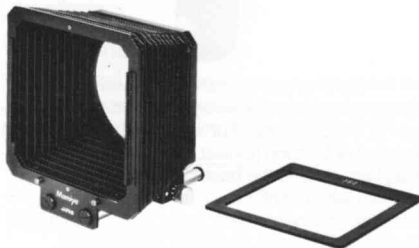
When using the rectangular hood designed for wide-angle lenses, care should be taken to keep the hood perfectly level in order to eliminate the possibility of vignetting.

## • Sun Shield



When mounted to the lens, the shield can be set to any desired angle preventing natural or artificial light from striking the lens. Since there is no need to block the light source with a hand, the photographer is free to concentrate on the subject.

## • Bellows Lens Hood, Model G



Extremely versatile, this single unit can be used with all Mamiya-Sekor Z lenses from 90mm to 360mm. The hood can be adjusted with each lens for maximum efficiency. Matching the format of the film, the Bellows Hood is unsurpassed for preventing extraneous light from striking the lens. Moreover, the portion of the hood which attaches to the lens also accepts 3"(75mm) square gelatin filters.

## • Mirror-up Cable Release



This double cable release attaches to both the Shutter Release Button and Mirror-up Socket so that the mirror can be raised and shutter later released with a single hand.

## • Diopter Lenses

(for Focusing Hood)



In addition to the standard -1.3 diopter magnifier which comes with the Focusing Hood, +1, 0, -1, -2, and -3 diopter lenses are also available, for a total of 6 types.

## • Eye Correction Lenses

(for Prism Finder)



Eye Correction Lenses which fit on the Prism Finder eyepiece are available for near and farsighted users and come in the following diopter strengths: +3, +2, +1, -0.5, -1, -2, -3, -4.

## • Grip Holder

(For Mamiya RZ/RB and C330)



This grip comes with an accessory shoe and is very useful for carrying and handholding the RZ67. The shutter is released via the trigger release of the grip. The same grip is also designed for use with the Mamiya C330.

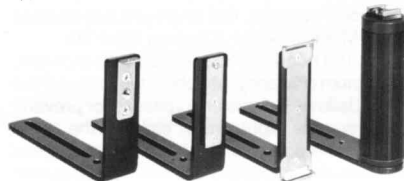
## • Pistol Grip, Model II

(For Mamiya RZ/RB and C330)



The pistol grip is valuable for eye-level shooting. The shutter is conveniently released with the trigger of the pistol grip. For added versatility, a flash bracket or Subgrip (available as an optional accessory) attaches to the base of the pistol grip.

From left to right: Flashgun bracket Type M (for Mamiya flashgun), Type H (for Heiland flashgun), Type G (for Graflex flashgun), and Subgrip.



## • Multi-Angle Grip

(For Mamiya RZ/RB and C330)



The Multi-Angle Grip is composed of a bracket and hand grip which can be rotated and locked in 20° increments at a single touch. The shutter is released via the trigger of the hand grip which couples to the Shutter Release Button of the camera body. The grip comes with a freely rotating accessory shoe and is provided with a trigger button safety lock.

## • Focusing Knob Adapter DSM/DSF



This adapter attaches to the left-hand Focusing Knob, considerably increasing its diameter and thereby simplifying minute focusing adjustments. Additionally, the adapter has a band indicating the distance scales for 65, 90, and 127mm lenses. The distance scales of the adapter are useful because they can be read from above, eliminating the need to check the side of the camera. Order model DSM for distance in meters, or model DSF for distance in feet.

## • Quick-shoe Model 2



A two piece set in which one piece is attached to the camera and the other to the tripod. When this is done, the camera can instantly be mounted to, or removed from, a tripod without the need to fumble with screws.

## • G Adapter RZ



This adapter makes it possible to use RB series (G Lock System) Film Holders on the RZ67. The following can be mounted on the camera back via the adapter.

### Roll Film Holders

In the 120, 220, and 70mm Film Holders, film can be advanced with a single stroke (or several short strokes) of the Film Advance Lever.

### Roll Film Holders



### 70mm Film Holder

Perforated 70mm film is available in long rolls (100 ft.). When loaded into a cassette it will provide up to approximately 55 exposures. The maximum number of frames indicated by the Exposure Counter of the 70mm Film Holder is 65. This holder offers the photographer an opportunity to make a large number of exposures without interruption.

Type	Film Used	No. of exposures
Pro-S 120 roll film holder	120	10
Pro-S 220 roll film holder	220	20
70mm film holder	70mm	55
120 roll film holder	120	10
220 roll film holder	220	20
120 roll film holder 6×4.5	120	16

## • Double Cut Film/Plate Holder



Two types are available: Type A and Type J, both of which provide two exposures (one on each side).

### **Sheet Film used:**

6.5 × 9cm (2.5 × 3.5 in). Used in both Type A and J Holders.

### **Dry Plate used:**

6.5 × 9cm (2.5 × 3.5 in). Used in both Type A and J Holders.

## Type J Holder

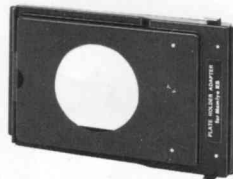
This holder is designed for countries in which 4 3/4 × 6 1/2 in. sheet film is available. When the above film is cut equally into four sheets, it will fit perfectly into the Type J Holder.

## Type A Holder

Used for countries in which 2 1/4 × 3 1/4 in. sheet film is used. Accepts the above film without the need for cutting.

Both Type A and Type J Holders provide a 6 × 7 cm format, although the actual width of the negative obtained with the Type A Holder is slightly less than the 6 × 7cm format.

## • Plate Holder Adapter



The single exposure Plate Holder Model 2, which is designed for the Mamiya C camera, can be used on the RZ67 via this adapter.

## • CdS Finder



This is a magnifying hood with built-in spot meter. Because exposure readings are made through the lens, there is no need to compensate when extending the bellows or using filters, offering the photographer a convenient method of eliminating exposure error.

### • Prism Finder



Offering an unreversed, laterally correct image, this finder is ideal for eye-level viewing. Moreover, since the eyepiece is set at a 30° angle, it is also convenient to use when the camera is mounted on a tripod.

Magnification of the Prism Finder is 2.2× and the eyepiece accepts +3 to -4 Diopter Correction Lenses.

### • CdS Prism Finder



This finder offers all the advantages of the Prism Finder plus that of a built-in heavily center-weighted exposure meter.

## Accessories

### Mamiya Professional Electronic Flash

#### • Auto 480 Model 2



This powerful flash unit has a guide number of 48 (ASA/ISO 100 in meters) and offers a choice of 3 apertures for versatile automatic exposure control. Moreover, bounce flash automation is also possible by rotating the flash unit on the bracket and attaching the remote sensor to the camera. The unit has a horizontal coverage of 70° and vertical coverage of 60°. The power pack (TR Pack MP-1) provides rapid recycling with 12 AA alkaline batteries, and the separately available Ni-Cd Cartridge comes with rechargeable batteries.

#### • Mamiyalite MZ 36R



This exceptionally versatile unit has a guide number of 36 (ASA/ISO 100 in meters) and offers automatic exposure control with a choice of 3 apertures. Not only is bounce flash automation possible, but the flash head rises 90° and rotates in either direction (330°), so that light can be bounced off walls as well as ceilings.

In the manual mode, the flash output can be varied from 1/16 to full power (a range of 5 stops), making it possible to balance the flash with available light, use as a fill-in light for synchro-sun photography, or utilize in close-up photography.

Horizontal coverage is 60° and vertical coverage is 45°. The power source is 8 AA alkaline or rechargeable Ni-Cd batteries.

## • Soft Leather Lens Cases

Soft leather lens cases are available in the following 4 sizes.

No. 1 : Designed for the 50, 65, 90, 110, 127, and 140mm lenses.

No. 2 : For the 180 or 250mm lens.

No. 3 : Designed specifically for the 360mm lens.

No. 4 : For the 37mm fisheye lens.

Not only are these genuine leather pouch cases excellent for storing, protecting, and carrying lenses, but they serve equally well for accessories (such as extension tubes).

## • Compartment Casae



In addition to the camera and standard lens, this convenient, heavy-duty case holds interchangeable lenses and accessories separated by panels which can be freely rearranged. A camera and lens cloth is also provided for additional protection.

Inner dimensions of case follow:

Length	Width	Height	Lid
34.5cm	× 20cm	× 17.5cm	+ 5cm

## • Aluminum Custom Case



Because of its "suitcase design", this case fits in relatively narrow places, making it ideal for travel. Despite its robustness, it is completely portable, holding camera and major accessories (including additional lenses).

Interchangeable sponge-rubber inserts are available for the Mamiya M645, RB/RZ, Press and Mamiya C camera systems.

The inserts offer maximum protection from shocks and vibrations.

Case dimensions and weight follow:

47 × 35 × 17cm; 3.7kg

18 3/8 × 13 7/8 × 6 3/4in; 8 lbs 2 1/2 oz.