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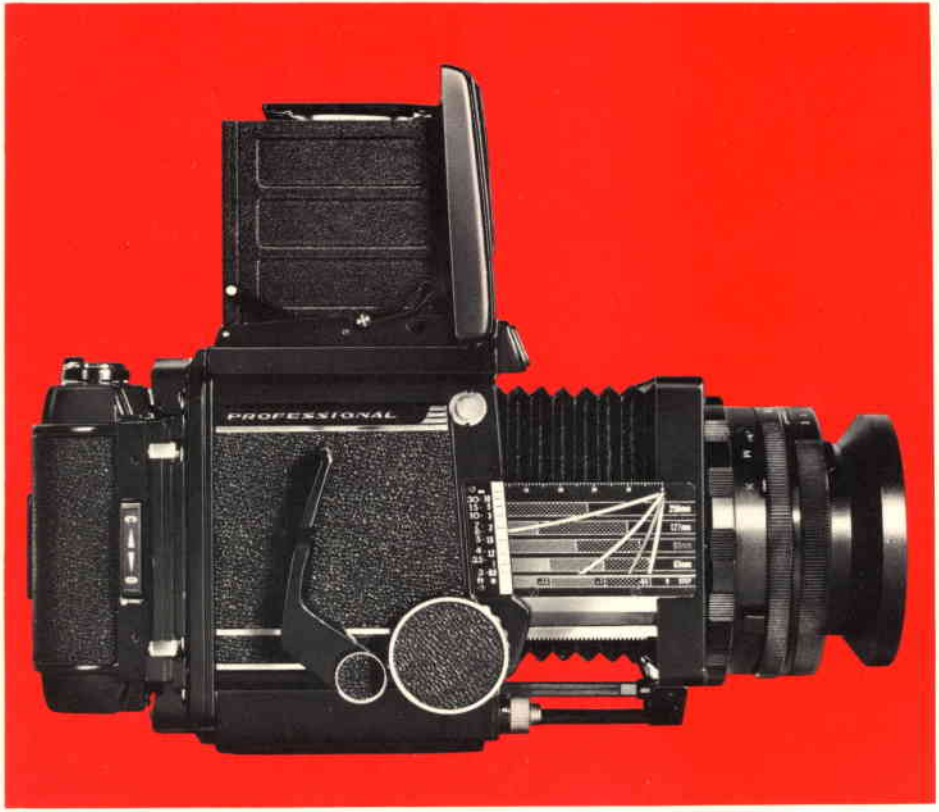
Mamiya RB67 PROFESSIONAL

INSTRUCTIONS



Precautions :

Press the shutter cocking lever down fully until it stops. Never release it halfway.

When the shutter cocking lever is released halfway and it returns, the warning signal on the roll film holder turns red even when the shutter is not released (pg. 22).

When the mirror release operating knob on the lens is set to "M" photographs cannot be taken merely by pressing the shutter button.

Normally it is set to the "N" position (pg. 30).

CONTENTS

■ Specifications of Mamiya RB 67

Camera body (with revolving adapter)

Type: 6×7 cm lens-shutter type, single-lens reflex camera
Lens mount: Bayonet with safety lock ring
Focusing hood: Interchangeable
Focusing screen: Interchangeable
Interchangeable camera back: R-lock system
Revolving adapter (Remove able): G-lock system
Revolves up to 90°
Bellows extension: Maximum 46 mm

Lens

Mamiya Sekor 90 mm f/3.8 with lens hood
Mamiya Sekor 127 mm f/3.8 with lens hood
Aperture scale (f-stops): 3.8, 5.6, 8, 11, 16, 22 and 32 (with click-stop for half step aperture settings, and with depth of field preview lever.)
Shutter: Seiko #1 shutter
Shutter speed scale (seconds): T, 1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/400
Flash synchronization: M-X
Independent mirror release
Filter diameter: 77 mm

Roll film holder

120 roll film holder
10 exposures in 6×7 cm (2-1/4″×2-3/4″) format
Film used: 120 roll film
Film advance: One-stroke lever film advance
(Can be wound in several short, definite strokes)
Film counter: Automatic resetting
Double-exposure warning device

220 roll film holder
20 exposures in 6×7 cm (2-1/4×2-3/4″) format
Film used: 220 roll film
Other specifications are the same as 120 roll film holder.

Dimensions: (Camera body with roll film holder)

Height: 5-1/2 in. (139 mm)
Width: 4-3/32 in. (104 mm)
Length: 8-29/32 in. (226 mm) (with 90 mm f/3.8 lens)
8-17/32 in. (217 mm) (with 127 mm f/3.8 lens)
Weight: Camera body with revolving adapter and focusing hood..... 3 lbs, 4-1/4 oz (1480 g)
Roll film holder ..... 4-1/2 oz (410 g)
90 mm f/3.8 lens ..... 24-7/8 oz (705 g)
127 mm f/3.8 lens ..... 23-1/8 oz (655 g)

■ Features of Mamiya RB 67

The Mamiya RB 67 is part of a unique camera system developed by Mamiya Camera Company, the recognized world leader in large format photography. It takes its place alongside the famous Mamiya Press and Mamiya C Professional cameras.

Equipped with the many following features, you can use to full advantage this large format, single-lens reflex camera not only in general photography but also in fields covering fashion, commercial, scientific, news and industrial applications.

The 6×7 cm negative format offers an ideal full negative ratio for 8×10 inch enlargements as well as larger photographic prints, no cropping is necessary when making blows-ups. This ensures you more effective use of the full negative and sharper pictures due to lesser degree of enlargement.

The revolving adapter (turning a full 90°) allows choice of vertical or horizontal picture format

The Mamiya RB 67 enables you to quickly change the format direction by revolving the back of the camera instead of changing the camera position, a feature extremely convenient in photographing with the camera mounted on a tripod, or even hand held.

Single-lens reflex system without parallax

The greatest feature of a single-lens reflex camera—that of being able to photograph exactly what you see on the focusing screen—turns out to be very effective when combined with the convenient close-up capability of the Mamiya RB 67.

Excellent Mamiya Sekor Lenses with built-in lens shutter (Seiko # 1)

The between the lens-shutter synchronizes with electronic flash at all shutter speeds.

All Mamiya Sekor Lenses from the 65 mm wide angle to the 250 mm telephoto, offering excellent image quality and superb resolving power, are equipped with an automatic aperture control feature. The lenses also have a depth of field preview lever so that the depth of field at any aperture setting is plainly visible.

Various film holders can be used by changing the back adapter

In addition to the film holders for the Mamiya RB 67, there is a back adapter for attaching accessories of the Mamiya Press or Mamiya Universal. Especially useful is the Polaroid® Land pack film holder, for the Mamiya Universal, which lets you to see a finished picture on the spot—seconds later—adding versatility to the camera for news photography where speed is required, and for fashion photographs, scientific, commercial, or industrial photography in prechecking composition and/or exposure setting. This camera is designed to easily accommodate many accessories, offering unusual convenience and versatility.

Roll film holder for Mamiya RB 67 with safety device

The camera is equipped with a safety device to prevent releasing the shutter while the dark slide is in the holder nor does it permit the holder to be removed while the dark slide is out.

Close-up photography by extending the camera bellows

As with the versatile Mamiya C Series cameras, you can make interesting close-up photographs without using extension tubes merely by extending the camera bellows up to its full 46 mm extension. When using RB 67 auto-extension tubes, life-size, 1 : 1 close-up photography is possible.

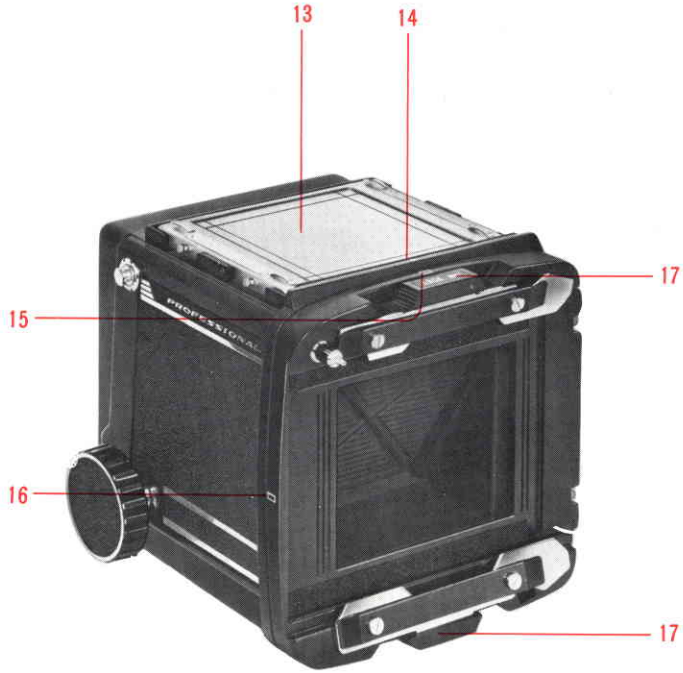
Additional features

* Lenses are quickly and positively interchanged with the RB 67 bayonet safety ring system.
* Since the focusing hood is easily interchangeable, you can easily switch to an eye-level finder or a magnifying hood depending on your needs.
* In addition to the standard Fresnel lens focusing screen, also available are focusing screens with rangefinder spot, microprism, cross hair, or checker grid. Select and change to the screen to suit your specific purpose in a matter of seconds.
* There are two types of roll film holders for the Mamiya RB 67, one for 120 and one for 220 roll films. Both have a rapid film advance lever (one-stroke film advance); ideal for quick "shooting" where time is precious.
* Dry plate or cut film can be used with the RB 67 double cut film/plate holder.
* Independent mirror-release photography is also possible when needed.
* A quick-shoe is available for mounting the camera quickly on a tripod.
* Graflok back film holders made by Graflex can also be used.

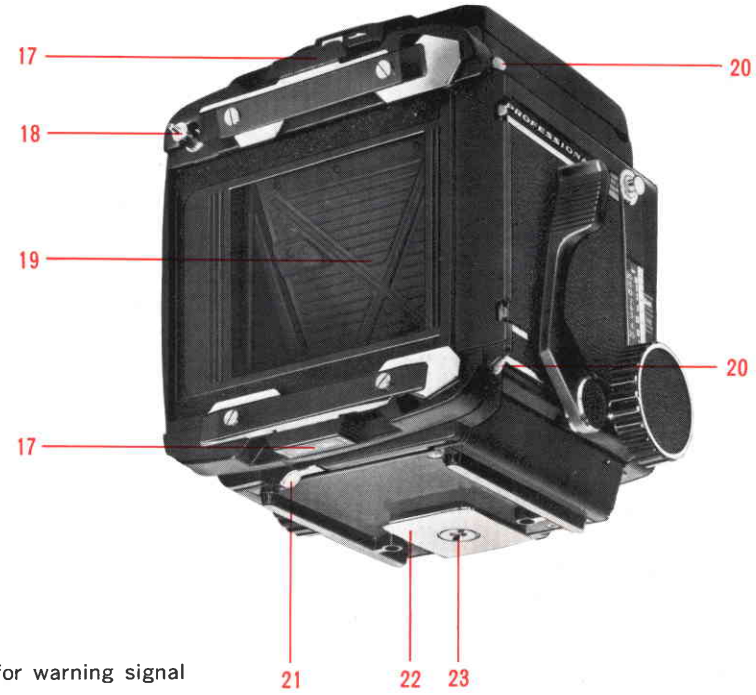
Names of Parts for Operation

1. Shutter cocking lever
2. Carrying strap lug
3. Name plate
4. Lens mounting index mark
5. Focusing knob
6. Distance graduation
7. Distance scale
8. Shutter release lock ring
9. Shutter release button
10. Mirror

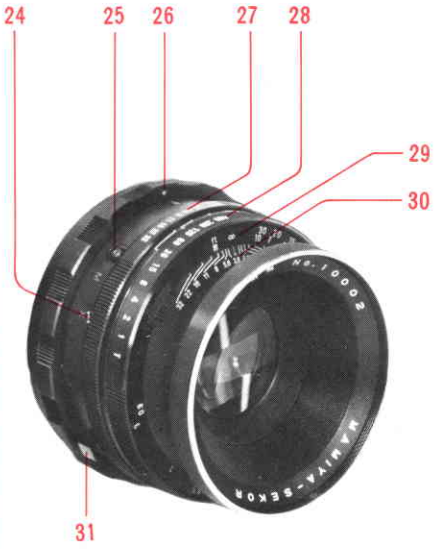
11. Magnifier lever
12. Magnifier
13. Focusing screen
14. Index dot
15. Horizontal format index mark
16. Vertical format index mark
17. Slide lock



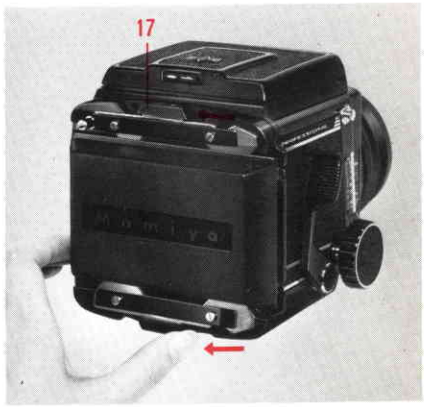
Names of Parts for Operation (cont.)



17. Slide lock
18. Coupling pin for warning signal
19. Light baffle
20. Release lever for slide lock
21. R-lock lever
22. Tripod mounting base
23. Tripod socket



24. M-X selector
25. Synchroflash terminal
26. Bayonet ring
27. Aperture ring
28. Shutter speed ring
29. Distance scale ring for depth of field scale
30. Depth of field scale
31. Depth of field preview lever
32. Mirror release operating knob
33. Shutter release lock pin
34. Shutter cocking pin
35. Cocking position marks



How to detach the rear body cap from the camera body

By moving the slide locks (17) on both sides fully to the left, the cap can be removed.

When the rear body cap is attached to the camera body, the shutter release button sometimes cannot be moved; in this case, remove the rear body cap.

Never push the light baffle (19) on the camera back after removing the rear body cap. If the light baffle is pushed by force, it will cause light leakage.

Attaching and Removing Lenses

Attaching the Lens

1. Remove the front body cap from the camera body.

2. Be sure that the mirror (10) is in the cocked, down position in the camera body, shielding the camera film plane from exposure to light.

If the mirror is up, cock the mirror by fully pushing down the shutter cocking lever (1) toward the front of the camera.

3. Remove the rear cap of the lens.

4. Cock the shutter of lens. Firmly turn the shutter cocking pins (34) with your fingers, to the red cocking position marks (35). Now the shutter blades are open. When removing your fingers from the pins, the cocking pins will turn back to the green marks (G).

NOTE:

When cocking the shutter, be sure to turn until the pins are aligned with the red marks. The shutter will not be cocked if turned only to the green marks.

After removing the lens from the camera body, the shutter is always cocked.

5. Then turn the bayonet ring (26), and align the red mark on the bayonet ring with the triangular mark at the center.

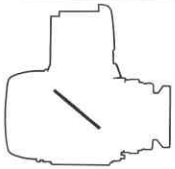
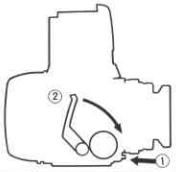
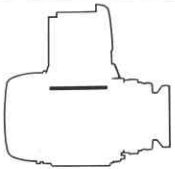
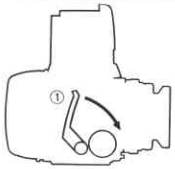
6. Mount the lens keeping the triangular mark aligned with the lens mounting mark (4), then firmly twist the bayonet ring clockwise. Now, the camera and shutter have been set.

NOTE:

Lens installation is possible even if the mirror and/or the shutter are/is not set; however, operations in the table must be followed to obtain a normal set condition.

Always pull out the dark slide of the film holder after setting the camera to a normal condition.

However, when the shutter release button is necessarily pressed with the roll film holder for Mamiya RB 67 attached, as shown in "1" of the table, slightly pull out the dark slide and then press the shutter release button.

	Mirror Condition	Shutter Blade Condition	Operation
1		 Closed	
2		 Opened or Closed	

Removing the Lens

1. Press the shutter cocking lever down fully.

2. Turn the bayonet ring counterclockwise, aligning its red mark with the lens mounting mark (4) on the body, and remove the lens.

If you attempt to remove the lens with the mirror in the up position, the camera safety interlock mechanism is engaged which does not permit the lens bayonet ring from turning fully to the dismount position. Cocking the camera, which lowers the mirror and protects the film plane from accidental light leak, disengages this safety mechanism permitting lens removal easily.

It is advisable to release the shutter when the lens is not to be used for several days or longer.

Releasing the Shutter:

To release a lens shutter which is removed from the camera body, turn the cocking pins (34) clockwise, while pressing the shutter lock pin (33) with a finger. The cocking pins should be turned all the way, do NOT leave the pins turned only halfway.

Shutter Operation

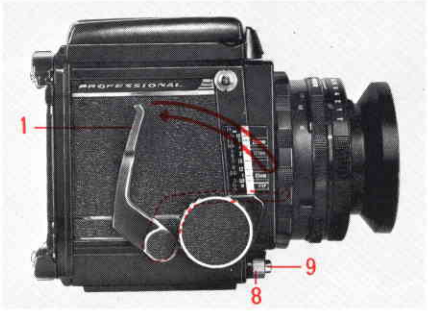
1. Align the scales on the shutter speed ring (28) and the aperture ring (27) with the red dot on the center of the lens barrel.

Always set the shutter speed to the click stop position. In-between shutter speeds cannot be used. However, the fully automatic diaphragm can be set at full and half click stops.

If the shutter speed is changed, after cocking the shutter, do not turn the shutter speed ring rapidly.

When not using flash, the M-X selector lever (24) can be set to either M or X; however, never set the lever between M and X.

2. Press down the shutter cocking lever (1). The shutter in the mounted lens and the mirror in the camera body are cocked simultaneously.

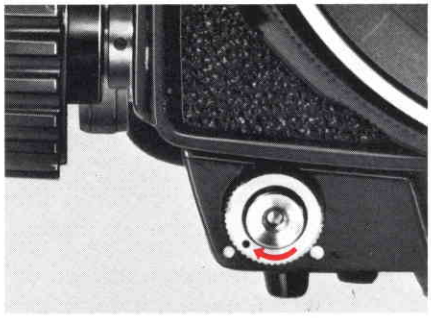


Press down the shutter cocking lever until it stops. When the lever is pressed down fully, it will return to its original position by self-action.

If the lever is depressed by 45° or more (but not fully), the lever will remain there without returning to its original position.

Once the shutter is cocked, the cocking lever will not move until the shutter is released by pushing the shutter release button. Therefore, when the cocking lever will not move, you know the shutter is cocked.

3. To release the shutter, press the shutter release button (9). If the shutter and the mirror are not cocked, the shutter release button cannot be pressed. The socket inside the shutter release button is threaded so that a cable release or a self-timer can be easily attached.



By turning the shutter release lock ring (8) and aligning the index mark with the orange-yellow dot on the camera body, the shutter release button cannot be pressed. This device prevents accidentally releasing the shutter while carrying the camera in its case.

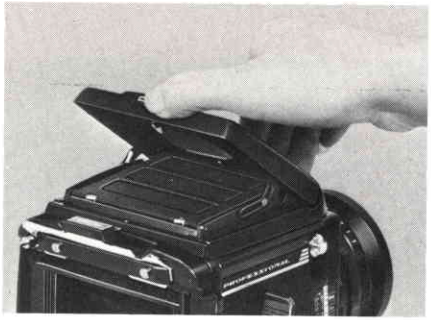
NOTE:

If the slide lock (17) of the revolving adapter is not pushed fully in or out, you may not be able to press the shutter release button. Always shift the slide lock until it comes to a halt.

Time Operation

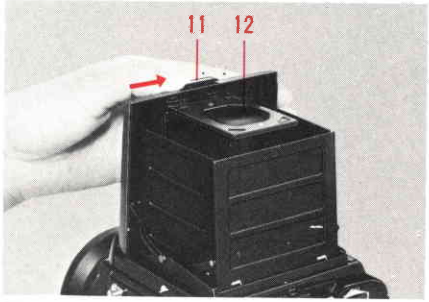
By setting the shutter speed scale on T (time) and releasing the shutter, the shutter will remain open for an extended time exposure. To close the shutter, turn the shutter speed ring toward the 1 sec. marking or press down the shutter cocking lever about 30°; however, do not move the shutter cocking lever until just before closing the shutter.

How to Handle the Focusing Hood



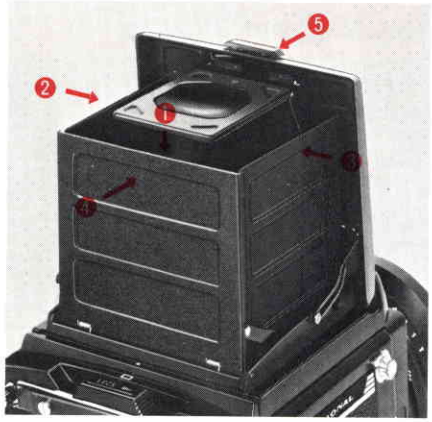
How to raise the focusing hood

By raising the back side of the hood, the whole focusing hood will automatically spring into position.



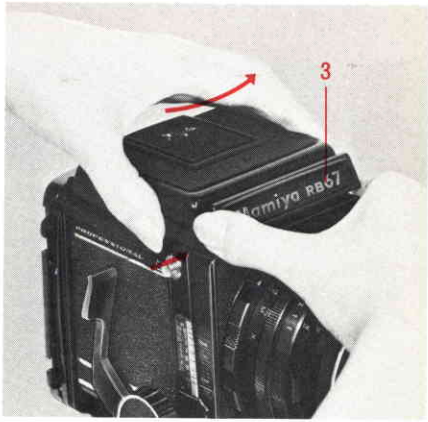
How to raise the magnifier

By sliding the magnifier lever (11) in the direction of the arrow, the magnifier will automatically pop up. To close it, depress the frame of the magnifier back down to the front panel of the focusing hood, the magnifier will hook in place.



How to fold the focusing hood

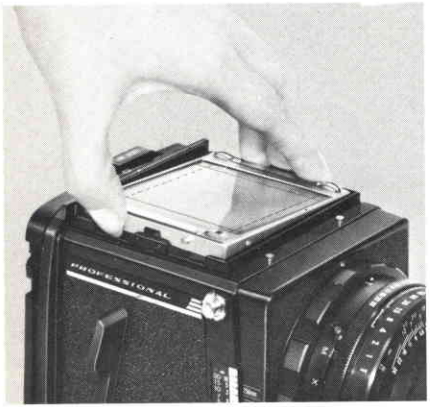
With the magnifier in its closed position, fold down the two side panels, next the back panel, and then fold the front panel to cover the other three panels.



How to attach or detach a focusing hood

By sliding the name plate (3) to the right (viewed from the front of the camera) and raising the front of the focusing hood, the hood can be detached. To reattach it, insert the two prongs on the back of the focusing hood into the grooves of the camera body, press the front of the focusing hood down firmly, and slide the name plate to its original position.

Focusing Screen



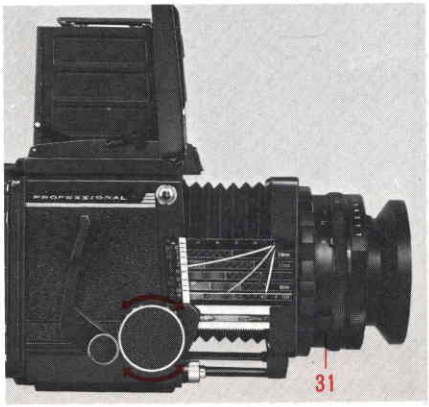
Various types of framed focusing screens are available for the photographer's convenience.

First remove the focusing hood, then take out the focusing screen (13) while holding both sides. To attach it, hold each side and insert the focusing screen into the top of the camera body and press down lightly.

How to view the focusing screen

A vertical picture format is indicated by solid lines and a horizontal picture format is indicated by dotted lines on the focusing screen.

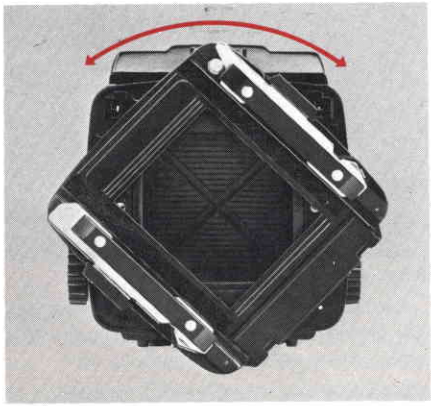
Focusing and Viewing



When the focusing hood is open, and the shutter is cocked, an image is visible on the ground glass of the focusing screen (13).

Turn the focusing knob (5), adjust the focus, and compose the picture. Depth of field of the aperture becomes visible on the ground glass focusing screen by fully depressing the depth of field preview lever (31) on the lens. When removing your finger, the lever will return to its original position and the lens aperture will fully reopen.

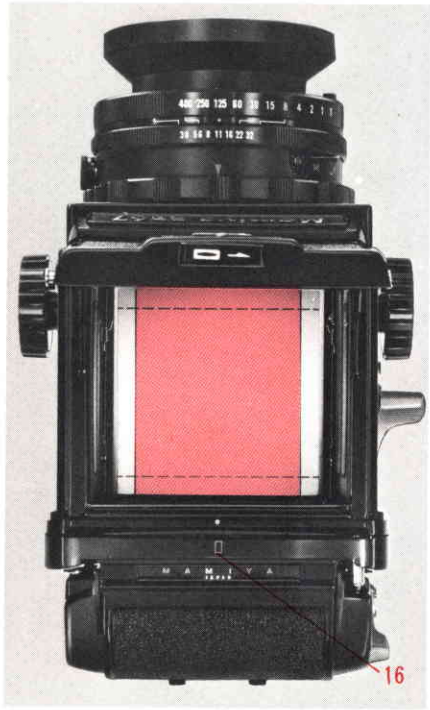
Revolving Adapter

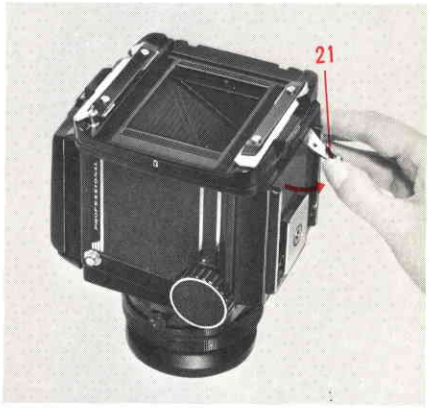


When the horizontal picture mark (15) of the revolving adapter is facing upward, a horizontal format will result. To compose a vertical photograph, turn the revolving adapter clockwise until it stops. To change from vertical to horizontal, turn the revolving adapter counterclockwise. In either case, be sure to turn the adapter a full 90° until it clicks and stops. If the adapter is stopped halfway, the shutter release button cannot be pressed.

NOTE:

Do NOT turn the revolving adapter while the shutter release button is being pressed.





How to attach or detach the revolving adapter

To detach the revolving adapter, pull out and down on the R-lock lever (21) at the bottom of the camera body.

To attach the revolving adapter to the camera body, face the white index dot (14) on the adapter toward the top of the camera body, and fully push the R-lock lever up.

How to Use the Lens Hood

For 127 mm and 250 mm Lenses

For 90 mm Lens

Folded Lens Hood

This lens hood can be used commonly for the 90 mm, 127 mm, and 250 mm lenses.

1. Screw the attachment ring into the front of the lens mount.

2. Pull the folded rubber hood straight out, using it as the hood for the 127 mm and 250 mm lenses.

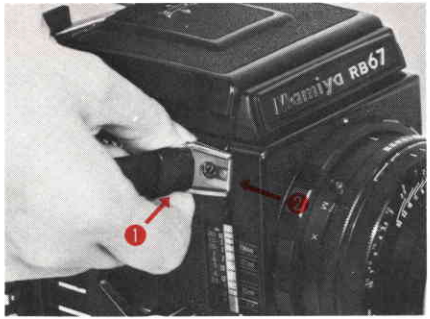
3. For the 90 mm lens, fold the hood back halfway.

To fold the hood, pull it straight out, place the hood on a flat surface, and push down from the top to easily fold the lens hood.

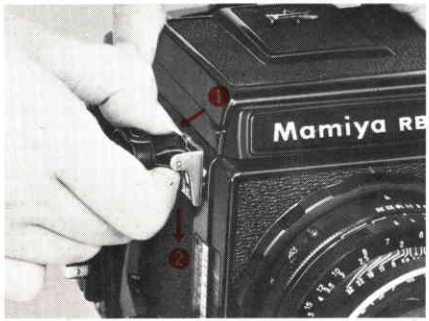
You can also leave the hood on the lens for portability by pushing back and turning out the hood while it is attached to the lens.

A filter can be screwed in between the lens and the hood, or in front of the lens hood.

Carrying Strap



Place the round hole at the back side of the metal part of the carrying strap over the strap lug (2). Holding the both sides of metal part, press it onto the camera body, and slide it toward the strap.

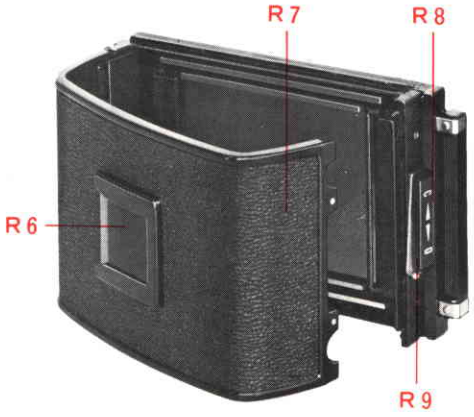


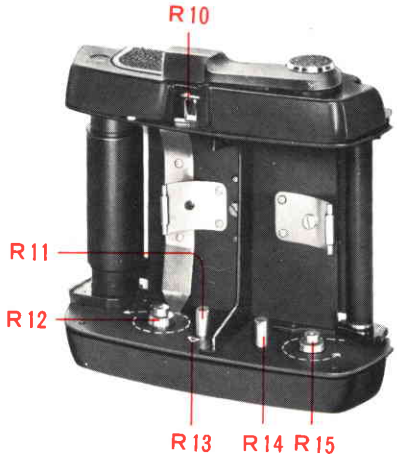
To detach it, lift up the leaf spring of the metal part with a finger nail and slide it downward.

Handling the Roll Film Holder

There are two types of roll film holders—one for 120 roll film (10 exposures), the other for 220 roll film (20 exposures). Although the outer cassette of both roll film holders are the same, the film inserts are designed for one size film only. The difference is indicated by the film type index (120 or 220) marked on the film insert.

Both types of holders are used the same way.





Name of Operating Parts

R 1 Dark slide
R 2 Film type index (120 or 220)
R 3 Film advance lever
R 4 Exposure counter
R 5 Warning signal window

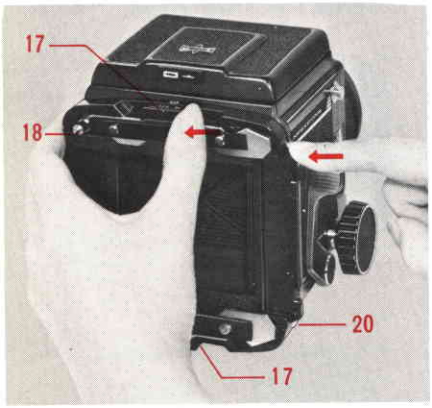
Outer cassette

R 6 Memo clip
R 7 Back cover
R 8 Back cover latch
R 9 Back cover lock

Film insert

R 10 Film wind-stop release lever
R 11 Spool release pin (left)
R 12 Film spool stud
R 13 Starting mark
R 14 Spool release pin (right)
R 15 Take-up spool stud

Attaching and Detaching the Roll Film Holder



Attaching

1. To attach the holder, the slide locks (17) on the top and bottom of the camera have to be at the left ends of the slots. If the slide locks are in the center, push the slide lock release levers (20) and push both slide locks in the opposite direction of the arrow (▶).

2. Then attach the roll film holder and slide both slide locks firmly in the direction of the arrow (▶).

NOTE:

Be sure to attach the roll film holder from the back to prevent it from hitting the warning mark coupling pin (18) of the holder.

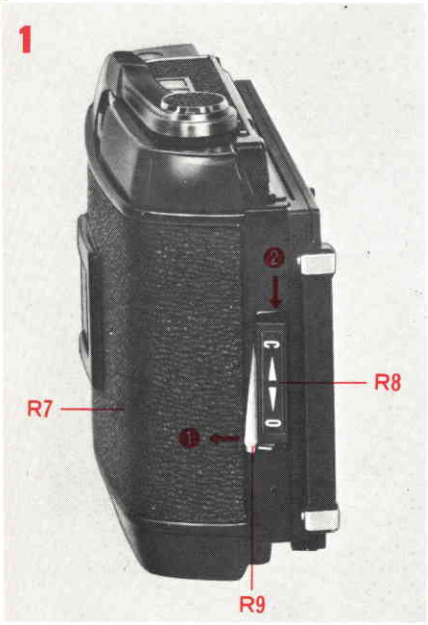
Should either slide lock be moved while nothing is attached to the revolving adapter, the slide lock release lever will engage and the slide lock will not move. If this happens, press the release lever and return the slide lock to the open position.

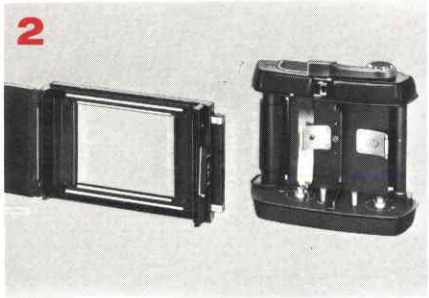
Detaching

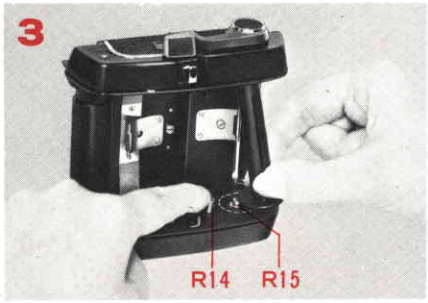
When the dark slide is inserted in the roll film holder, sliding both slide locks in the opposite direction of the arrow mark (▶), permits the roll film holder to be detached.

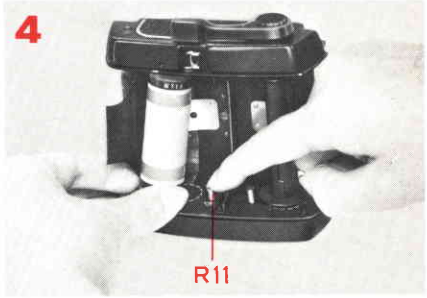
The slide locks will not move if the film holder dark slide is not inserted.

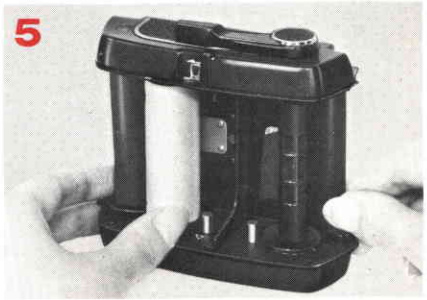
Loading Film











When loading and unloading film, avoid direct sunlight. Use a location in the shade.

1. Open the back cover (R 7) by pulling the back cover lock (R 9) and sliding the back cover latch (R 8) toward the letter O (open).

2. Remove the film insert from the holder.

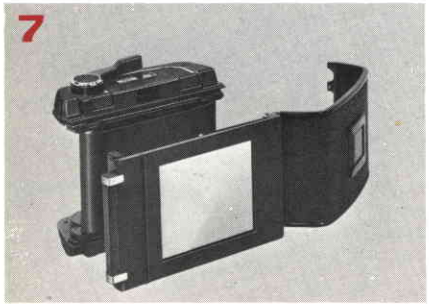
3. By pressing the right side spool release pin (R 14), the take-up spool stud (R 15) will retract. At this point, insert an empty spool on the take-up shaft.

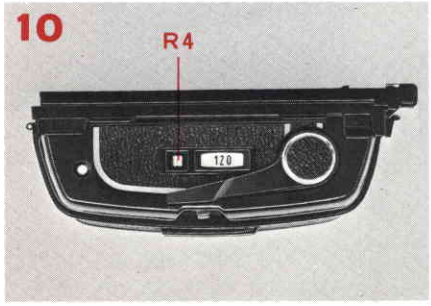
4. Next, while pressing the left side spool release pin (R 11), insert a new roll of film on the film spool stud.

Load the film so that the leader paper can be pulled out in the arrow direction. In this way, the black side of the leader paper will appear on the outside. (If the black side does not appear on the outside, reload the film, reversing the film position.)

5. Pull out the leader paper and insert the tip into the groove of the take-up spool. Position the film so that the leader paper is winding evenly between the spool flanges; otherwise the film may be taken up unevenly, causing trouble.

Loading Film (cont.)





6. Move the film advance lever (R 3) gently, until the starting mark (arrow) of the leader paper aligns with the starting mark (R 13) of the holder. The film advance lever can be moved in several short, definite strokes.

NOTE: If the leader paper is pulled too far, the film may become fogged. Be careful not to go beyond the starting mark (arrow).

7. Put the insert into the cassette aligning the top side of the insert with the white dot of the cassette.

8. When the film insert is in position, firmly close the back cover, slide the back cover latch (R 8) to the letter C (close), and push in the back cover lock (R 9). The back cover, locked with a double lock device, will not open accidently.

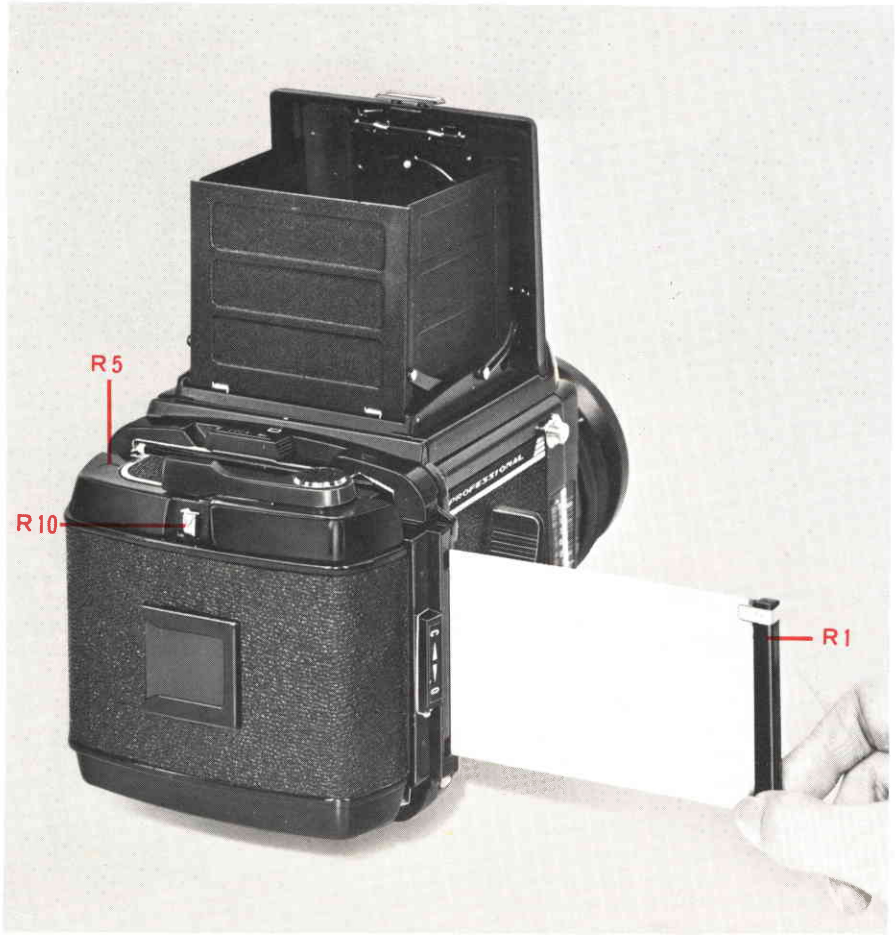
9. The clip (R 6) on the back cover can be used for holding the cover of a film box or a slip of paper to record information.

10. Wind the film advance lever until it stops, the figure " 1 " will appear in the exposure counter (R 4), indicating the film is in position ready for the first exposure.

NOTE:

Wind the film advance lever in a slow steady manner to avoid film winding problems.

Photographing



1. Attach the loaded holder to the camera and pull out the dark slide (R 1).

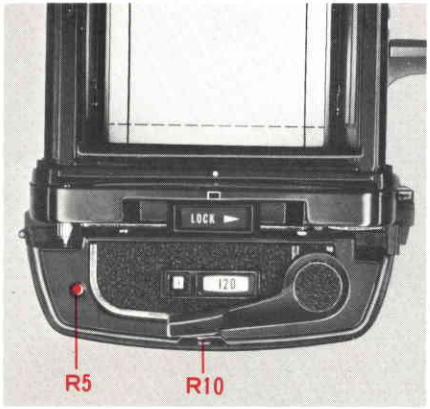
2. Adjust the focus, determine the exposure setting, and release the shutter. (The shutter release button cannot be pressed unless the dark slide is removed.)

3. When the shutter is released, the double-exposure warning signal (R 5) turns red. Move the film wind-stop release lever (R 10) in the direction of the arrow, wind the film advance lever until it stops, and prepare for the next photograph. As soon as the release lever (R 10) is moved, the warning signal turns white.

NOTE:

Do not remove your finger from the shutter cocking lever until you have completed the full winding action. If you move the shutter cocking lever a trifle and then remove your finger from the lever, the warning signal will turn red even if no picture has been taken.

4. When you finish exposing the full number of exposures, the film advance lever will be freed. Then wind the film completely to the end of the leader paper.



Multiple Exposure Photography

By cocking the shutter and repeating exposures without advancing the film (even though the warning signal is red), fascinating multiple exposures can be created.

Unloading Film

1. Open the back cover of the holder and remove the film insert. Press the spool release pin (R 14), remove the full spool, then wrap and seal the film to protect it from loosening.

2. Move the empty spool to the take-up side. The insert is ready for reloading.

The exposure counter (R 4) automatically resets to S (start) as soon as the back cover is opened. When the exposure counter shows other than S, a film is loaded in the holder.

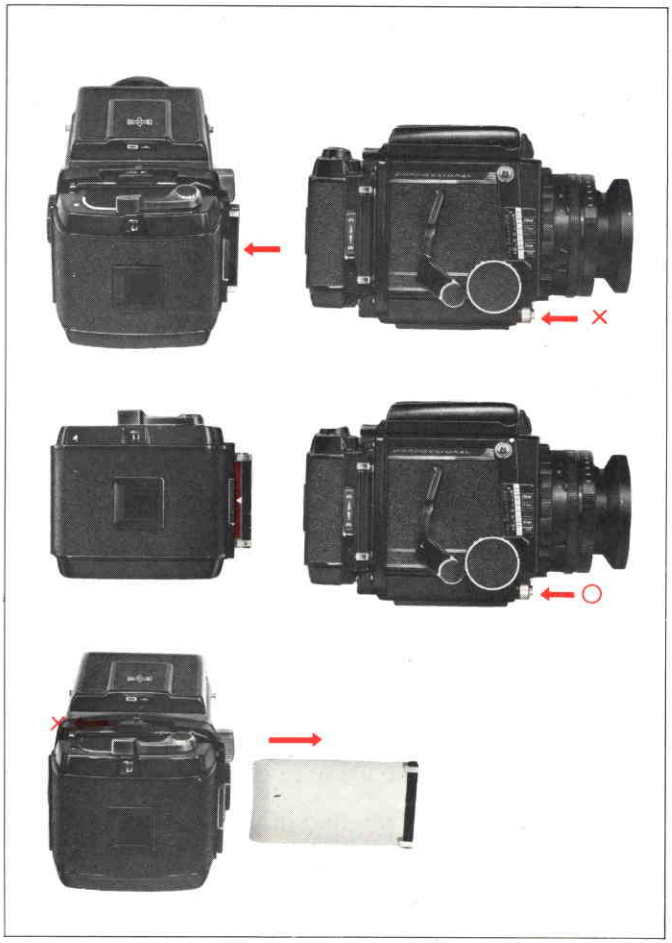
The following safety devices function when the Mamiya RB 67 roll film holder is attached to the camera.

1. The shutter release button cannot be pressed while the dark slide is in the holder. If the dark slide is pulled out slightly, the shutter release button can be pressed. This operation can be utilized for shutter testing. In this case, the double-exposure warning signal turns red. When the holder is loaded, do not pull out the dark slide beyond the tip of the triangular hole in the top center of the dark slide, otherwise the film may be fogged.

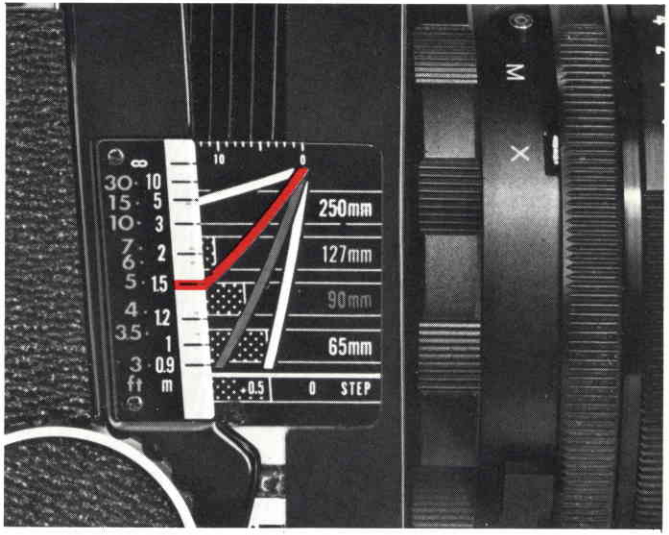
2. When a dark slide is completely inserted, the slide lock release lever (20) is automatically released, and the slide locks (17) can be slid without pressing the release levers.

On the other hand, if the dark slide is not inserted, the slide locks will not move unless the release lever is pressed. This prevents accidently removing the film holder from the camera and fogging the film.

Safety Devices



Distance Scale



Distance from the film plane to the subject can be determined by the distance scale (7).

Curves on the distance scale are represented in a different color for each lens. The figure on the distance graduation (6) which meets the curve for the lens used after focusing reveals the distance to the subject.

For example, if the distance graduation and the curve are as shown in the photo after focusing with the 127 mm lens, you can confirm that distance to the subject is 5 ft by reading the graduation aligned with the orange curve.

Close-up Photography

Exposure compensation for close-up photography

When the bellows is extended for close-up photography and the distance between the lens and the film plane increases beyond normal, an increase in exposure is required.

To adjust the exposure, use the exposure compensation scale appearing on the distance scale (7). The exposure compensation scale shows an index for each lens marked in 1/2 steps.

Focus on the subject and note the pattern of the scale where the distance scale for the lens meets the distance scale graduation plate edge. The compensating value is shown below.

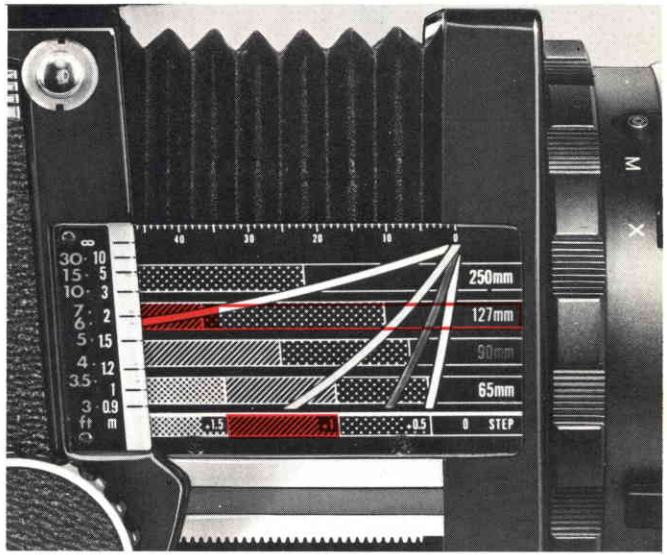
Read the compensating value of the same pattern, and increase the exposure accordingly. For example, when the scale shows the pattern as shown in the photo when focused on a certain subject, exposure needs to be increased by one step. If your exposure meter shows the exposure setting of 1/60 sec. at f/16, the setting must be adjusted to 1/30 sec. at f/16 or to 1/60 sec. at f/11.

One exposure step corresponds to one step on the aperture scale or one step on the shutter speed scale. For 0.5 step compensation, use the in-between aperture scale settings.

When using the CdS finder for the Mamiya RB, exposure need not be compensated, since the meter reads actual exposure directly.

NOTE:

When using the 65 mm lens closer than 3-1/4 ft (1 meter) it is necessary to use a lens aperture of f/16, or smaller, in order to obtain satisfactory lens performance.

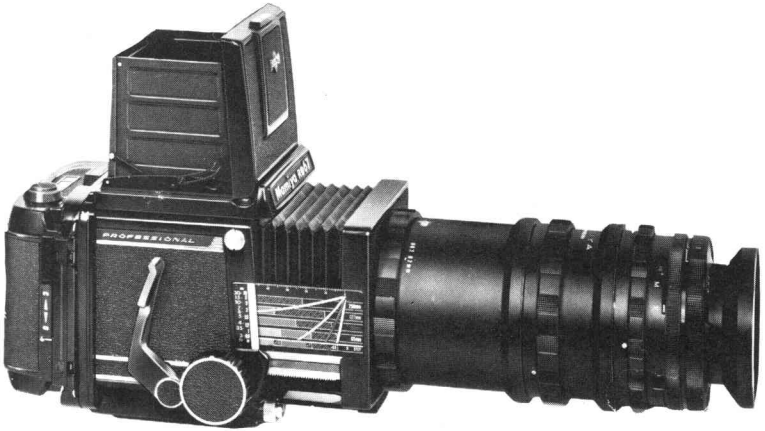


Maximum Close-up Photography Table

Lens	Lens-to-subject distance	Magnification	Subject coverage
65mm f/4.5	3 5/32" (8.0cm)	0.71	3 5/32" × 3 13/16" (8.0× 9.7cm)
90mm f/3.8	7 25/32" (19.8cm)	0.51	4 3/8" × 5 5/16" (11.1×13.5cm)
127mm f/3.8	1' 5 3/32" (43.4cm)	0.36	6 3/32" × 7 7/16" (15.5×18.9cm)
250mm f/4.5	5' 3" (160cm)	0.18	1' 1/16" × 1' 2 23/32" (30.6×37.2cm)

The lens-to-subject distance represents the distance of the subject from the front edge of the lens barrel.

■ Close-up Photography with the Auto Extension Tubes



Attaching and detaching the auto extension tubes is accomplished in the same manner as with the lens. When initially mounting a lens to the extension tube, cock both the lens and the tube.

The auto extension tubes couple with the automatic aperture of the lenses.

For exposure compensation, refer to the following exposure compensation table. Reading of the exposure compensation scale differs from that when not utilizing extension tubes.

For close-up photography, we recommend independent mirror-releasing prior to each actual photograph. This omits or minimizes any residual camera body movement due to mirror action.

Close-up Photography Table

Lens	Extension tube	Magnification	Distance		Subject coverage	
			inch	cm	inch	cm
65mm f/4.5	No.1	0.69~1.40	3 7/32"~ 1 11/32"	8.2~ 3.4	3 7/32"× 3 29/32"~ 1 9/16"× 1 15/16"	(8.2× 9.9)~(4.0× 4.9)
90mm f/3.8	No.1	0.50~1.00	7 15/16"~ 4 11/32"	20.2~11.0	4 7/16"× 5 7/16"~ 2 7/32"× 2 11/16"	(11.3×13.8)~(5.6× 6.8)
	No.2	0.90~1.41	4 25/32"~ 3 5/16"	12.0~ 8.4	2 7/16"× 3" ~ 1 9/16"× 1 15/16"	(6.2× 7.6)~(4.0× 4.9)
	No.1 +No.2	1.41~1.91	3 5/16"~ 2 5/8"	8.4~ 6.7	1 9/16"× 1 15/16"~ 1 3/16"× 1 13/32"	(4.0× 4.9)~(3.0× 3.6)
127mm f/3.8	No.1	0.35~0.71	1' 5 3/8"~10 1/4"	44.1~26.0	6 1/4"× 7 19/32"~ 3 1/8"× 3 25/32"	(15.9×19.3)~(7.9× 9.6)
	No.2	0.65~1.01	11 1/32"~ 8 7/32"	28.0~20.9	3 7/16"× 4 3/16"~ 2 7/32"× 2 11/16"	(8.7×10.6)~(5.6× 6.8)
	No.1 +No.2	1.00~1.36	8 9/32"~ 6 15/16"	21.0~17.6	2 7/32"× 2 11/16"~ 1 5/8"× 1 31/32"	(5.6× 6.8)~(4.1× 5.0)
250mm f/4.5	No.1	0.18~0.36	5' 4 3/16"~3' 5/8"	163~93	1' 5/16"×1' 3"~ 6 3/32"× 7 13/32"	(31.3×38.1)~(15.5×18.8)
	No.2	0.33~0.51	3' 3 3/4"~2' 4 3/4"	101~73	6 25/32"× 8 7/32"~ 4 11/32"× 5 9/32"	(17.2×20.9)~(11.0×13.4)
	No.1 +No.2	0.51~0.69	2' 5 1/8"~1'11 5/8"	74~60	4 3/8"× 5 5/16"~ 3 3/16"× 3 29/32"	(11.1×13.5)~(8.1× 9.9)

NOTES:

1. When photographing through the extension tubes, use as small an aperture as possible.

2. When photographing in the 6×7 size, if the 127 mm lens is used, minimal or no corner vignetting will occur, however, when using lenses other than the 127 mm lens with two extension tubes (No. 1 and No. 2), the possibility of some vignetting in the four corners of the picture may occur. When using only one extension tube, no vignetting will occur with any lens.

3. When photographing with the Polaroid Land film pack, corner vignetting increases due to the larger picture size, however a 6×7 cm portion in the center of the photo will be essentially clear of vignetting.

How to use the close-up photography table

1. Distance indicates the distance from the front edge of the lens barrel to the subject.

2. Subject coverage is the size of the subject to be photographed on the film.

3. The figures in the left column of the close-up table indicate no bellows extension. The figures on the right indicate when the bellows is extended to the maximum (46 mm).

How to use the exposure compensation table

This table shows the relationship between bellows extension and the exposure compensation value.

When one or two extension tubes are used, read the extension on the top of the distance scale after focusing. You can read the exposure compensation value which applies to that extension.

For example, when the extension is 30 mm with the 127 mm lens and the No. 2 extension tube, the compensation value is read as +2 STEPS. In this case, increase exposure by setting the shutter speed dial at two steps slower or by opening the aperture by two steps.

Exposure Compensation Table

Lens	Extension tube	Bellows extension in mm	Exposure compensation value (STEP)					
			+0.5	+1	+1.5	+2	+2.5	+3
65mm f/4.5	No. 1				0 – 9.3	9.3 – 31.9	31.9 – 46.0	
90mm f/3.8	No. 1			0 – 4.1	4.1 – 30.6	30.6 – 46.0		
	No. 2					0 – 25.0	25.0 – 46.0	
	No. 1 + No. 2						0 – 17.4	17.4 – 46.0
127mm f/3.8	No. 1			0 – 23.8	23.8 – 46.0			
	No. 2				0 – 23.9	23.9 – 46.0		
	No. 1 + No. 2					0 – 22.9	22.9 – 46.0	
250mm f/4.5	No. 1		0 – 29.0	29.0 – 46.0				
	No. 2			0 – 46.0				
	No. 1 + No. 2			0 – 8.5	8.5 – 43.4	43.4 – 46.0		

How to Read Depth of Field

1. Focus on the subject, determine the aperture setting, depress the depth of field preview lever, and the depth of field can be observed on the ground glass focusing screen.

2. Turn the distance scale ring (29) and align the figure representing the focused distance with the center index mark on the depth of field scale (30).

The two distances (on both sides of the center index mark) opposite the same figures as the actual lens aperture on the depth of field scale are the near and far limits of depth for a given distance and lens aperture.

For example, when photographing a subject 15 feet away with the 90 mm lens at an aperture of f/11, objects from about 30 to 10 feet will be in focus.

■ Flash Photography

Flash Synchronization Table

Contact	Bulb	Shutter speed									
		1	1/2	1/4	1/8	1/15	1/30	1/60	1/125	1/250	1/400
M	M class	○	○	○	○	○	○	○	○	○	○
X	Electronic flash	○	○	○	○	○	○	○	○	○	○
	F class	○	○	○	○	○	○	○	×	×	×
	M class	○	○	○	○	○	○	○	×	×	×

Combinations with the ○ mark synchronize.
Combinations with the × mark do not synchronize.

Connect the cord of the flash unit to the synchroflash terminal (25).

M-X selection

When employing electronic flash, set the M-X selector (24) to X to synchronize flash at any shutter speed. When M-class flash bulbs are used, set the M-X selector to M to synchronize at any shutter speed. When F-class flash bulbs are used, set the selector to X and photograph at 1/60 sec. or a slower shutter speed.

The aperture setting for flash photography is determined by dividing the guide number of the bulb or the electronic flash unit by the distance.

Example

$$\frac{\text{(Guide number) } 40}{\text{(Distance to subject) } 5} = \text{(Aperture setting) } 8$$

NOTE:

When an intensive current flows directly to the shutter due to an abnormal method of using electronic flash, the synchronizing mechanism may be damaged.

■ Mirror-up Photography (Independent Mirror Release)

Since a negligible shock will affect the image when using a long telephoto lens or in close-up photography, mirror-up photography is recommended.

In mirror-up photography, previously release the mirror and operate only the lens shutter at the moment of taking the photograph.

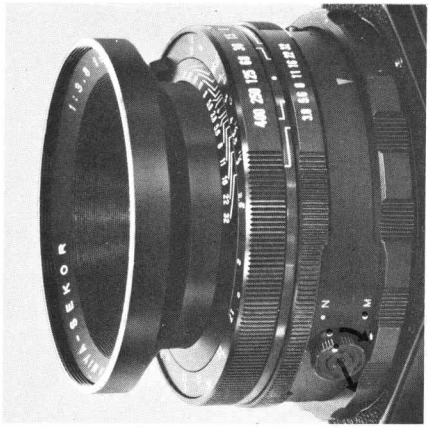
For mirror-up photography, pull out and turn the independent mirror release operating knob (32) on the lens to match the red dot of the knob against the letter M, regardless of shutter cocking condition. Then screw a cable release into the female screw socket in the center of the knob.

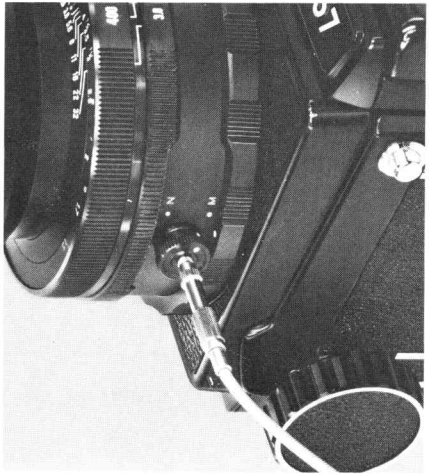
When everything is prepared, by pressing the shutter release button, the mirror and the light baffle will snap up, but the shutter will not be released.

Then release the shutter with the cable release, (When you do not have a cable release, simply turn the mirror release operating knob to N to release the shutter.)

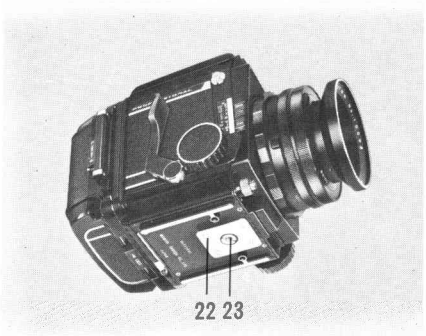
NOTE:

Unless the mirror release operating knob is returned to N, the camera will remain set for mirror-up photography. In this case, the film will not be exposed even when the shutter release button is pressed.





■ Using a Tripod



For maximum picture sharpness the use of a sturdy tripod is recommended. Insert the tripod screw into the tripod socket (23) at the bottom of the camera.

When a tripod with a 3/8-inch tripod screw is used, remove the inner socket by turning the tripod socket counter-clockwise with a coin or similar disk inserted in the slots of the socket. The standard tripod has a 1/4 inch tripod screw and can be used for this camera in conjunction with the inner tripod socket.

Tripod Mounting Base

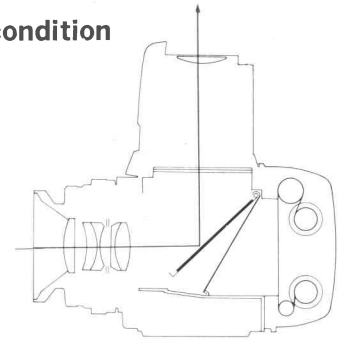
The tripod mounting base (22) at the bottom of the camera is for attaching a quick shoe. If you keep a quick shoe on your tripod head, the camera can be quickly and easily mounted on it.

■ Mamiya RB67 Operation Diagram

1 Shutter setting condition

Shutter blade

Aperture blade

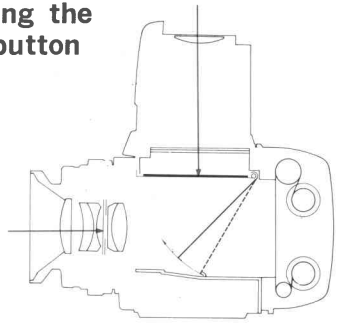


- Both shutter blade and aperture blade are opened.
- The mirror and light baffle are lowered to the set position.

2 Just after pressing the shutter release button

Shutter blade

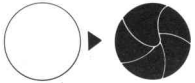
Aperture blade



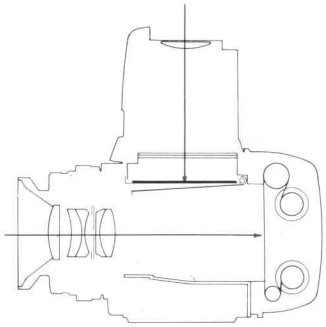
- The shutter blade is closed and the aperture blade begins stopping down.
- The mirror is raised and the light baffle starts rising.

3 Exposure

Shutter blade



Aperture blade



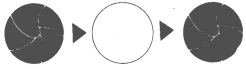
- The light baffle is raised to its limit.
- The aperture blade stops down to a preselected value.
- The shutter blade is closed after being fully opened.

Mirror-up photography

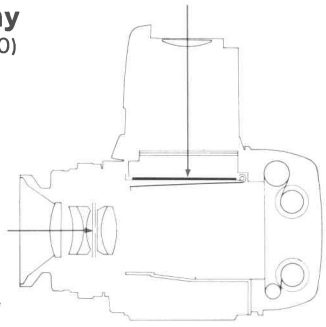
(Refer to page 30)

(1) (2)

Shutter blade



Aperture blade



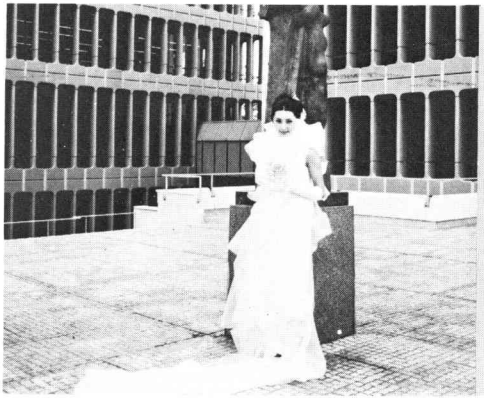
(1) When pressing the shutter release button :

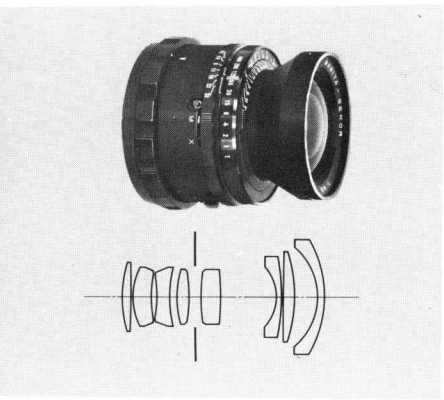
- The shutter blade is closed and the aperture blade stops down to a preselected aperture.
- The mirror and the light baffle are raised.

(2) When releasing the shutter :

- Only the shutter blade operates, closing after being fully opened.

■ Lens (with Seiko # 1 Shutter)





65 mm f/4.5

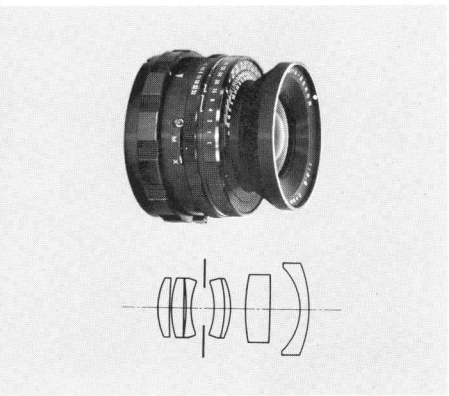
Composition : 8 elements in 8 groups
Picture angle : 68° 10′
Minimum aperture : 32
Filter diameter : 77 mm
Hood : Slip-on type
Weight : 29-5/8 oz (840 g)

Depth of Field Table

Aperture	Distance in Meter									
	∞	10	5	4	3	2.5	2	1.5	1.2	1
4.5	10.8 ∞	5.27 ∞	3.48 9.01	2.98 6.15	2.40 4.03	2.08 3.16	1.73 2.38	1.35 1.69	1.11 1.31	0.939 1.071
5.6	8.60 ∞	4.70 ∞	3.24 11.4	2.80 7.16	2.29 4.42	1.99 3.39	1.67 2.51	1.32 1.75	1.09 1.34	0.925 1.091
8	6.12 ∞	3.87 ∞	2.83 24.8	2.50 10.8	2.08 5.53	1.84 3.98	1.57 2.81	1.26 1.88	1.05 1.42	0.898 1.134
11	4.36 ∞	3.10 ∞	2.41 ∞	2.17 38.5	1.86 8.64	1.66 5.33	1.44 3.39	1.18 2.11	0.99 1.53	0.862 1.203
16	3.12 ∞	2.44 ∞	2.00 ∞	1.83 ∞	1.61 ∞	1.47 10.4	1.30 4.84	1.08 2.56	0.93 1.74	0.817 1.317
22	2.24 ∞	1.88 ∞	1.62 ∞	1.51 ∞	1.36 ∞	1.26 ∞	1.14 12.8	0.97 3.70	0.85 2.16	0.762 1.529
32	1.62 ∞	1.44 ∞	1.29 ∞	1.22 ∞	1.13 ∞	1.06 ∞	0.97 ∞	0.86 10.8	0.77 3.37	0.697 2.001

Depth of Field Table

Aperture	Distance in Feet									
	∞	30	15	10	8	7	6	5	4	3.5
4.5	35′ 4″ ∞	16′ 6″ 186′	10′ 9″ 25′ 2″	7′11½″ 13′ 6″	6′ 8″ 10′	5′11½″ 8′ 5½″	5′ 3″ 7′	4′ 5¾″ 5′ 7½″	3′ 8¼″ 4′ 4½″	3′ 3¼″ 3′ 9¼″
5.6	28′ 2″ ∞	14′ 9″ ∞	10′ 30′ 7″	7′ 7″ 14′10″	6′ 5″ 10′ 9″	5′ 9″ 8′11½″	5′ 1″ 7′ 4″	4′ 4½″ 5′10″	3′ 7¼″ 4′ 6″	3′ 2½″ 3′10¼″
8	20′ 1″ ∞	12′ 3″ ∞	8′10″ 54′ 8″	6′11″ 18′ 8″	5′11″ 12′ 6″	5′ 4½″ 10′ 2″	4′ 9½″ 8′ 1″	4′ 2″ 6′ 3½″	3′ 5¾″ 4′ 8¾″	3′ 1¼″ 4′ ¼″
11	14′ 4″ ∞	9′11″ ∞	7′ 7″ ∞	6′ 1½″ 29′ 9″	5′ 4½″ 16′ 6″	4′11¼″ 12′ 6″	4′ 5¼″ 9′ 6″	3′11″ 7′ 1″	3′ 3½″ 5′ 1½″	2′11½″ 4′ 3½″
16	10′ 3″ ∞	7′10″ ∞	6′ 4″ ∞	5′ 3½″ ∞	4′ 9″ 30′ 8″	4′ 5″ 19′ 1″	4′ ¼″ 12′ 8″	3′ 7″ 8′ 7½″	3′ 1″ 5′10″	2′ 9¾″ 4′ 9″
22	7′ 4″ ∞	6′ 1″ ∞	5′ 2″ ∞	4′ 6″ ∞	4′ 1¼″ ∞	3′10¼″ ∞	3′ 6¾″ 24′10″	3′ 2¾″ 12′ 8″	2′10″ 7′ 4″	2′ 7¼″ 5′ 7½″
32	5′ 4″ ∞	4′ 7¾″ ∞	4′ 1½″ ∞	3′ 8½″ ∞	3′ 5½″ ∞	3′ 3½″ ∞	3′ 1″ ∞	2′10¼″ 41′	2′ 6½″ 11′ 8″	2′ 4½″ 7′ 9″



90 mm f/3.8

Composition : 7 elements in 6 groups
Picture angle : 51° 50′
Minimum aperture : 32
Filter diameter : 77 mm
Hood : Screw-in type
Weight : 24-7/8 oz (705 g)

Depth of Field Table

Aperture	Distance in Meter									
	∞	10	5	3	2	1.5	1	0.8	0.6	0.5
3.8	24.57 ∞	7.17 16.60	4.20 6.19	2.70 3.37	1.87 2.15	1.43 1.58	0.973 1.029	0.784 0.816	0.593 0.607	0.496 0.504
5.6	16.54 ∞	6.31 24.59	3.90 7.01	2.58 3.59	1.82 2.23	1.40 1.62	0.960 1.044	0.777 0.825	0.590 0.611	0.494 0.506
8	11.73 ∞	5.48 63.09	3.57 8.43	2.44 3.91	1.75 2.34	1.36 1.67	0.945 1.064	0.768 0.835	0.586 0.615	0.492 0.508
11	8.33 ∞	4.62 ∞	3.20 11.84	2.27 4.48	1.66 2.52	1.31 1.76	0.924 1.093	0.756 0.851	0.580 0.622	0.489 0.512
16	5.92 ∞	3.79 ∞	2.79 28.05	2.06 5.67	1.56 2.84	1.25 1.89	0.896 1.138	0.739 0.875	0.572 0.632	0.485 0.517
22	4.22 ∞	3.04 ∞	2.37 ∞	1.83 9.12	1.43 3.45	1.17 2.13	0.860 1.208	0.717 0.911	0.561 0.646	0.479 0.524
32	3.02 ∞	2.38 ∞	1.96 ∞	1.59 ∞	1.28 5.03	1.08 2.60	0.814 1.327	0.688 0.968	0.547 0.668	0.470 0.536

Depth of Field Table

Aperture	Distance in Feet									
	∞	30	15	10	7	5	4	3	2	1.5
3.8	80′ 7″ ∞	22′ 1″ 47′ 1″	12′ 9″ 18′ 2″	9″ 11′ 3″	6′ 6″ 7′ 7″	4′ 9¼″ 5′ 3″	3′ 10¼″ 4′ 1¾″	2′ 11″ 3′ ¾″	1′ 11¾″ 2′ ¼″	1′ 5⅞″ 1′ 6⅛″
5.6	54′ 3″ ∞	19′ 7″ 65′ 4″	11′ 11″ 20′ 3″	8′ 7″ 12″	6′ 3½″ 7′ 10½″	4′ 8″ 5′ 5″	3′ 9½″ 4′ 2¾″	2′ 10¾″ 3′ 1¼″	1′ 11⅝″ 2′ ½″	1′ 5⅞″ 1′ 6⅛″
8	38′ 6″ ∞	17′ 1″ 129″	11″ 23′ 10″	8′ 1½″ 13′ 1″	6′ ½″ 8′ 3½″	4′ 6¼″ 5′ 7″	3′ 8½″ 4′ 4″	2′ 10¼″ 3′ 2″	1′ 11⅜″ 2′ ⅝″	1′ 5¾″ 1′ 6¼″
11	27′ 4″ ∞	14′ 7″ ∞	9′ 11″ 31′ 7″	7′ 6½″ 15′ 1″	5′ 9″ 9″	4′ 4¼″ 5′ 10½″	3′ 7¼″ 4′ 6″	2′ 9½″ 3′ 3″	1′ 11⅛″ 2′ ⅞″	1′ 5¾″ 1′ 6⅜″
16	19′ 5″ ∞	12″ ∞	8′ 8½″ 59′ 2″	6′ 10″ 19′ 2″	5′ 4″ 10′ 3″	4′ 1¾″ 6′ 4″	3′ 5½″ 4′ 9″	2′ 8¾″ 3′ 4¼″	1′ 10⅞″ 2′ 1⅜″	1′ 5⅝″ 1′ 6½″
22	13′ 10″ ∞	9′ 8½″ ∞	7′ 5½″ ∞	6″ ½″ 31′ 6″	4′ 10¾″ 12′ 10″	3′ 10½″ 7′ 2″	3′ 3½″ 5′ 2″	2′ 7½″ 3′ 6¼″	1′ 10⅜″ 2′ 1⅞″	1′ 5⅜″ 1′ 6⅝″
32	9′ 10½″ ∞	7′ 7½″ ∞	6′ 2½″ ∞	5′ 3″ ∞	4′ 4¼″ 20″	3′ 6¾″ 8′ 9½″	3′ ¾″ 5′ 11″	2′ 6″ 3′ 9¾″	1′ 9⅞″ 2′ 2⅞″	1′ 5⅛″ 1′ 7″

■ Lens (with Seiko # 1 Shutter)

127mm f/3.8

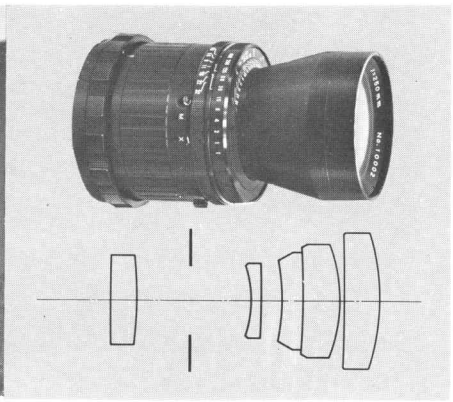
Composition : 5 elements in 3 groups
Picture angle : 38° 16′
Minimum aperture : 32
Filter diameter : 77 mm
Hood : Screw-in type
Weight : 23-1/8 oz (655 g)

Depth of Field Table

Aperture	Distance in Meter									
	∞	10	5	3	2	1.5	1	0.8	0.7	0.65
3.8	47.96 ∞	8.33 12.53	4.56 5.54	2.84 3.17	1.93 2.07	1.47 1.54	0.987 1.01	0.793 0.807	0.695 0.704	0.646 0.654
4	45.57 ∞	8.26 12.70	4.54 5.57	2.84 3.18	1.93 2.07	1.46 1.54	0.986 1.01	0.793 0.807	0.695 0.705	0.646 0.654
5.6	32.26 ∞	7.70 14.30	4.37 5.84	2.77 3.27	1.90 2.11	1.45 1.55	0.981 1.02	0.790 0.811	0.693 0.707	0.645 0.655
8	22.84 ∞	7.03 17.42	4.16 6.29	2.69 3.39	1.87 2.16	1.43 1.58	0.973 1.03	0.786 0.815	0.690 0.710	0.643 0.658
11	16.19 ∞	6.27 25.24	3.89 7.04	2.58 3.59	1.82 2.23	1.40 1.61	0.963 1.04	0.780 0.822	0.687 0.714	0.640 0.661
16	11.48 ∞	5.44 69.73	3.56 8.50	2.44 3.91	1.75 2.34	1.37 1.67	0.948 1.06	0.772 0.831	0.681 0.720	0.635 0.666
22	8.16 ∞	4.59 ∞	3.19 12.04	2.27 4.49	1.67 2.52	1.32 1.75	0.929 1.09	0.761 0.845	0.674 0.729	0.630 0.672
32	5.80 ∞	3.76 ∞	2.78 29.80	2.06 5.69	1.56 2.83	1.26 1.88	0.903 1.126	0.746 0.865	0.664 0.742	0.622 0.682

Depth of Field Table

Aperture	Distance in Feet									
	∞	30	15	10	7	5	4	3	2.5	2.25
3.8	157′ ∞	25′ 4″ 36′ 9″	13′ 9″ 16′ 5″	9′ 5½″ 10′ 0″	6′ 9″ 7′ 3″	4′ 10½″ 5′ 1½″	3′ 11¼″ 4′ ¾″	3′ 0″ 3′ ½″	2′ 5¾″ 2′ 6¼″	2′ 2⅞″ 2′ 3⅛″
4	149′ ∞	25′ 2″ 37′ 2″	13′ 8″ 16′ 6″	9′ 5″ 10′ 7″	6′ 9″ 7′ 3½″	4′ 10½″ 5′ 1½″	3′ 11″ 4′ 1″	2′ 11½″ 3′ ½″	2′ 5¾″ 2′ 6¼″	2′ 2⅞″ 2′ 3⅛″
5.6	106′ ∞	23′ 7″ 41′ 4″	13′ 3″ 17′ 3″	9′ 8″ 10′ 11″	6′ 7½″ 7′ 5″	4′ 10″ 5′ 2″	3′ 10¾″ 4′ 1¼″	2′ 11½″ 3′ ½″	2′ 5½″ 2′ 6¼″	2′ 2¾″ 2′ 3¼″
8	74′ 11″ ∞	21′ 8″ 49′ 0″	12′ 8″ 18′ 5″	8′ 11½″ 11′ 4″	6′ 6″ 7′ 7″	4′ 9″ 5′ 3″	3′ 10¼″ 4′ 1¾″	2′ 11″ 3′ 1″	2′ 5½″ 2′ 6½″	2′ 2⅝″ 2′ 3⅜″
11	53′ 1″ ∞	19′ 5″ 66′ 8″	11′ 11″ 20′ 4″	8′ 7″ 12′ 0″	6′ 3½″ 7′ 10½″	4′ 8″ 5′ 4½″	3′ 9½″ 4′ 2¾″	2′ 11″ 3′ 1¼″	2′ 5¼″ 2′ 6¾″	2′ 2½″ 2′ 3½″
16	37′ 8″ ∞	17′ 0″ 137′	11′ 0″ 23′ 11″	8′ 1″ 13′ 1″	6′ 1″ 8′ 3½″	4′ 6½″ 5′ 7″	3′ 8¾″ 4′ 4″	2′ 10½″ 3′ 1¾″	2′ 5″ 2′ 7″	2′ 2¼″ 2′ 3¾″
22	26′ 9″ ∞	14′ 5″ ∞	9′ 10″ 31′ 11″	7′ 6″ 15′ 1″	5′ 9″ 9′ 0″	4′ 4½″ 5′ 10″	3′ 7½″ 4′ 5¾″	2′ 9¾″ 3′ 2½″	2′ 4⅝″ 2′ 7½″	2′ 2″ 2′ 4⅛″
32	19′ 0″ ∞	11′ 11″ ∞	8′ 7½″ 61′ 3″	6′ 10″ 19′ 3″	5′ 4½″ 10′ 2″	4′ 2″ 6′ 3½″	3′ 6″ 4′ 8½″	2′ 9″ 3′ 3¾″	2′ 4⅛″ 2′ 8¼″	2′ 1⅝″ 2′ 4½″



250mm f/4.5

Composition : 5 elements in 4 groups
Picture angle : 20°
Minimum aperture : 45
Filter diameter : 77 mm
Hood : Screw-in type
Weight : 46-3/16 oz (1310 g)

Depth of Field Table

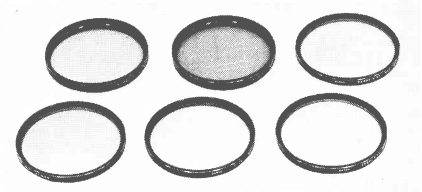
Aperture	Distance in Meter									
	∞	50	30	20	15	10	7	5	3	2
4.5	155 ∞	37.9 73.5	25.2 37.0	17.8 22.9	13.7 16.5	9.44 10.6	6.73 7.30	4.87 5.14	2.96 3.04	1.98 2.02
5.6	123 ∞	35.7 83.6	24.2 39.4	17.3 23.7	13.4 17.0	9.30 10.8	6.66 7.38	4.83 5.18	2.95 3.06	1.98 2.02
8	87.1 ∞	32.0 116	22.5 45.3	16.4 25.7	12.9 18.0	9.04 11.2	6.53 7.54	4.77 5.26	2.92 3.08	1.97 2.03
11	61.6 ∞	27.8 257	20.3 57.5	15.2 29.2	12.2 19.6	8.69 11.8	6.36 7.80	4.68 5.37	2.89 3.11	1.96 2.04
16	43.7 ∞	23.5 ∞	18.0 93.1	13.9 36.1	11.3 22.4	8.25 12.7	6.12 8.19	4.56 5.55	2.85 3.16	1.94 2.06
22	30.9 ∞	19.3 ∞	15.4 ∞	12.3 54.4	10.3 28.2	7.70 14.4	5.82 8.81	4.40 5.81	2.80 3.24	1.92 2.09
32	22.0 ∞	15.4 ∞	12.9 ∞	10.7 195	9.09 44.7	7.03 17.6	5.45 9.88	4.19 6.23	2.72 3.35	1.89 2.12
45	15.6 ∞	12.0 ∞	10.4 ∞	8.95 ∞	7.84 ∞	6.28 25.8	5.00 11.9	3.93 6.96	2.62 3.52	1.85 2.18

Depth of Field Table

Aperture	Distance in Feet								
	∞	200	100	50	30	20	15	10	7
4.5	507' ∞	144' 328'	83' 10" 124'	45' 9" 55' 2"	28' 5" 31' 9"	19' 4" 20' 9"	14' 8" 15' 5"	9' 10" 10' 2"	6' 11½" 7' 1"
5.6	404' ∞	134' 393'	80' 6" 132'	44' 9" 56' 8"	28' 1" 32' 2"	19' 2" 20' 11"	14' 7" 15' 6"	9' 10" 10' 2"	6' 11" 7' 1"
8	286' ∞	118' 657'	74' 7" 152'	42' 10" 60' 1"	27' 4" 33' 3"	18' 10" 21' 4"	14' 4" 15' 8"	9' 9" 10' 3"	6' 10½" 7' 1½"
11	202' ∞	101' ∞	67' 5" 195'	40' 6" 65' 6"	26' 5" 34' 9"	18' 5" 21' 11"	14' 1" 16' 0"	9' 7½" 10' 5"	6' 10" 7' 2"
16	143' ∞	84' 1" ∞	59' 6" 321'	37' 6" 75' 3"	25' 2" 37' 3"	17' 10" 22' 10"	13' 10" 16' 5"	9' 6" 10' 7"	6' 9½" 7' 3"
22	102' ∞	67' 11" ∞	51' ∞	34' 1" 95' 5"	23' 7" 41' 5"	17' 1" 24' 3"	13' 4" 17' 2"	9' 3½" 10' 10"	6' 8½" 7' 4"
32	72' ∞	53' 5" ∞	42' 6" ∞	30' 1" 154'	21' 8" 49' 3"	16' 1" 26' 8"	12' 9" 18' 3"	9' ½" 11' 2"	6' 7" 7' 6"
45	51' 2" ∞	41' 2" ∞	34' 5" ∞	25' 11" ∞	19' 6" 67' 6"	14' 11" 30' 11"	12' 1" 20' 1"	8' 8½" 11' 9"	6' 5" 7' 8½"

■ Accessories Exclusively for the Mamiya RB67

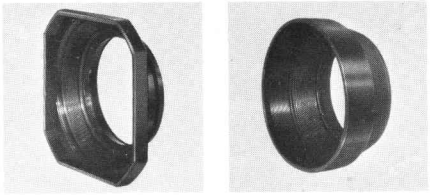
Filters



Filters of 77 mm diameter can be used for all lenses.

Six different filters are available—Y2 (Yellow 2), YG (Yellow Green), 02 (Orange 2), UV (Haze), SL (Skylight), and ND 16 (Neutral Density 16).

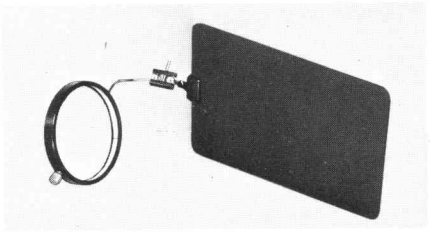
Lens Hoods



There are two types of lens hoods available.

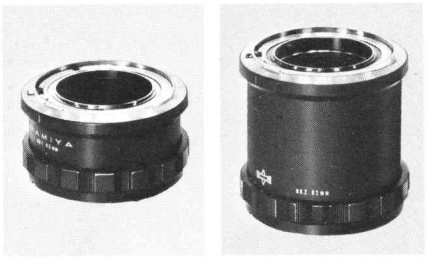
Lens	Lens Hood
65 mm f/4.5	Slip-on type 80 mm ϕ
90 mm f/3.8 127 mm f/3.8 250 mm f/4.5	Screw-in type 77 mm ϕ

Sun Shield



This is a shield, attaching to the lens when photographing against the sun, and can be rotated easily to prevent direct sunlight from striking the lens. You can take clear, crisp photos without disappointing flares or ghost images.

Auto Extension Tubes

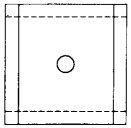
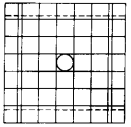
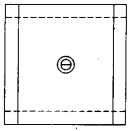
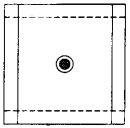
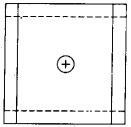


There are two types of auto extension tubes available (No. 1 and No. 2) both of which couple to the automatic aperture of the lens. Both can be used at the same time when required.

Life-size close-ups can be obtained by combining an extension tube No. 1 and a 90 mm f/3.8 lens, or an extension tube No. 2 and a 127 mm f/3.8 lens.

Focusing Screen

Five different types of focusing screens are available to meet individual needs or preference.

Description	Specification	Application
 No. 1 Matte	Entirely matted with Fresnel lens	For general photography.
 No. 2 Checker	Entirely matted with Fresnel lens and sectional grid markings	Grid markings are added to the No. 1 Matte. Convenient in arranging composition. Most suitable for close-ups, copying, and photographing buildings.
 No. 3 Rangefinder spot	Entirely matted with Fresnel lens and split prism at center	For general photography. Convenient for quick, accurate focusing with the central split prism. Focusing can also be done in the surrounding matte area.
 No. 4 Microprism	Entirely matted with Fresnel lens and microprism at center	For general photography. Convenient for quick focusing with the central microprism. Focusing can also be done in the surrounding matte area.
 No. 5 Cross-hair	Entirely matted Center small circular portion is transparent with cross hairs marker	For special photography. Suitable for high magnification close-up or telephoto photography, using parallax focusing.

Magnifying Hood

By attaching a magnifying hood in place of the focusing hood, the ground glass focusing screen will be further shielded from extraneous light, offering easy viewing of the image either outdoors or in the studio. The magnifier has 2.5 X magnification.

CdS Finder

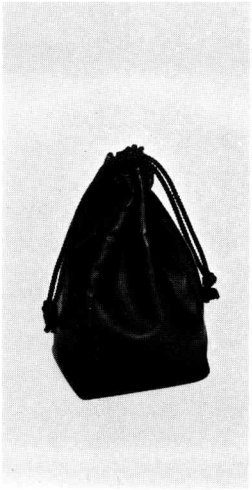
This is a magnifying hood with a built-in CdS exposure meter. Since the meter measures light which passes through the lens, the correct exposure setting is easily obtained. A compensating exposure factor need not be considered even if the bellows are extended and/or extension tubes or filters are used.

Eye-level Finder

By using the eye-level finder, the image on the ground glass focusing screen can be viewed in its natural right and left position. Quite convenient for eye-level photographing.

Focusing Knob Adapter

This adapter eases rapid accurate focusing. It attaches quite simply to the focusing knob.



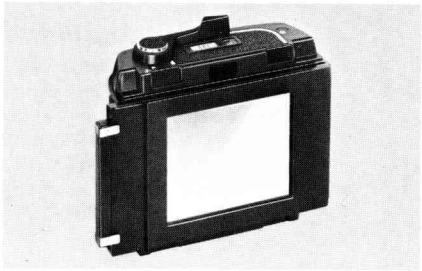
Compartment Case

This compartment case accommodates the camera with the 90 mm lens and roll film holder as well as housing the 65 mm and 127 mm lenses. Also the case can hold the camera with the 250 mm lens and a roll film holder.

Soft Lens Case

This is a flexible, soft leather case convenient for lens protection and carrying. It can also be used as a case for the auto extension tube or the Mamiya Press lenses (50 mm to 150 mm focal lengths).

■ G-lock System Accessories

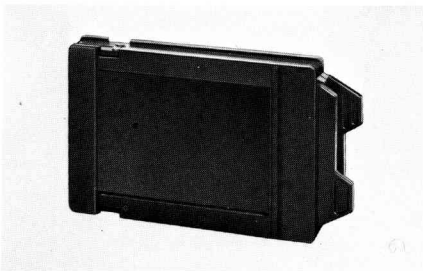


120 Roll Film Holder

10 exposures on 6×7 cm format
Film used: 120 roll film
Film advance: Advance lever in one stroke
(Can also be wound in several short, definite strokes)
Exposure counter: Automatic resetting
With double-exposure warning device

220 Roll Film Holder

20 exposures on 6×7 cm format
Film used: 220 roll film
Other specifications are the same as 120 roll film holder.

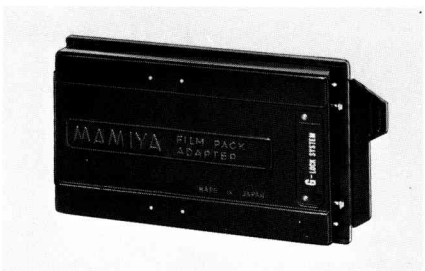


Double Cut Film/Plate Holder

There are two types of double cut film/plate holders; type A and type J.
Cut film used:
2-1/2×3-1/2 inch, (6.5×9 cm); two exposures; can be used for the both types of holders.
Dry plate used:
2-1/2×3-1/2 inch, (6.5×9 cm); two exposures; can be used for the both types of holders.
When type A holder and its sheath are used:
Two exposures with 2-1/2×3-1/2 inch cut films.

When type J holder and its sheath are used.
Two exposures with one-quarter of 4-3/4 ×6-1/2 inch, (12×16.5 cm) cut film.

In either case, the picture size will be a 6×7 cm format. However, when film sheath type A is used, it will be little smaller than 6×7 cm format in width.



Film Pack Adapter

Film pack used: 2-1/4×3-1/4 inch or 2-1/2×3-1/2 inch, 6.5×9 cm
The actual picture size will be a 6×7 cm format.

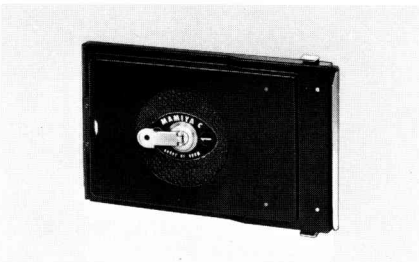
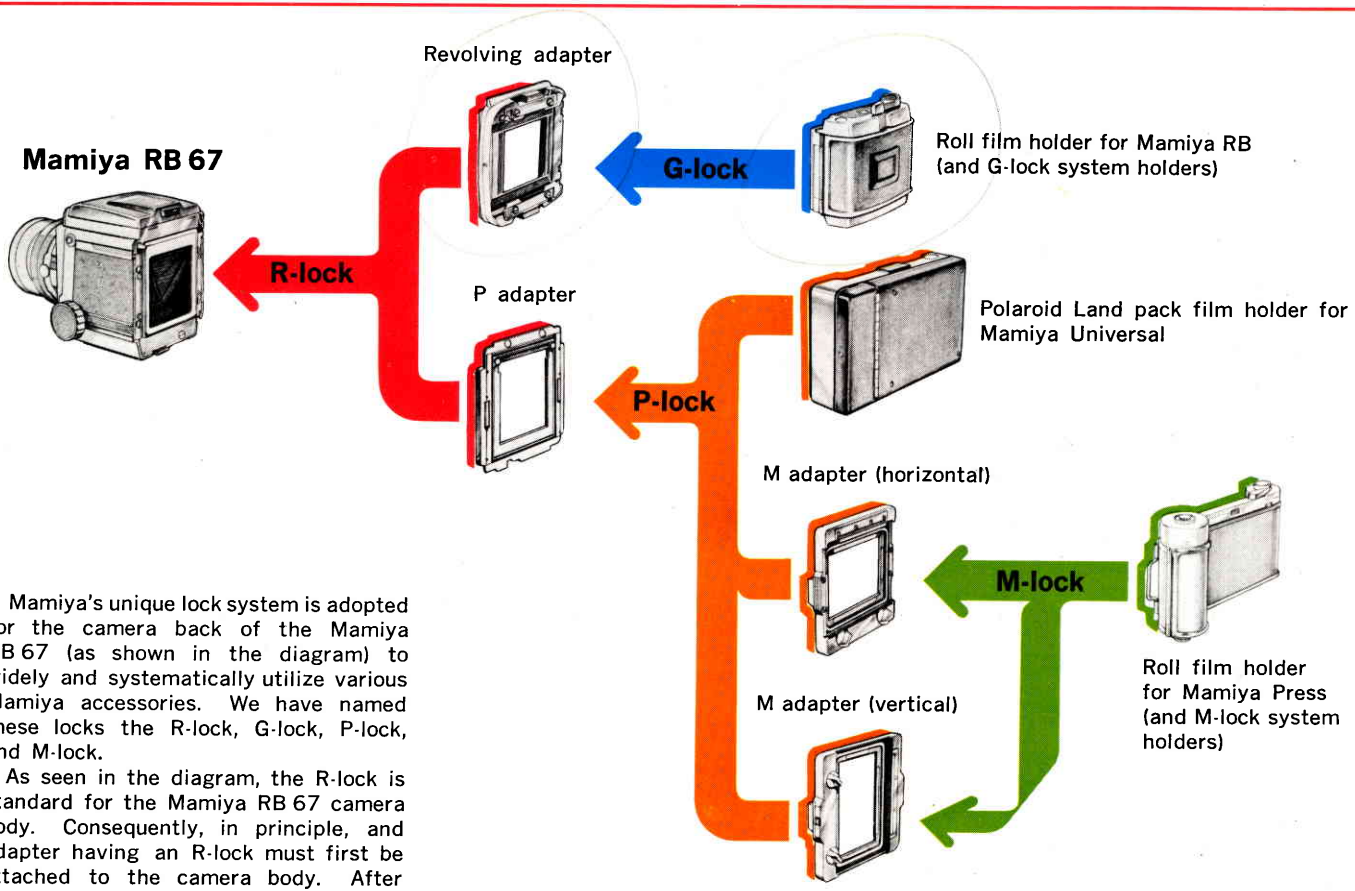


Plate Holder Adapter

When this adapter is attached to the back of the camera, the plate holder model 2 for Mamiya C can be used.

Lock System of the Camera Back



Mamiya's unique lock system is adopted for the camera back of the Mamiya RB 67 (as shown in the diagram) to widely and systematically utilize various Mamiya accessories. We have named these locks the R-lock, G-lock, P-lock, and M-lock.

As seen in the diagram, the R-lock is standard for the Mamiya RB 67 camera body. Consequently, in principle, and adapter having an R-lock must first be attached to the camera body. After that, attach the selected film holder through the adapter indicated on the diagram.

■ Adapter for Using Mamiya Accessories

P Adapter

By attaching this adapter on the camera back, the following adapters and holders can be used:
M adapter (Horizontal)
M adapter (Vertical)
Polaroid Land pack film holder for Mamiya Universal camera

M Adapter (Horizontal)

M Adapter (Horizontal) and M Adapter (Vertical)

Adding the M adapter to the P adapter permits the use of the following Mamiya Press accessories;
Roll film holder for the Mamiya Press
Roll film holder model K for the Mamiya Press
Focusing screen holder for the Mamiya Press

The M adapter (Horizontal), the same as the M adapter for the Mamiya Universal camera, is used for photography in the horizontal format. The M adapter (vertical) is used for the vertical format.

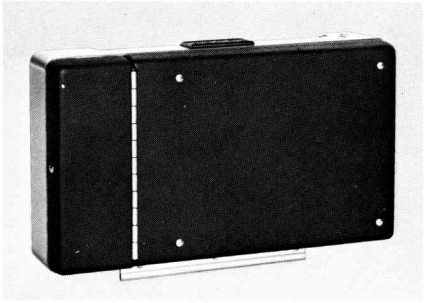
M Adapter (Vertical)

■ General Accessories

Various accessories for Mamiya Press Series cameras can be used with the RB 67.

P-lock System

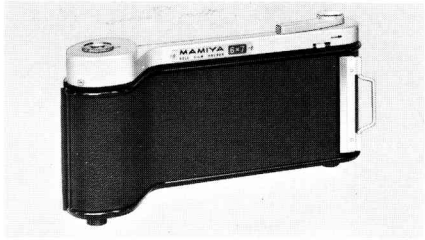
Polaroid Land pack film holder for Mamiya Universal camera



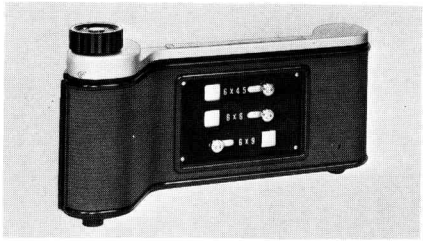
Film used:
Polaroid 8-exposure, 3-1/4×4-1/4 inch Land film pack.
For color picture; Polaroid Polacolor® film, type 108.
For black-and-white picture; Polaroid 3000 speed film, type 107.

M-lock System

Roll film holder for Mamiya Press

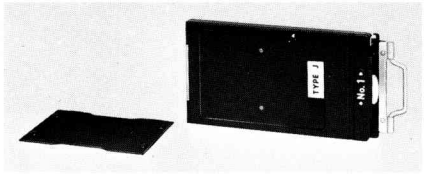


Roll film holder model K for Mamiya Press

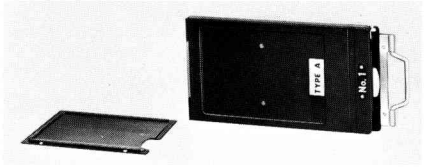


Focusing screen holder for Mamiya Press

Cut film/plate holder type J for Mamiya Press

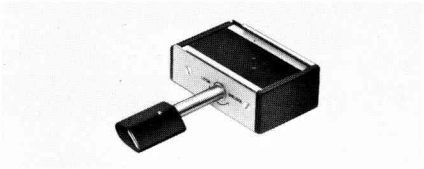


Cut film/plate holder type A for Mamiya Press

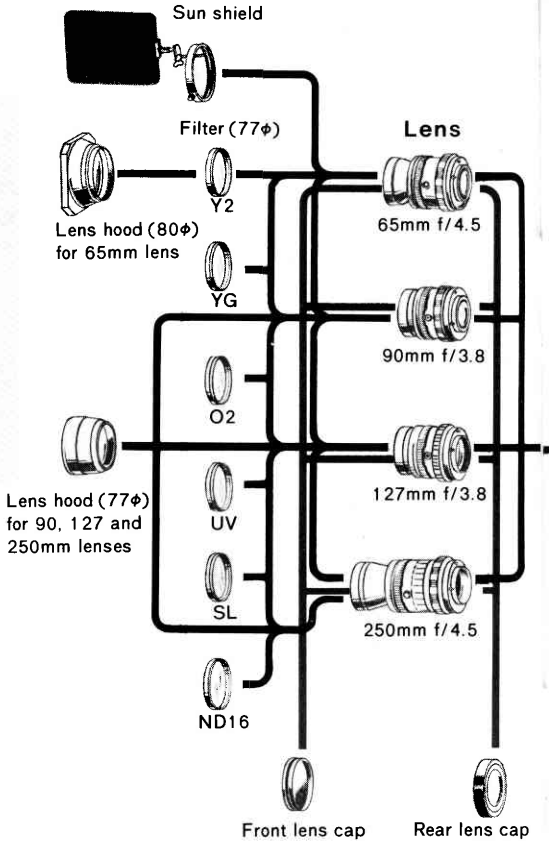


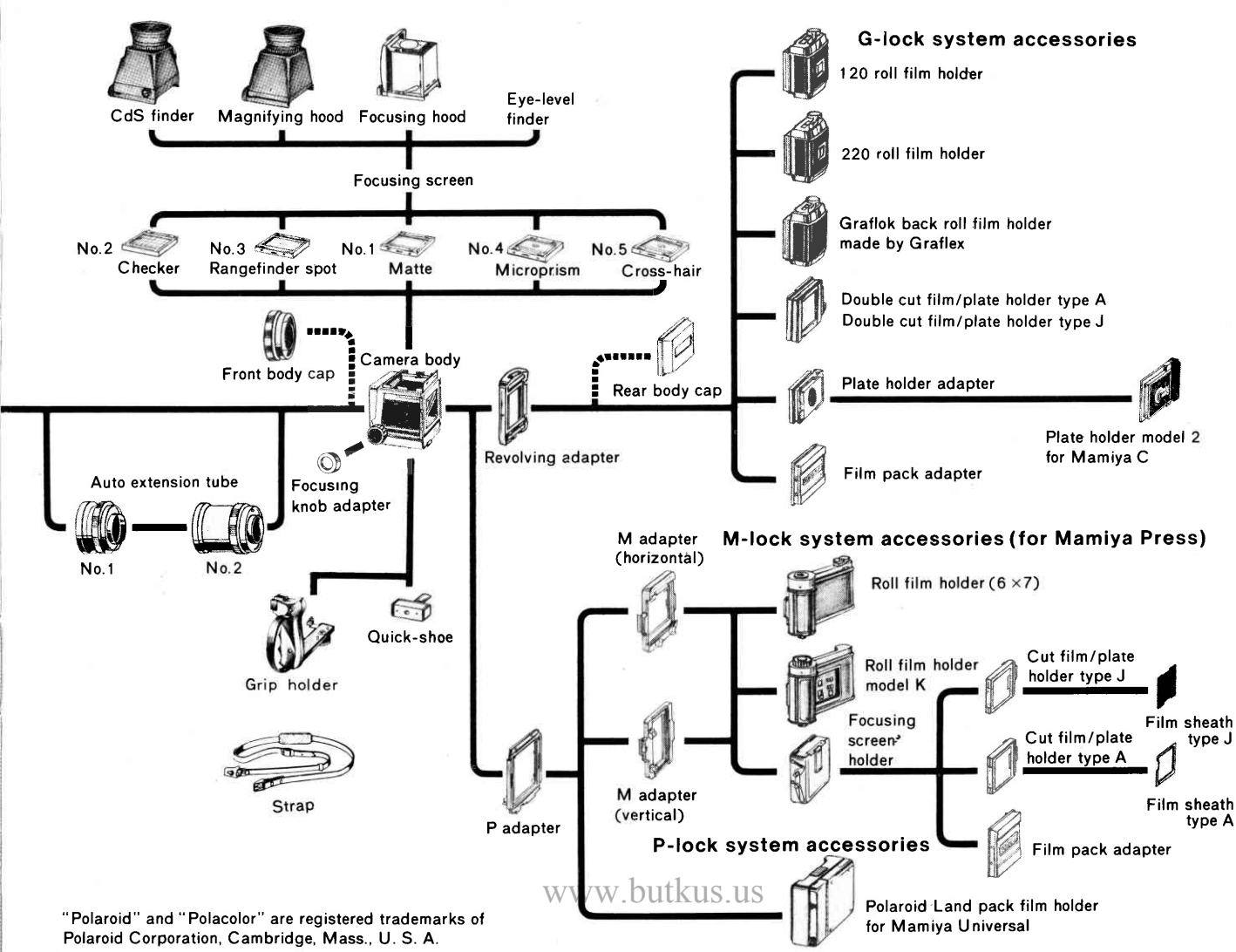
Film pack adapter for Mamiya Press

Quick shoe



■ Mamiya RB67 System Chart





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