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Book Descriptions:

Canon demi s manual



It was an improved version of the Canon Demi. The DemiS was followed by the Demi C, Demi Rapid, Demi EE17 and the Demi EE28. What I am collecting seems to mature and change as we go forward. I have become interested in early Leica copies and Minolta is an old love of mine. And then there are manuals for things I use such as my Sekonic light meter. I can never keep track of where I put the actual booklet but if it is here I can always get to it. Don't forget the Index page if you are looking for something in particular. Get news of what we're doing sent to you when we post something new.! Limited 1918 I would like to shoot it but unfortunately the shutter is not working. Another project! However, to be clear, I have no right to the trademarks or printed material, brochures or manuals that originate with Canon Inc. The manual is automatically downloaded on the desktop or in the file downloads of your computer. The same way is also possible if you prefer to search by choosing the menu Brands.To view the documents, you must have Adobe Reader installed on your computer. To download free the most recent version of this software click here. At the beginning of the century, most cameras took plates The bad part is that they dont enlarge as And when you enlarge But that was Thus you got twice as many exposures per roll of film. Halfframes had some The first one was simply the Demi, The second was the Color Demi, which was the same thing The Demi S upgraded the optics, from an f2.8 lens originally So no batteries. A lot of cameras that are now a halfcentury old still have perfectly good, working light meters Plus, in the 60s, color film was expensive as hell; getting twice as Their market was eaten away at the lower end by the lightweight, superconvenient. Demi line and the Dial

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- canon demi s manual, 1.0.



The Canons generally had more featuresThe Demi was the first Canon halfframe and sportedIt had a selenium meter, with a matchneedleThe settingsFocus detents at 1 m,The wrist strap andThe camera alsoMost importantly, it had a lens which couldThis was equivalent to a 75mmIt was not just a simple addon converterFilm speed 10 400. InIn any event, it got two precision lenses intoISO from 25 400. Focusing, parallaxAlso had a PC contact. FilmShutter speeds and film speeds were also theThat freed up space to improveThe lens could be focused with a distanceClosefocusingFor manual exposure, the button under theThe viewfinder had an fstopFor automatic exposure, the buttonEither way, you never hadTo rewind the film,An amazing camera for the time, it sold on the. PC contact and cold shoe. Soft leather case.Looked at quickly, itIt had a 30mm. Just like the original, theIt used Agfa Rapid. The film speeds are now 25 400Then the shutter speedNo manual fstop settings.It drops the PC connection and flash shoe,Under the tripod socket isSo despite coming out TWOThe differences were nice,In addition the ISO was changedSame 48mm filter thread.You can tell a Dial 352 from a Dial 35, notOverall, these. Professionally produced as a high quality, spiral bound A5 book. 0g Secure payment Fast Delivery Guarantees Finished book size is A5 148 x 210mm. Demi S pages long. Our reprints are high quality, printed on 80gsm superwhite Canon paper on a Canon office copier. The pages are then spiral bound with a clear acetate front cover and red card back cover, held together with a strong white wire. Your manual will lay flat when open and will last for as long as your camera, with a little bit of care. Manuals over 400 pages long may be supplied as more than one book. It is even smaller than the second generation QLs but still easy to handle and fully manual. All the quality you can expect from a QL but with a wider AOV and the fun of halfframe.<http://innermiracles.com/eUg8upTxPGJfq5IR.xml>

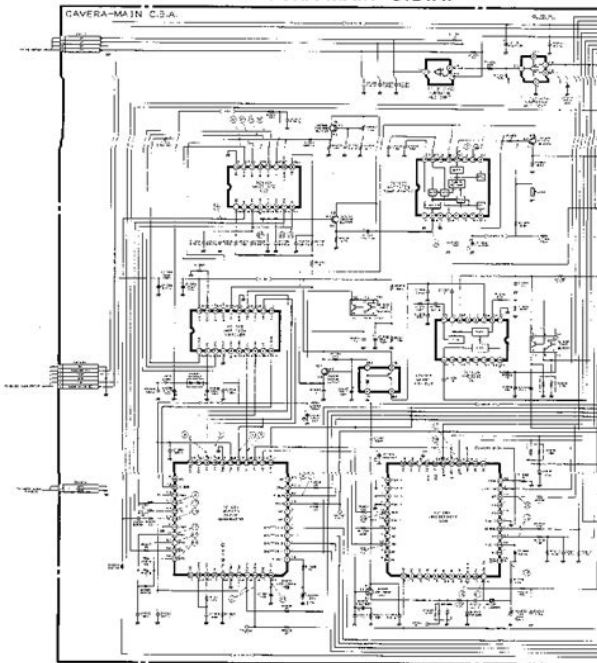


Well made it feels solid but much lighter than one might expect. However, it is more advanced than most of its halfframe peers as it has focusing pictographs for near, medium, and far subject distances with a match needle coupled to the lens focusing at the bottom of the image area in the viewfinder, so you can see approximately what distance you are focusing at directly through the viewfinder. Zone focusing is a good skill for candid street photographers who need to react quickly, typically shooting with a small aperture and high ISO. Although it can be difficult to achieve the precise focus you can get with a coupled rangefinder, when you hit the spot with the Demi EE17 results are tack sharp.Read More See Also. On the Tessina Automati. As far as I can tell it's. Ive got a Pen ee3. Just a word about a very rare halfframe camera from Lomo the UFK2. It is an intriguing halff. However, after all this work, the cameras winder wont fully cock the shutter mechanism. I can cock it internally with my finger, but the winder will go about 90% of the way, then bounce back to 0% and go another 10% of its path of travel. Is the mechanism bent. Do I need to clean some gears. I honestly cant figure this out, and I really wish to use this camera. Thanks for the help!Unfortunately the wind mechanism is somewhat different on the Demi S. On the plus side, after a few hours of fiddling I found out that a part of the linkage was a bit loose and wouldnt quite go over as far as it should. I tightened it as much as possible with crappy equipment and now it will cock properly about 75% of the time. Ill work on it more after shooting a test roll. Thanks! I can quote some specs and have a pretty decent understanding of what I'm supposed to like and covet. For instance, it's my

understanding that there's never been a better film than Kodachrome, though that's easy to say when it's no longer available. And if my camera has a little red dot on it then I'm cooler than cool.

I guess I'm not that cool. I'm alright with that. I'm not going to talk about the greatest, coolest, best, most coveted cameras today. Instead, I'm going to talk about something I didn't know existed until just a few years ago, though I'm sure the average camera nerd has been aware of this type of camera for decades. It started with a church junk sale late one afternoon. Take the Konica too, if you want." "Thanks." I walked away with two little cameras. I knew the Yashica was probably decent, but the Konica. I had no idea what it was. The Konica EYE The Yashica with its periscope viewfinder was fascinating to such a degree that I didn't even look at the Konica for two days. When I did eventually take a peek through the viewfinder I noticed something very odd; the Konica's viewfinder framing was not in the usual landscape mode, but vertical portrait mode. That's weird, right. Weird enough that I decided to ask TheGoogle about what I'd found. It was then that I learned the term "half frame camera." I suspect that if you're reading this web site, you probably already know what a half frame camera is. But they're unusual enough that those of us who are intheknow can suffer through a little redundant explanation for those who aren't. Camera makers in the mid 1960s mostly in Japan decided that consumers might appreciate costeffective rationing of film. They did this by building cameras that could expose the traditional 35mm film frame 36mm wide by 24mm tall into two vertical frames, each 18mm wide by 24mm tall or thereabouts. This meant that the user would get double the number of exposures out of a normal roll of film. Being of Scottish descent, I'm relatively frugal. Alright, I'm downright cheap. Knowing this about me, you might assume that I'd have heard of a camera that doubled the number of photos I could take with a normal roll of film, but alas, this church junk sale was my first exposure to half frame cameras.

SCHEMATIC DIAGRAM CAMERA-MAIN C.B.A.



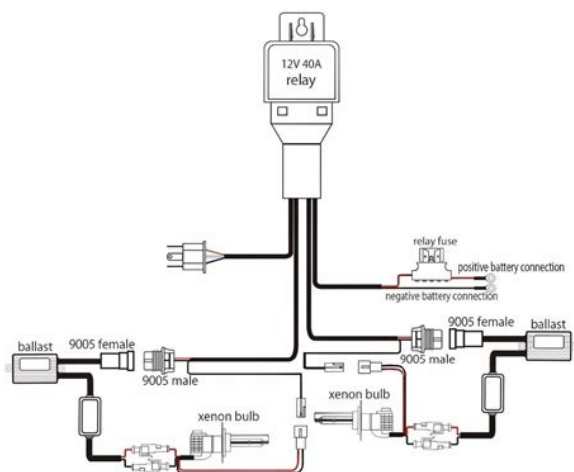
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<http://eco-region31.ru/4-golden-rules-manual-handling>

This particular Made in Japan Konica was called the EYE. The viewfinder showed what aperture and

focus range we've picked and what our resulting shutter speed will be based on our aperture setting. It was a tidy little package, and not knowing if it even worked, I dumped an old roll of Kodak 400 color film into it and took a whole whack of random photographs over a day or two. Upon developing the roll I was pleased with what I saw and quite amused at the resulting diptych type photographs that were the result of a scanner not giving a rat's ass about half frame cameras. Encouraged by these early experiments, I immediately loaded another film into the Konica EYE and spent a bit more time composing this set of photographs. The camera was a little clunky when advancing the film, but it didn't concern me too much until it felt like I had taken way more than 72 photographs with it. Then I sat down and wound and clicked the camera over and over again. The film counter dial on this camera didn't work, so the only way to determine if the film was finished was to wind the film and click away until it wouldn't advance anymore. When I counted 50 or so extra exposures, this after estimating I had already expended the film in the camera, I figured something must be wrong. Developing the film showed many multiple exposures and overlapped frames. The film wasn't advancing. An hour fiddling with a set of small screwdrivers and a bright desk lamp resulted in the camera taken far enough apart to discover the film advancing gear wheel was stripped and jumping. My free camera had died after exactly one and a half tantalizing rolls of film. But I was bitten. I wanted, nay, needed another half frame camera, and eBay would prove to be my friend. I ended up with a half frame camera made by Olympus in 1961 called the PENE S. There's an "S" on the front of it too, which I assumed stood for "superawesome" or something similar. The Olympus Pen EE S When it arrived it was rattling like a maraca.

<https://airframecreative.com/images/brother-mfc790cw-manual.pdf>



With some careful experimental shaking, the source of the rattle became apparent. In the viewfinder; a single, unmounted screw. I emailed the shop who sold it to me. They told me to keep the camera and gave me my money back, and since I already had the little screwdrivers out on my desk from working on the Konica I endeavored to take the Olympus apart. I got it to the point where I had the screw in my hand and could see a single threaded hole that looked like it would fit said screw perfectly. A small dab of blue Loctite on the screw because if it happened once, it could happen twice and I had taken my first step toward reassembling my little PENE S. Like the Konica, the Olympus PENE S is a zone focusing camera modeled after a rangefinder, pocket-sized, point-and-shoot camera. It's a tiny bit smaller in all dimensions in comparison to the Konica EYE, and a bit simpler in operation. The Olympus is fully automatic, with a zone focusing ring on the front.

There's an ASA ring on the front with a range of 10 to 200. There are framing lines inside the viewfinder that are nearly impossible to see in most light, and there's a frame counter that isn't even close to accurate. A little transparent red flag will slowly rise up into the viewfinder and lock out the shutter release if you're outside the camera's ability to take a properly exposed photograph, but in my experience the little red flag would sometimes appear when there was plenty of light, and sometimes it would let me take a photograph when it should have been much too dark. That said, the camera has a good weight to it and, most importantly, the film advanced when I turned the thumb wheel on the back of the camera, so it was at least one up on the Konica already. The film went in and I clicked through a roll and, well, it was alright. Not great. Not terrible. Just alright.

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The Canon Demi After these two experiences, I still liked the idea of a half frame camera, but a replacement Konica EYE was difficult to find at a reasonable price and the Olympus PENEE wasn't making me super happy, so I dove once more into the used camera fray. This time I managed to find a half frame camera on my local Craigslist, a Canon Demi with all the usual characteristics of the Olympus and the Konica, except this one was a manual exposure camera. This is a good thing, right. The viewfinder appeared to be a full frame composition tool; no framing lines this time. Exposure was set by rotating a dial on the front of the camera until a pair of pointers on the top of the camera lined up with each other, signaling I'd adjusted the exposure appropriately. Aperture and shutter speed are tied to each other, both going up and down together as we adjust the exposure. No clicks in between, just a linear slide of shutter and aperture depending on what we set as the exposure. I immediately fell in love with the Canon Demi for its exposure control and light meter, but I was also enamored with a delightful little bobble of a lash point for a lanyard, or similar, that screwed into what was ostensibly a tripod mount. It affixed with a coin used as a wrench a quarter is preferred and the loop spun freely on the mounting point. Undoubtedly the folks at BlackRapid etc took this as inspiration for their more modern renderings of a strap mounting concept. Canon had it figured out on this camera in 1963. It made it easy to attach to a carabiner on my shoulder bag. Of added benefit was a film frame counter that actually worked, and a conveniently placed zone focusing chart on the back of the camera body. The Demi perfectly embodied the old school cool look that a modern Fuji X100F aspires to but, in this case, was totally legit. The Canon Demi became my holy grail of half frame cameras.

Thoughts on the Half Frame Format Truth be told, the half frame camera was always about getting more for less, which is not usually the best way to approach a problem. To put it in modern terms; the half frame camera essentially cut your resolution in half while limiting your control over exposure and composition. And since frugality was a goal, the cameras were often made to a low price resulting in suspect build quality. All of these compromises allowed us to shoot twice as many pictures for the same amount of money, it's true. But that's a hard tradeoff. Most film scanners

aren't concerned with what camera you're using. As mentioned earlier, when scanning, your exposures will be paired based on what a 35mm frame should be with no regard to your frugal use of film. Your doubling up of exposures will still end up with 36 scans of paired compositions. Obviously you could crop each frame down to halves but the unintended result is you read some magic into the somewhat random pairings of photographs. Standalone photographs can lack context, so pairing one to another gives a deeper or broader reading of your subject matter. You'll know what came next, or what came before, or something like that. Even if one photograph seems unrelated to another you end up looking for connections, and more often than not find them, real or imagined. By poetry, luck, kismet, divine intervention, or whatnot, random pairings manage to be intriguing. The ergonomics of most of our cameras favors the landscape composition. Half frame cameras will challenge this norm and have you framing shots differently and making types of photographs that are slightly different from what you may be used to. Takeaway The three cameras performed very differently. The Konica took decidedly better photographs than the other two; this probably due to the lens being about twice the diameter of the others. The automatic exposure worked well in easy light but didn't handle subdued or very bright light very well.

<http://www.telsercom.com/wp-content/plugins/formcraft/file-upload/server/content/files/16270aa238e941---boston-innovative-products-manual.pdf>

The Olympus PENEE S exposed very consistently and the focus was accurate, but it consistently overexposed nearly everything, so in the future I'll cheat the ASA to trick the automatic metering into properly exposing images, if I don't sell it before then. The Demi, well, let's be honest, none of the three cameras take "good" photographs, but I liked having some control over the exposure and the worst photographs out of the Demi were due to a user who forgot to adjust a focus point between shots, but even some of those out of focus shots have a lovely feel to them that normal 35mm film cameras don't have. The soft focus and bad exposures of this trio of half frame cameras is fairly common among the class of affordable, easytouse half framers of the olden days. Just as the detrimental hiss and pop heard when playing vinyl records somehow makes the music better, the lessthanperfect lenses in these lessthanperfect cameras somehow makes the photos more enjoyable. Graininess and off exposure wouldn't be acceptable in a modern Nikon or Canon, but the reason these old half frame cameras have appeal is because, no matter the filter or post production, there's something really genuine and simple and honest about the pictures these things make. I like that. And you might, too. Want your own half frame camera. By purchasing anything using these links, Casual Photophile may receive a small commission at no additional charge to you. This helps Casual Photophile produce the content we produce. His photography explores the underlying narratives existing in found contexts. There is beauty in the ordinary, a concept he explores by taking a photograph every day; an exercise he began in 2007 and continues to this day. All stories by Craig Sinclair 19 comments Lili Elrod November 27, 2019 at 9:10 am Nice article and insights. I have shot with a little Canon Demi. In my case it had a 30mm F1.7 lens which was tough to scale focus. Beautiful little thing though. How about development.

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Apart from selfdeveloping so to speak, will labs develop, and scan, the negs. As for scanning, the lab I use for colour had no problem scanning the images in pairs though the wonky framing due to the film advance wheel being on the cusp of failure must have added to their process of picking frames to scan. I can't speak for all labs though. At home I use an Epson V600 which will pair exposures for a 35mm equivalent scan automatically with the odd issue mostly due to a bad exposure. Also, the big black frame line down the middle might skew any automatic scanning calculations to a slightly darker average. But generally, scanning at home hasn't been an issue with the odd, easy to rectify hiccup. I can't seem to get a definitive answer on being able to scan the slides. Can you maybe explain it to me. I am told by some people that I can do it with any scanner, others say no. Others

say set up a camera on a tripod and take photos of the slide screen. I would like a little more info before I buy a scanner Thank you for your time. There is a lot of history on his military photos. Much of landscape and people not all war. Surely, there must be a better half frame camera. Wonder what it might be. Seems like one could crop the full frame scan to half the full frame to end up with unpaired half frame images. These ones happen to be more on the consumer side of the quality scale, which is fine. But more "professional" camera systems do exist, like the Pen F series SLR. As with most of Olympus' best designs, this series has some truly excellent lenses. And yes, it's very simple these days to crop digitally, so halfframe cameras could potentially be more popular than they seem to be at the moment, if people were to catch on. We've got some more halfframe articles coming up. Had a Pen EE2 myself for a while but I also wasn't too pleased with it because of the total lack of control the EE2 doesn't even have a focus ring and I had the same overexposure problem as you.

But the halfframe concept really got to me, especially the aspect of it that two by themselves not that meaningful photos can tell a great story if they are placed next to each other on one regular 35mm frame. So on the lookout for a proper, good half frame camera I have come across the Olympus pen FT and I think that it might be The half frame camera to get; because of manual controls, lots of great lenses and the fact that it is a system SLR. If you or anyone at CP ever comes by one of those, Please write an article about it. Built like a tank, clean, minimalist design, great lens. Also, rather rare by now. Cheap alternative is the Soviet FED Micron, which is the copy of the Konica. I came close to buying an EE and a Demi but eventually decided to spend way more for the FT. Using that camera is so rewarding. The shutter sound and feel is on par with the Hasselblad 500cm for me. The design and engineering are outstanding that it is an SLR in a Rangefinder package is great, and allows for perfect manual exposure and the real coup, manual SLR focusing. I'd love an FT, but for the money, and considering how I would use it, I can't justify the expense. Great camera though. I have a bit of a fondness for half frame myself. I have a Canon Demi which to me is just the ultimate take anywhere point and shoot. I also have a Minolta Repo S which is a very solid and well made little camera. Unfortunately mine suffers from sticking aperture blades the fixing of which has been on my todo list for quite some time now. I was not impressed. After all, film was relatively cheap, and the sacrifice in resolution made me dismiss them. Look at a pro SLR fullframe film camera Canon F1, and you'll realize that there's a lot of mass there for exposing a mere 24x36mm patch of film. The halfframers are on their way to the 16mm miniature film size, which was never really successful I used a Minolta 16 for a few years but was unhappy with the results.

As a film guy, I hate to say it, but an iPhone 6 gives better resolution than a halfframe film camera. I shot a few rolls with it, in the '80s. Results were less than great. Maybe that was because someone had used it as a hammer. Camera Reviews SLR Cameras Rangefinder Cameras Point and Shoot Cameras Instant Cameras Medium Format Cameras Digital Cameras Mirrorless Digital Cameras Toy Cameras Rare and Antique Cameras Lens Reviews Accessories Features Book Club Desert Island Cameras Expired Film Stories Exploded Views Featured Photophile Film Profiles Five Favorite Photos Opinion Retrospectives The Essentials Top Fives Video Tips and Techniques About Login to Casual Photophile Login Lost Password. Reset Password Enter the username or email you used in your profile. A password reset link will be sent to you by email. Get new password Already have an account. Login Send to Email Address Your Name Your Email Address Cancel Post was not sent check your email addresses. Email check failed, please try again Sorry, your blog cannot share posts by email. Circular meter around the lens. Spring in handle. Circular meter around the lens. Spring in handle. Also marked Honeywell for US, also made in black finish. Canon had also started development of a compact and luxurylooking halfframe camera. The resulting Canon Demi offered highperformance features in a pocketsize package. When the Demi was introduced, there were already twelve competing models in the market. It used a special cartridge containing 35mmwidth film. When the cartridge was loaded, the film speed was set automatically. The exposed film was also

contained in an adjoining cartridge, making film rewind unnecessary. The Demi Rapid was a Rapid System halfsize camera based on the Demi S. A CdS meter replaced the selenium exposure meter, and a selftimer was builtin. The behindthelens Lens Shutter enabled interchangeable lenses to be attached on a screwon mount. Otherwise, the camera was the same as the original Demi.

The viewfinder was a reversed Galilean type with bright frames. On the right of the viewfinders image area was a exposure meter needle and correctexposure window with aperture scale. On the bottom of the image area were focusing pictographs for near, medium, and far subject distances and a match needle coupled to the lens focusing. For exposure control, shutter speedpriority EE with a CdS cell was provided. The camera was popular for its highperformance specifications and features. The lens was also the Demi Cs interchangeable normal lens. For exposure metering, the camera used program EE with a selenium photocell. When the focusing ring was set to the 3meter mark, a pan focus mark appeared. When this camera was introduced, the demand for color negative film was increasing as film prices got lower. There was less need to economize on film with the halfframe format. The advantages of halfframe cameras thereby weakened. It features the Dial 35s spring motordriven film transport system and CdS photocells. The Rapid System was soon eclipsed by Kodaks hugely popular Instamatic cameras. The Dial Rapid camera became Canons last Rapid System model and the development of a successor was postponed indefinitely. By using the optional teleconverter, the 60mm lens becomes a 75mm lens 110mm for halfframe format. When the camera is turned off, the lens retracts into the camera body. Pressing the shutter button extends the lens immediately. The direct viewfinder has variable magnification and gives a clear image. The viewfinders image area and magnification are adjusted to suit the picture size and focal length used. The viewfinder also has an AF frame, parallax correction marks, and an OKtoShoot lamp. Like precedent but with different design. Fuji jumped into the halfframe war the same year that Canon did. In fact, their first halfframe the Fuji Half had a camera body that looked a lot like the Canon Demi. The features were similar as well.

Auto or manual exposure with selenium meter next to the viewfinder. In manual mode, both the aperture and the shutter speed could be set individually unlike the Demi. It had a 28mm f2.8 22 focusing lens. Close focusing to two feet. Speeds B, 30, 60, 125, 300. Fujica Half has Selftimer and cold shoe for flash, also tripod socket and cable release socket. Film speeds of 12 to 200. PC contact. Mechanically motorized filmwinding. With fully woundup spring. The clockwork motor is wound using the large knob on the bottom of the camera and after each exposure automatically drives hence the name the film onto the next frame. The automatic exposure is driven directly from the front mounted photoelectric cell. For non automatic use, the aperture and shutter speed can be set manually. Once the film speed is dialed in ISO 25200, the correct aperture is selected by turning a lever in a matchneedle system. The cameras builtin selenium meter displays the exposure information in a tiny window on the top of the camera. The film is advanced with a turn of the camera while the thumb and index finger hold one end of the camera. Available in black and chrome or all black bodies. Builtin UV filter. It is often reported that the Mini used special cassettes, but this is not the case, it uses regular 35mm cassettes. Fujica Mini was developed targeting female users. The camera body is compact so that it can be put into a pocket or hand bag, and its appearance is stylish.Seleniumcell operated. X socket Selftimer. Halfframe Rapid film same as 135 film. Mechanically motorized filmwinding, the large knob on the base of the camera is the clockwork autowind. The flat diallike knob next to the shutter button on the top of the camera is a similar winder for the selftimer, which is set and released by a sliding control on the rear of the camera. The sequence of buzzing, clicking and whirring makes for quite a noisy camera. Automatic and manual exposure modes. Selenium cell surrounds the lens.

52mm filter thread. An improved version of the Fuji Half, this is a fullfeatured halfframe. It has a 33mm f1.9 manuallyfocusing lens to 36 inches. The camera also has a cold shoe with PC connector,

selftimer, film reminder dial, cable release socket and tripod socket. It does not have a spring drive. It has so many advanced features its hard to know which to list as most important. A builtin CDS meter controls the exposure in a programmed autoexposure system setting the fstop and shutter speed automatically. The TW3 also has a builtin, popup flash, a macro lens and a motor drive, DX film coding from 100 400. The film runs vertically, like in the Konica AA35, so the camera provides horizontal pictures as the standard. It has two lenses 24mm and 100mm. Builtin motor drive.

<http://www.bosport.be/newsletter/4-golden-rules-of-manual-handling>