

Leica®

M 3 - Meßsucher

für 4 Brennweiten

Wiss. Bücherei



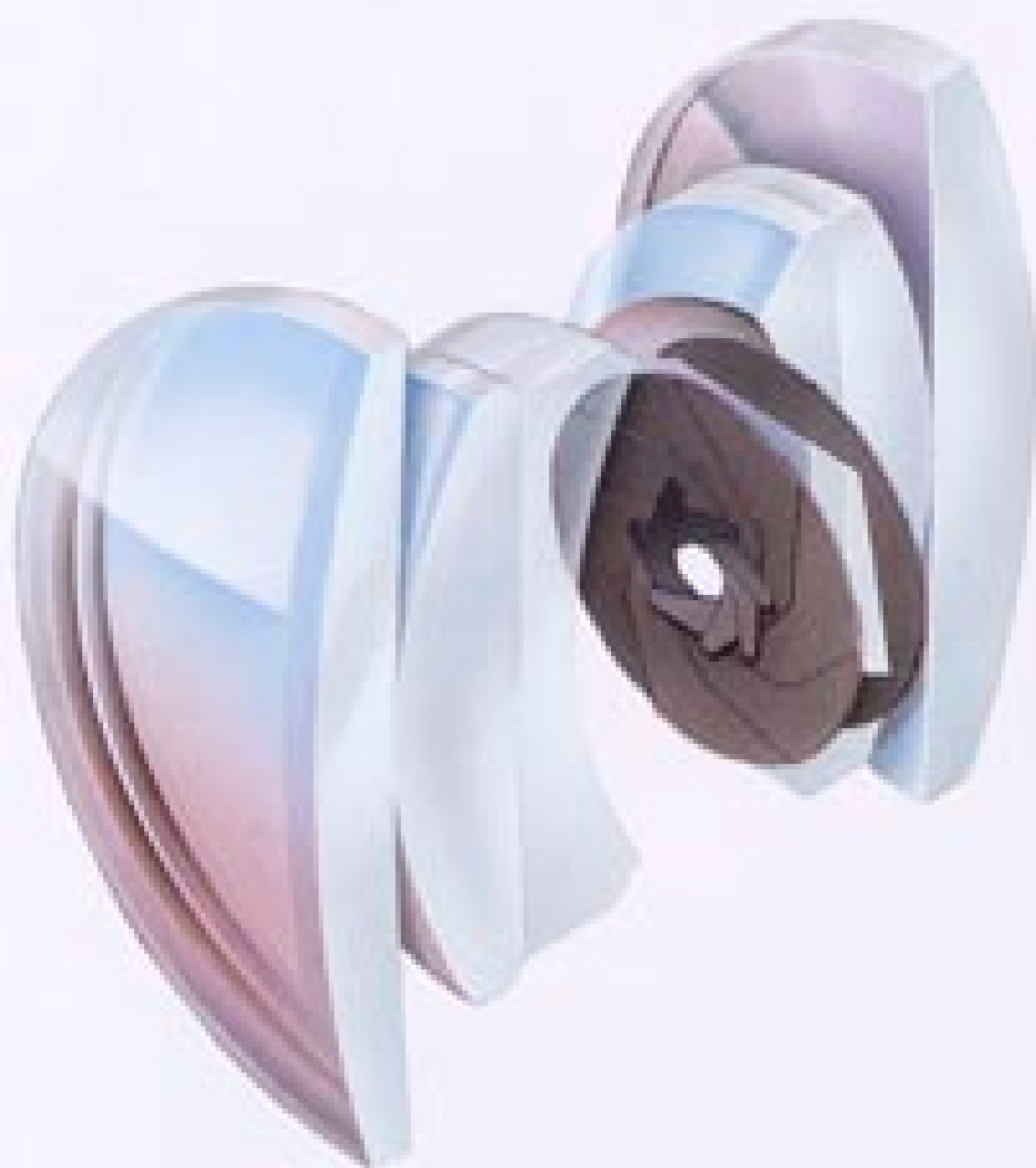
3,5 cm

5 cm

9 cm

13,5 cm

Leitz





LEICA

R8



M A G A Z I N E



2/96

gioco scottese», così inizia la nota autobiografica che Leonardo Sciascia ha scritto per *La Forma del Caso*, monografia di Ferdinando Scianna pubblicata da Adelphi (Milano, 1989).

Proseguendo, Sciascia disegna l'amicizia con Scianna del cui essere fotografo tratteggia un profilo preciso: «Scianna spunta in Puglia e Palermo quotidianamente, seguendo all'Università i corsi di storia dell'arte di Cesare Brandi e frequentando l'istituto di antropologia. In quanto all'interesse per la letteratura, che in lui è sempre stato vistoso, segna le maestri se li cerca da sé, al di fuori della scuola. Il libro per amore di letteratura, ma anche vagamente sapendo del mio interesse alla fotografia, tende a mostrarmi il suo "portafoglio" delle feste religiose che era poi una pura minima, anche se sufficientemente ricattiva e significativa, delle tante fotografie che aveva colto in un paio d'anni,

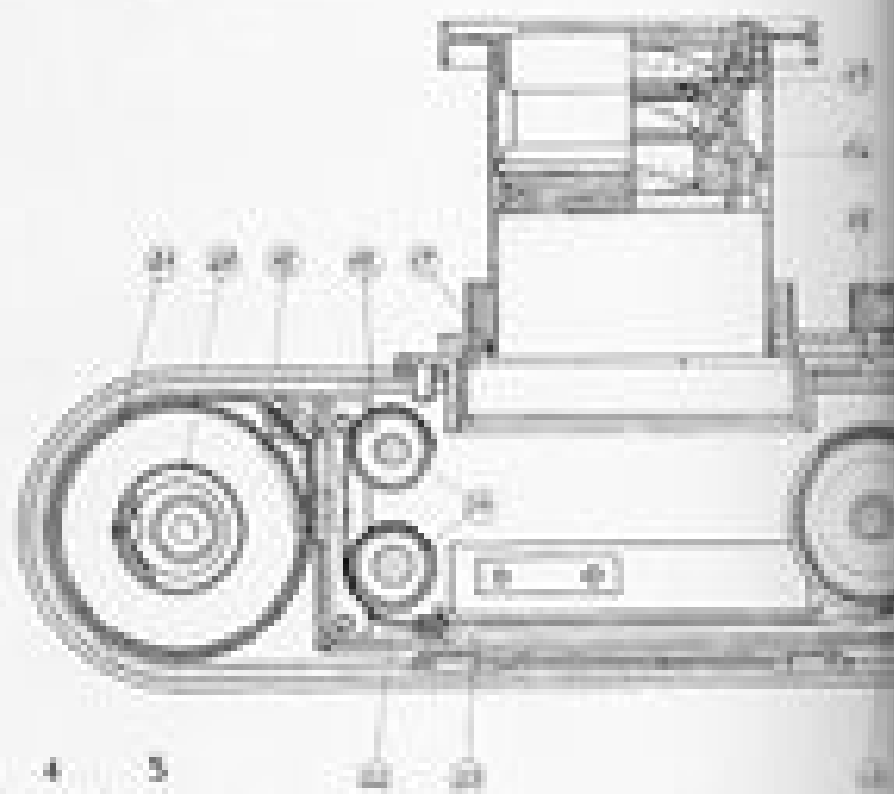
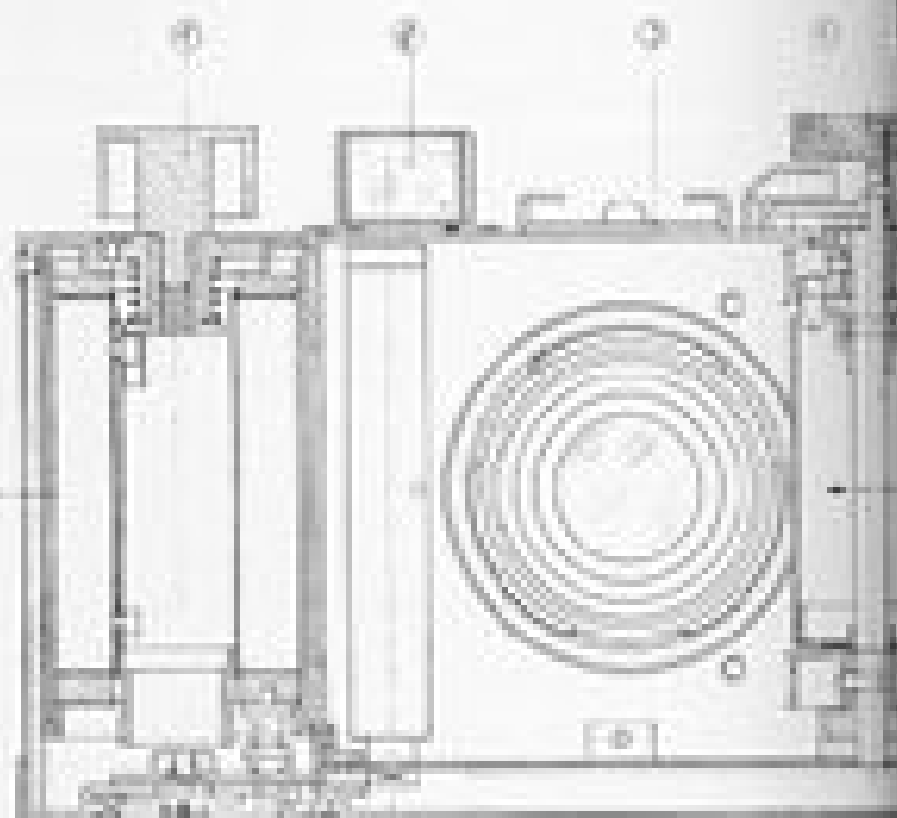


grande per i paesi siciliani quando ci si celebravano feste patronali o liturgiche di una qualche originalità, non ancora giustate da sovrapposizioni turistiche e da una dei festival di San Vito».

«La tua fotografia, debbo dire, ribotte in me, non immediatamente ma per lenta prova di coscienza, l'effetto di farsi sentire di fotografare. Me ne era disteso fin da quando, per nove lire, avevo acquistato una macchina americana che chissà dove è andata a finire e che mi piacerebbe ritrovare. Avevo avuto poi altre macchine, fermentate a una Zeiss che rendeva niente male, ma che di più avrebbe reso in altre mani e attraverso altri occhi. Del mio mestiere di fotografare Scianna un po' si fa cenno: ricchi mi regala di tanto in tanto macchine fotografiche sempre più perfette. E spero per due fino a che punto siano diventati amici: da vedere, lei, che in prova-morte

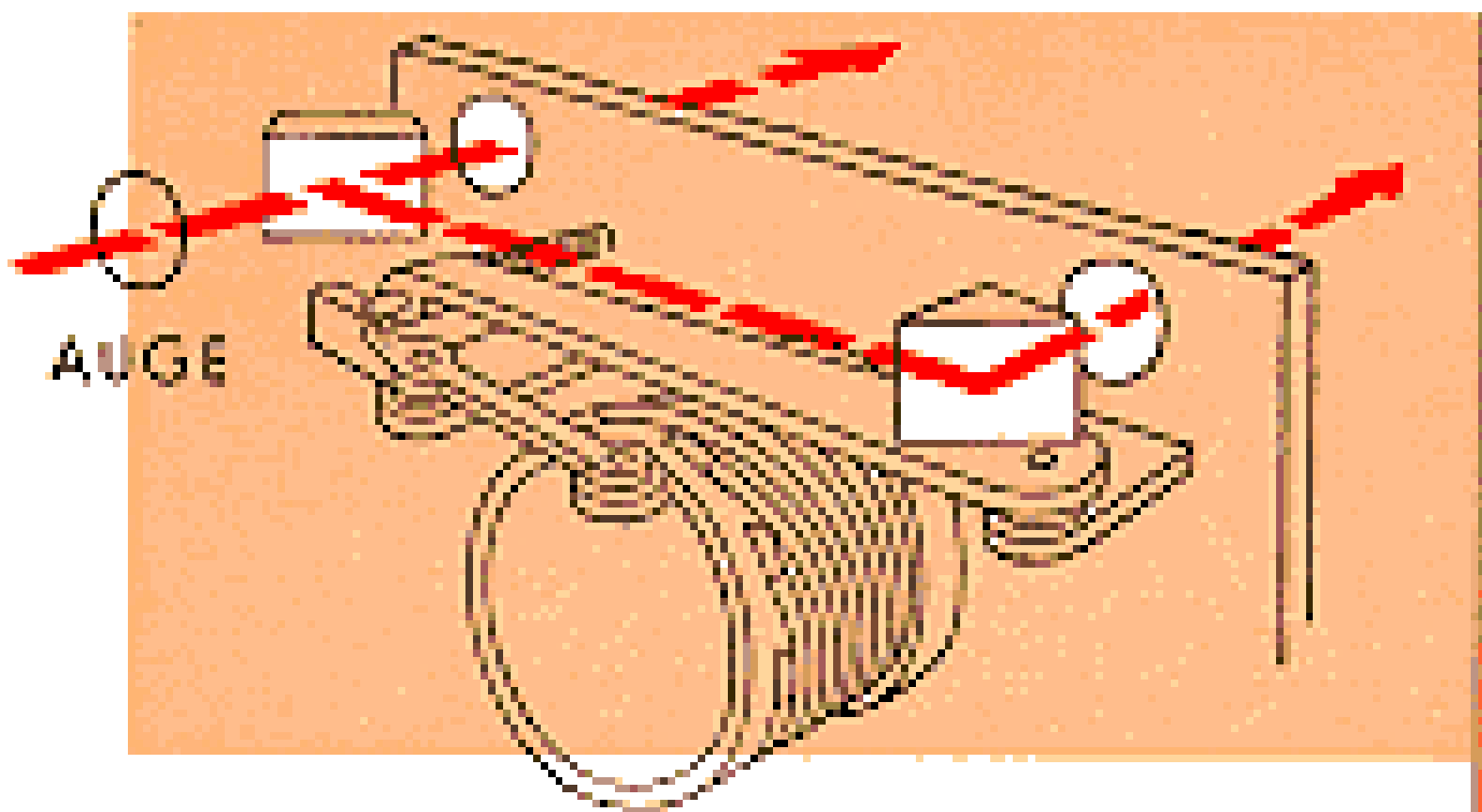
Schlitzverschlusskamera

1. Rücklaufknopf
2. Belichter
3. Räder für Entfernungsmesser
4. Schließknopf
5. Federverkuppelung
6. Auslöserknopf
7. Auszugsknopf
8. Zähnräder
9. Aufwickelgehäuse
10. Stativmutter
11. Zahnradschraube
12. Deckel
13. Verschlussicherung
14. Objektiv
15. Blende
16. Hebel für Schutterstellung
17. Zylinderverschluss
18. Federwalze
19. Sicherungsstift
20. Kassetteneinlege
21. Kassette
22. Rollbahn
23. Rollbahnenwalze
24. Federwalze
25. Filmhalter
26. Öffnungsgehäuse
27. Schließverriegelung (Anmerkung)

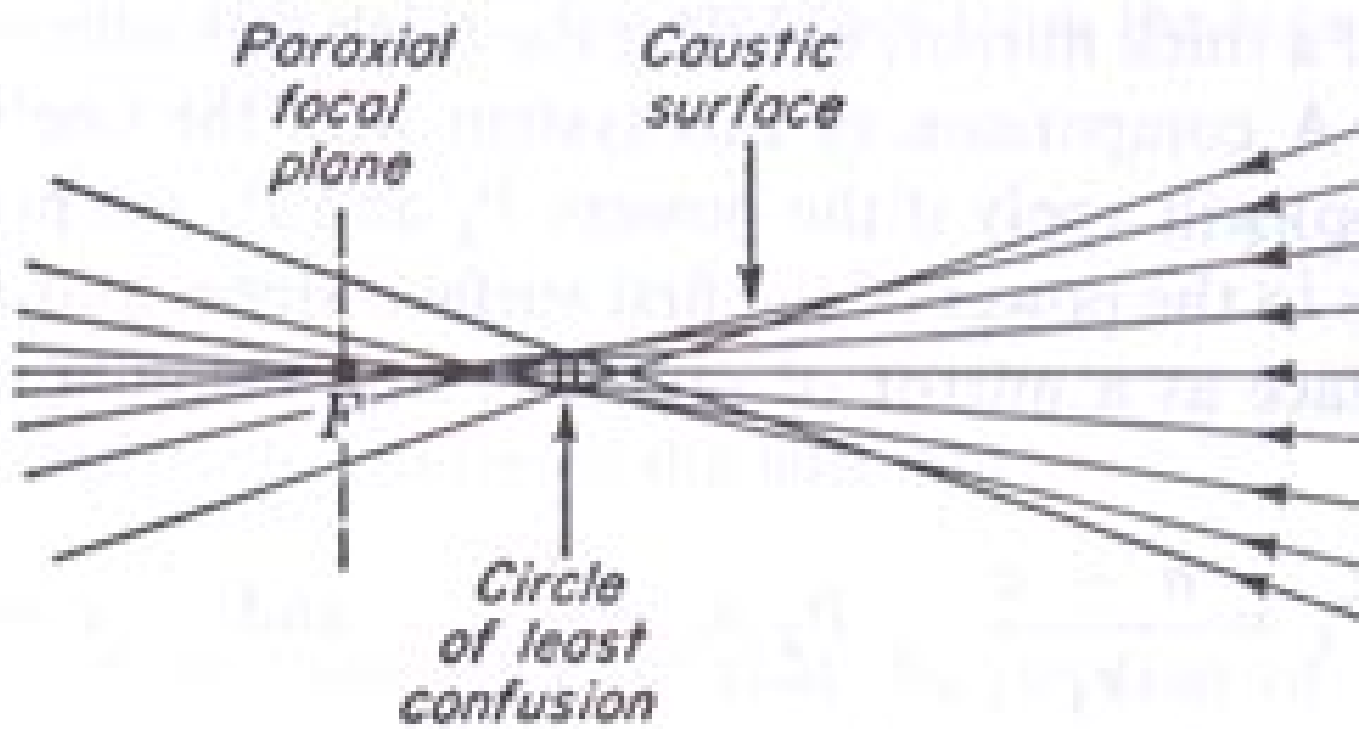


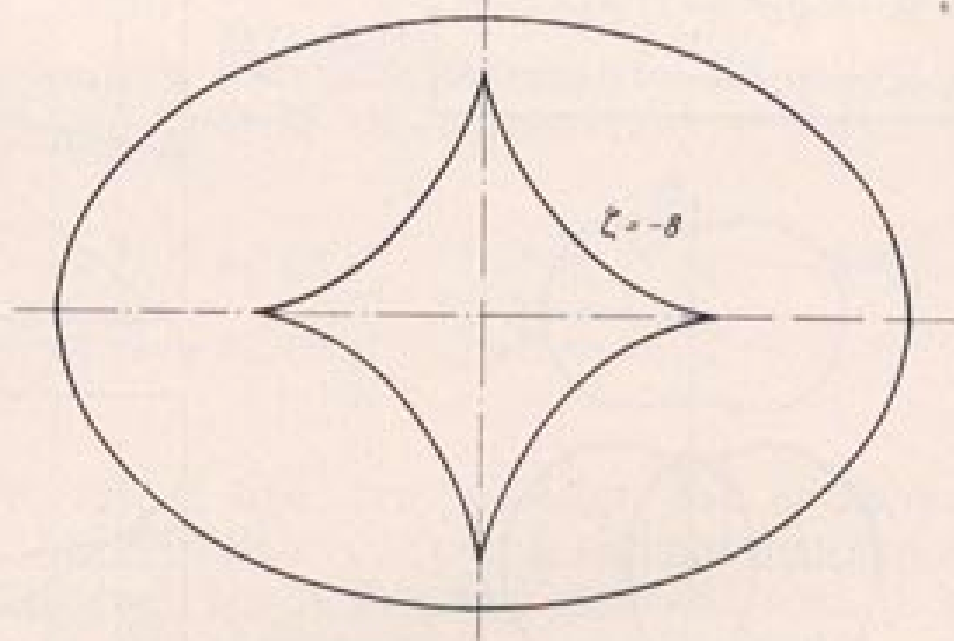
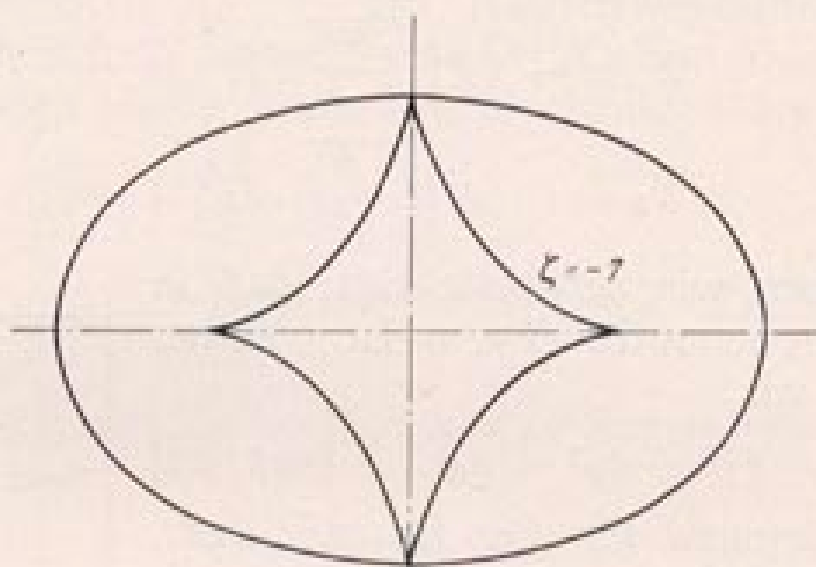
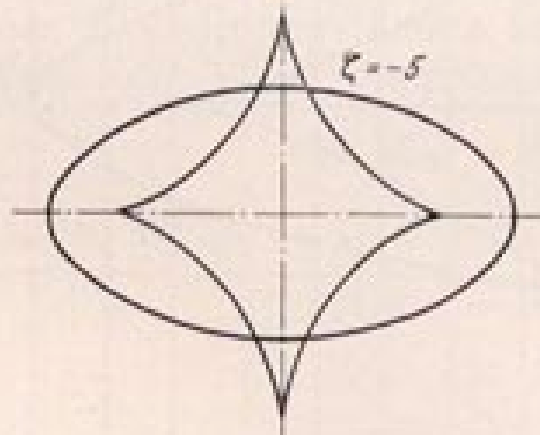
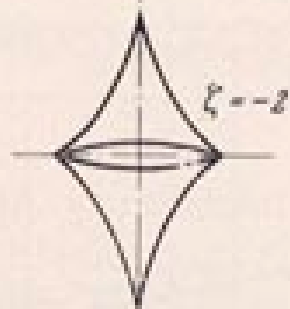
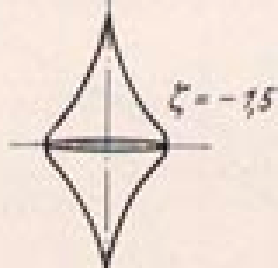
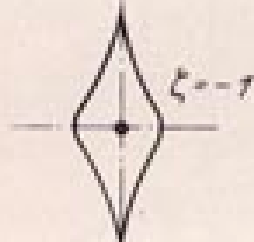
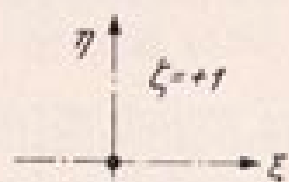
cm 1 2 3 4 5

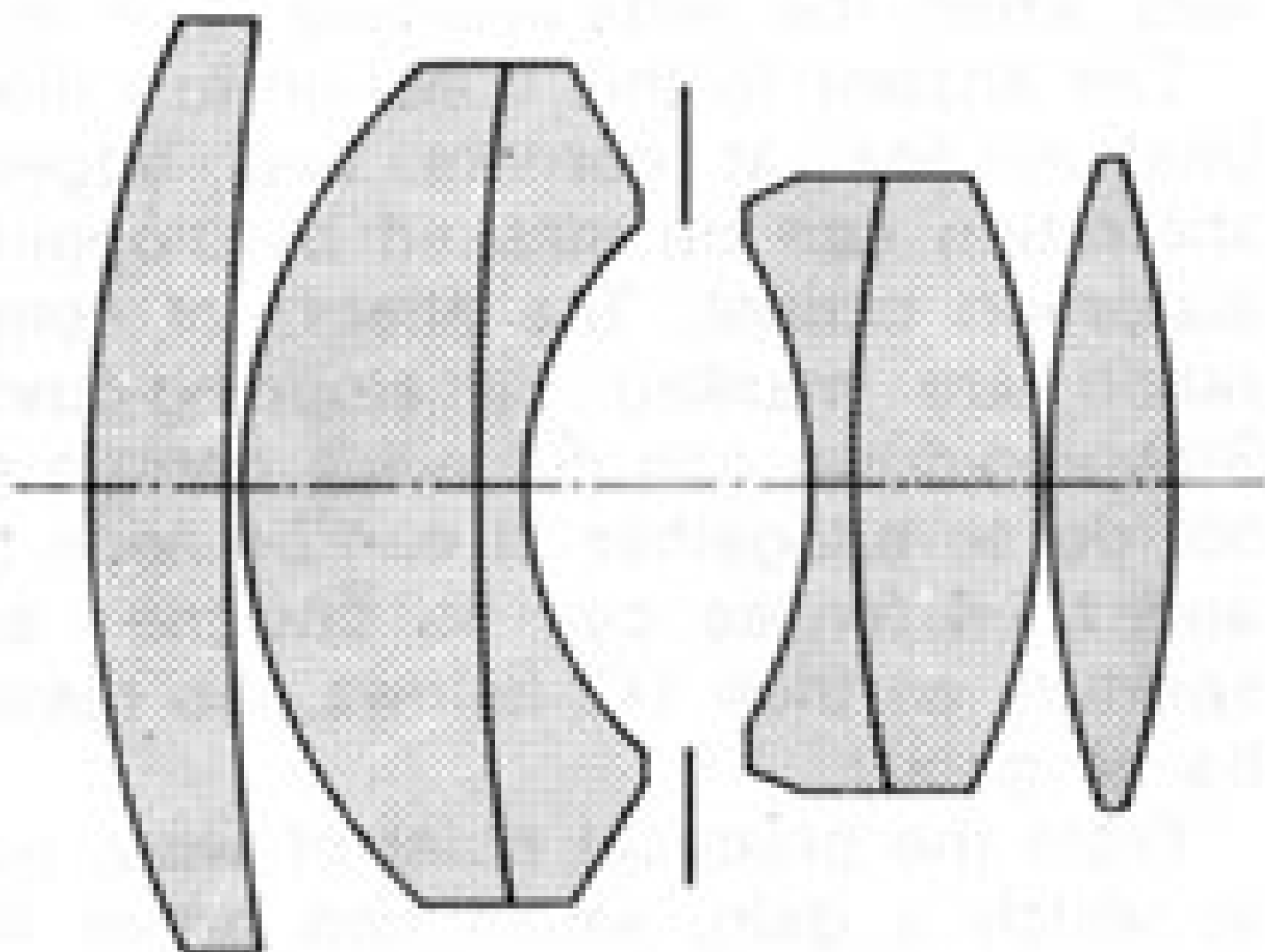
Vergrößerung 1:1 (nach Leitz)













WILLIAM H. WATSON

LEICA History

Lesson

11/11/2019 11:17:57 AM

1925-1965





20 deg FIELD - α



14.3 deg FIELD - α



ON-AXIS - α

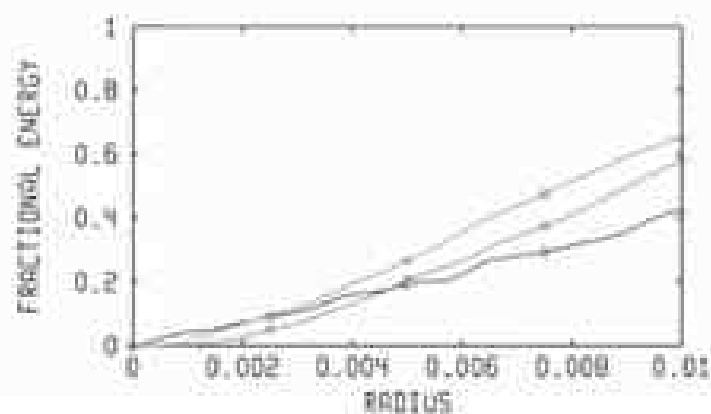
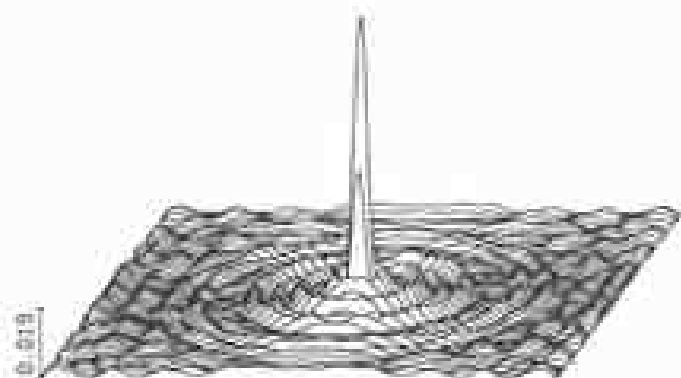


IMAGE PATCH SIZE: 0.029946 mm
 WAVELENGTHS (microns)
 WY1: 0.588 WY2: 0.486 WY3: 0.656

Double Gauss. 50mm f/2 20deg
 POINT SPREAD FUNCTIONS

OSLO
 23 Nov 98
 5:56 PM

FULL FIELD 20deg



0.7 FIELD 14.3deg



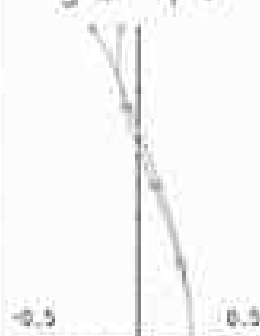
ON-AXIS 0deg



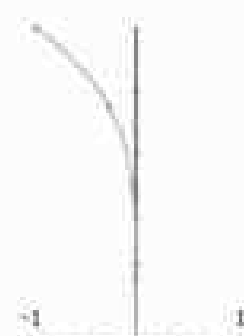
RAY INTERCEPT CURVES (mm)
WAVELENGTHS (microns)
+0.588 +0.486 +0.656

ASTIGMATISM

S x T +

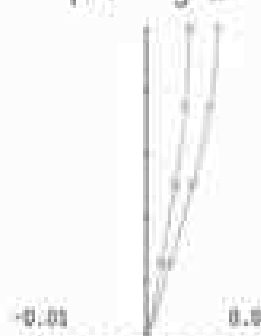


* DISTORTION

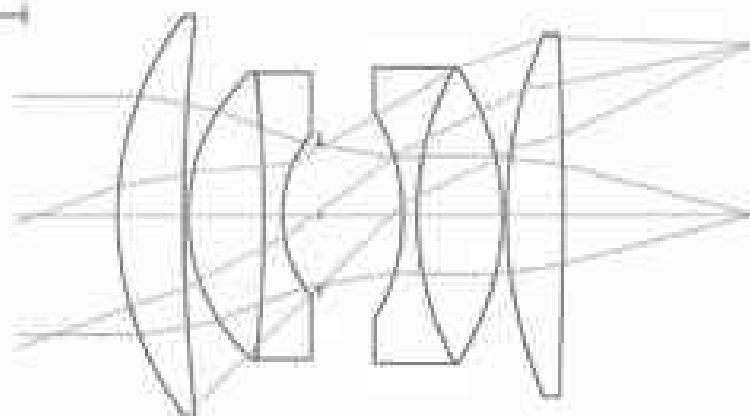


LATERAL COLOR

P + S x



10



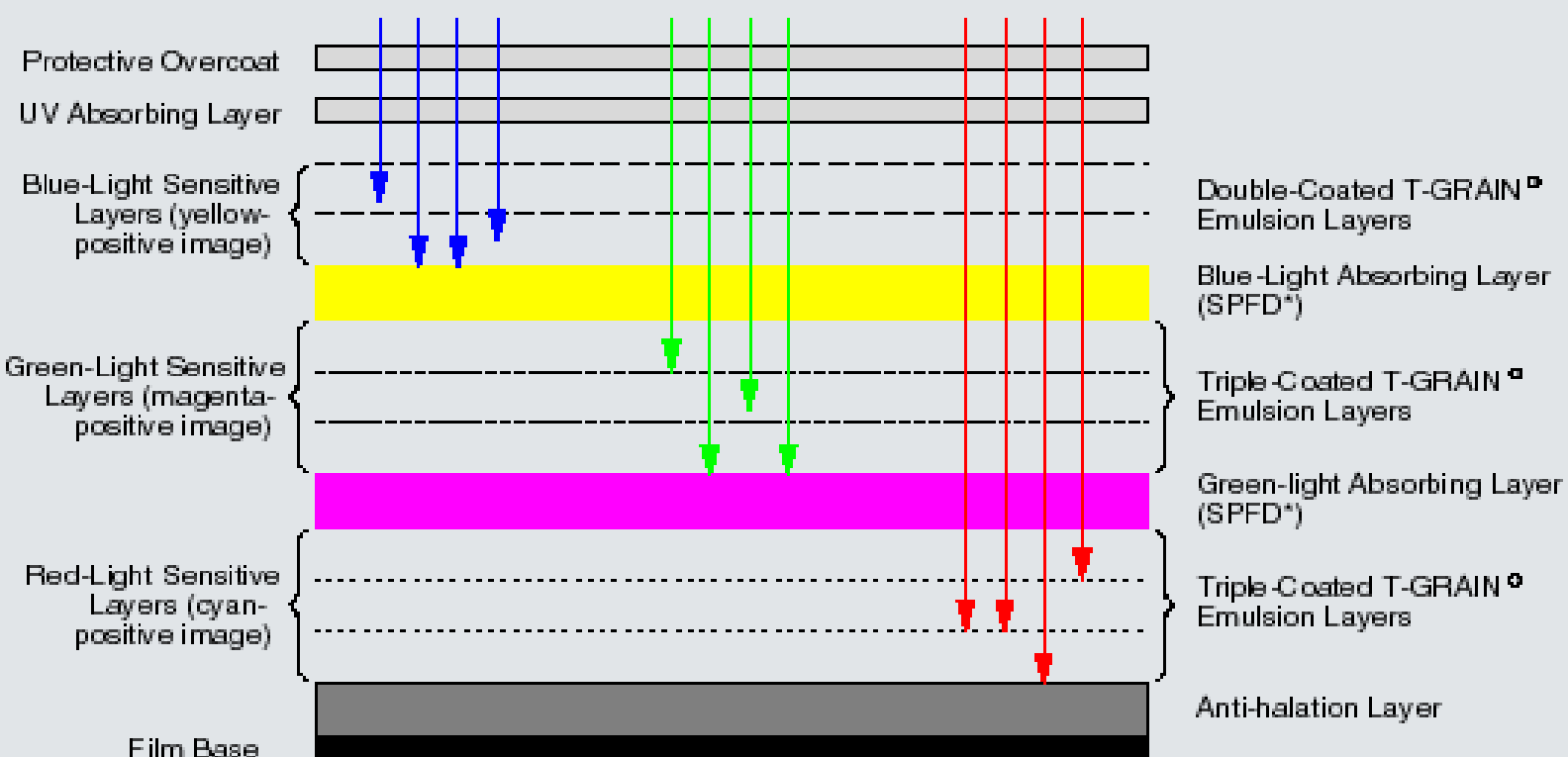
UNITS: mm

Double Gauss, 50mm f/2 20deg
RAY TRACE ANALYSIS

OSLO
23 Nov 96
5:53 PM



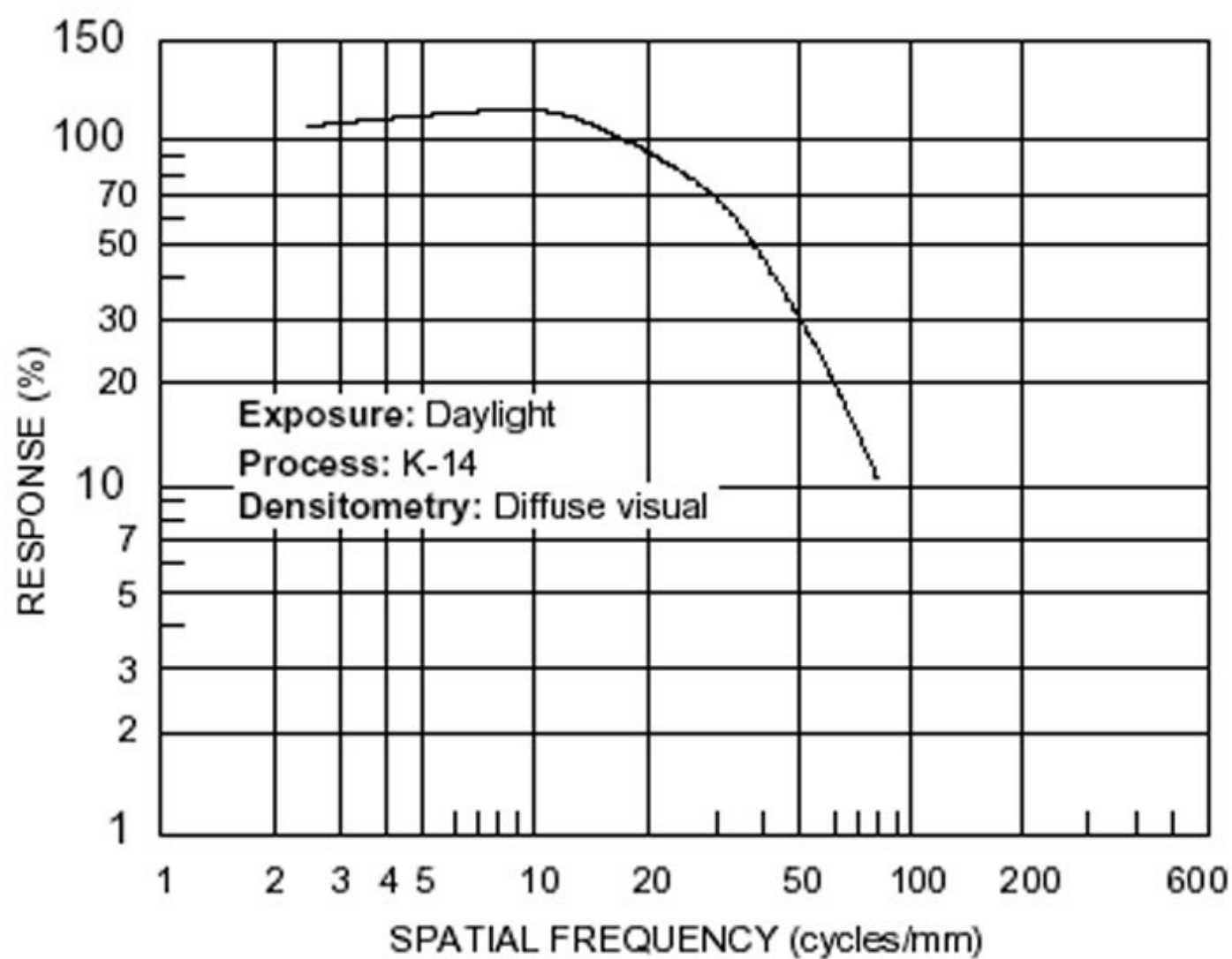
Wavelength-Selective Light Absorption for Clean, Rich Colors

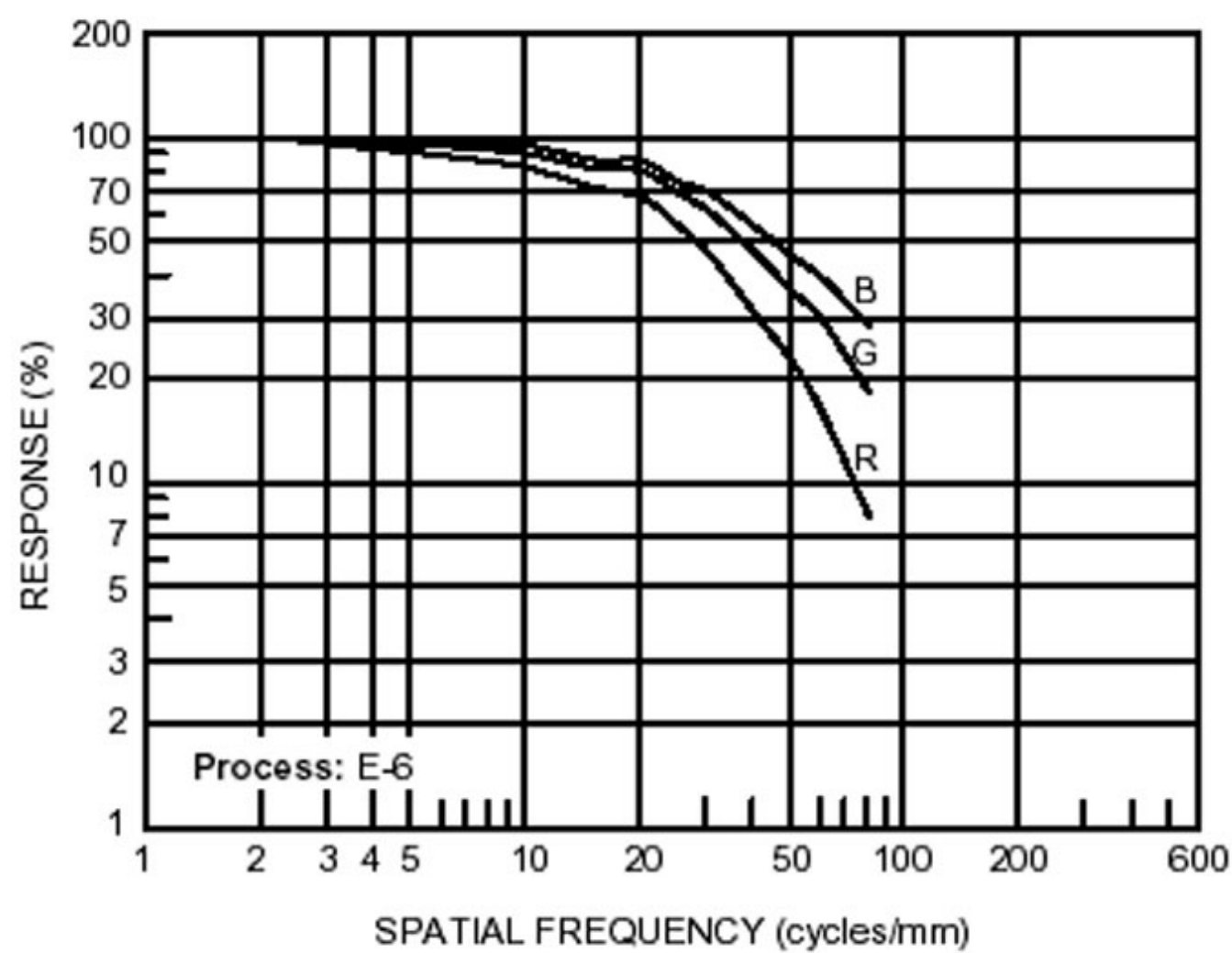


Cross Section: KODAK PROFESSIONAL EKTACHROME Films E100G/GX and E200

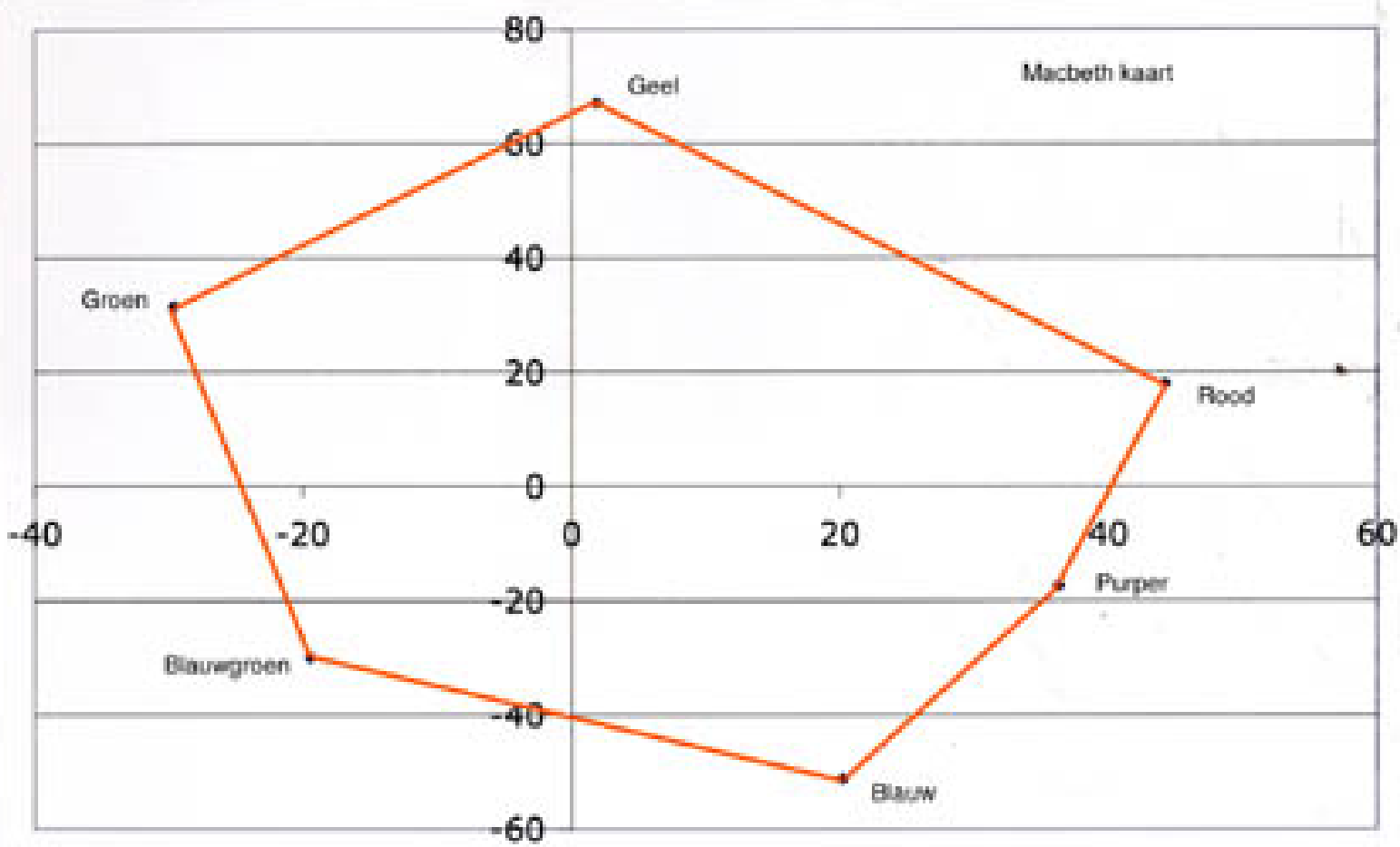
* Solid-Particle Filter Dye

MODULATION-TRANSFER CURVE

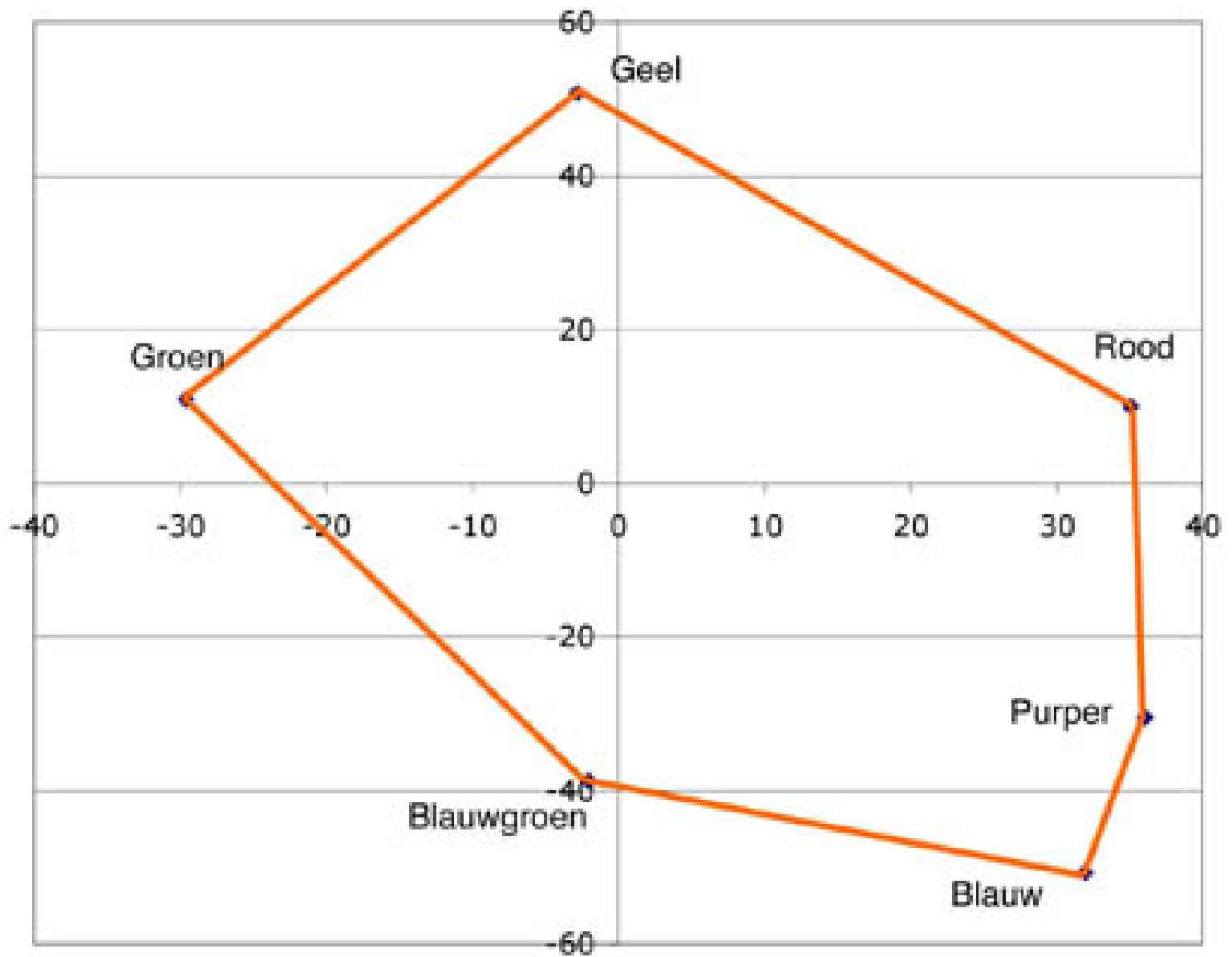


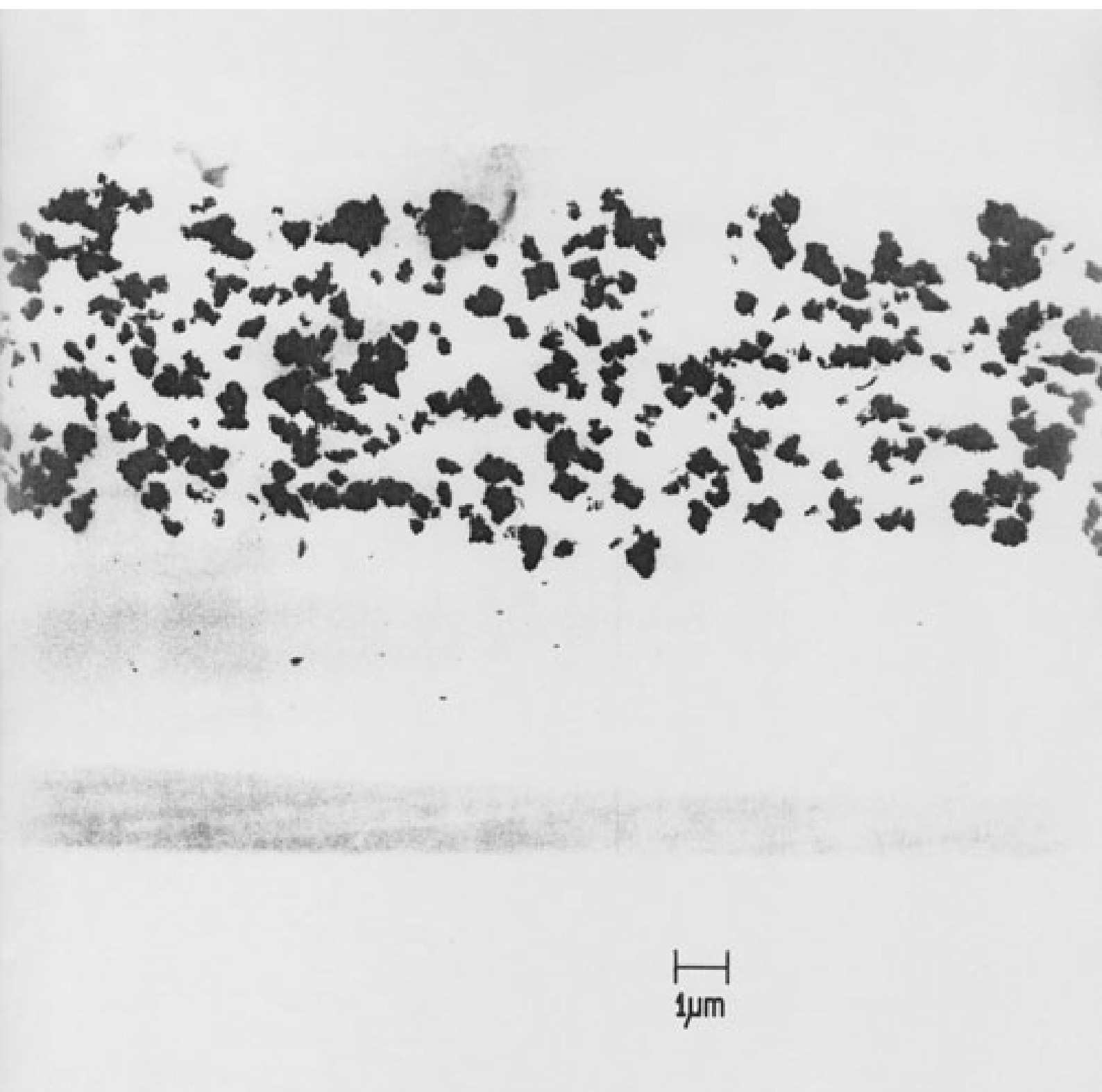


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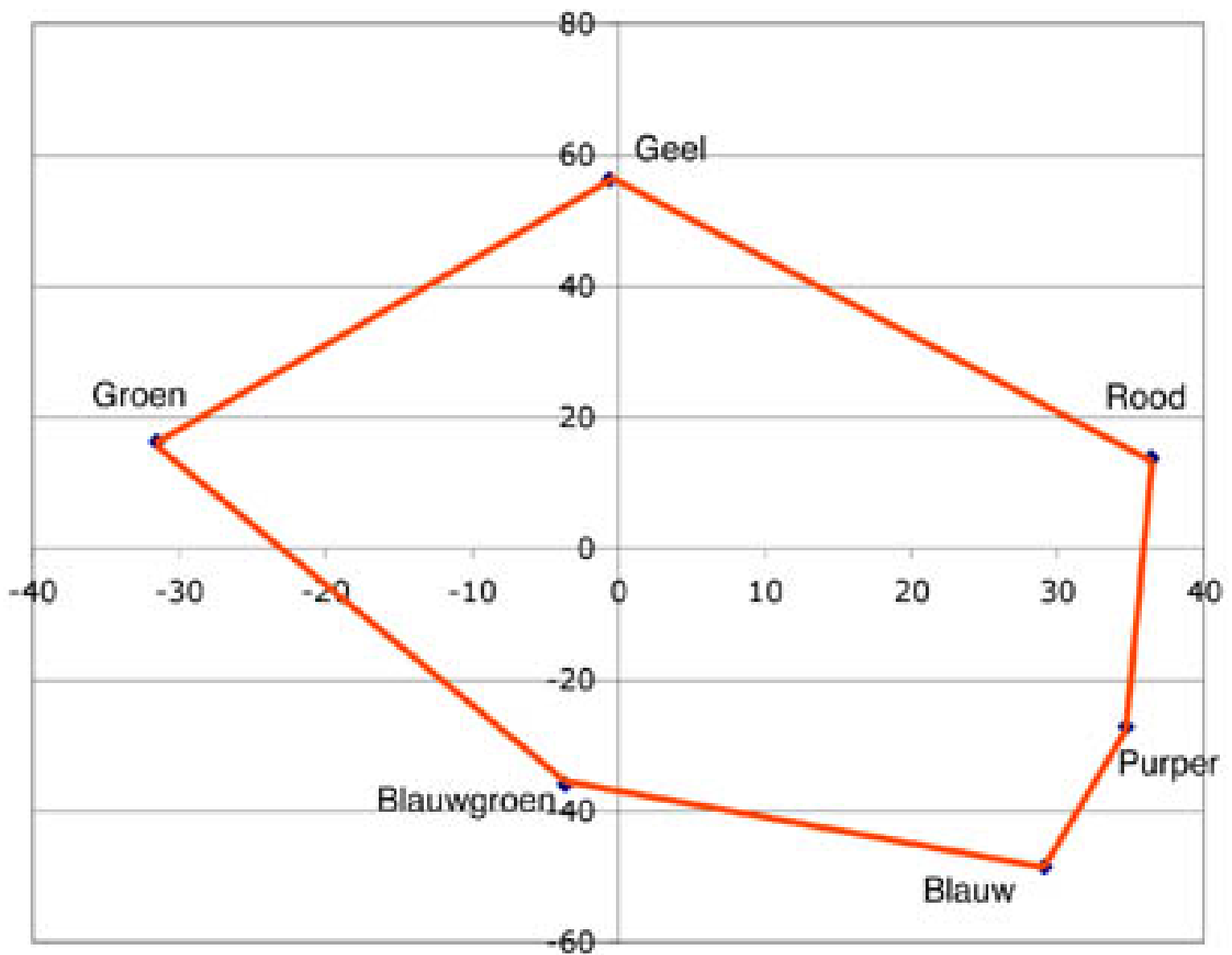


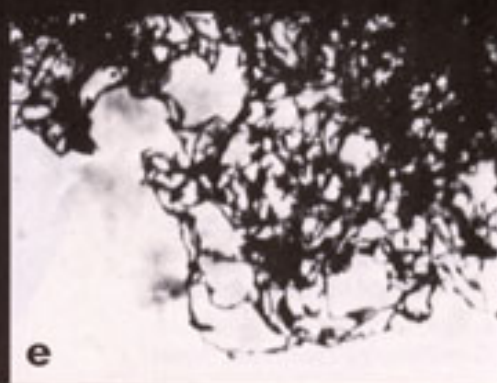
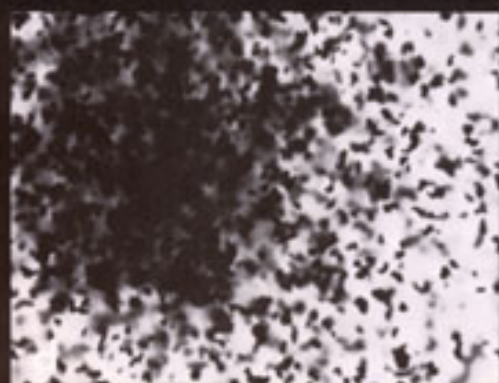
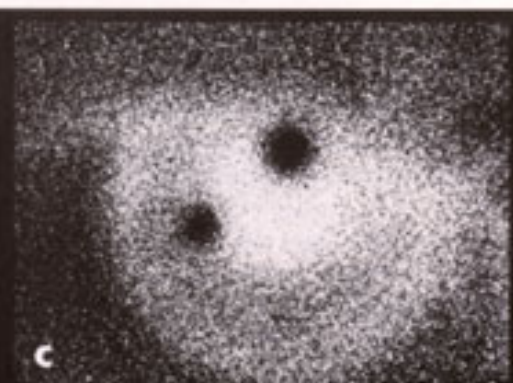
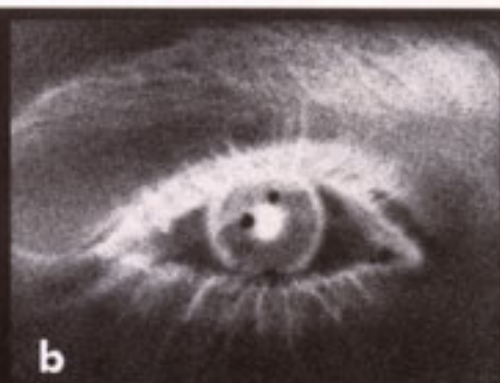
Kodak Ektachrome 100G

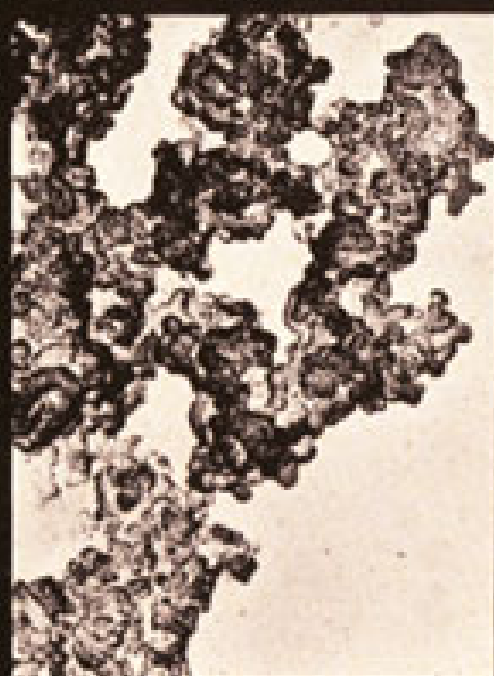


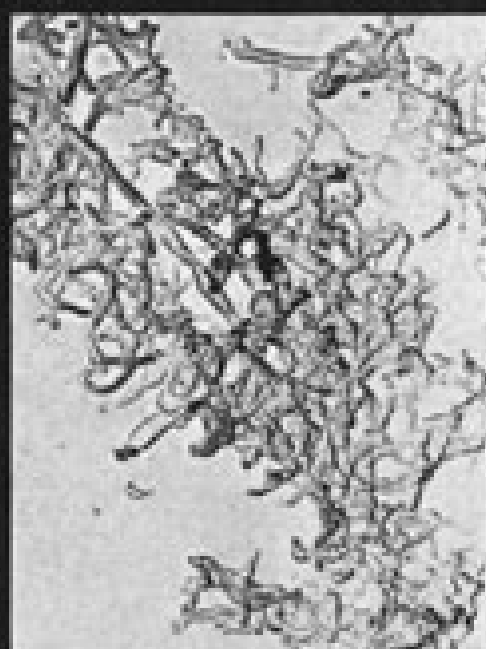
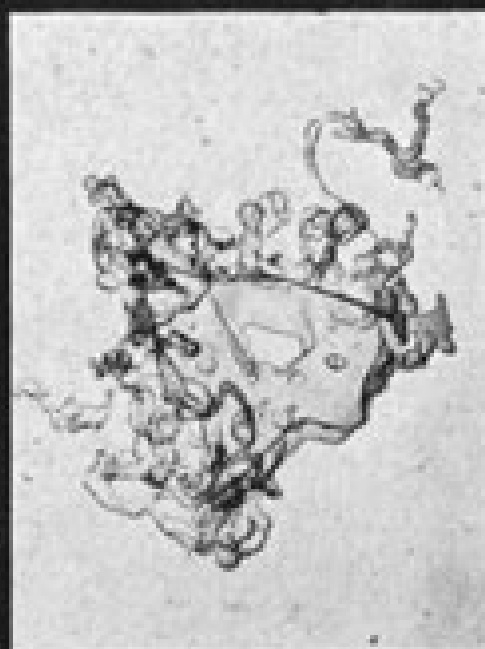
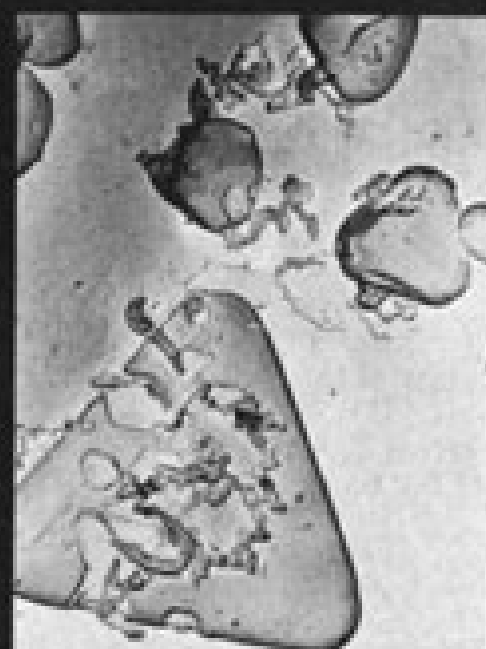
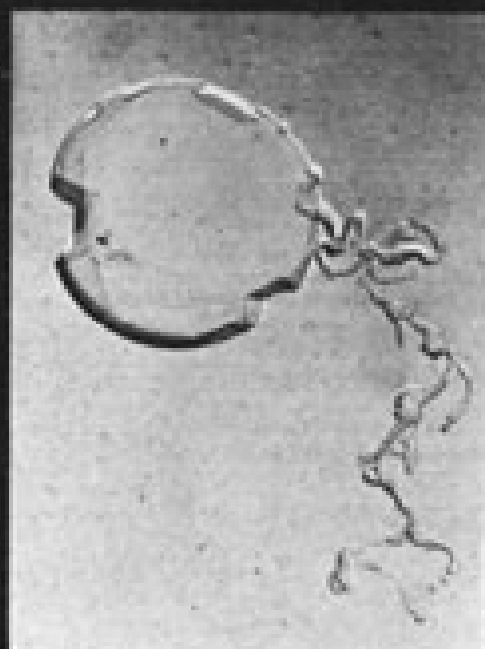
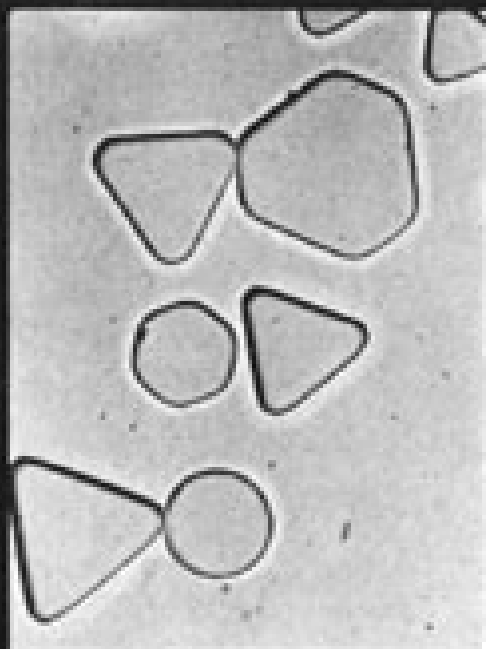


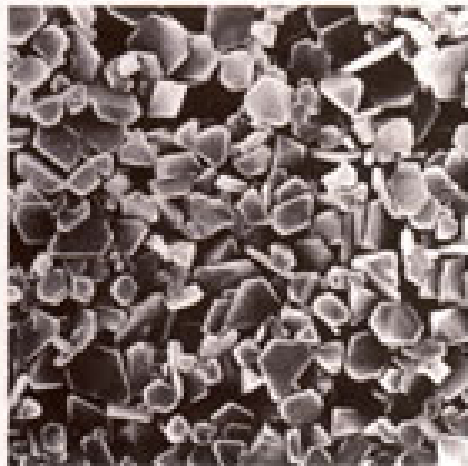
Kodak Ektachrome 100GX





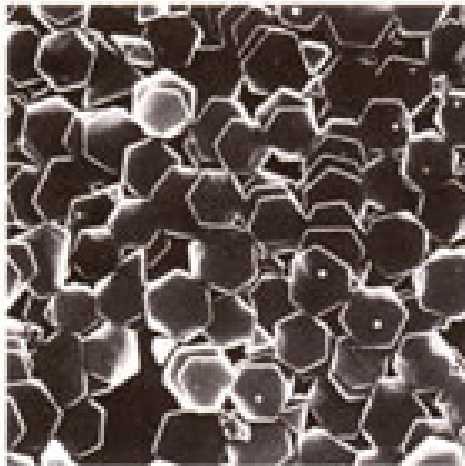






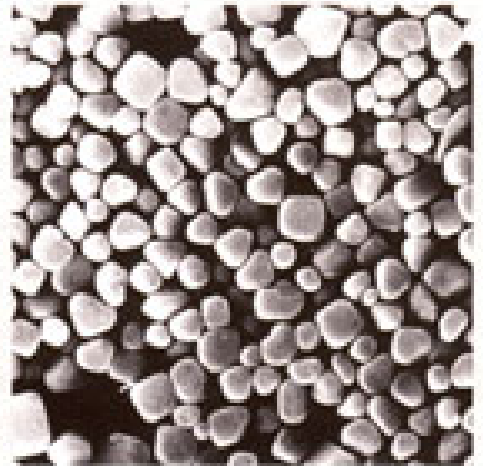
Siede-Emulsion (Fällung
bei erhöhter Temperatur)

2 μm



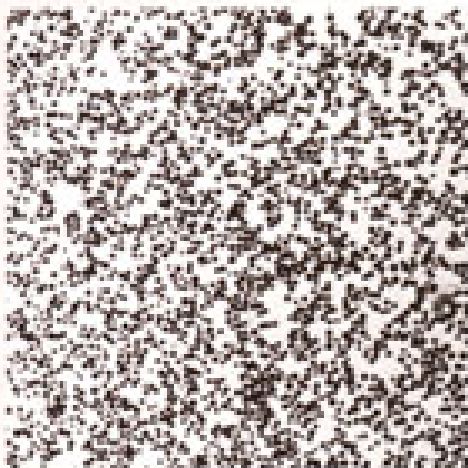
Tafel-Kristalle

2 μm



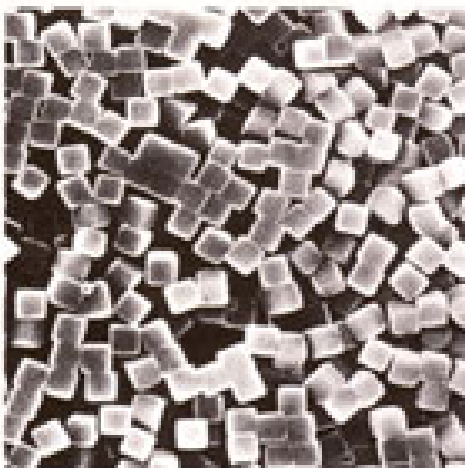
Ammoniak-Emulsion

2 μm



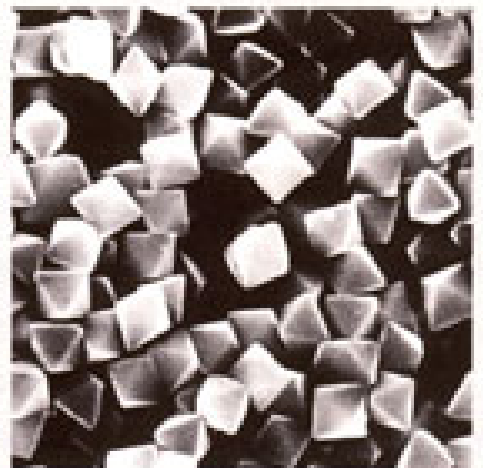
Mikrat-Emulsion

1 μm



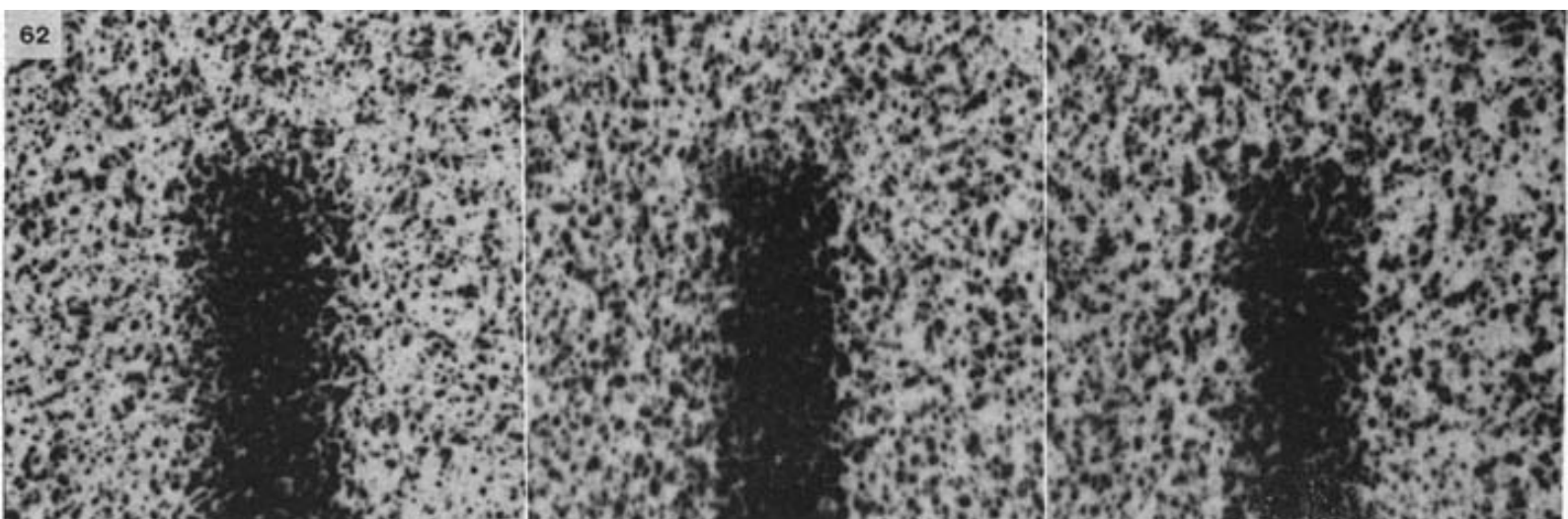
Kuben
pAg-gesteuert (pAg = 7,0)

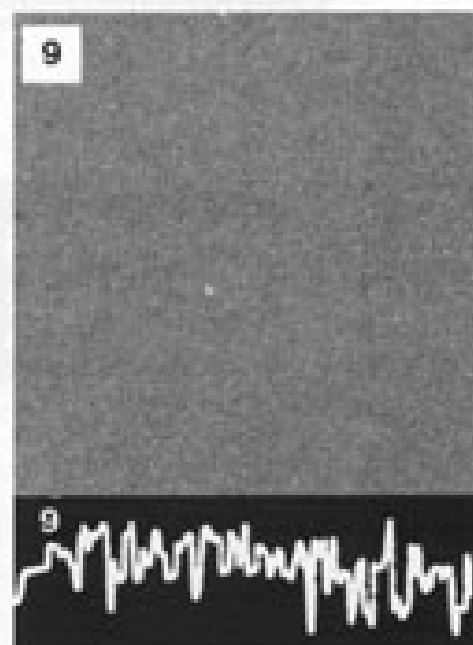
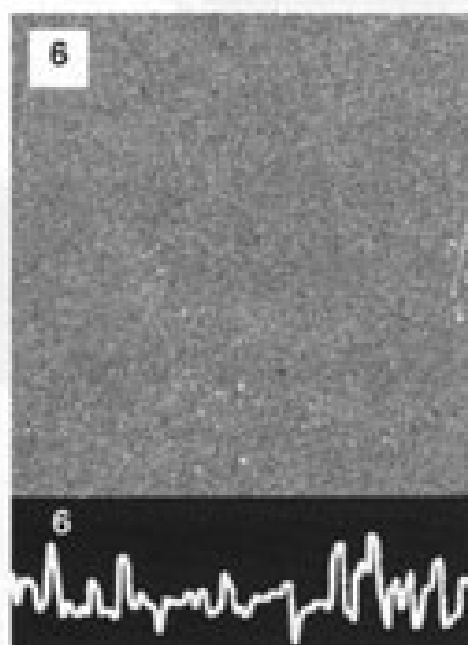
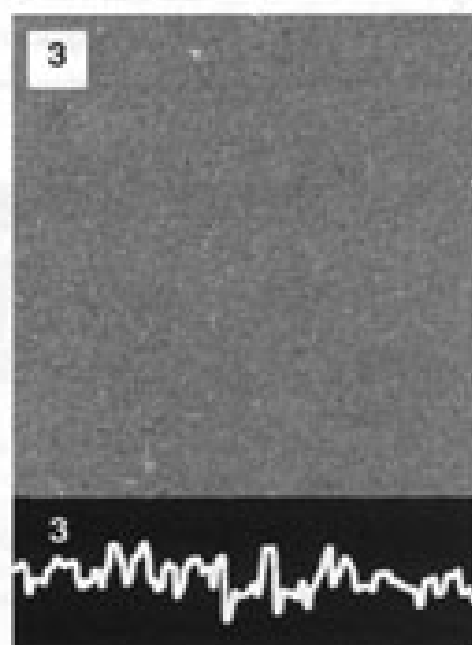
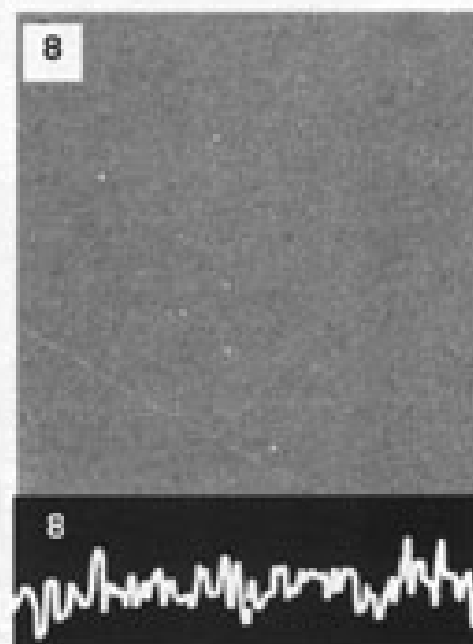
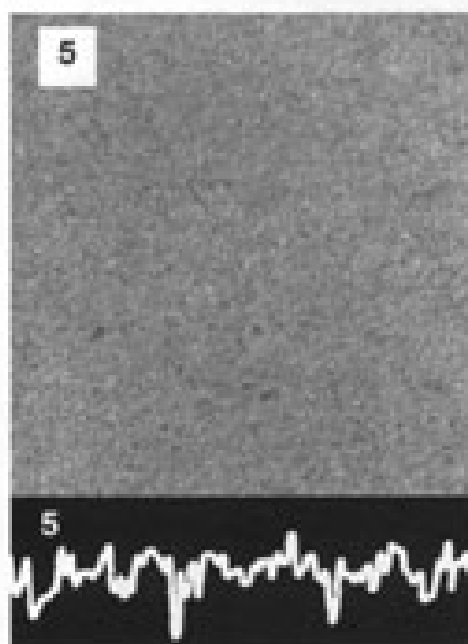
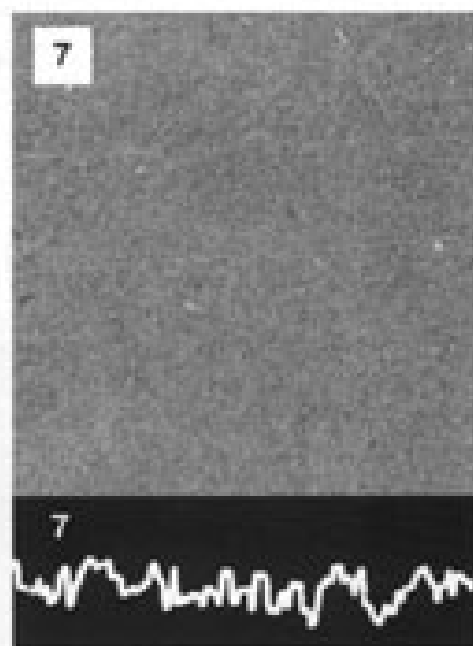
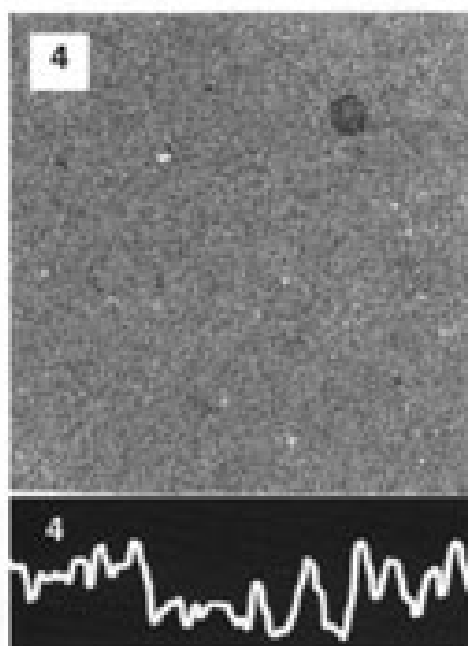
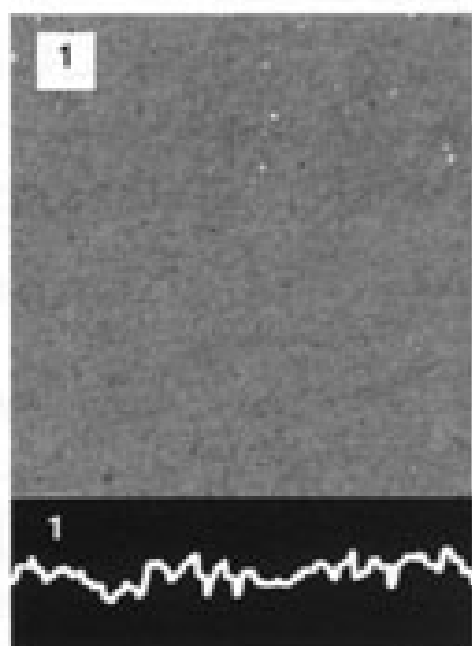
2 μm

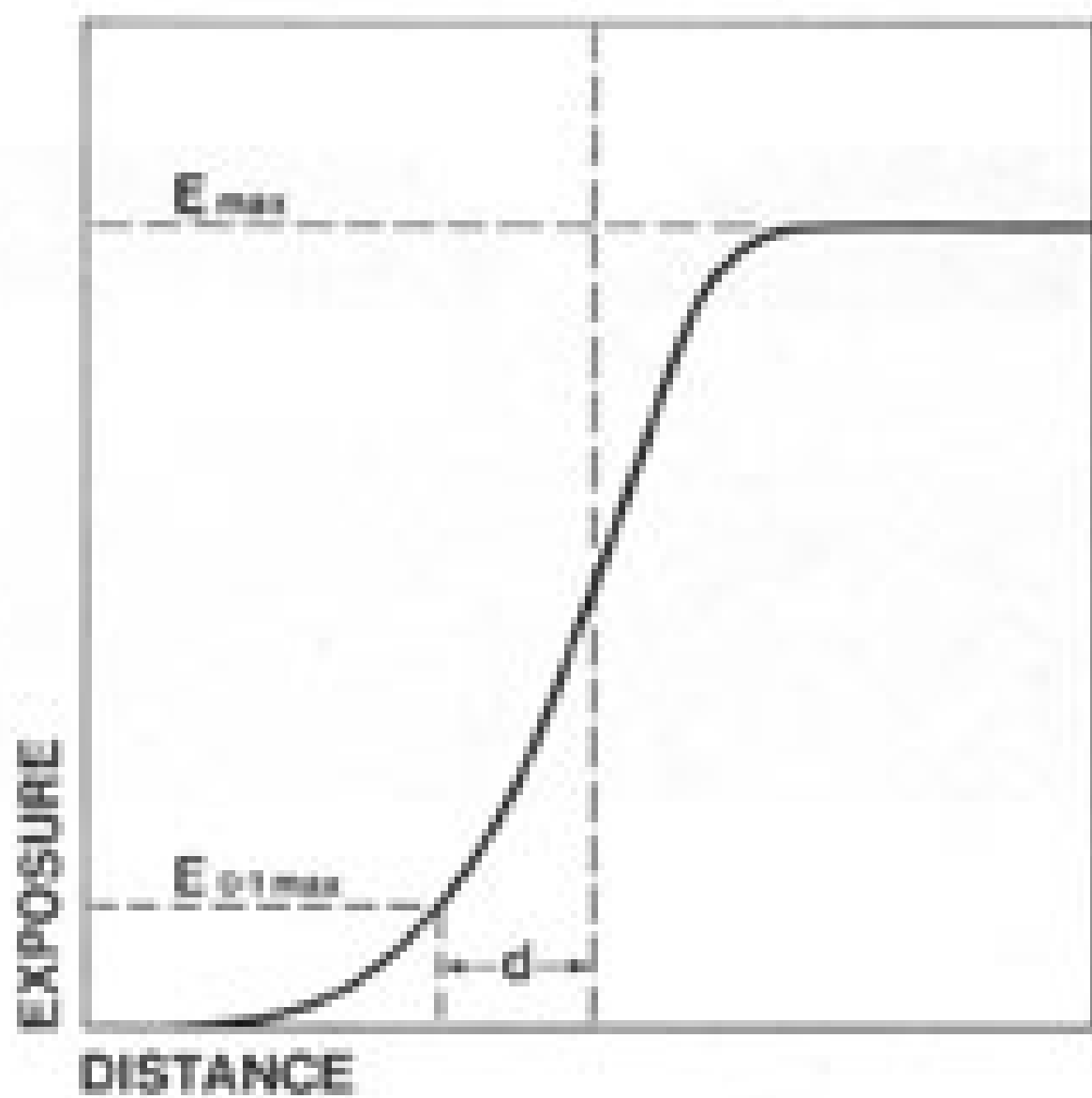
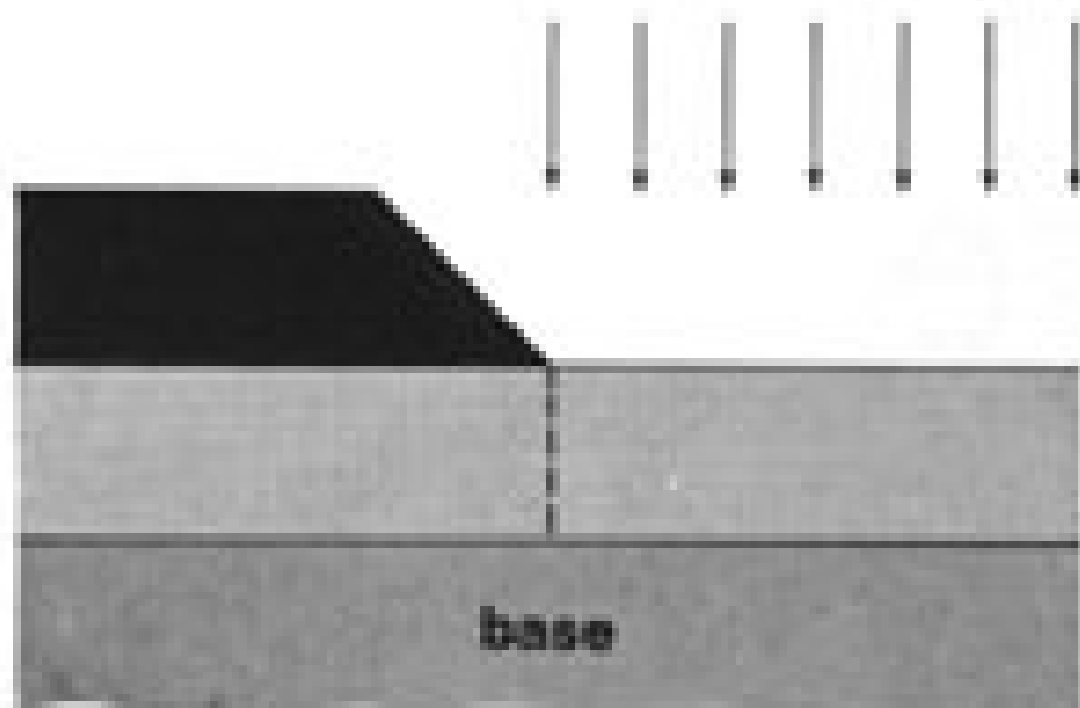


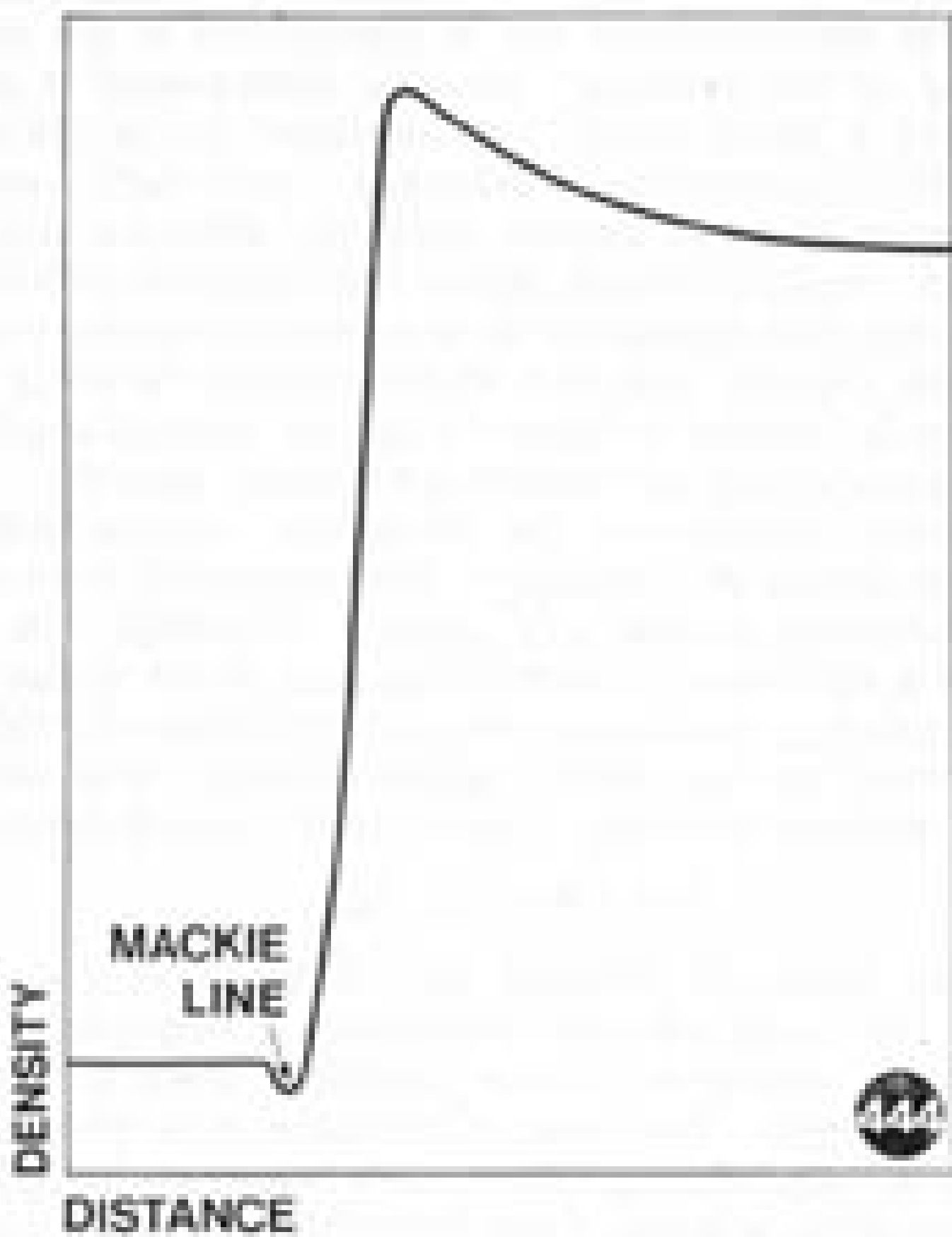
Oktaeder
pAg-gesteuert (pAg = 8,0)

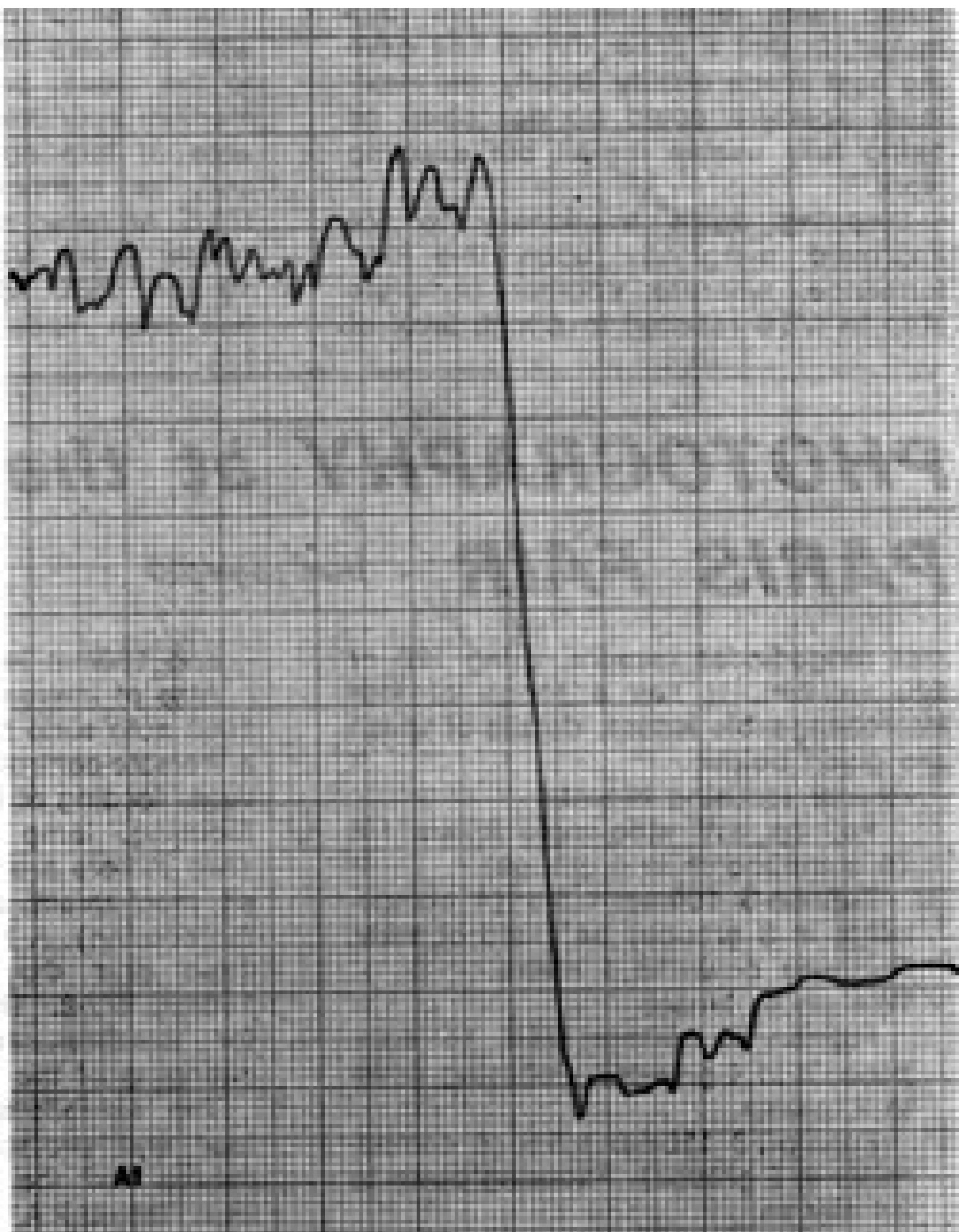
2 μm





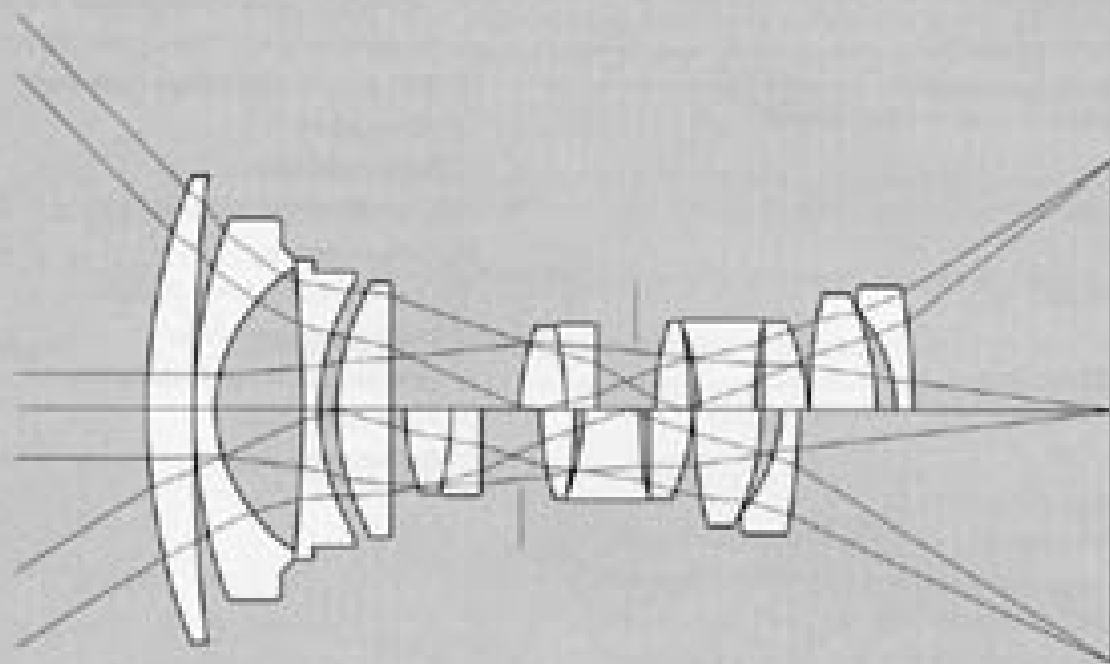


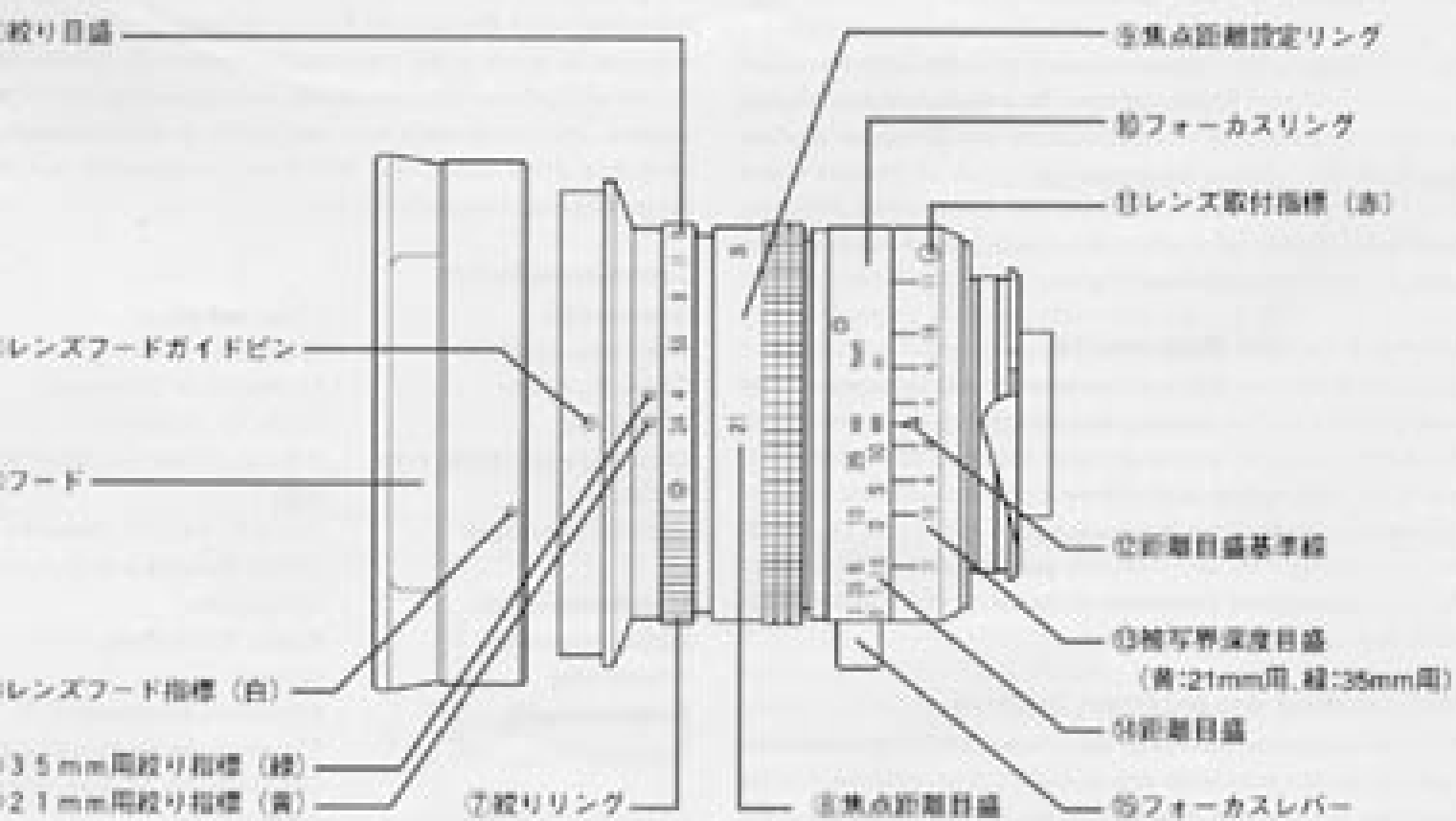


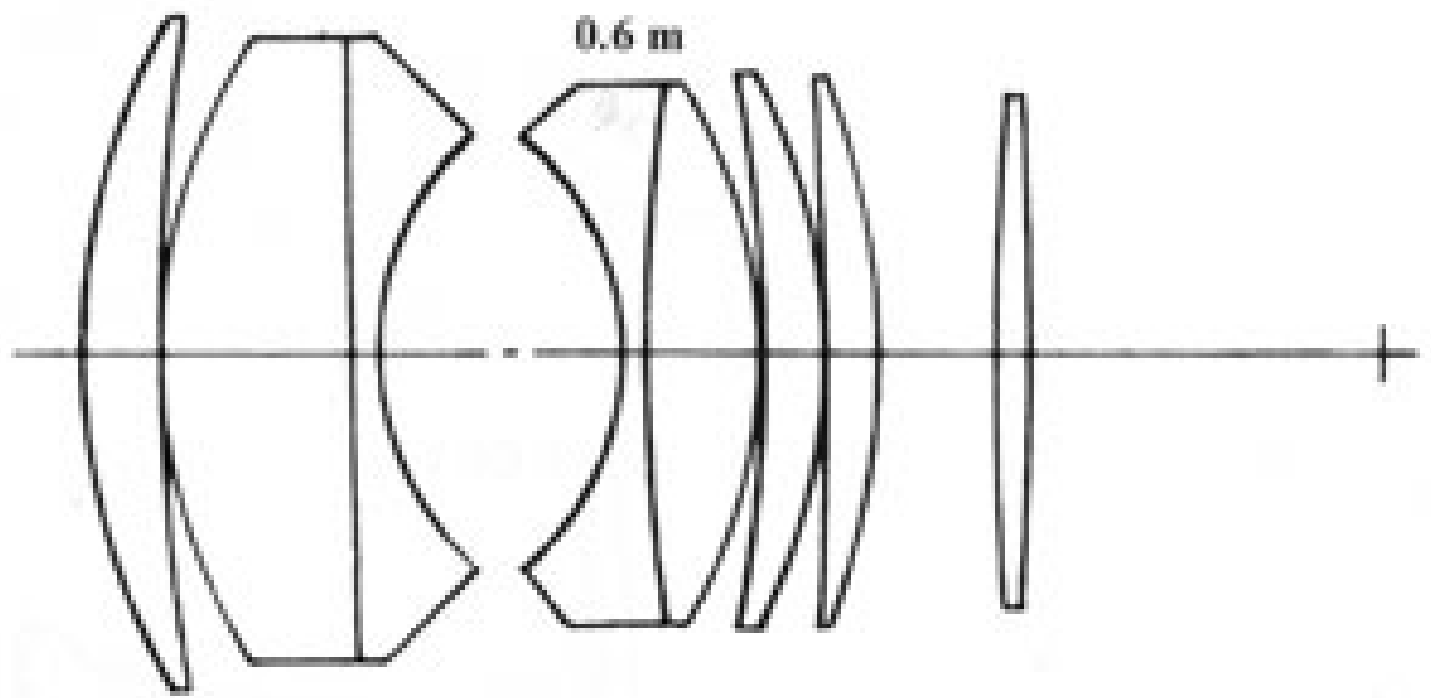
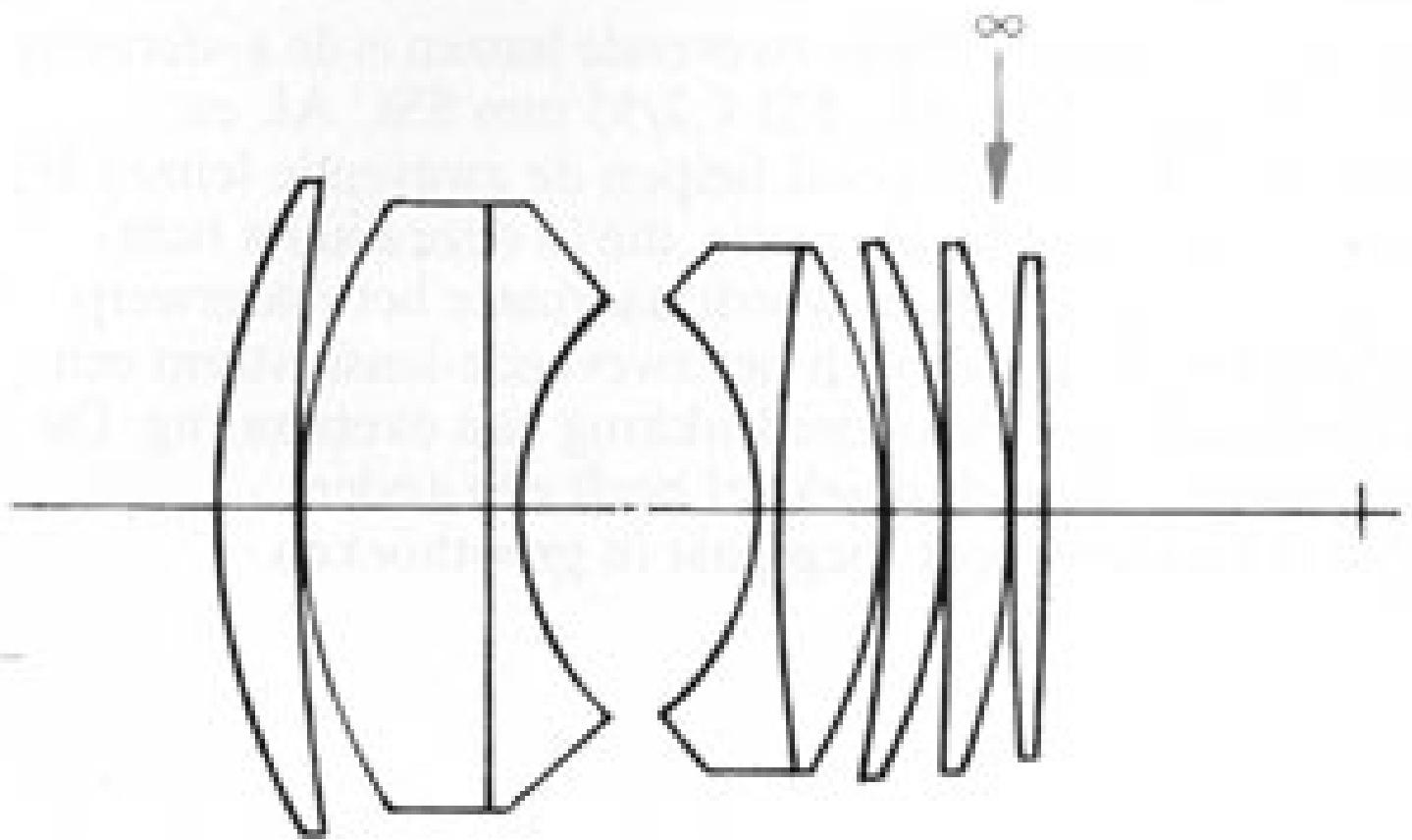




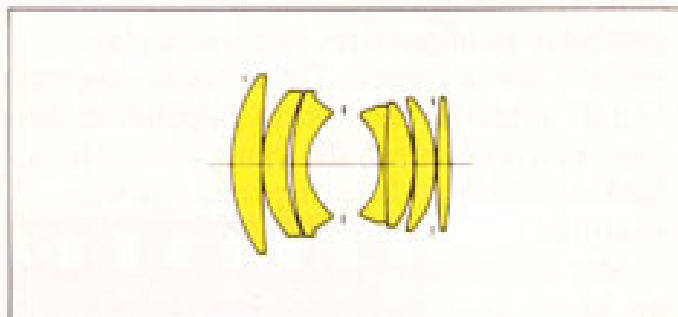
レンズ構成図／ Lens construction diagram ／ Aufbau des Objektiv ／
Schéma de construction d'objectif



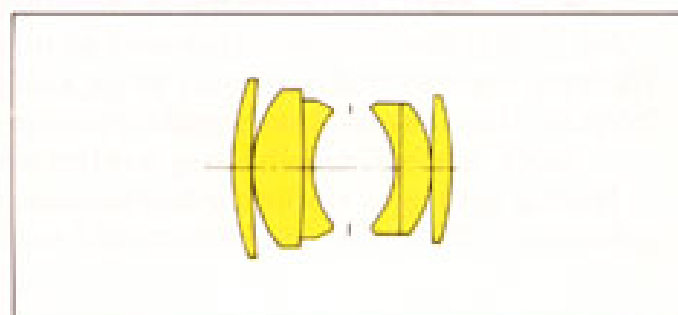




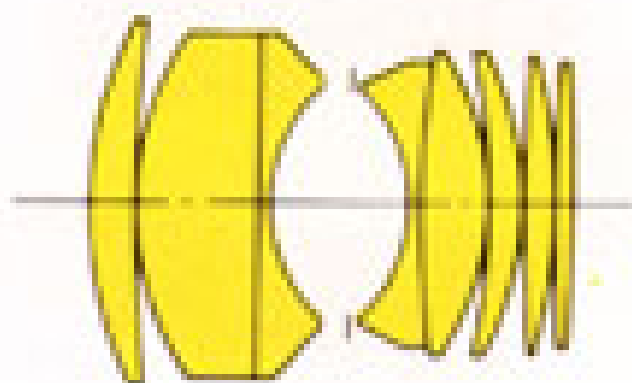
FD 1,4/50 mm SSC



FD 1,8/50 mm SC



FD 1,2/55 mm SSC A-SFERISCH



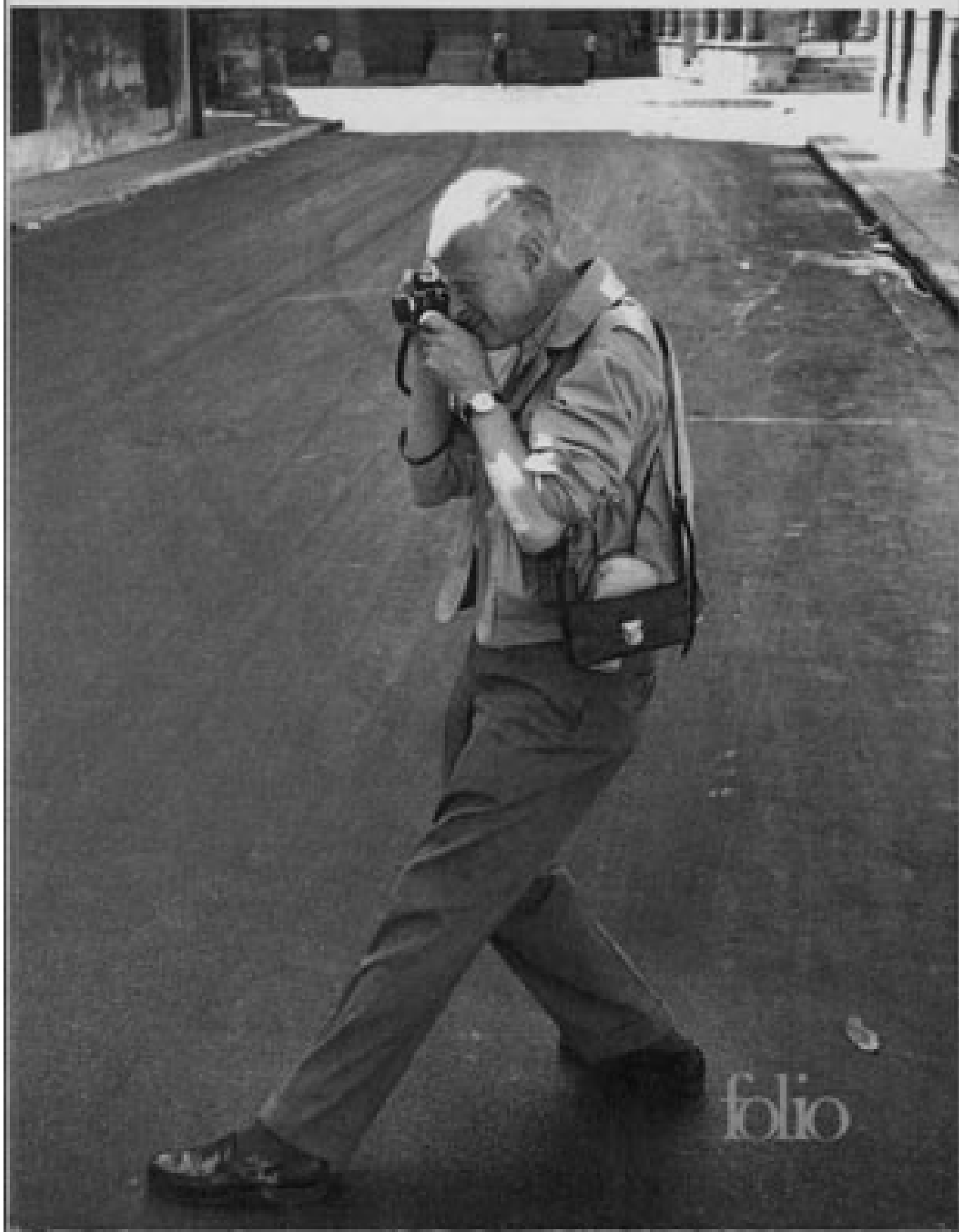




Pierre Assouline

Cartier-Bresson

L'œil du siècle





















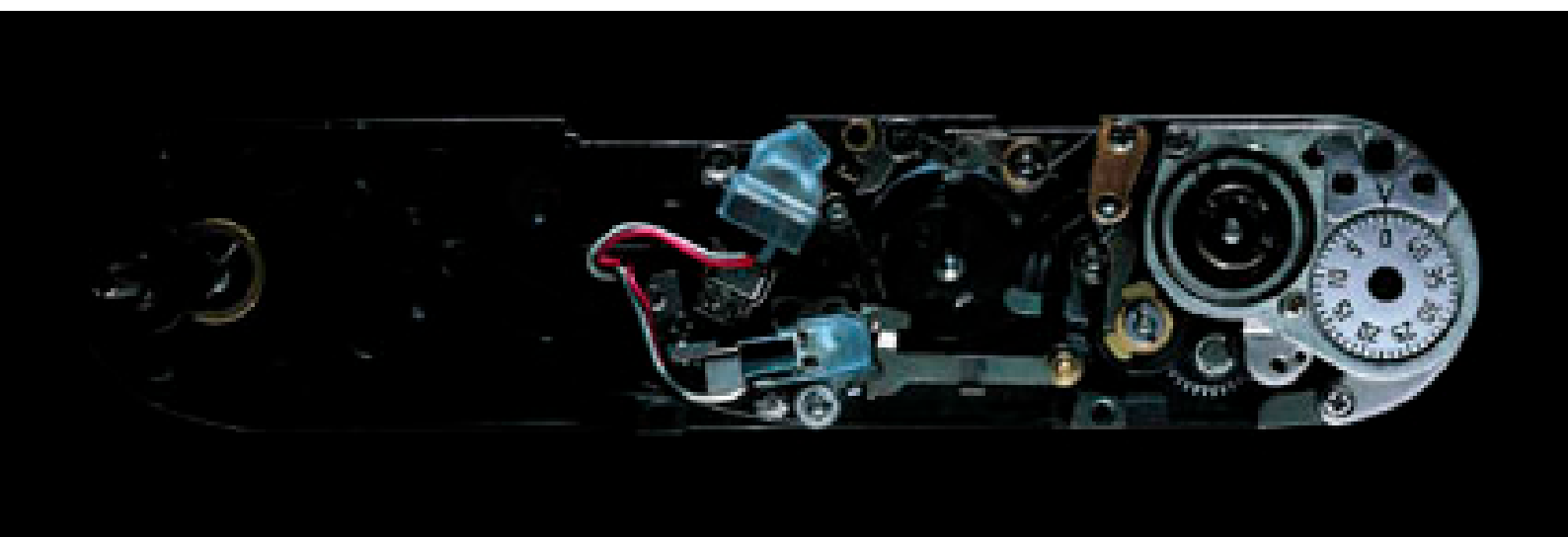


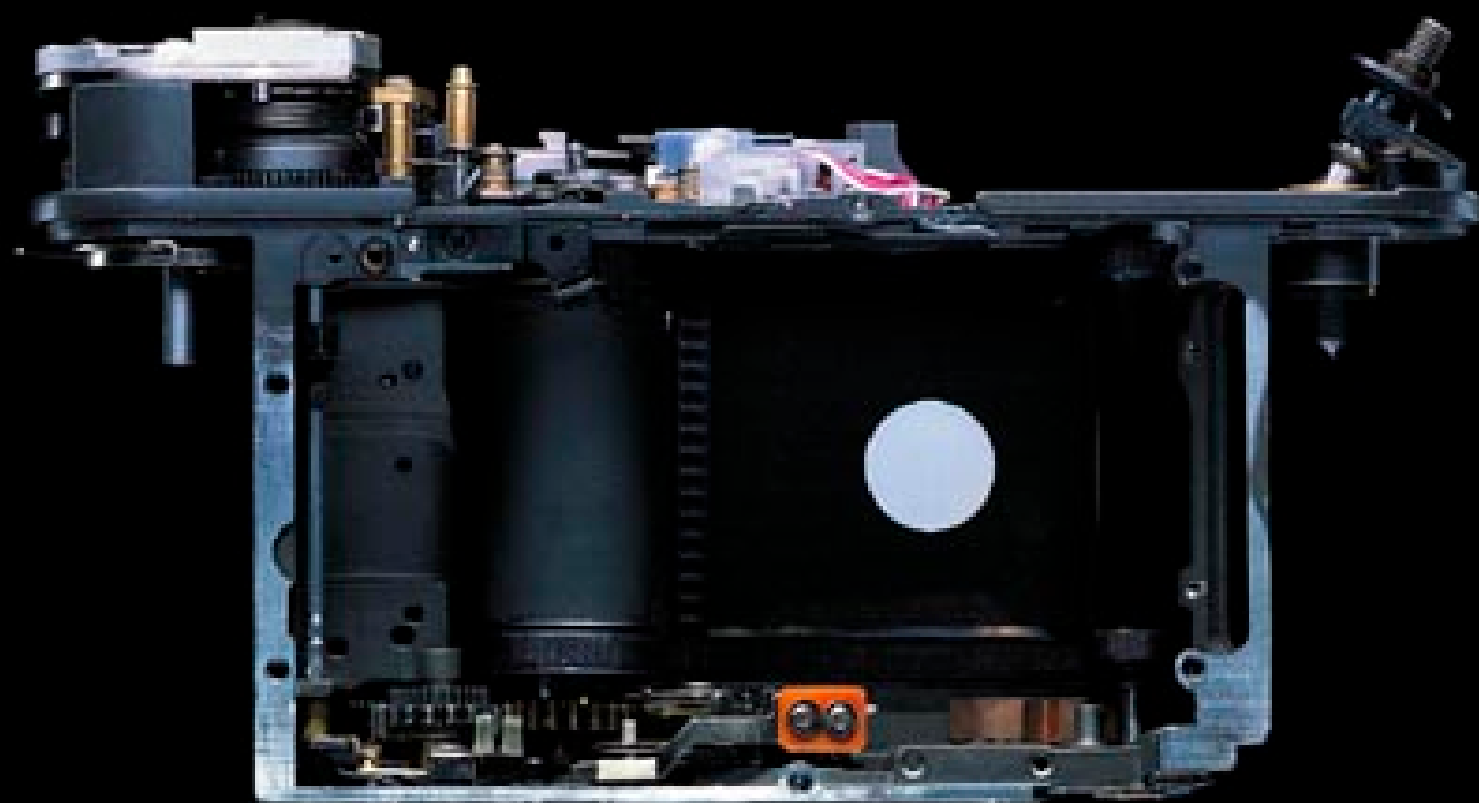


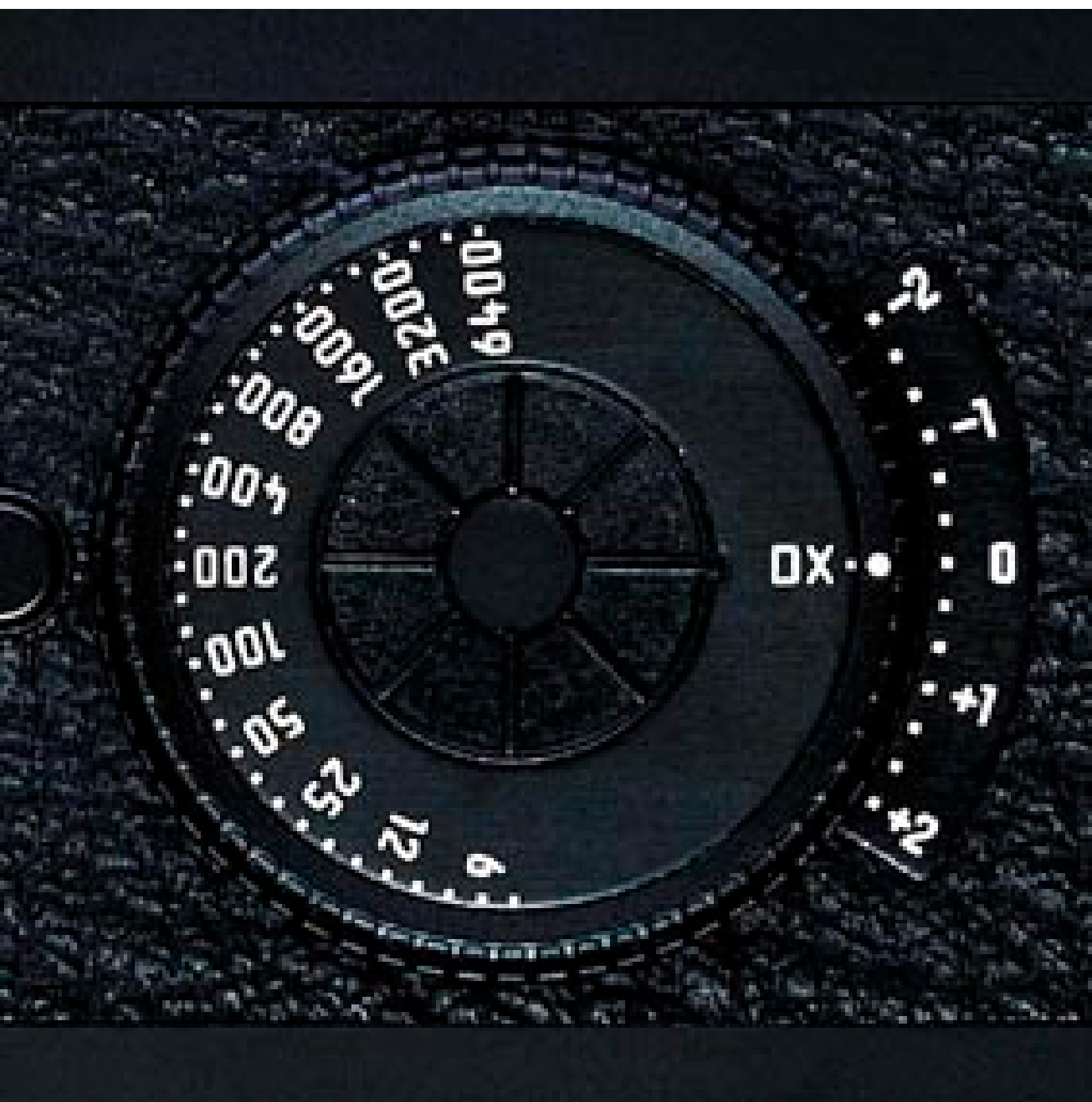




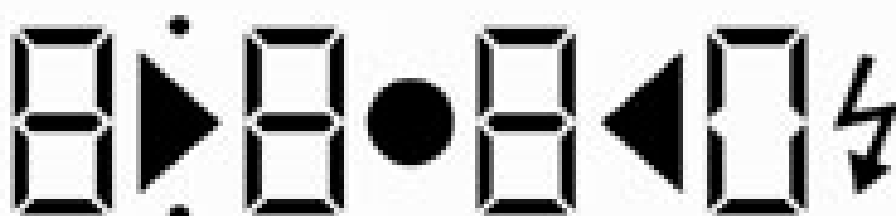




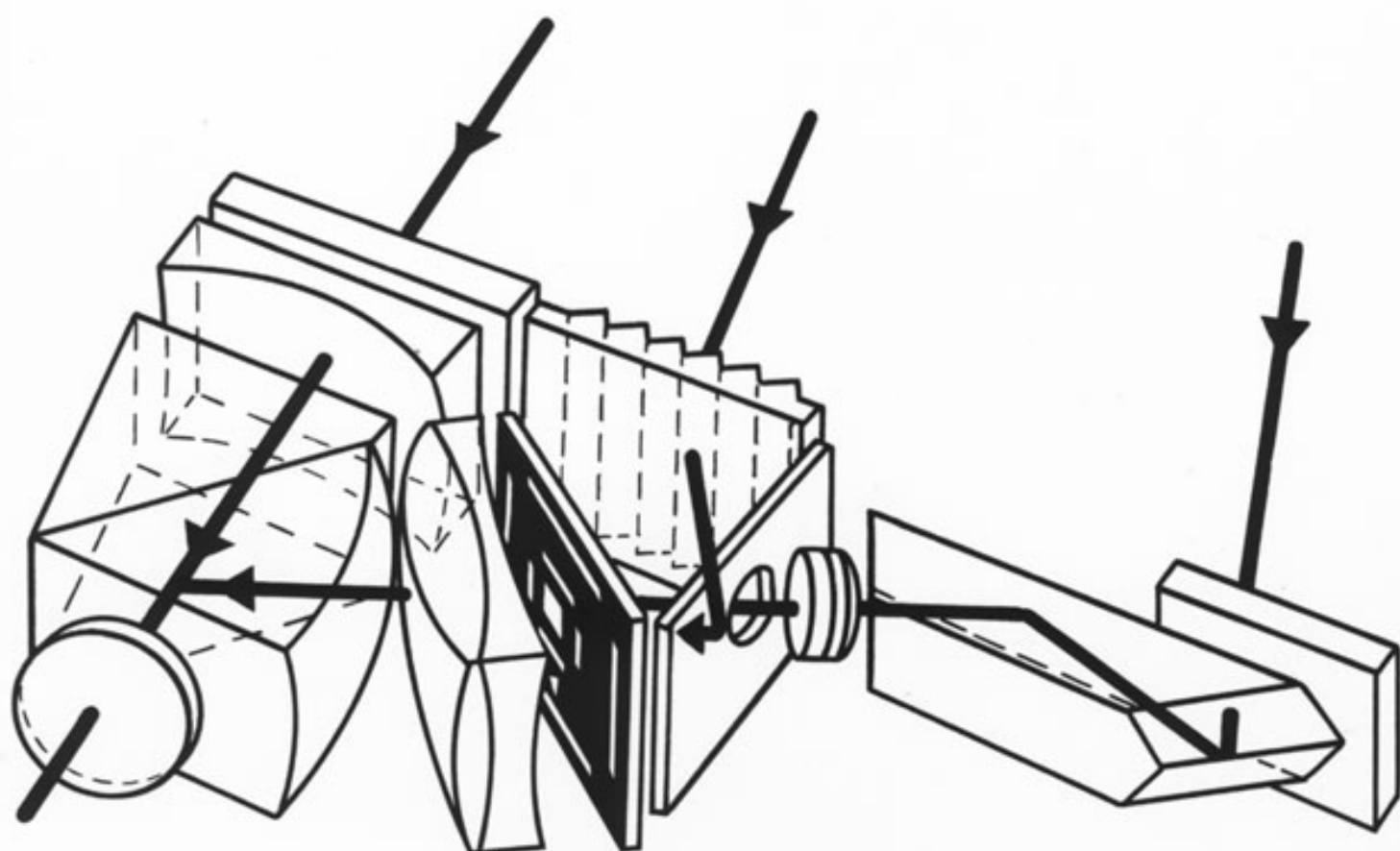


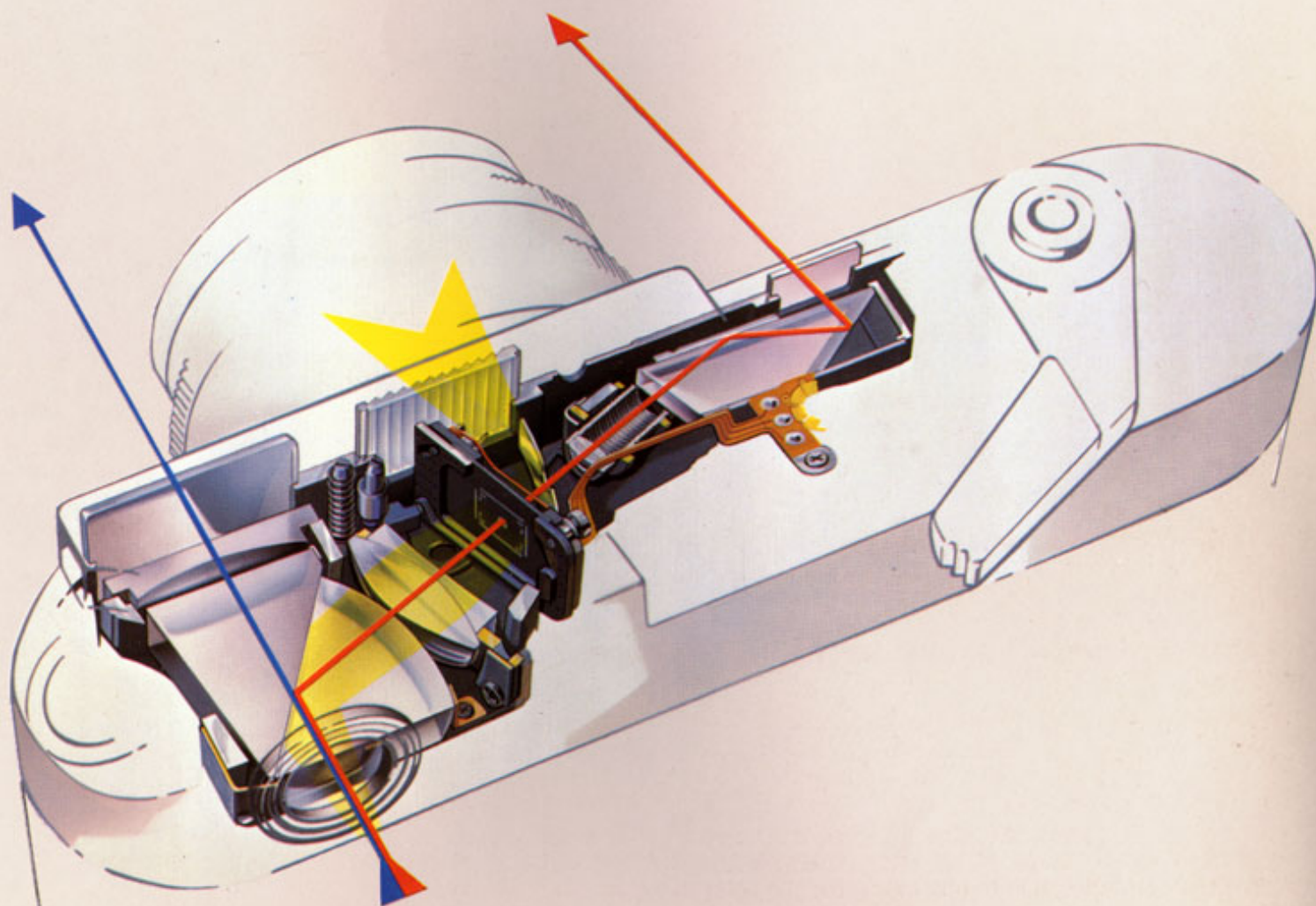


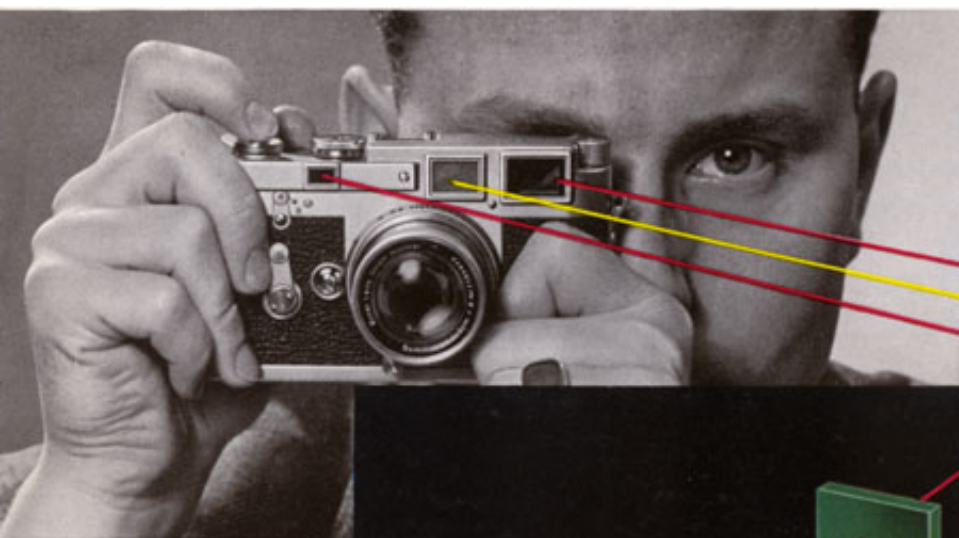






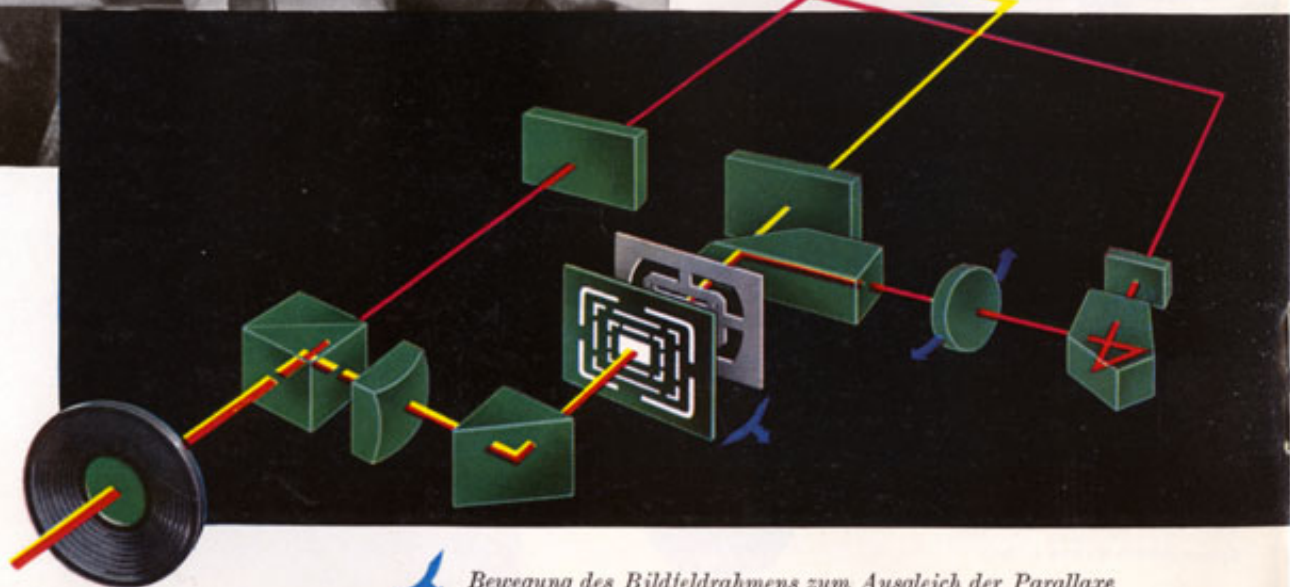




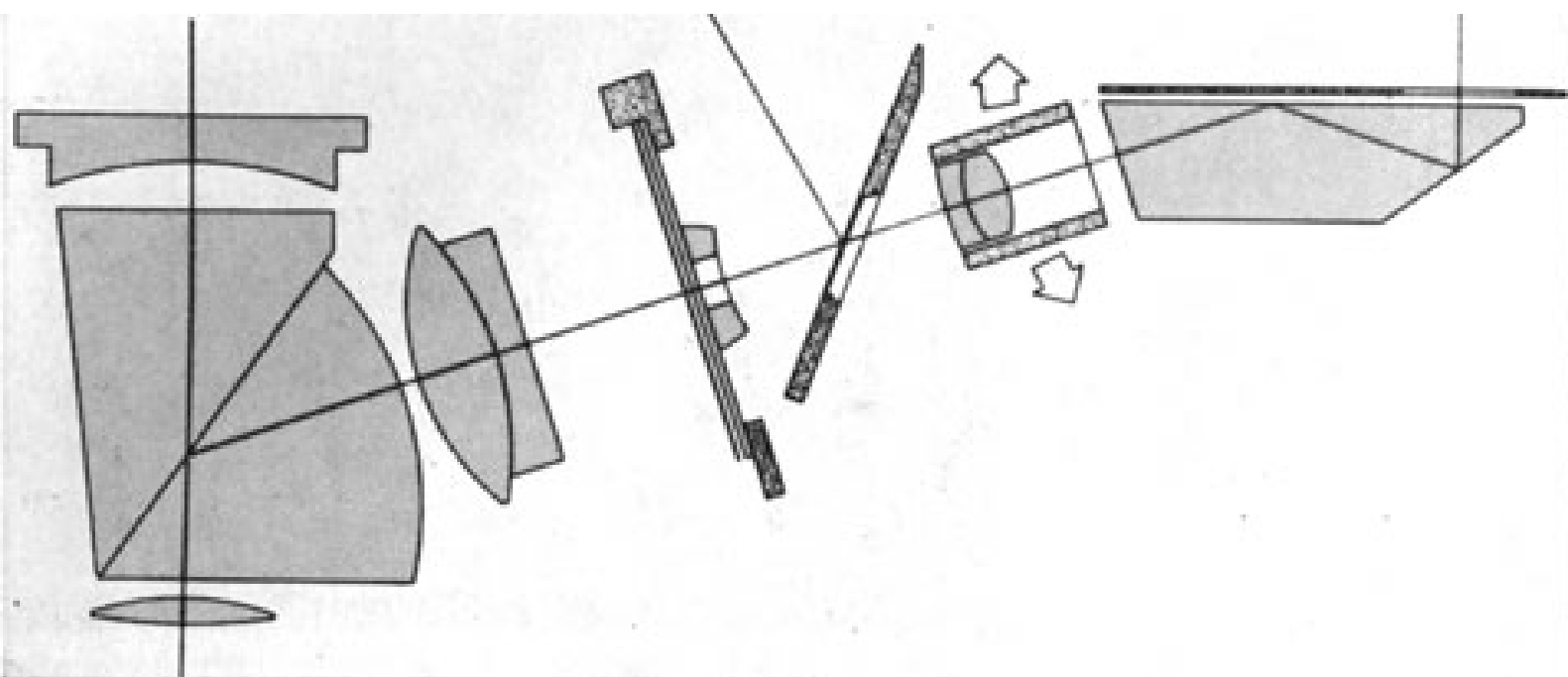


Objektivs zu einem einzigen Bild verschmilzt.

Die gelbe Linie zeigt den Verlauf der Strahlen, die den hellen Bildfeldrahmen ergeben. Die Begrenzungen dieses Rahmens sind mit mikroskopischer Genauigkeit ausgeführt und werden von einer beweglichen Abdeckscheibe gesteuert, die mit dem Wechselbajonett gekuppelt ist. Der Bildfeldrahmen verschiebt sich zum automatischen Ausgleich der Parallaxe beim Einstellen des Objektivs.



Bewegung des Bildfeldrahmens zum Ausgleich der Parallaxe



KODAK PANATOMIC-X Film
D-19, 4 min, Green Light

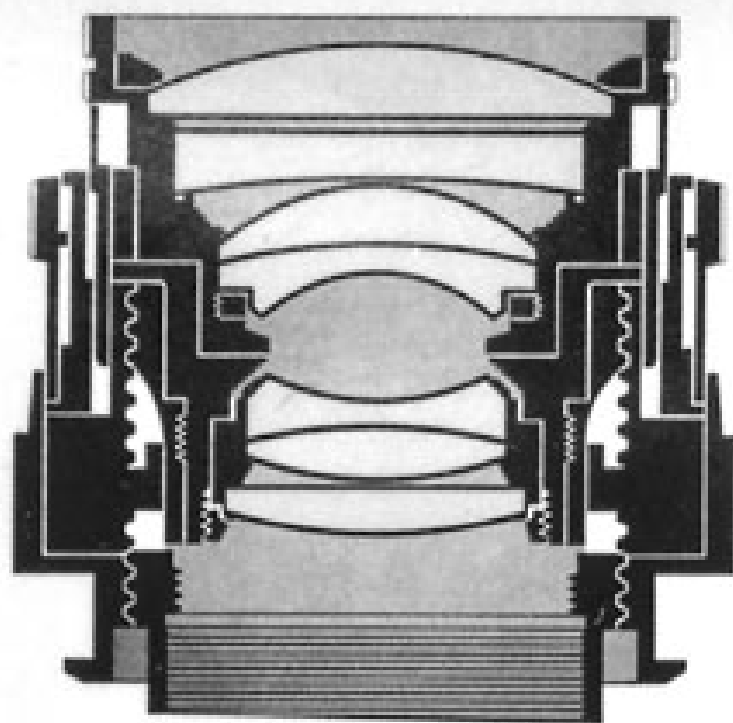
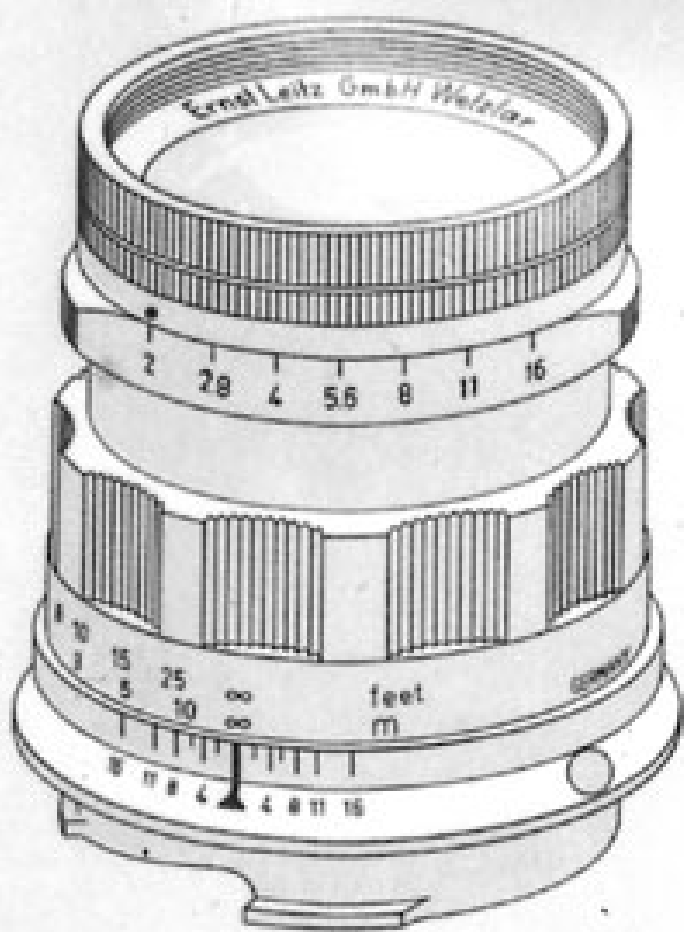












Summicron 1: 2/50

