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Konica auto s2 vs s3

07-02-2009, 11:47 pm #1 movie machine is coming to its climax, especially teachers we like RF more. QL17 seems to be too much and I would like to write some information about this child to support her. The legendary Konica Auto Rangefinder Leica was the pinnacle of the 35mm rangefinder camera, and nikon changed the concept of professional photography with the advent of the Nikon F with its attractive design of the early SLR. Following trends such as the Leica, many camera companies have mimicked the design and operation of Leicas, including the success of the Canon 7 with a 39mm mount rotation. But these learning machines don't seem to have taken place in the camera market in the 70s. Leica maintains its best position through its style and culture (Leica culture). Another culture that is notable at the same time was a small, inexpensive machine with lenses attached to the body. This machine is cheap, but the design is simple, but it does not mean that it does not offer a good picture with unique colors. The camera company of this time has all their own designs and they are all very successful. For example, Minolta has a High Matic 7s, Canon has a QL-17, Olympus has a 35RD, among them, Not to mention Conica (this machine is mentioned in the Uncle tinh_tang article). The documentary images of the Konica Auto S, produced between 1963 and 1965, have been credited with making many breakthroughs with the current shooting speed mode and CDs chemical weighing system. The weighing system can adjust the sensitivity to light designed on the body. The viewfinder system was highly rated compared to the RF machines at the time. Documentary photography In 1964, the advent of Auto S2 ushered in a new era of Connica RF as a fully functional machine of modern RF. The S2 can shoot completely mechanically without the energy of the battery. Battery use Power the weighing system. The system has been redesigned, placed in front of the lens, and activated only if the lens cover is removed. S2 users who don't need to see the VF, designed to add a light gauge to the roof, can still get the perfect shot. Because of the time requirements it takes to capture moments in the photography genre of this genre, it's a priority for RF cameras. The auto-S2, which was improved in automatic S2, had an additional shooting timer system, and the ISO range expanded to 400 (ASA 25-400). The Auto S2 is designed with a Hexanon 45/1.8 lens. The lens has six lens components designed for four groups. The lens inherits the famous coating and manufacturing technology known as hexanon. The shots taken from the Hexanon lens were very clear and high definition, compared to leica's glasses at the time, evaluating the range resolution of the Hexanon lens. It wasn't until 1974 that Konica released this third-generation RF, which was the last in the series. The automatic S3 was superior to The S2. The S3 is produced only in black cases other than S2 with silver cases. The smaller S3 is lighter and more designed. The viewfinder system is very bright and very easy to focus on. All the features of S2 remained the same, but many things have changed. Wide range, ASA 25-800. The Konica Auto s3 is not only mentioned as a hexanon 38/1.8 lens, but also the only lens with exposure locking. Like a modern SLR, when the shutter button is pressed and pressed, the camera clicks the button to lock the exposure, allowing the photographer to frame the frame again and reposition it... Press the shutter button to complete the photo. The AE locking feature was the highlight of the S3 because it is the only machine with this feature in instant lens RF. In addition, the Automatic S3 is designed with a bright balance of shooting area when using the flash. Therefore, when using a flash, the light in the photo is not as sharp as any other RF machine, but retains its softness and naturalness. The S3 has a very light and smooth shutter sound. In the case of RF, because of the secret of the street photography genre. The Konica S3, attached to the Hexanon 38/1.8 lens, is one of the largest angular lenses of the RF. The lens has six lens components designed for four groups. The lens inherits the famous coating and manufacturing technology known as hexanon. The shots taken from the Hexanon lens were very clear and high definition, compared to leica's glasses at the time, evaluating the range resolution of the Hexanon lens. It is a miracle that only Leica glasses can do. However, the Hexanon 38/1.8 is designed to be attached to this compact and affordable S3. This is also the only reason the S3 is still owned and used today. Some function information: lens hexanon 6-element 38 mm f /1.8; 49mm filter thread shutter corpal leaf shutter, 1/8 - 1/500 + B. self-timer. Within the filter thread, the light meter cds-cel on the lens. Shutter priority AE, film speed 25 - 800 ASA. Focus on the combined range finder. Focus close 0.9m . Viewfinder bright frame, selected aperture display. Flash hot shoe. PC socket. Flashmatic (guide number 7 to 56), flash sync at all shutter speeds. Film transport hinge back, pre-lever, crank rewind. Size WxHxD 112x80x60 mm battery PX 675 mercury. It is no longer available, but it can be replaced with a 1.4 V hearing aid battery, but there are things that s3 mention singing is meaningless, this is the battery control shutter system of eyebrows. So the camera can still take pictures if the battery is low, but the lens opens at maximum aperture @1.8. The automatic S3, like any other machine, cannot shoot in machine mode. This is also a weakness of the Connica machine in general. For some reason, Konica did not improve the cameras, but they still designed them according to speed priorities. Nevertheless, the Konica Auto S3 still exists and has many choices. The Automatic S3 uses a 1.35v battery, and there are many batteries of the same type to replace on the market today. So when you're carrying a few spare batteries, the Automatic S3 is always a photographer's companion. Articles are collected from a variety of sources and are still in use. There is a disadvantage that the retreat is dismissed. Body Some personal feelings about automatic S3 at 11:55pm, edited by 7-02-2009 digital film 07-02-2009, 11:51 pm #2. Luckily I own the S3 for quite a long time and recently I bought another QL-17 (Japan), I think there are many similarities between QL17 and S3. The larger QL is heavy and sturdy, but the compact size of the S3 is very convenient as it can always be placed neatly in the jacket pocket than it is in your hand. The S3 is also very durable, and i found plastic details that only cover the battery. With QL, you'll feel really clear when you're looking at 100% metal and holding it in your hand. The Sound of the S3 is lighter than the QL17, but the QL-17 shutter sound is stronger and stronger. The Shutter buttons on the S3 are designed to be lightweight, but they have a distinct elasticity. I don't know if QL is old or not, but pressing the shutter button didn't feel as good as the S3. VF's S3 and QL 17 children feel equally bright. However, it is clear that the frame limit line of S3 does not move as well as QL when the S3 is easier to focus on than QL and focuses. Because my course is young, in which you shoot, he doesn't look good. The film mounting system of the S3 cannot be compared to the QL, i like the fast load of this QL, close the eyes and install 100% safe film without fear of slipping. Non-S3 mounting and :D S3's film needs to make it very uncomfortable, it's like brushing gears against each other, as gentle as QL, but when shooting, the S3 feels more like a movie than a QL. As for the flash shooting system, I asked for permission not to discuss because I didn't use it because I didn't know how good the S3 was. I do not mean that i compare these two machines, I :D Does not mean. For comparison, it's hard to say better than either if it depends on the user's preferences and needs. Here is some introduction to the machine I love. That's all. 07-02-2009 Digital Film 07-02-2009, 11:58 pm #3 S3 Digital Film 08-02-2009, 12:04 am #4 I installed the movie, so the fast load is a little faster and installed. Usually it's :P thanks for the article, I held the car S and S2 but felt a little big, I didn't expect the S3 to be that little. I'm going to be a movie camera 08-02-2009, 03:01 am #5 Conica, idiot... Not to mention the machine, on the Connica line, adds a little more: The Konica Hexa AF is defective. This machine is attached to the 35 f2 lens, which compares a lot to leica's legendary Summicron 35 f2 tube. I don't own this machine yet, so I don't know if the gang rumors are true. But seeing this picture of this girl is a real ending, and I'm going to let them play with one of them. Price range sit in eBay Europe 250euro. You can check out the photos on pbase: you search for photos on Flickr, you haven't had a chance to try them yourself yet, but Summicron's 35/2 photos are still excellent. Modified by TinhTang 08-02-2009 09-02-2009, 12:26 am #6 he has four addictive drugs all four:D This is just called brake drugs. Thanks for the information. But in my words, this AF is a different class, uncle. Digital film 09-02-2009, 12:55 a.m. #7ΩΙ S3 is more expensive than other countries because of its slower footvalue. I think it's just more than 8 a 10 as an equivalent of Minolta High Matic E. And Hexar AF is new and more expensive when Connica switched competition with Leica RF and Contacts, Bottlander... This S3 em costs $200,000 with leather cover and flash 09-02-2009, 03:59 am #8 we tell you everything is cheaper than yours. When you bought this machine (two years ago) the amount is $280, equivalent to just one cam. No cover, no flash, no battery, no battery. Perhaps now the S3 is much cheaper because no one will notice the S3 anymore as people see buying QL or Lolai. Digital Film 28-06-2014, 08:37 pm #9 permission to excavate the tomb. I have a question to explain. I have a Konica S1, S2, S3.......... But my S3 is like this. S1, S2 like silver ...... No black version 38 as above 1.8. I am famous S3 and do not know if this silver S3 is ntn quality? Ntn?