

Using the LA-EA1 or LA-EA2 adaptor (sold separately), you can attach the full selection of S A-mount system lenses, which includes 34 current models and an installed base of millions of lenses worldwide. Operational restrictions apply.9

Accepts image stabilized lenses

Selected E-mount lenses incorporate Optical SteadyShot® image stabilization to combat the effects of camera shake. Building stabilization into the lenses enables the camera body to be remarkably thin and light.

Specifications

Camera	
Lens Compatibility	Sony E-mount lens, (Sony A-mount lenses when used with LA-EA1 or LA-EA2 lens adaptor)
Lens Mount	Sony E-mount
Camera Type	Sony E-mount interchangeable lens digital camera with built-in flash
Imaging Sensor	
Imaging Sensor	Exmor APS HD CMOS
Processor	BIONZ™ image processor
Anti Dust	Charge protection coating on Low-Pass Filter and electromagnetic vibration mechanism
Pixel Count	Approx. 16.7 megapixels
Effective Picture Resolution	Approx. 16.2 megapixels
Focal Length Conversion Factor	1.5x
Color Filter System	RGB primary color filter
Recording	
Media Type	Memory Stick PRO Duo™/P2™/HD-DVC™, media SD, SDHC and SDXC memory card
Color Space	sRGB, AdobeRGB
Still Image Mode	JPEG (Standard, Fine), RAW, RAW+JPEG
Still Image Size L+J	L (14MP): 4912 X 2760 M (7.1MP): 3568 X 2000 S (3.4MP): 2448 X 1376
Still Image Size S-J	L (14MP): 4912 X 3264 M (8.4MP): 3568 X 2368 S (4.5MP): 2448 X 1624

Panorama Still Image Size	Sweep Panorama: Horizontal: 13416 x 1856 (23MP), Vertical: 5536 x 2160 (12MP), Standard: Horizontal: 8192 x 1856 (15MP), Vertical: 3872 x 2160 (8.4MP), 3D Sweep Panorama: 7152 x 1080 (7.7MP), Standard: 4912 x 1080 (5.5MP), 16:2: 1920 x 1080 (2.5M)
Video Format	AVCHD / MP4 (H.264) / AVC (H.265)
Video Mode	AVCHD: 1920 x 1080/60i 100/50/30p/25p FX, 50i/17Mbps/ FH, 24p/24Mbps/ FX, 24p/17Mbps/ FH MP4 HD: 1440 x 1080/30p (29.97 Progressive) Approx. 12Mbps (Average bit-rate) MP4 VGA: 640 x 480/30p (29.97 Progressive) Approx. 3Mbps (Average bit-rate)
Video Resolution	MP4 HD: 1280 x 720/30p MP4 VGA: 640 x 480/30p
Audio Format	MPEG-4 AAC-LC

Optical/Lens	
Lens Mount Type	Sony E-mount
Aperture (Max.)	f/3.5-5.5
Aperture (Min.)	f/22-34
Focal Length (35mm Equivalent)	27mm-82.5mm (35mm equivalent)
Filter Diameter	49mm
Lens Construction	Metal
Lens Groups-Elements	9 groups, 11 elements (4 aspheric surfaces)
Minimum Focus Distance	9.8" (0.25m)
Angle of View	36° - 29°
Aperture Blade	7 blades (Circular aperture)
Aspheric Elements	4 aspheric surfaces

Dimensions (Max. Diameter x Length)	62 x 60mm
Direct Manual Focus	Yes
Exterior Finish	Metal
Focus Ring in AF Mode	No rotation
Internal Motor	Yes (Stepping motor)
Lens Weight	2.5oz (70g)
Low Noise During Movie Capture	Excellent
Maximum Magnification	0.25x (APS-C)
Mount Material	Metal
Non-rotating Focusing Ring	No rotation

Viewfinder	
Magnification	0.073x (APS-C) (when attached)

LCD Display	
LCD Type	3.0" TFT (3rd Gen) LCD (921,600 pixels) w/TruBlack™ technology
Angle Adjustment	Up: Approx. 180 degrees, Down: Approx. 13 degrees
Brightness Control	Auto (-2 to +2 step sunny weather)
Coverage	100%
Live View	Yes, (Constant AF Live View)
Real-time image adjustment display	Yes (On/off)
Histogram	Yes (On/off)
Peaking	Yes (MF only, Level setting: High/Mid/Low/Off), Color: White/Red/Yellow
Grid Display	Yes (On/off)
Customization	Brightness: Auto, Manual, Sunny, Weather Display, Color: Black, White, Blue, Pink

Focus Control	
Focus System	Contrast-detection AF

Focus Points	25 points
AF Modes	Single-shot AF, Continuous AF, Direct Manual Focus, Manual Focus
Focus Area	Multi Point AF (25 points), Center weighted AF, Flexible Spot AF
Focus Sensitivity	0 EV to +20 EV (at ISO100 conversion with F2.8 lens)
Manual Focus Assist	Magnified display for precise manual focus
Focus Features	Predictive Focus Control, Focus Lock, Tracking Focus
AF Illuminator	Built-in, LED type

Exposure System	
Picture Effects	Posterization, sColor, s/W, Pop Color, Retro Photo, Partial Color (s.C.s.V), High Contrast Mono, Toy Camera, sSR High-key, Soft Focus, HDR Painting, Rich-tone Mono, Miniature
Auto Exposure Lock	Yes (AE Lock with focus lock)
Color Temperature	2500 - 9900 K with 16-step Magnified / Green compensation
Creative Style	Standard, Vivid, Portrait, Landscape, Sunset, s/W, Saturation, Sharpness
Distance Optimizer	Yes (Auto, Level 1-5, Off)
Exposure Bracketing	3 continuous exposures in 0.3 or 0.7 EV steps
Exposure Compensation	±3.0 EV (in 0.3 EV steps)
Exposure Settings	AUTO, Program Auto (P), Aperture priority (A), Shutter priority (S), Manual (M), Sweep Panorama (20), Sweep Panorama (30), Anti Motion, Blue Picture Effect, Scene Selection

Sony F3 User Manual

Blain Brown



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The Digital Filmmaking Handbook Mark Brindle, 2014-01-07 Part of the perennially best selling Quercus Digital Photography series this comprehensive guide features everything you need to know to make a digital film from conception to finished product Using clear step by step instruction The Digital Filmmaking Handbook concisely illustrates the technical and creative challenges of digital filmmaking for novices and professionals alike spanning topics from conception to execution Planning a shoot how to make a storyboard Set preparation dressing and lighting a set Principal photography filming with HD and DSLR cameras including the latest advice on equipment accessories and software Advanced editing software and practices Post production digital effects and Packed with tips and tricks to develop both your creative vision and your technical know how The Digital Filmmaking Handbook is the ultimate resource for all your filmmaking needs From the Trade Paperback edition

Handbook of Digital Imaging Michael Kriss, 2015-02-16 A comprehensive and practical analysis and overview of the imaging chain through acquisition processing and display The Handbook of Digital Imaging provides a coherent overview of the imaging science amalgam focusing on the capture storage and display of images The volumes are arranged thematically to provide a seamless analysis of the imaging chain from source image acquisition to destination image print display The coverage is planned to have a very practical orientation to provide a comprehensive source of information for practicing engineers designing and developing modern digital imaging systems The content will be drawn from all aspects of digital imaging including optics sensors quality control colour encoding and decoding compression projection and display Contains approximately 50 highly illustrated articles printed in full colour throughout Over 50 Contributors from Europe US and Asia from academia and industry The 3 volumes are organized thematically for enhanced usability Volume 1 Image Capture and Storage Volume 2 Image Display and Reproduction Hardcopy Technology Halftoning and Physical Evaluation Models for Halftone Reproduction Volume 3 Imaging System Applications Media Imaging Remote Imaging Medical and Forensic Imaging 3 Volumes www.handbookofdigitalimaging.com

The VES Handbook of Visual Effects Susan Zwerman, Jeffrey A. Okun, 2014-07-11 Wisdom from the best and the brightest in the industry this visual effects bible belongs on the shelf of anyone working in or aspiring to work in VFX The book covers techniques and solutions all VFX artists producers supervisors need to know from breaking down a script and initial bidding to digital character creation and compositing of both live action and CG elements In depth lessons on stereoscopic moviemaking color management and digital intermediates are included as well as chapters on interactive games and full animation authored by artists from EA and Dreamworks respectively From predproduction to acquisition to postproduction every aspect of the VFX production workflow is given prominent coverage VFX legends such as John Knoll Mike Fink and John Erland provide you with invaluable insight and lessons from the set equipping you with everything you need to know about the entire visual effects workflow Simply a must have book for anyone working in or wanting to work in the VFX industry

Color Correction Handbook Alexis Van

Hurkman,2014 The colourist working in film and video is the individual responsible for breathing life into characters bringing a mood into a scene and making the final product polished and professional looking This craft is an art form that often takes years to perfect and many trial and error attempts at getting it right Here to help both the beginning and advanced level student who needs to brush up on their skills is the first book to cover a wide variety of techniques that can be used by colourists no matter what system they re using Whether you re using a video editing package with a colour correction tool built in Final Cut Pro Premiere Pro or a dedicated application DaVinci Resolve SpeedGrade or Assimilate Scratch thisbook covers it all From the most basic methods for evaluating and correcting an overall image to the most advanced targeted corrections and creative stylizations typically employed you ll find this highly organised book a solid reference that s easy to navigate This completely revised edition will include three new chapters postproduction workflow around grading stereoscopic grading and on set grading Additional sections will include LOG media grading LUTs scene balancing with greenscreen Log controls for contrast and much more

Digital Cinematography David Stump,2014-03-21 First published in 2014 With the shift from film to digital a new view of the future of cinematography has emerged Today s successful cinematographer must be equal parts artist technician and business person The cinematographer needs to master the arts of lighting composition framing and other aesthetic considerations as well as the technology of digital cameras recorders and workflows and must know how to choose the right tools within their budget to get the job done David Stump s Digital Cinematography focusses primarily on the tools and technology of the trade looking at how digital cameras work the ramifications of choosing one camera versus another and how those choices help creative cinematographers to tell a story This book empowers you to both correctly choose the right camera and workflow for your project from today s incredibly varied options as well as understand the ins and outs of implementing those options Stump sheds a light on the confusing advantages and disadvantages of shooting theatrical features using digital technology and what it can or can t do Topics covered include Detailed coverage of Arriflex Blackmagic Canon Ikonoskop Panasonic Panavision Phantom Red Silicon Imaging Sony and Weisscam digital motion picture cameras Coverage of a wide variety of lenses including Angenieux Canon Cooke Fujinon Hawk Leica Panavision Red Schneider Sony UniqOptics Vantage and Zeiss Coverage of recorders displays and look management tools Exposure theory tips learn how to correctly expose digital cameras Focusing tips learn how to focus digital cameras correctly Checklists to help design digital workflows Practical tips on preparation prepare for shooting a digital motion picture like a professional Camera set up and operation color management digital intermediates 3D stereo cinematography future trends and much more If you aspire to be a successful cinematographer in this new digital age or if you already are a working cinematographer in need of a resource to help you stay on top of your game this is a must read book

The Complete Guide to Sony's A6000 Camera (B&W edition) Gary L. Friedman,2014-07-08 Written for one of the best travel cameras ever made this comprehensive yet easy to understand guide for the Sony Alpha 6000 is written for the

advanced user with tutorials and easy explanations in case you re not so advanced In it we provide a thorough guide which explains each feature in plain English and provides hundreds of visual examples as well There is no better way to learn about and get the most out of your camera Get the most out of your investment and enjoy learning more about it at the same time A complete description preview pages and a table of contents can all be found on the author s website

NASA Lewis Icing Research Tunnel User Manual ,1996 This manual describes the Icing Research Tunnel IRT at the NASA Lewis Research Center and provides information for users who wish to conduct experiments in this facility The capabilities of the tunnel test section main drive system speed control system and spray bars are described Tunnel performance maps of liquid water content as a function of median volume droplet size is presented for two types of spray nozzles at test section velocities ranging from 86.8 to 303.9 kn 100 to 350 mph The facility support systems which include heated air systems steam and service air systems an altitude exhaust system a force balance system and the model electrical power system are described Also discussed are facility instrumentation capabilities for temperature and pressure measurements and model attitude simulation In addition photographic documentation and flow visualization techniques are explained and pretest meeting formats and schedules are outlined Tunnel user responsibilities personnel safety requirements and types of test agreements are explained The IRT is a closed return atmospheric tunnel with a test section that is 6 ft high 9 ft wide and 20 ft long It is equipped to support testing at airspeeds up to 303.9 kn 350 mph with a 50 percent blockage model in the test section in a temperature and water droplet environment that simulates natural icing conditions

The Friedman Archives Guide to Sony's Alpha 6400 (B&W Edition) Gary L. Friedman,2019-04-22 New Updated to cover new features in Firmware v2 Gary Friedman s ebooks for Sony cameras are known for their thoroughness and their readability helping you cut through the complexities of your new digital camera and help you focus pun intended on how to get shots that make people say Wow This latest book on Sony A6400 covers every function and every detail and explains practical uses for every setting Get the most out of your camera

Popular Photography ,1992-01

S3D Now! Max Hemmo,Andreas Westphal,Ulli Scuda,Alain Derobe,Christian Klimke,Guido Stüwer,Yvonne Thomas,Sönke Kirchhof,2012-06-01 Der 3D Film hat die Art wie wir das Geschehen auf der Leinwand erleben verändert Einen Schritt weiter geht der stereoskopische Film der nicht nur die Wahrnehmung der Zuschauer in neue Dimensionen führt sondern auch die 3D Filmproduktion revolutioniert Die Hochschule für Film und Fernsehen Konrad Wolf hat in einem interdisziplinären Filmprojekt Wirtschaft und Forschung zusammengebracht Gemeinsam mit Profis der Filmbranche erarbeiteten Studenten und Absolventen Lösungsstrategien zu aktuellen technischen und ästhetischen Fragen der Stereoskopie und der 3D Filmproduktion Grundlage des Projekts bildete die wissenschaftliche Begleitung des 3D Films The Magician dessen Entstehung im Buch sowie durch eine 3D und eine 2D Produktion auf Blu-ray dokumentiert wurde

Popular Photography ,1991-01

Popular Photography ,1992-12

Preparing For Takeoff Arthur Vincie,2013-02-15 You have the camera time money or credit card so why don t you just start shooting Preparing for

Takeoff will give you the tools you need to fully prepare for your independent film This book features Vital preproduction tips on scheduling previsualization script analysis location scouting budgeting hiring vendors and clearing permits A detailed analysis of the role both producers and directors play in the preproduction process Crucial advice on how to prepare for postproduction and distribution while still in the early stages of making a film Lessons from the field in how to avoid mid shoot changes unhappy actors fostering a resentful crew wasted days and dwindling finances An accompanying website that includes sample script analyses storyboards beat sheets editable budget forms and more **Avid Uncut** Steve

Hullfish,2014-02-24 Leverage the full power of Avid Media Composer with this essential guide from an Avid guru Master timesaving tricks and techniques that utilize the latest Media Composer features and state of the art workflows Learn the secrets of the postproduction professionals from box office blockbusters like Harry Potter I am Legend Dark Shadows Men in Black II Charlie s Angels 42 and The Last of the Mohicans as well as primetime hits like SMASH Big Bang Theory Weeds The Mindy Project and MythBusters In Avid Uncut Steve Hullfish taps into the expertise of the world s top editors to share in depth behind the scenes secrets and best practices that will boost your editing and color correction skills to the next level Five distinct sections cover Pre post including discussion of metadata prepping ScriptSync decomposing and more Settings with tips on keyboard optimization bin settings and import export settings Off line workflows on trimming multicam editing using Phrasefind audio and stereoscopic 3D Effects such as 3rd party plugins 3D warp effects and Animatte On line workflows for efficiently and beautifully finishing your work including step by step tutorials for RED and ARRI Alexa workflows Also featured are extensive tips dedicated to helping FCP editors switch over to Avid as well as a companion website www.routledge.com/cw/hullfish loaded with video tutorials of the techniques discussed in the book and project files including RED and ARRI Alexa footage that turn Avid Uncut into an invaluable hands on workshop **Video Shooter** Barry

Braverman,2013-10-15 Tired of the all the digital filmmaking guidebooks that give you only the nuts and bolts of how to use a camera The third edition of Video Shooter takes the how to knowledge a step further by showing you how to craft a story in your video Barry Braverman is an experienced shooter and filmmaker whose is highly regarded in the field This book covers everything from framing a shot to lighting to the type of camera and tripod you should use and perhaps most importantly how to translate the use of all this equipment and techniques into a story The author is a veteran cinematic storyteller and he shares practiced film style techniques for use on your own DV cam Humorous and opinionated the author provides anecdotes and full color illustrations that help you to learn the tricks of the trade He gets right to the point of what you need to know to get good shots and on a budget New to this edition more up to date techniques involving HD technology more coverage on the multi skillset required of today s filmmakers who are asked to act simultaneously as Director Director of Photography Cinematographer Sound Recordists etc Website including craft tips equipment review blogs and a teacher s corner to support use of the book in film studies digital media class includes student work completed in class using the text The

Filmmaker's Guide to Digital Imaging Blain Brown, 2014-08-21 It's a whole new world for cinematographers, camera assistants, and postproduction artists. New equipment, new methods, and new technologies have to be learned and mastered. New roles such as that of the DIT (Digital Imaging Technician), Digital Loader, and Data Manager are integral to today's motion picture production process. Take your mastery of these new tools, techniques, and roles to the next level with this cutting-edge roadmap from esteemed author and filmmaker Blain Brown. *The Filmmaker's Guide to Digital Imaging* covers both the theory and the practice, featuring full-color, in-depth coverage of essential terminology, technology, and industry standard best practices. Brown covers new industry-wide production standards such as ASC CDL and the ACES workflow. Interviews with professional cinematographers and DITs working on Hollywood productions equip you with knowledge that is essential if you want to work in today's motion picture industry, whether as a cinematographer, DIT, Digital Loader, Data Manager, camera assistant, editor, or VFX artist. Topics include: Digital sensors and cameras; The structure of digital images; Waveform monitors, vectorscopes, and test charts; Using linear gamma and log-encoded video files; Exposure techniques for HD and UltraHD; Understanding digital color; Codecs and file formats; The DIT cart; Downloading, ingesting, and managing video files; Workflow from camera to DIT cart to post; Using metadata and timecode. The companion website www.focalpress.com/cw/brown features additional material, including demonstrations and interviews with experienced DITs and cinematographers.

DSLR Cinema Kurt Lancaster, 2018-02-19 The DSLR cinema revolution began over ten years ago. Professional filmmakers, students, video journalists, event video shooters, production houses, and others jumped at the opportunity to shoot cinematic images on these low-budget cameras. The first edition of the book mapped the way, focusing exclusively on DSLRs. This new edition shows how you can create stunning cinematic images using low-budget cinema cameras, from iPhones to the C200. The author examines new cameras and new projects as filmmakers shoot action movies with the Panasonic GH5, craft personal stories with Blackmagic's Pocket Cinema Camera, make documentaries and short films with the Canon C100 Mark II, and create music videos with the 5D Mark IV. This book, like the previous edition, takes the wisdom of some of the best shooters and empowers you to create visually stunning images with low-budget cinema cameras. It includes six all-new case studies as well as updated examples from short films and documentaries. This book contains the essential tools to make you a better visual storyteller. **FEATURES:** An examination of the creative and technical choices filmmakers face, everything from why we move cameras to shooting flat in order to widen the dynamic range of cameras; Case studies from documentary filmmakers, news shooters, fiction makers, a visual anthropologist, and recent film school graduates; An updated list of gear for low-budget filmmakers, including a section on what to look for in the gear you need to shoot and edit your projects. **Spike Lee** Jason P. Vest, 2014-09-30 Spike Lee's journey from guerrilla filmmaker to Hollywood insider is explored in light of his personal background, the cultural influence of his films, and the extensive scholarship his movies have inspired. This insightful study probes the iconic filmmaker's career as a director and shaper of American culture. It not only sheds light on the ways in

which Lee's background influences and outlook affect his films but also discusses how he participates in, transforms and transcends the tradition of black American filmmaking. Each chapter offers a critical assessment of at least one and sometimes multiple Lee films, examining their production history, their place in Lee's filmography and their aesthetic, cultural and historical significance. Readers will come away from this first scholarly assessment of Lee's career and work with a better understanding of his penchant for stirring up controversy about significant social, political and artistic issues as well as his role as an American artist who provokes his audiences as much as he pacifies them.

Producing and Directing the Short Film and Video Peter W. Rea, David K. Irving, 2015-03-24. Producing and Directing the Short Film and Video, Fifth Edition is the definitive book on the subject for the serious film student or beginning filmmaker. Its unique two-fold approach looks at filmmaking from the perspectives of both the producer and director and clearly explains how their separate roles must work together to create a successful short film or video. Through extensive examples from award-winning shorts and insightful interviews, you will learn about common challenges the filmmakers encountered during each step of the filmmaking process, from preproduction to production, postproduction and distribution, and the techniques they used to overcome them. In celebrating this book's twentieth anniversary, this edition has been updated to include two all-new in-depth case studies of esteemed short films, *Memory Lane* and the Academy Award-winning *God of Love*. A revised chapter progression that reinforces the significance of the actor-director relationship. Interviews with the filmmakers integrated alongside the text, as well as new images and behind-the-scenes coverage of production processes. Revamped sections on current financing strategies, postproduction workflows and the wide variety of distribution platforms now available to filmmakers. A Where Are They Now appendix featuring updates on the original filmmakers covered in the first edition. An expanded companion website, www.focalpress.com/cw/rea, containing useful forms and information on distributors, grants and financing sources, film and video festivals, film schools, internet sources for short works and professional associations.

Popular Photography, 1992-02

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