



Photographic Equipment for the Professional

ISSUE OF SPRING 1970



Calumet
photographic, inc.

526-70
JL

About Calumet...



Calumet Photographic is located at 1590 Touhy Avenue, Elk Grove Village, Illinois (near Chicago's O'Hare Airport). This new facility houses electronics, mechanical and stainless steel fabrication plus demonstration laboratories and research engineering.

To Order or for Information:

Call or Write:

Calumet Photographic Inc.—

in New York:

Suite 3502, Empire State Bldg., N.Y. 10001
(212) 695-4780

in Mid-West:

1590 Touhy Ave., Elk Grove Village, Ill. 60007
(312) 439-9330

in West Coast:

434 North La Brea, Los Angeles, Calif. 90036
(213) 933-5735

METHOD OF PAYMENT

1. C.O.D.—Full satisfaction guarantee.
2. Cash With Order—a 2% discount is granted for cash sales.
3. Open Account on Dun & Bradstreet Rating or Submittal of Calumet Open-Account Form—we request three trade references plus a bank connection. We grant a 1% discount if paid within ten days, net 30.
4. All shipments are F.O.B. our plant, Chicago

All equipment is sold direct to the customer either from our factory or our own sales rooms. The best in professional equipment is provided at fair prices in order to offer the greatest value available. Calumet stresses quality control in all of its manufacturing processes and, consequently, we are extremely proud of all the equipment we produce and sell.

Calumet employs photographers and photographic engineers whenever possible. These individuals are exceptionally well-trained in problem solving and are experts in the fields of electronics, precision optics, lighting and processing equipment.

By purchasing from Calumet you have the following advantages . . .

- 1) You are dealing direct with the factory. You have no impersonal middle men at Calumet. If you are not pleased with your purchase, call us and we will make it right. You can discuss the problem with the man who made it.
- 2) Calumet equipment sold to our customers is new, has been properly manufactured and thoroughly inspected. Lenses are correctly mounted, electronic and mechanical apparatus is factory inspected.
- 3) Our equipment is by far the best value on the market to serve your requirements.
- 4) Equipment breaks? Calumet can and will repair or replace.

Our current General Services Administration (GSA) number is GS-00S-80742. Should you be a Government agency, please send for our special GSA Catalog.

We look forward to serving you . . .

PAGE	DESCRIPTION
CAMERA EQUIPMENT	
2-9	CC400, CC401, and CC402 4x5" View Cameras
10-15	C-1 8x10" View Camera
16	C-2 roll film holder
17	Camera tripods and accessories
18-19	Condensed price list, 4x5", 8x10" view cameras, lensboards, cases, camera accessories, film holders

LENSES

21	Schneider Symmar Super Angulon lenses
22	Type S Caltar
23	Caltar lenses
24	Wide Field Caltar lens
25	Schneider Repro Claron lenses
25	Ilex Electronic Shutters for remote control
26	Enlarging lenses Rodenstock Rodagon Schneider Componon
27	Lens Shades and filters
28	Bellows sunshade
29	Gelatin filters for bellows shade
30	Lens price list

COLOR ENLARGER

32-37	10x10" Color Enlarger
37	Prices and accessories

ELLIPTICA ELECTRONIC FLASH

38-39	Elliptica Flash System
40	Elliptica light control accessories
41	Optical spot light
42-43	Elliptica prices and accessories

ELECTRONIC FLASH METER

44-45	M100 Flash Meter and accessories
-------	----------------------------------

COLOR ANALYZER

46-47	Color Analyzer and Exposure Meter
-------	-----------------------------------

ELECTROSTATIC DUST REMOVAL

48-49	Electronic Air Scrubber for clean darkrooms
-------	---------------------------------------------

STAINLESS STEEL SINKS

50-53	Types of Calumet stainless sinks, Special darkroom construction
54	All stainless "B" sinks
55	Factory plumbed TRP sinks with internal thermostatic valve
56	"A" style sinks with snap-in legs
57	Illuminating sinks, non-corrosive viewers
58-59	Temperature control sink with built-in washer
60	Sink accessories
61	Automatic print washer, Model 515

Note: Sales returns: Items being returned for credit must not be sent in unless permission is obtained in advance. If merchandise returned requires inspection and repacking, a restocking charge is made. Items being returned for warranty repair or replacement must be accompanied by a note stating the date purchased and a description of the problem. Lenses may be returned for credit, if returned prepaid, in a new condition within 15 days of receipt. We make every effort to repair equipment as quickly as possible.

Warranty: Calumet warrants items of its own manufacture covering repair or replacement of defective materials for one full year after date of purchase. The exceptions are Elliptica flash 9 months, and M100 flash meter, 90 days. Such warranty requires return of defective items to Calumet for inspection. Purchased components are warranted to the extent of the original equipment manufacturer.

PAGE	DESCRIPTION
TEMPERATURE CONTROL EQUIPMENT	
62-64	Temperature Control Valves, special temperature control plumbing, temperature control panel
74	Hi-temperature recirculator
75	W60 recirculator, heating or cooling

WATER CHILLER

65	Model 50W Water Chiller
----	-------------------------

TRAYS, TANKS, FILM HANGERS

66	Processing trays, deep hypo trays
67	Water jacketed manual processing tanks (temp tanks)
68	Developing tanks manual, film washers
69	PPI hangers, reels, film pack hangers, film hangers

MIXING AND STORAGE

70	Plastic and stainless steel storage tanks, T-105 pump mixer
----	----------------------------------------------------------------

FILTRATION UNIT

71	230 Filter and Transfer Pump
----	------------------------------

NITROGEN BURST PROCESSING EQUIPMENT

72-73	The principles of nitrogen burst equipment
74	Hi-temperature recirculator for process equipment
75	W60 recirculator, heating or cooling
75	Air Compressor, oil free for nitrogen burst equipment
76-77	Black and White film processors

COLOR PRINT UNITS

78-79	CP-623 Color Processor	3½ gallon
80-81	CP-622A Color Processor	3½ gallon
82-83	CP-651 Color Processor	10 gallon
84-85	CP-653 Color Processor	10 gallon

COLOR FILM UNITS

86-87	CP-715 Ektacolor film processing unit
88-89	CP-816 Ektachrome, Agfachrome
	CP-821 Ektachrome E-4
	CP-815 Agfachrome
	CP-820 Ektachrome 5 gallon

GLASS PLATE, GRAPHIC ARTS

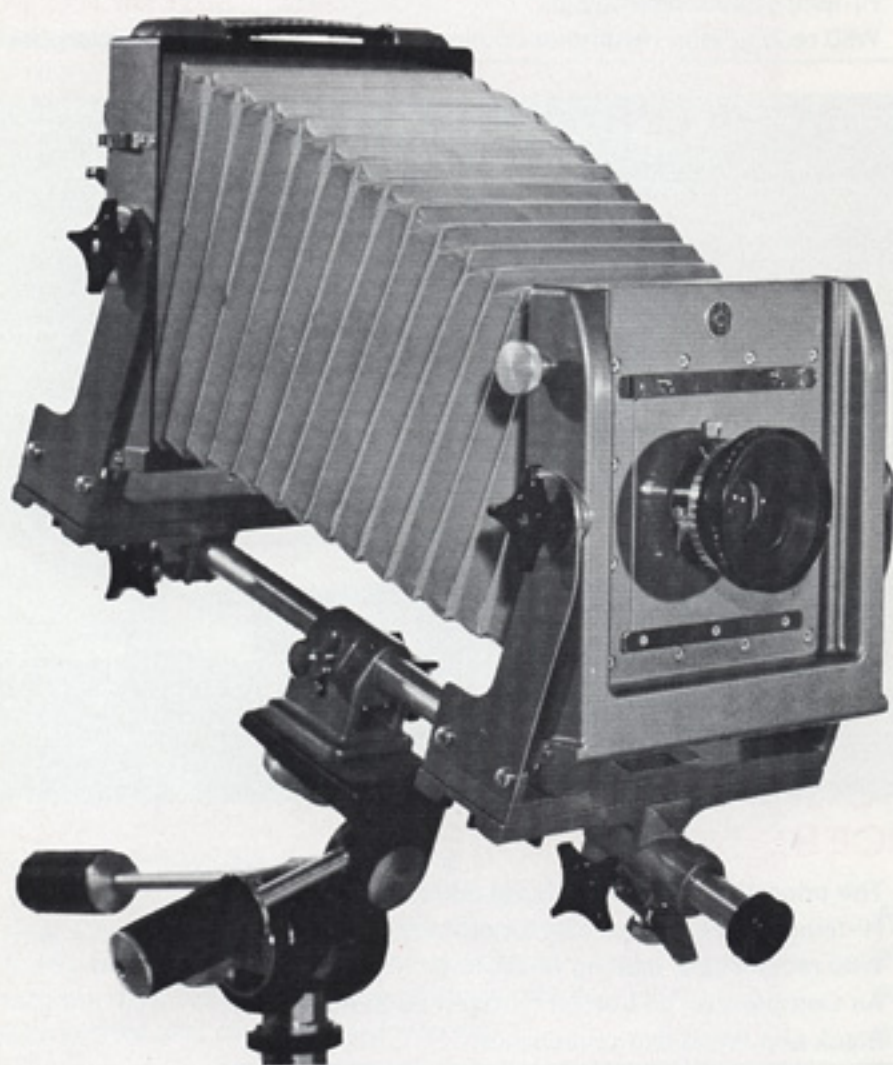
90-91	Printed circuit large format processing units 11x14" to 20x24"
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ONE GALLON UNITS

92-93	One gallon processing units, color and black and white
94	Nitrogen burst accessories, individual tanks
95	Darkroom planning suggestions

Note: We make every effort to maintain consistent pricing. However, prices in this catalog are subject to change without prior notice. Written quotations may be submitted on request.

INDEX



The Functions of a Calumet View Camera

When a camera is not perfectly parallel with a subject the lens will record distortion . . . the tall building that tapers and slopes backwards, the table with foreshortened legs. The reason is that objects closer to the camera photograph larger. The eye naturally adjusts for this. The camera can not, unless it has the full perspective control of a view camera.

The function of a Calumet view camera is to record maximum photographic quality. The large negatives record crisp detail that holds up under enlargement. The swings and tilts in Calumet view cameras allow undistorted product illustrations. The longer lenses normally used with a view camera permit greater camera-to-subject working distances. Circles can be recorded as being round instead of the oval effect that occurs when you must work in close. Objects take on the undistorted "natural" look typical of the big camera pictures made with long focal length lenses.

When reproduction of the subject with top photographic

quality is important, the Calumet View Camera is your best selection. Calumet View Cameras take many of the advertising and illustration photographs seen daily. The Calumet View serves at missile test sites, it records the experiments of science and is the general purpose work-horse of the small studio. Calumet manufactures a highly functional camera . . . when photographic quality is foremost, the Calumet View is the proper choice.

Recording objects with maximum accuracy requires the swings and tilts available in a Calumet View Camera. Camera adjustments permit sharp overall focus plus a technical perfection delivered by the large negative.

Calumet view cameras are used to illustrate many of the catalog and advertising literature produced throughout the world. When large amounts of money and time are expended in preparing for a photograph, the Calumet view is extra insurance of a technically correct, superior photograph.

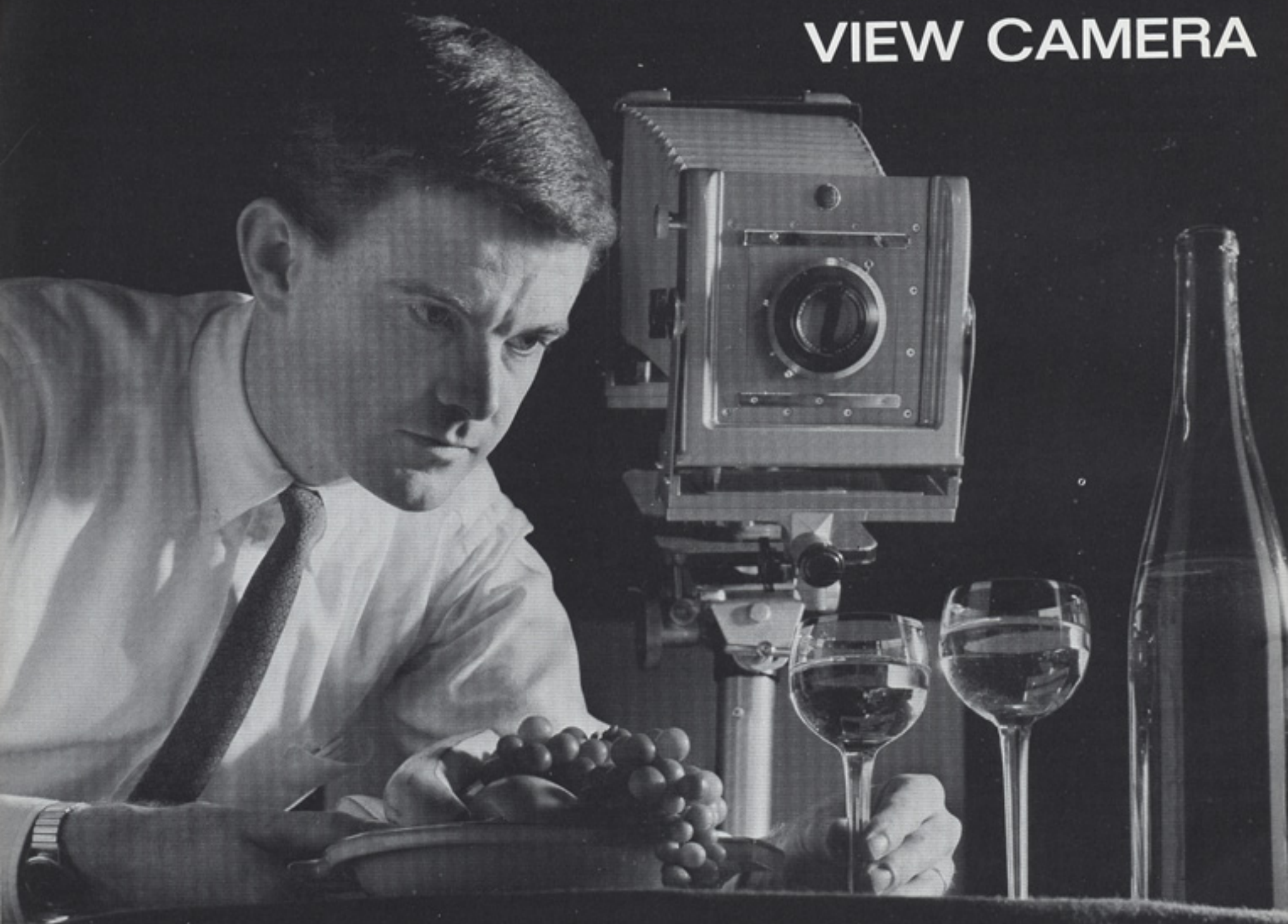


High angle, 75mm lens, straight on without swings or tilts. The typical results of attempting this type of picture with the average professional roll film camera. Film: 120 Ektachrome.



A 14 $\frac{3}{4}$ " Caltar lens, plus full camera swings, allowed a greater working distance for better perspective. Camera swings and tilts straightened out the verticals. Film: 8 x 10" Ektachrome Type B.

THE CALUMET 4x5" VIEW CAMERA



The 4 x 5" Calumet is a leader throughout the world. It has become the leader for very good reasons. It is strong. It takes enormous punishment yet still produces critically sharp photographs year after year. It is easy to use. The Calumet has all the adjustments of a technical camera, yet is as simple to use as a fine hand camera. It is low in cost.

Slip in a sheet film holder and you achieve maximum photographic quality plus full distortion control. A roll holder goes in exactly like sheet film for the economy of perspective control with roll film. The camera also takes the Polaroid sheet film holder, plus film pack adapters and film magazines.

Features were designed into the Calumet to make quality photography easier. The back flips open for easy insertion of film. The back rotates 360°. All swings front and back have ball bearing detents to indicate neutral, aligned positioning. Focusing is from both front and rear.

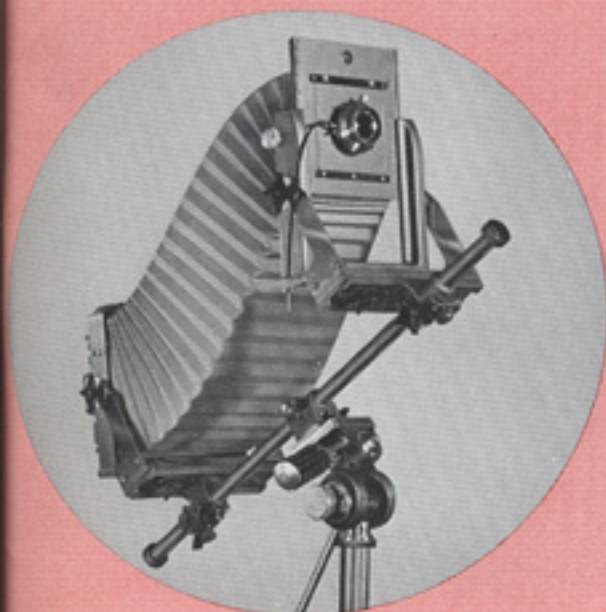
A focusing drive is located even on the tripod block. You can adjust camera position without moving the tripod; very useful in close-up photography. Focusing drive is smooth and never slips. It runs deep inside a machined rail. Focusing "wears in" without becoming loose with usage.

Extras such as individual spirit levels for horizontal and vertical, optical axis adjustments on all swings, and big, positive locking knobs contribute to real ease of operation.

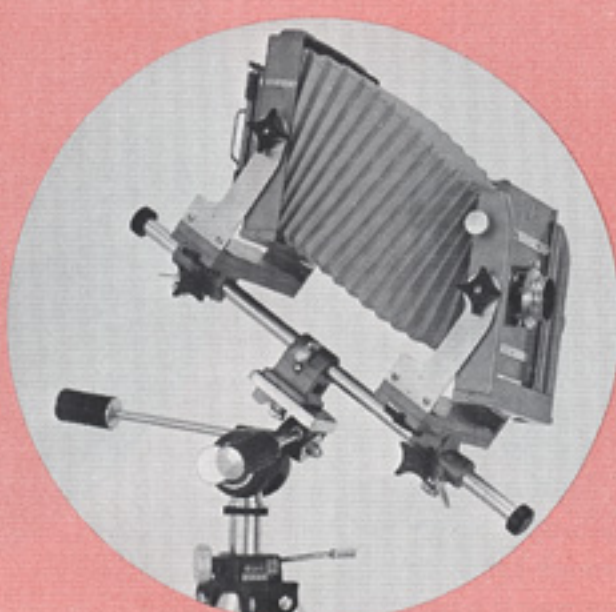
The Calumet is a good looking camera. It has a light grey bellows, darker grey body, polished chrome and stainless steel parts for a professional appearance. The Calumet looks modern; important when appearance counts with a customer.

For photographic excellence: sharp, well composed, distortion free photography, there is no better choice than the 4 x 5" Calumet view.

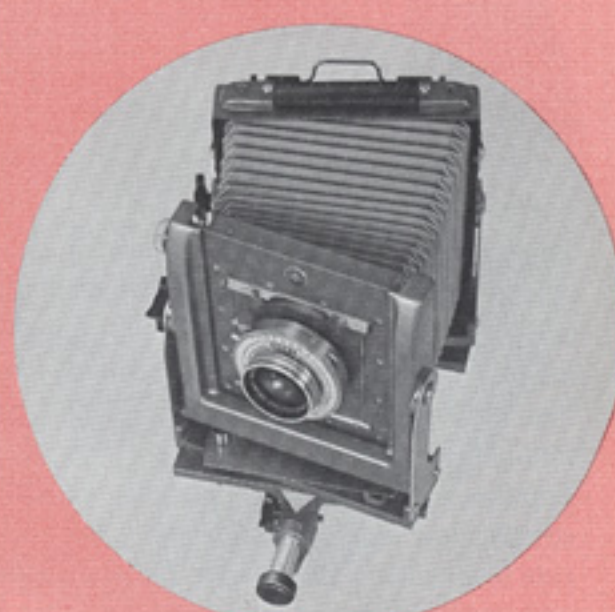
Full Control of Perspective Through Swings and Tilts



UP ANGLE — Camera back is aligned with subject. The film is therefore parallel with the vertical lines of the subject. Lens-board is then made parallel with camera back for crisp focus. Rise and fall of lens-board permits adjustment of the image without moving camera and disturbing camera adjustments. Vertical lines now do not converge. Frequently used in photographing buildings.



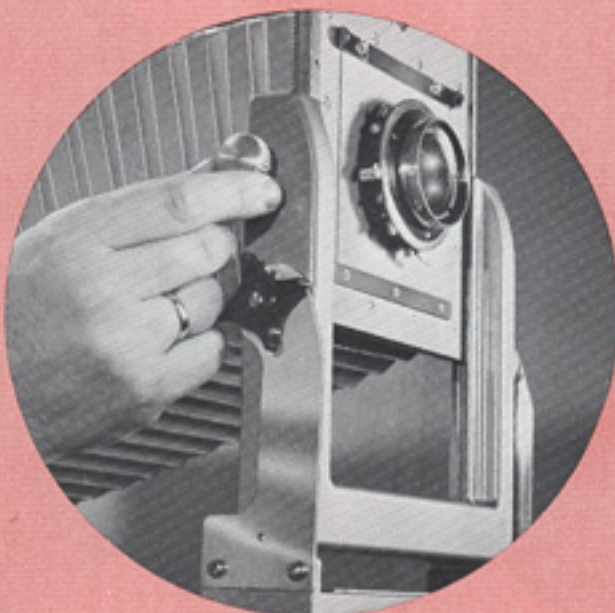
DOWN ANGLE — Picturing an object often requires a higher camera angle. To straighten vertical lines the camera back is brought vertical with the vertical lines of the subject by observing vertical spirit level. The front swings bring the lensboard parallel with the back for sharp overall focus.



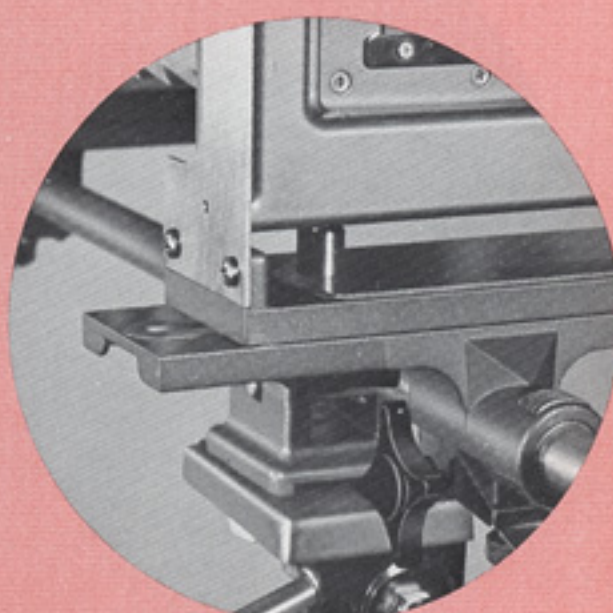
INCREASING DEPTH OF FIELD — Camera swings can be used to sharpen up near objects while holding distant objects in sharp focus. By placing near objects on one side of the lens axis, and far objects on the other, horizontal and vertical swings can provide remarkable depth of field even with long lenses.



LONG LENSES FOR ROUND OBJECTS — When photographing circles or round objects (such as a plate) shorter lenses given distortion and fall off as illustrated above left. By using longer lenses such as a 10" or 12" Caltar on a 4 x 5" Calumet View Camera, you can correct the perspective as illustrated above right. Camera swings and tilts are used to increase depth of focus when using longer focal length lenses.



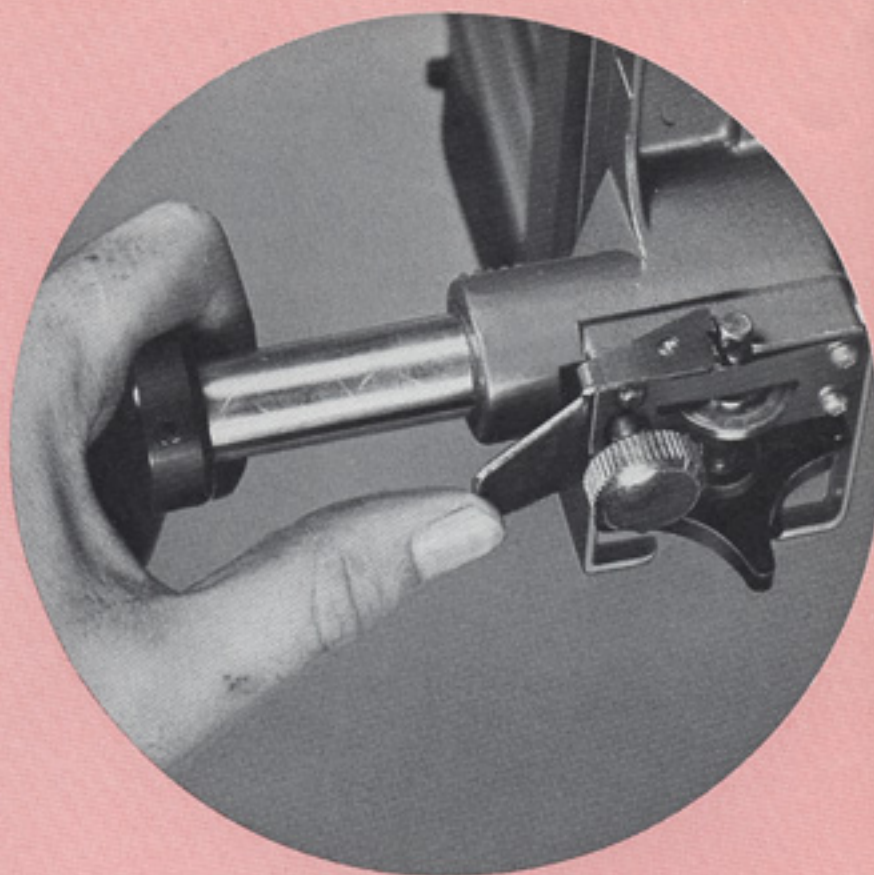
RISE AND FALL — Rise and fall eliminates foregrounds. It allows centering of image without disturbing camera swings.



SIDE SHIFT — Side shift, both front and rear allows shifting of lens axis without moving camera. Minor adjustments can be made in image position without disturbing camera swings.

Calumet 4x5 designed for ease of operation

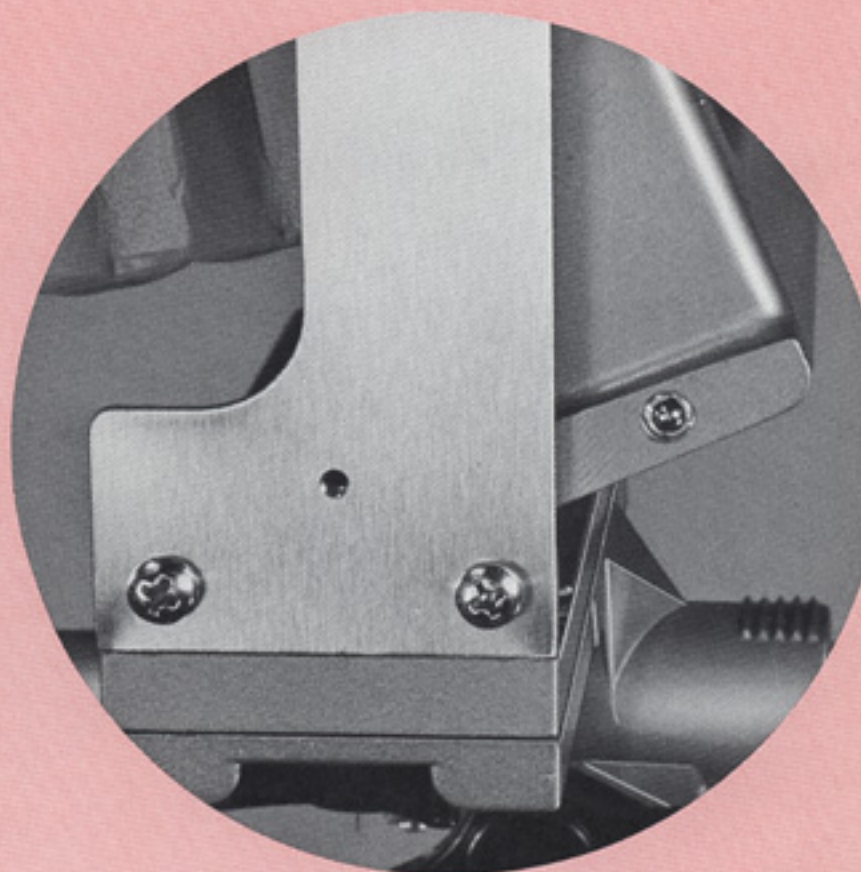
The rugged Calumet takes punishment. It is strongly made of aluminum die castings, with controls that are both rapid and positive. All metal construction and precision machining make a smooth operating instrument for professional results. The Calumet view is noted throughout the world for its straight-forward, trouble free design. The Calumet is as popular for its ease of operation as for its many features. The sturdy view camera sets up very quickly. For example, override levers allow rapid opening and closing for rough focusing without having to use the focusing drive. The Calumet is never guilty of "photographers sore thumb," or too many knobs and fine adjustments to turn before a picture can be made.



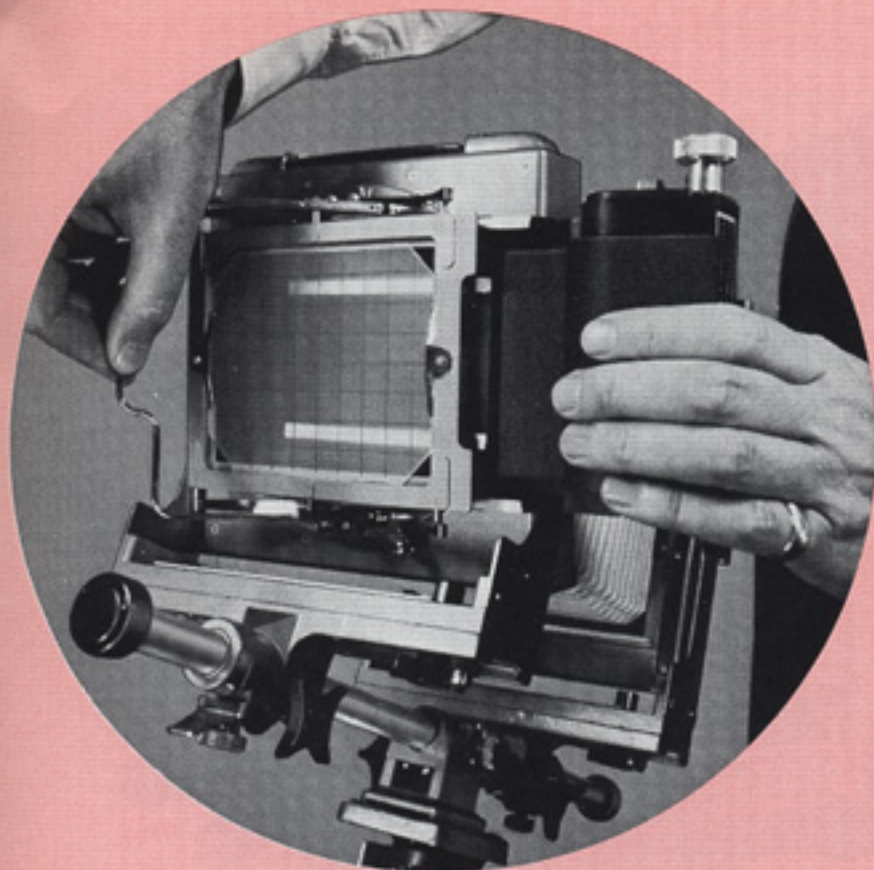
FAST RELEASE LEVER on front and rear focusing allows rapid set-up of camera. Lever over-rides focusing system for rapid expansion or contraction of bellows.



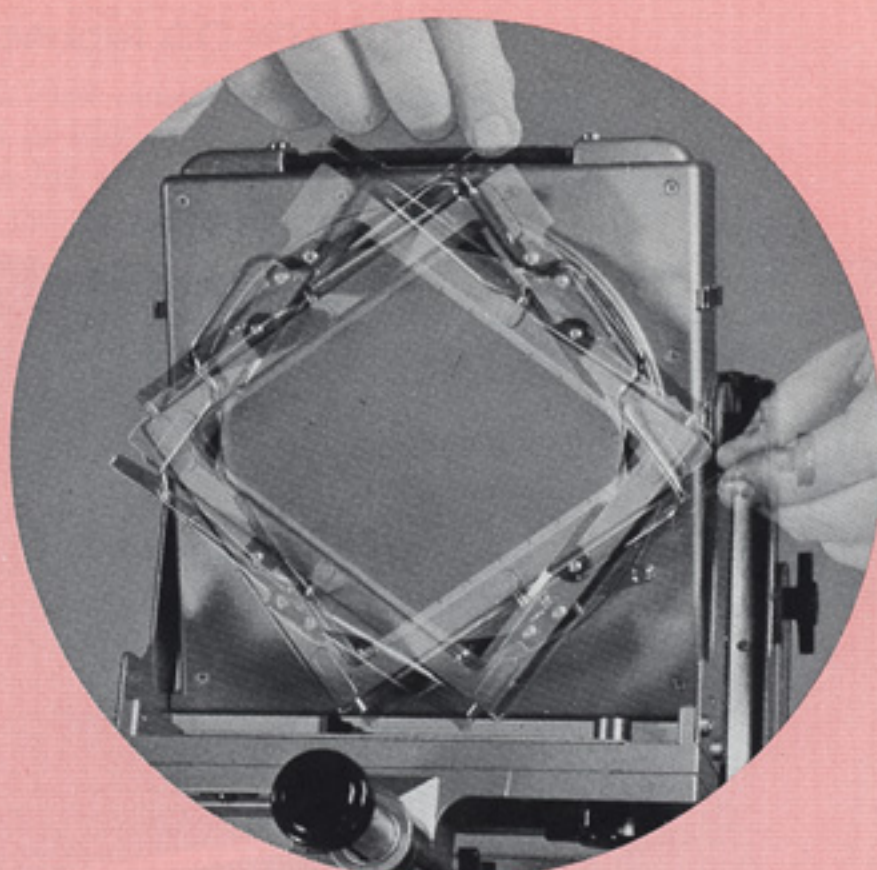
SEPARATE HORIZONTAL AND VERTICAL SPIRIT LEVELS for aligning camera back. Calumet roll film holder in Calumet view permits perspective correction of roll film negative. Clips are provided for focusing cloth.



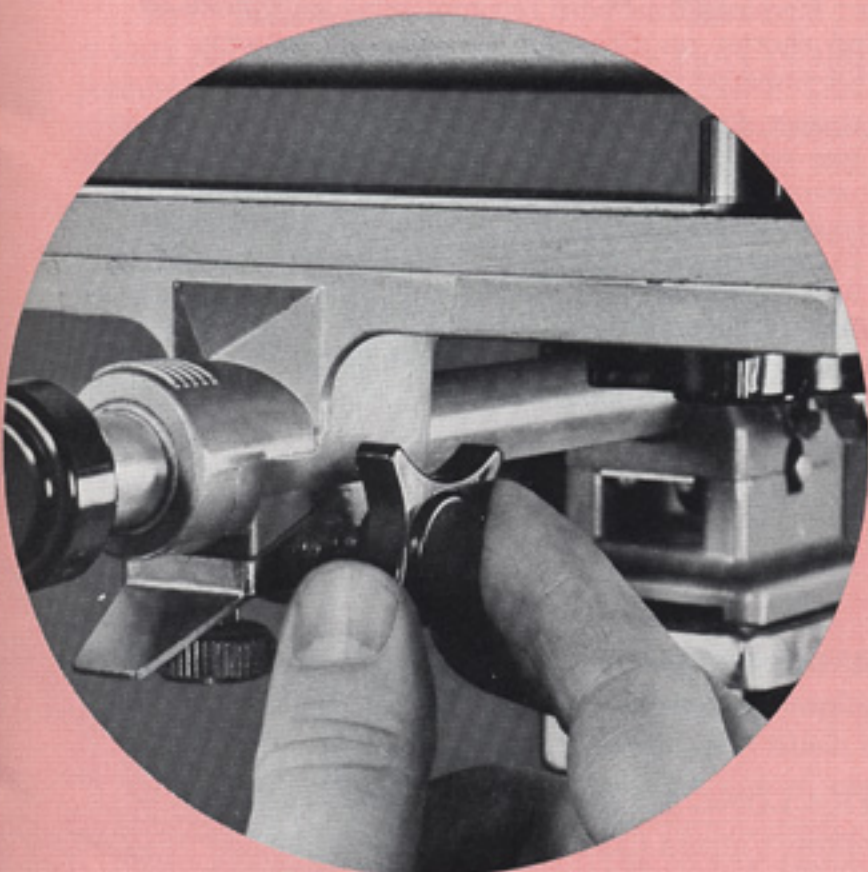
CLICK STOPS indicate neutral "zeroed" positions in all swings, horizontal, vertical, front and back.



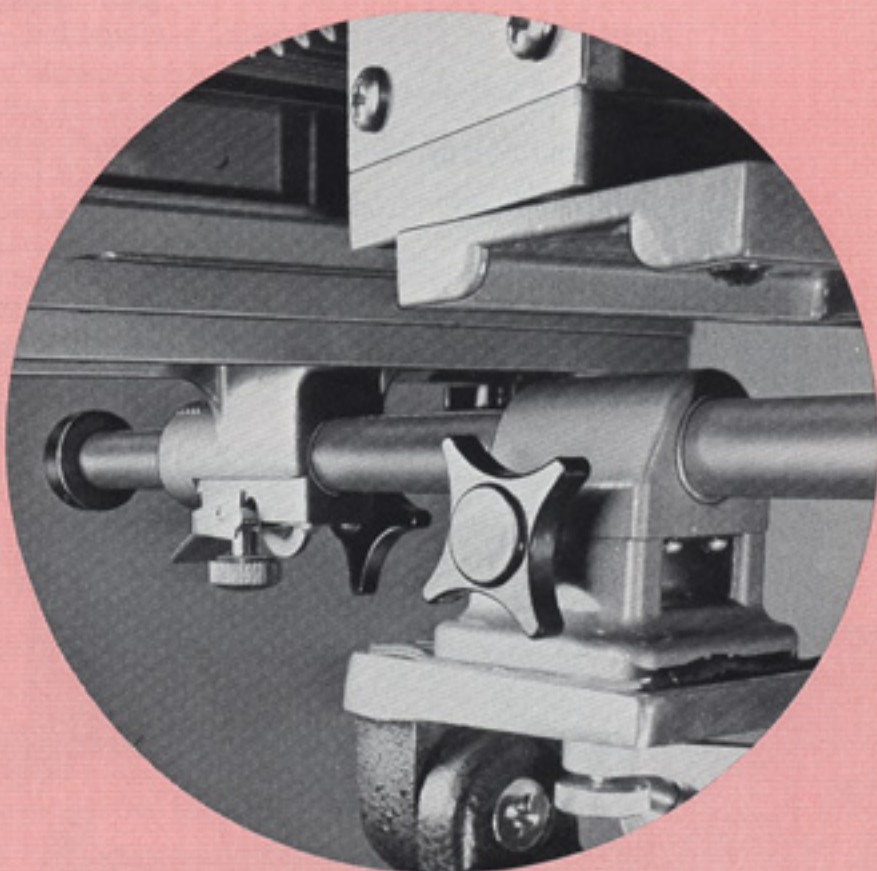
RAPID INSERTION OF FILM without moving the camera. A release lever relieves spring tension. Film holders may be inserted without jarring the camera.



THE CAMERA BACK REVOLVES a full 360°. Click stops indicate horizontal and vertical. Formats can be quickly aligned without moving the camera.

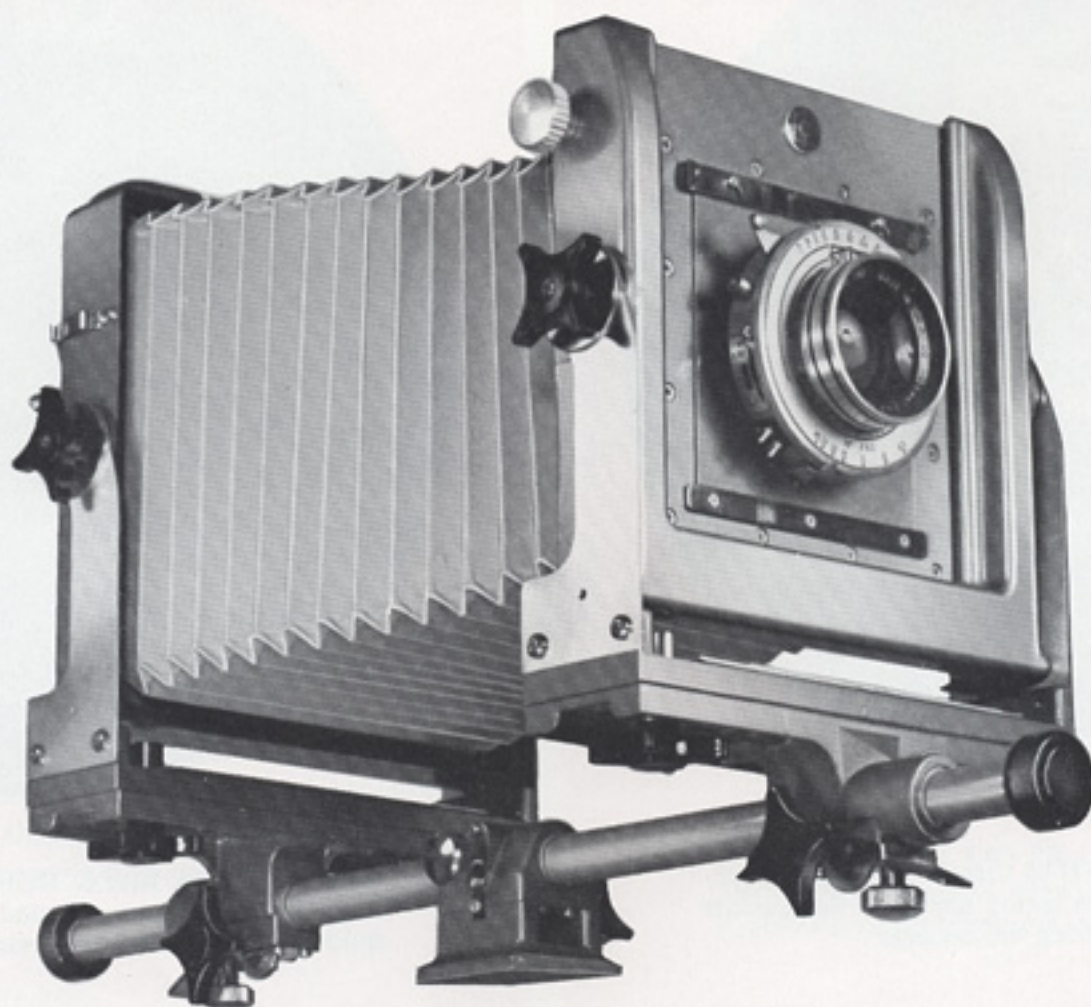


CONTINUOUS FOCUSING allows precise adjustment of lenses with narrow depth. The smooth Calumet focusing system contributes to the sharpness of negatives produced in the precision Calumet view. The drive mechanism runs deep within a V shaped groove machined into the mono-rail. The Calumet is noted for its rigidity and precision that holds up under heavy use.



A FOCUSING TYPE DRIVE is part of the tripod block. This feature allows rapid camera positioning in close up photography, and permits the balancing of long focal length lenses.

Precision and versatility



Condensed Specifications

Materials: Die cast aluminum alloy, stainless steel fittings, chrome steel working parts.

Finish: Light gray body, gray bellows

Vertical Swing: (front and back) — Unlimited

Horizontal Swing: (front and back) — 12°

Rising and Falling front: 3" up, 1" down

Horizontal slide: (front and back) — 7/8"

Revolving back: 360°

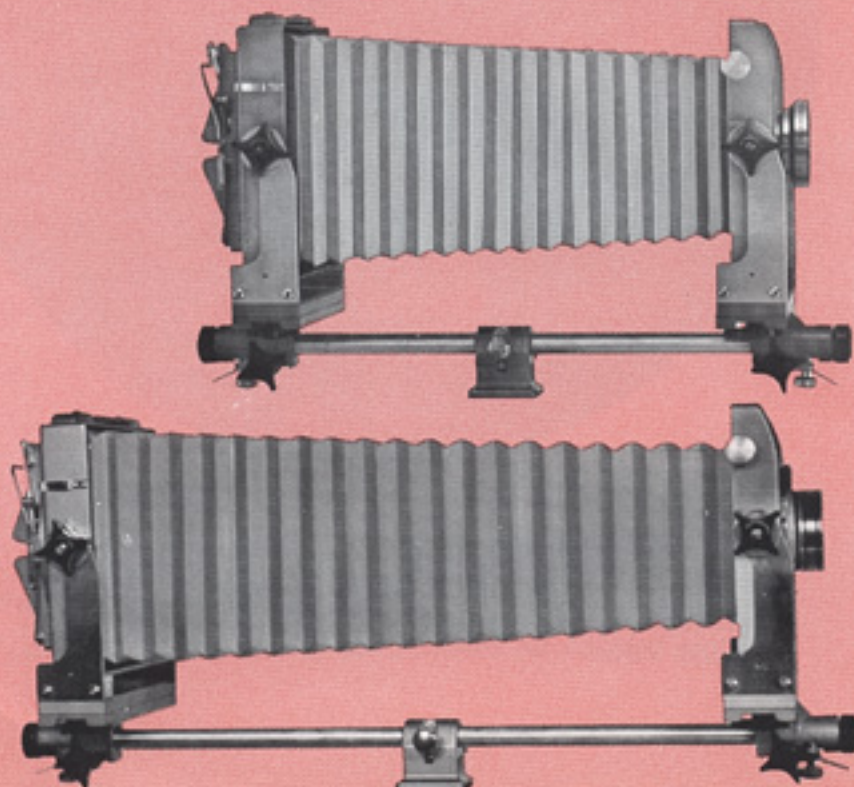
All swings pivot on optical axis. Adjustable tripod block, quick release lever on front and rear focusing, 4 x 4" lensboard furnished with Camera, horizontal and vertical spirit levels, focusing cloth clips.

Minimum Extension: Lensboard to film without recessed board CC-400 and CC-401 — 3 13/16". CC-402 — 1 7/8".

Note: Recessed lensboard recommended for 90mm and shorter on CC-400 and CC-401 cameras. Not required on CC-402.

Maximum Extension:	CC-400	16"
	CC-401	22"
	CC-402	7 3/16"

Weight: CC-400 — 8 1/4 lbs.
CC-401 — 8 3/4 lbs.



NORMAL 16" double extension
bellows Camera CC-400 **\$99.95**

EXTRA LONG 22" triple extension
bellows Camera CC-401 **\$124.95**

SHORT Wide Field CC-402
Camera **\$135.00**

(SEE PRICE PAGE END OF THIS SECTION)

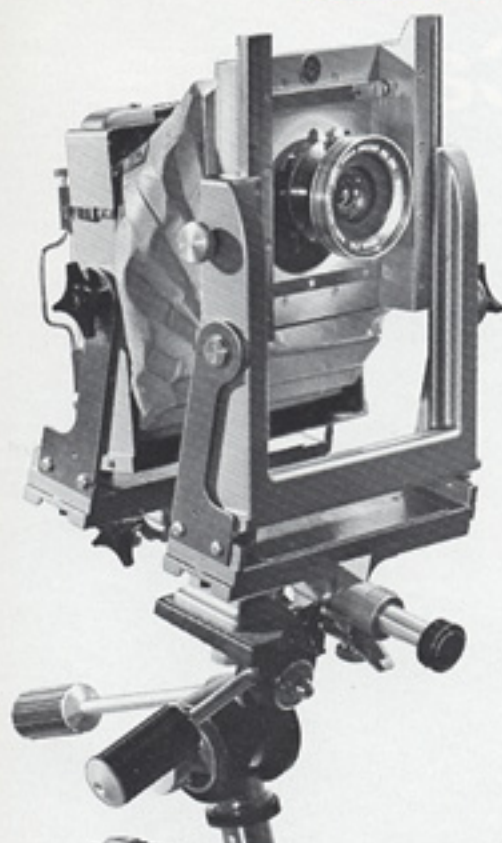
Wide Field Camera Model CC-402 \$135.00

A special short bellows view camera designed for ease of use with short focal length or wide angle lenses. A soft bellows with extra pleats allows full swings with wide angle lenses. The short monorail makes the camera smaller and easier to use with short lenses.

Recessed front for access to shutter controls and maximum swings. No recessed lensboard required. Special side rails permit infinity focusing any wide angle lens.

Special bellows softer bellows with extra pleats. Permits radical swings without restriction.

Same swings as Normal CC400 or Normal CC401 Will handle 47mm, 65mm, 90mm, 135mm lenses with ease. Can be used with 150mm or 165mm normal lenses too at regular studio distances.



EXTRA PLEATS



A soft bellows design permits maximum flexing without restriction. A soft bellows gives the benefits of a "bag bellows" without sagging into the picture area. The soft bellows can be deformed without harm.

The entire front of the camera is recessed. This prevents bellows compression with short lenses and allows access to big lenses, such as the f/5.6, 90mm Super Angulon. Lenses may be mounted on 4x4 (CC-420) flat lensboards. A recessed lensboard is not required.

The many features that make all Calumet cameras easier to use are present in the CC-402 *PLUS* a soft bellows and recessed front for better usage of wide angle lenses. The CC-402 camera has 360° revolving back, release lever on spring back, lateral shift front and back, gear driven rise and fall, ball bearing locating detents, swings on optical axis and the gear driven rise and fall.

Excellent for architectural photography

The CC-402 when used with a 90mm wide angle or a 150mm or 165mm normal lens has excellent swing capability to correct for distortion. Since most architectural work is done at near infinity focus, lenses such as the 135mm Symmar or 165mm Caltar perform well for "normal" usage.

Correction of distortion with swings. Frequently a photographer must work in closer than he would like. Much of the "wide angle" distortion of verticals can be corrected by careful usage of camera swings when working in close to the subject. The 10 foot distance shows some distortion resulting from too close a camera position. However, swings and tilts have given good correction of vertical and horizontal lines, thereby giving an acceptable picture under difficult conditions.

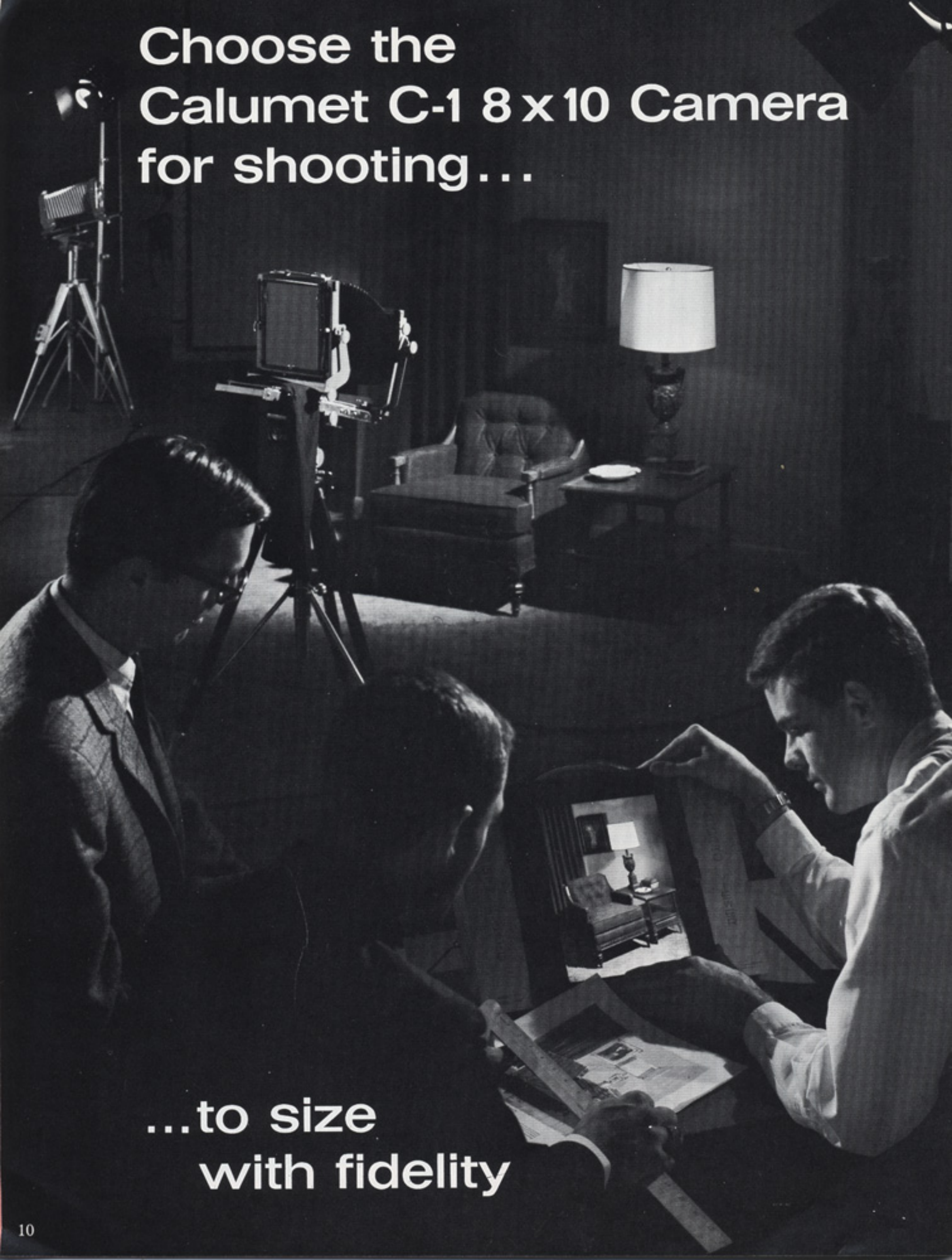


Left picture 20 feet with 6½" 165mm Caltar



Right picture 10 feet with 90mm Wide Field Caltar

Choose the
Calumet C-1 8x10 Camera
for shooting...



...to size
with fidelity



The Calumet C-1 8x10 Camera allows you to concentrate on the subject

The Calumet works so smoothly, sets up so quickly that it produces an 8 x 10" negative with greater ease than many smaller cameras.

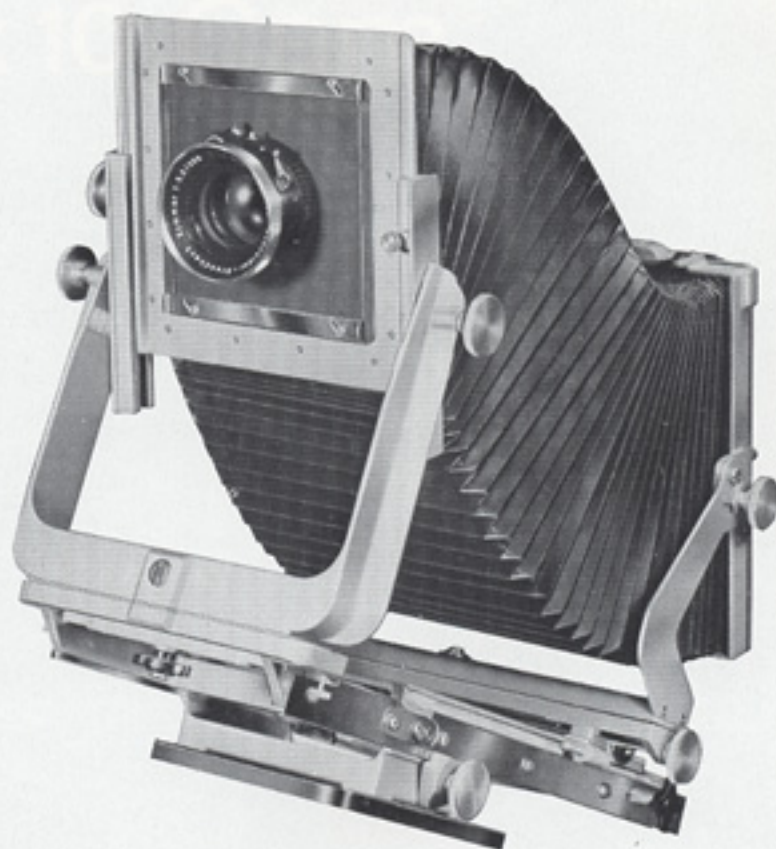
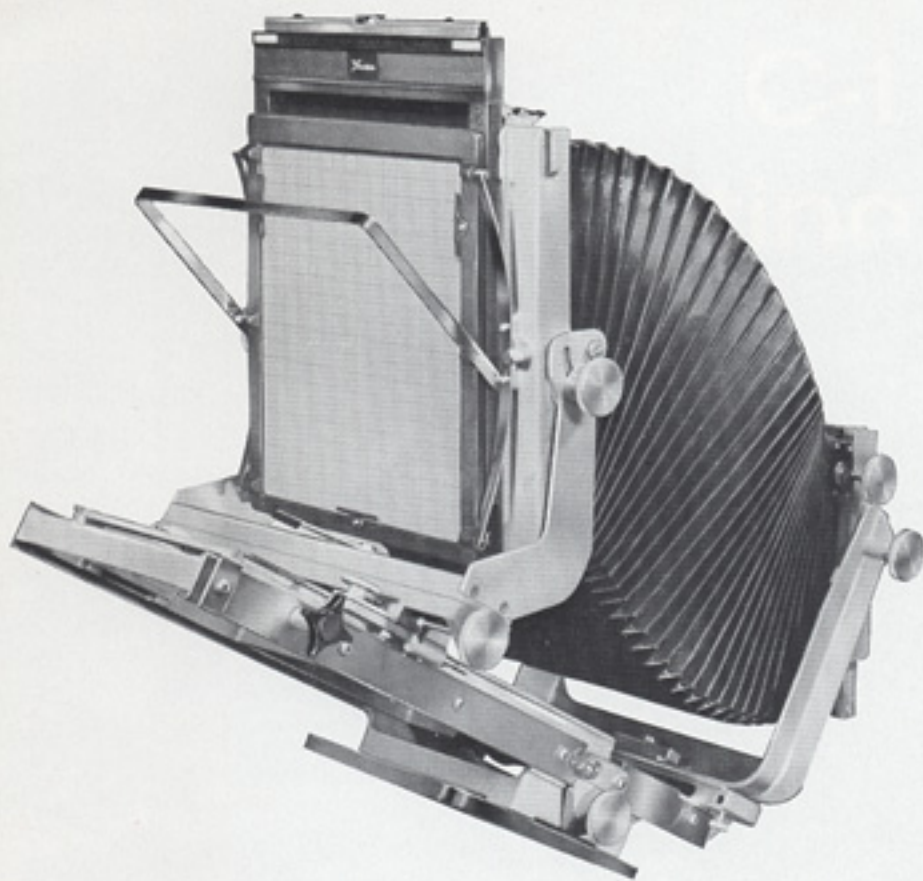
Controls are extra large. Machined surfaces operate smoothly without slippage. The front swings, tilts, shifts. The back swings, tilts, shifts; all on the optical axis. The locks hold. Focusing is on a continuous principle without slippage or backlash. The Camera is built on an integral principle, all controls and features are contained in one, ready to operate unit.

When working under difficult conditions, on location or a high tripod, the strong metal construction can make the difference between failure and a sharp, properly composed, professional photograph.

For example, when a swing is locked, it **stays locked!** Inserting a film holder rapidly will not bounce the camera out of position. The big controls are almost fumble proof. They are easy to get at.

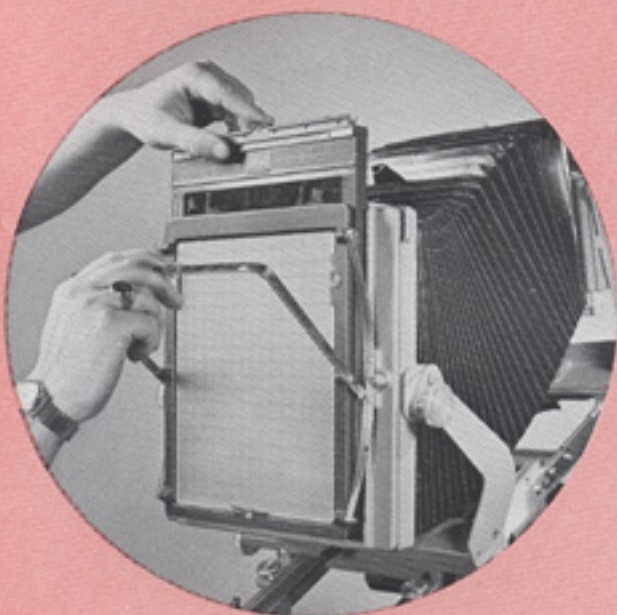
Extra strength and reliability also make the 8 x 10" Calumet a good choice for use with 4 x 5" and 5 x 7" reducing backs. The metal camera is a very stable platform for smaller formats, even roll film in the Calumet roll holder.

The freedom from clumsy operation offered in the Calumet 8 x 10" camera opens new avenues in high fidelity, large format photography. This new metal camera folds to a small package, travels well, and is as easy to use as a smaller camera.

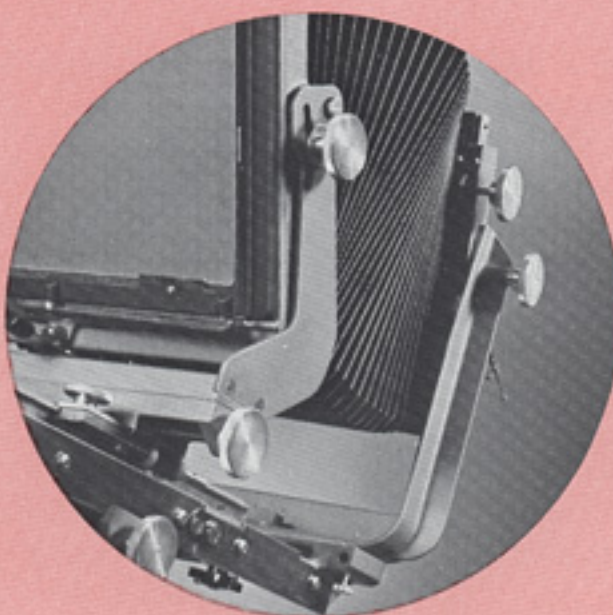


8x10 Format for higher fidelity

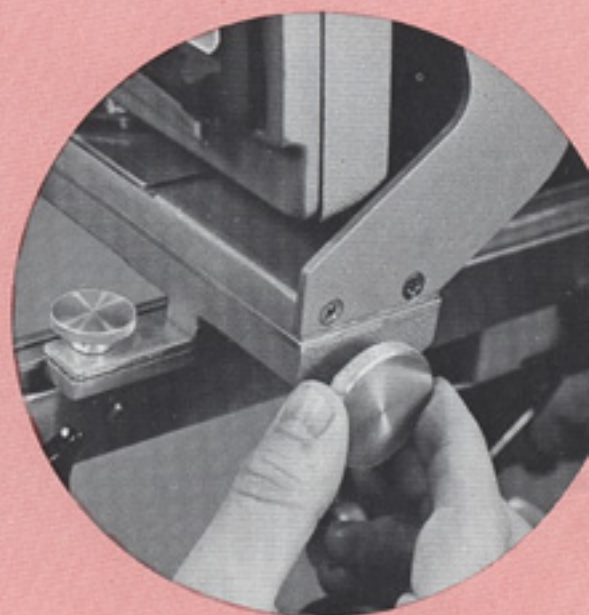
The 8 x 10" transparency commands higher price. It is easier to reproduce and is far more impressive to both the art director and client. Maximum color negative quality requires a large film. Black and white photos take on a new dimensional quality when reproduced by contact printing. Product and engineering record pictures can be reproduced by contact in quantity at a lower cost from the big negatives. The Calumet 8 x 10" provides you with this flexibility with great strength and versatility. The ability to photograph to correct or desired size with fidelity on the 8 x 10" format is one of the most important cost savings in modern catalog production.



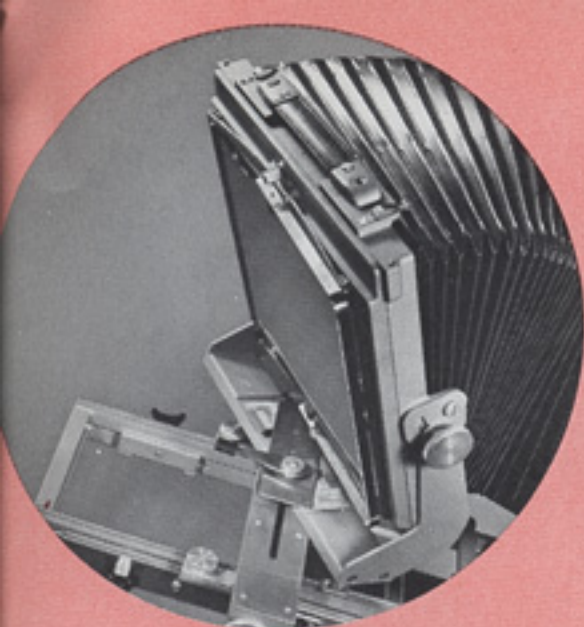
EXTRA HEAVY SPRINGS in the Calumet camera back assures flatness of film holders. A spring release allows insertion without moving the camera.



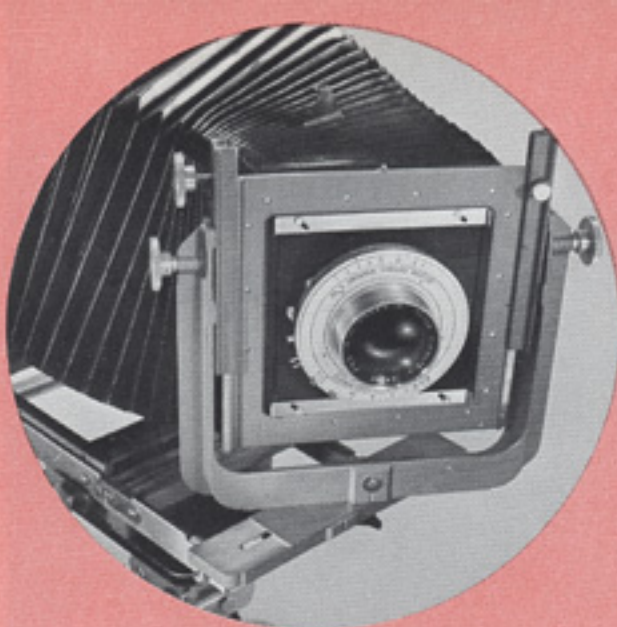
SWINGS THAT PIVOT on the optical axis of the lens minimize changes in image size, focus and perspective in setting up camera swings. Since all of these adjustments on the Calumet pivot on axis, it is far easier to quickly arrive at an exact size on the camera ground glass.



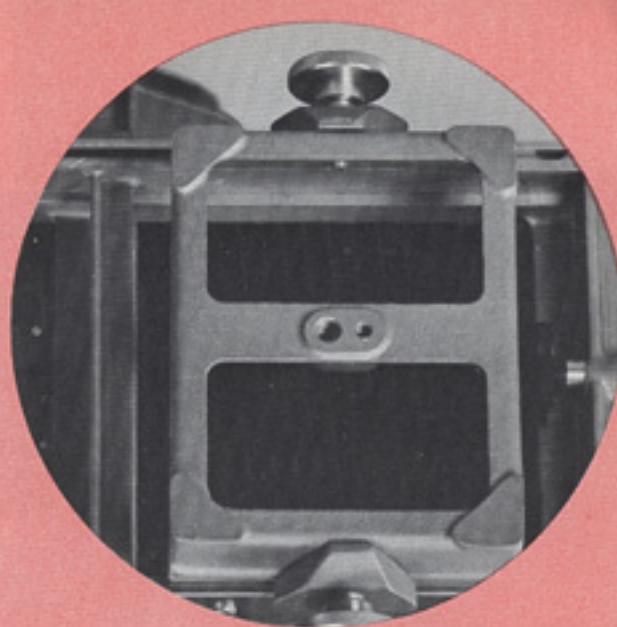
EXTRA LARGE FOCUSING KNOBS are located on both left and right. Positive focusing locks allow absolute alignment of focus for critical copy work.



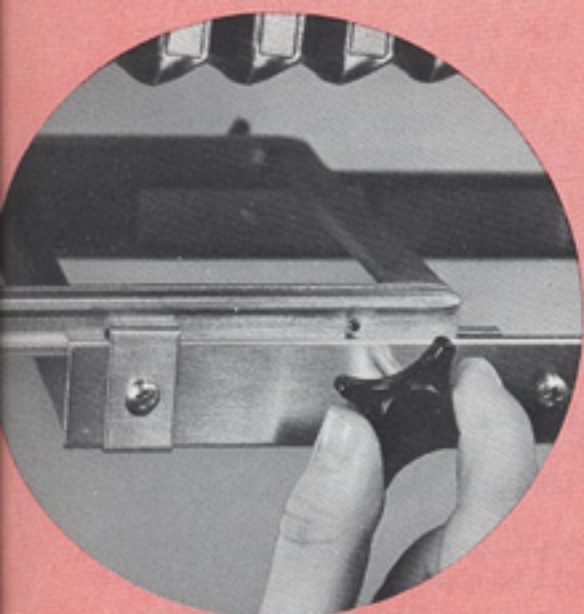
REAR HORIZONTAL SWINGS pivot on optical axis and also slide smoothly to left or right when desired.



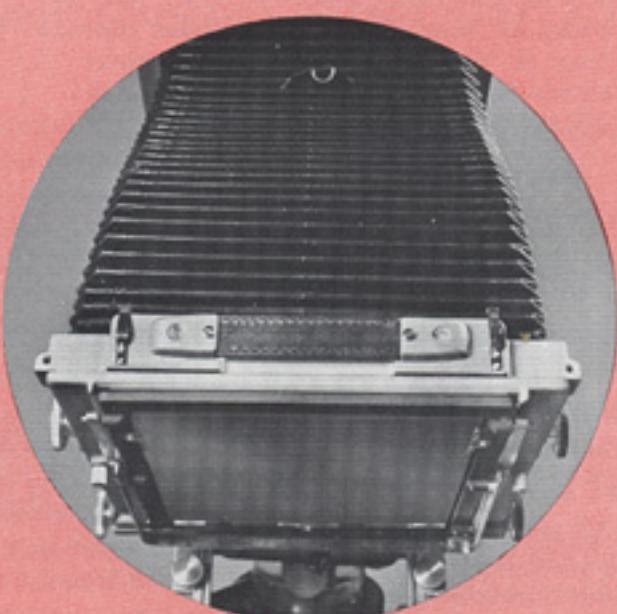
FRONT HORIZONTAL SWINGS pivot on axis and will shift left or right.



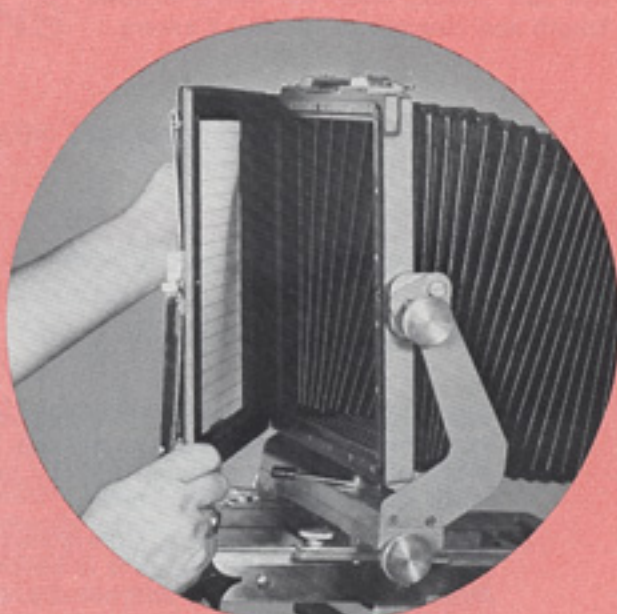
TRIPOD BLOCK slides entire length of Camera bed for fine positioning of Camera without moving tripod.



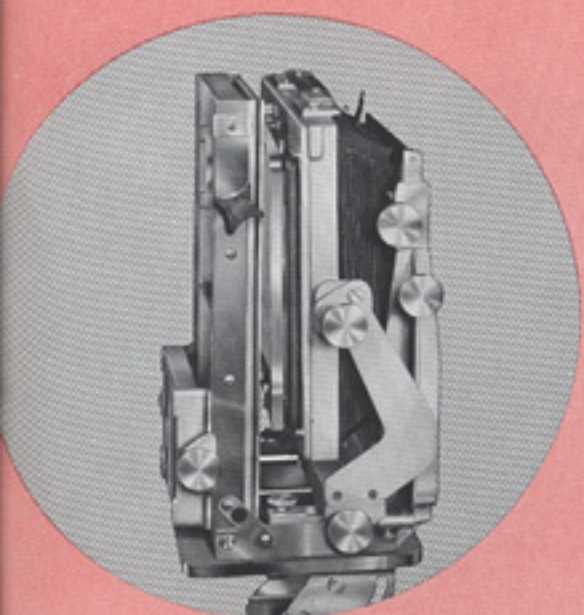
EXTENSION TRACK pulls out and locks to adjust quickly for lens focal lengths from long to wide angle.



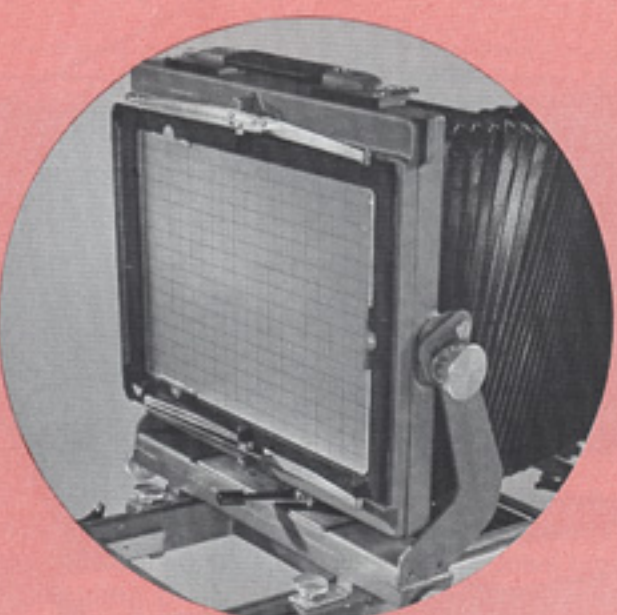
SEPARATE horizontal and vertical spirit levels for accurate alignment of Camera.



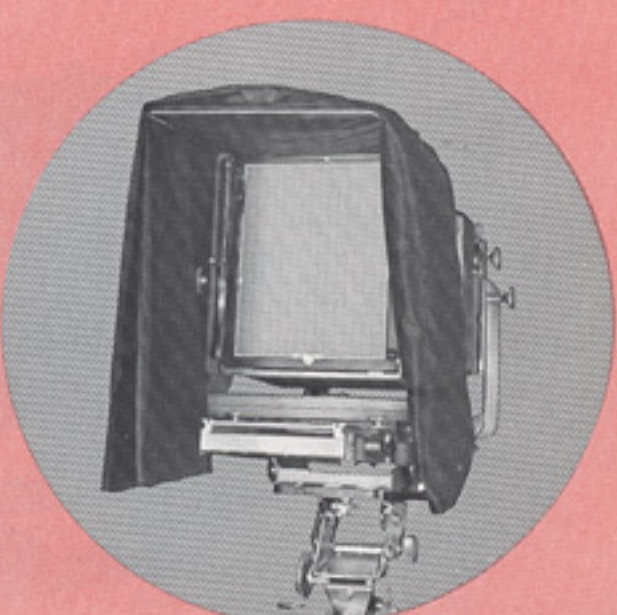
COIL LOCKS positively hold Camera backs in vertical or horizontal position. Accessory backs lock over a full tongue and groove light trap.



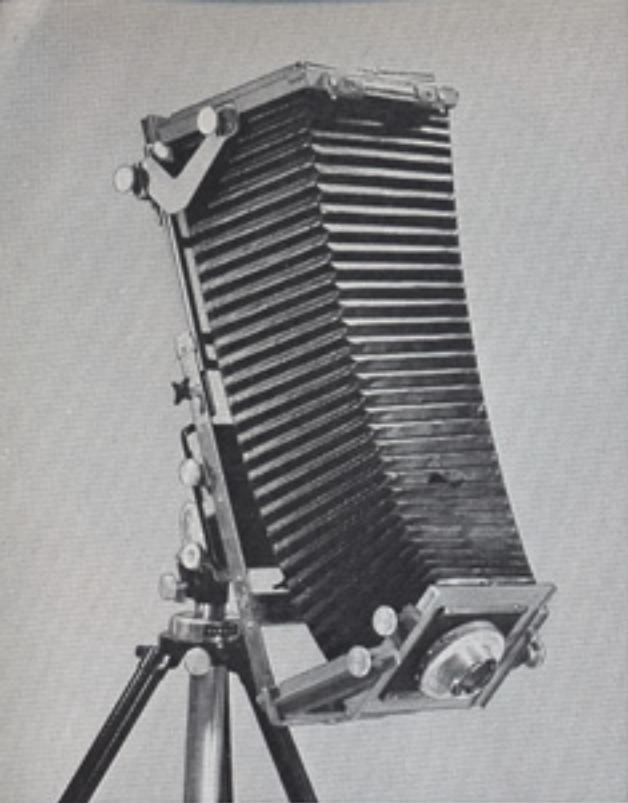
THE CAMERA FOLDS into a compact shape, with carrying strap, 13½" wide, 18" deep, weighing approximately fourteen pounds.



FINE GRAIN GROUND GLASSES are scribed with ½" rules for aid on composition. Accuracy of ground glass positioning in relation to film plane is within 1/1000th of an inch.



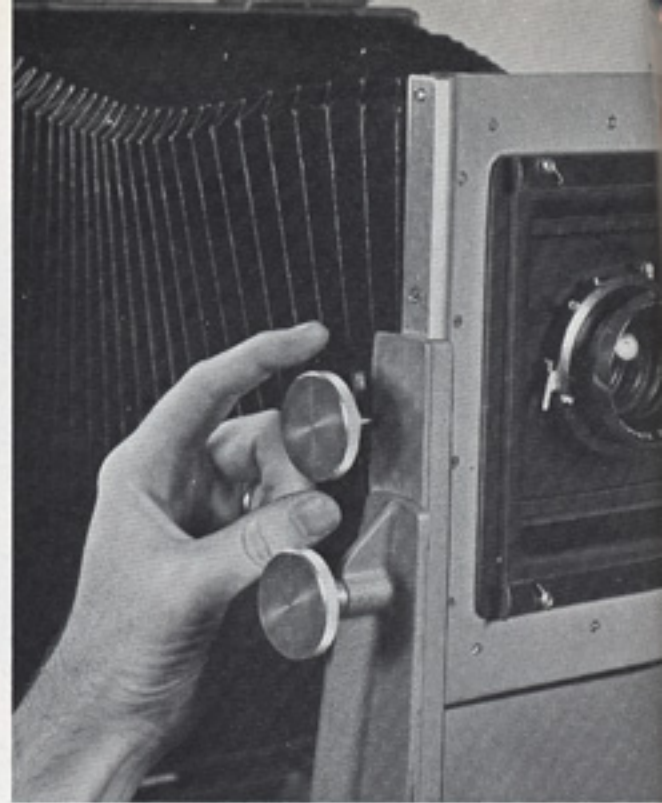
A WIRE FRAME is provided with each camera to form a focusing cloth tent around the ground glass. This frame snaps into the camera back. Focusing cloths stay in place and off of the photographer's head.



THIRTY-FOUR inches of bellows extension handles long lenses. Extreme close-ups are simple with the extra bellows length and strength of the C-1 Camera.



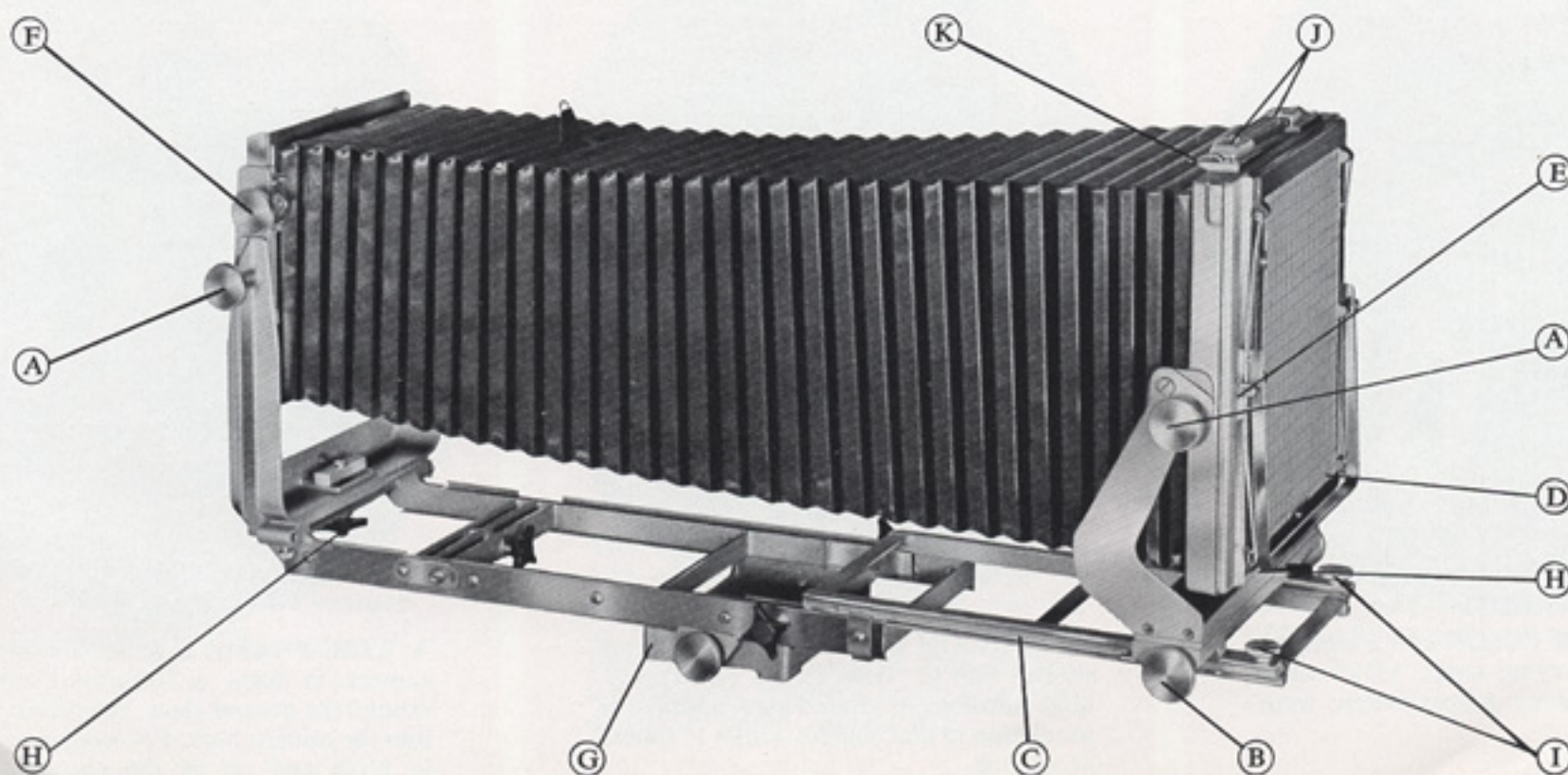
HANDS OFF in full down angle and the focusing stays put, even with the locks off! The focusing drive works in either horizontal or vertical position without slipping. A "dog leg" on the back supports allows insertion of film holders even in full swing.

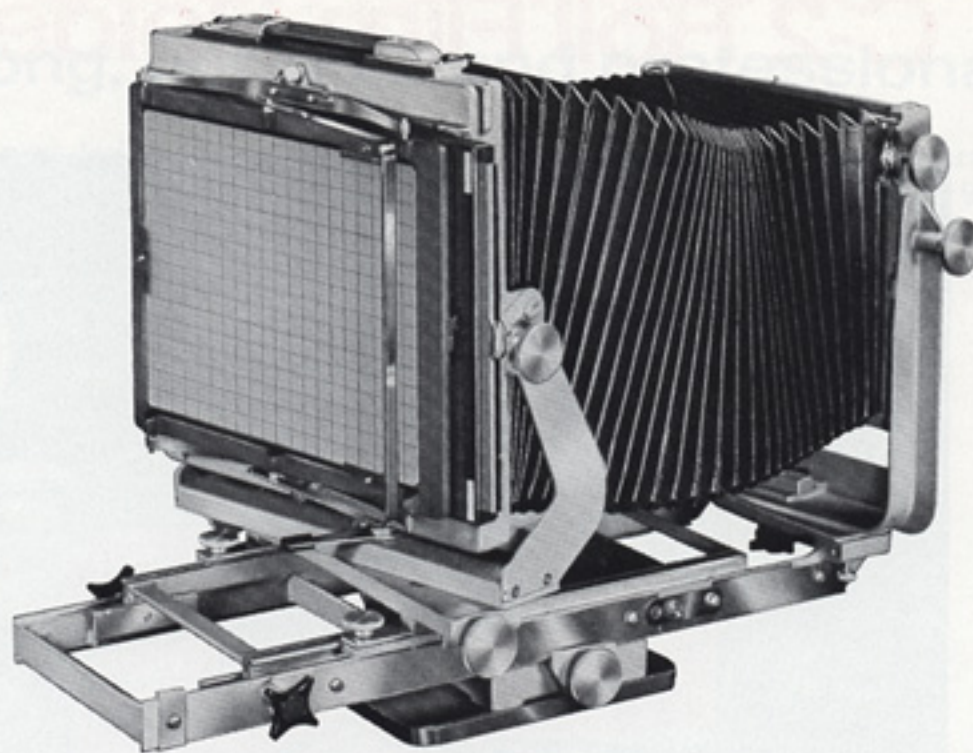


A FOCUSING TYPE DRIVE is used on the lensboard rise and fall. The lensboard "stays put" without locking when making rapid adjustments while setting up. A lock is provided for copy work.

Designed By Photographers For Photographers

- A. All swings on optical axis, front and back, horizontal and vertical. Center of image remains aligned. Image size remains constant when setting up swings thereby making perspective adjustment easier and more accurate.
- B. Smooth, positive focusing. Continuous drive system holds constant torque whether camera is in horizontal or vertical position. Focusing is accurate and will not slip. Large $1\frac{1}{2}$ " knobs on left and right for easier use. Focusing locks provided.
- C. Double extension track. A full 34" of bellows extension for long lenses, extreme close-ups or copy work. Positive lock and support on extension track gives vibration-free rigidity.
- D. Spring tension reliever allows insertion of film holders without moving camera.
- E. Screw locks allow quick back change from horizontal to vertical. Positive light seals allow accurate positioning of back.
- F. Continuous action rise and fall. Drive holds camera in position when hand is removed.
- G. Sliding tripod block with extra wide base for complete rigidity. U. S. (ASA) and European tripod sockets.
- H. Accessible front and back horizontal swing controls with positive locks.
- I. Positive focusing locks for copy work.
- J. Individual spirit levels, horizontal and vertical.
- K. Focusing cloth clips and locking holes for focusing cloth tent frame furnished with camera.





CONDENSED SPECIFICATIONS

Construction: Metal castings heat treated for strength and dimensional stability. Precision machined throughout. Stainless steel side plates. Chrome steel operating parts. American (ASA) and European tripod sockets. Weight 14 lbs. (less lens equipment.) Lensboard — Standard 6 x 6". (Camera will accept wood 6 x 6" lensboards.) Adapter lensboards available for 4 x 4" and Graphic type lensboards. Dimensions folded for carrying 13 1/4" wide, 18" high, 8" deep.

Minimum closure — 6 x 6" lensboard — 4 3/8"
 4 x 4" lensboard in recessed adapter — 3 3/8"
 Super recessed lensboard in recessed adapter — 2 1/8"

Finish: Black bellows, matte black, non-reflective surfaces on interior. Metallic Turquoise baked enamel body.

Adjustments:

Bellows extension — 34"

Horizontal swing — front, unlimited on optical axis
 back, 30° on optical axis

Vertical swing — front, unlimited on optical axis
 back, 30° on axis

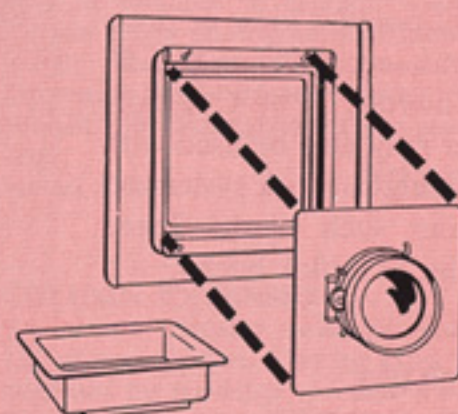
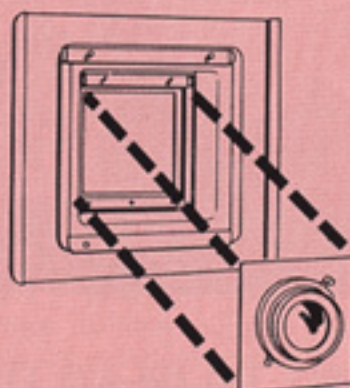
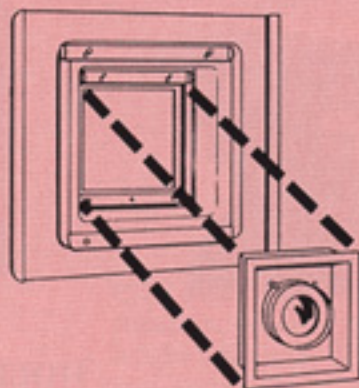
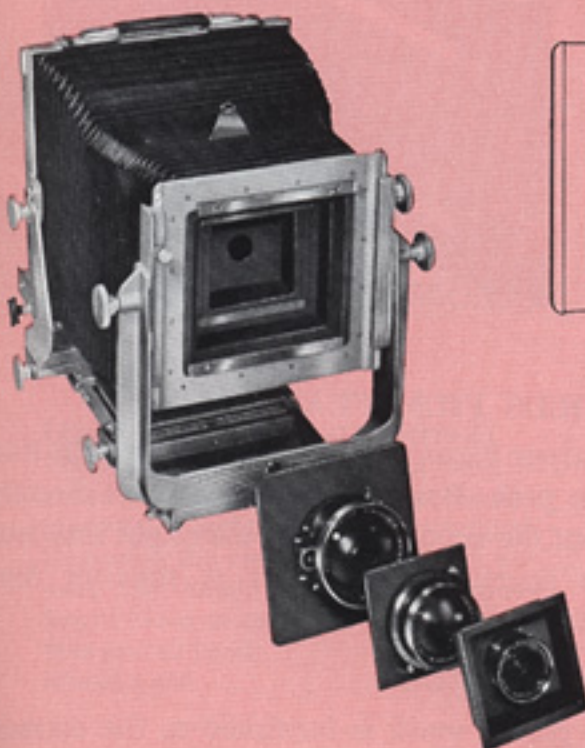
Travel of rising and falling lensboard* — 5"

Horizontal slide — front 4", rear 4"

*Optical axis swings allow the entire camera to be tilted up or down, thereby greatly increasing the effective drop or rise of the lens off center. With back vertical and full downward angle, plus full drop of lensboard, more than 9" of displacement is obtained.

Calumet C-1 all metal 8x10 Camera...\$325.00

Use all your lenses without remounting



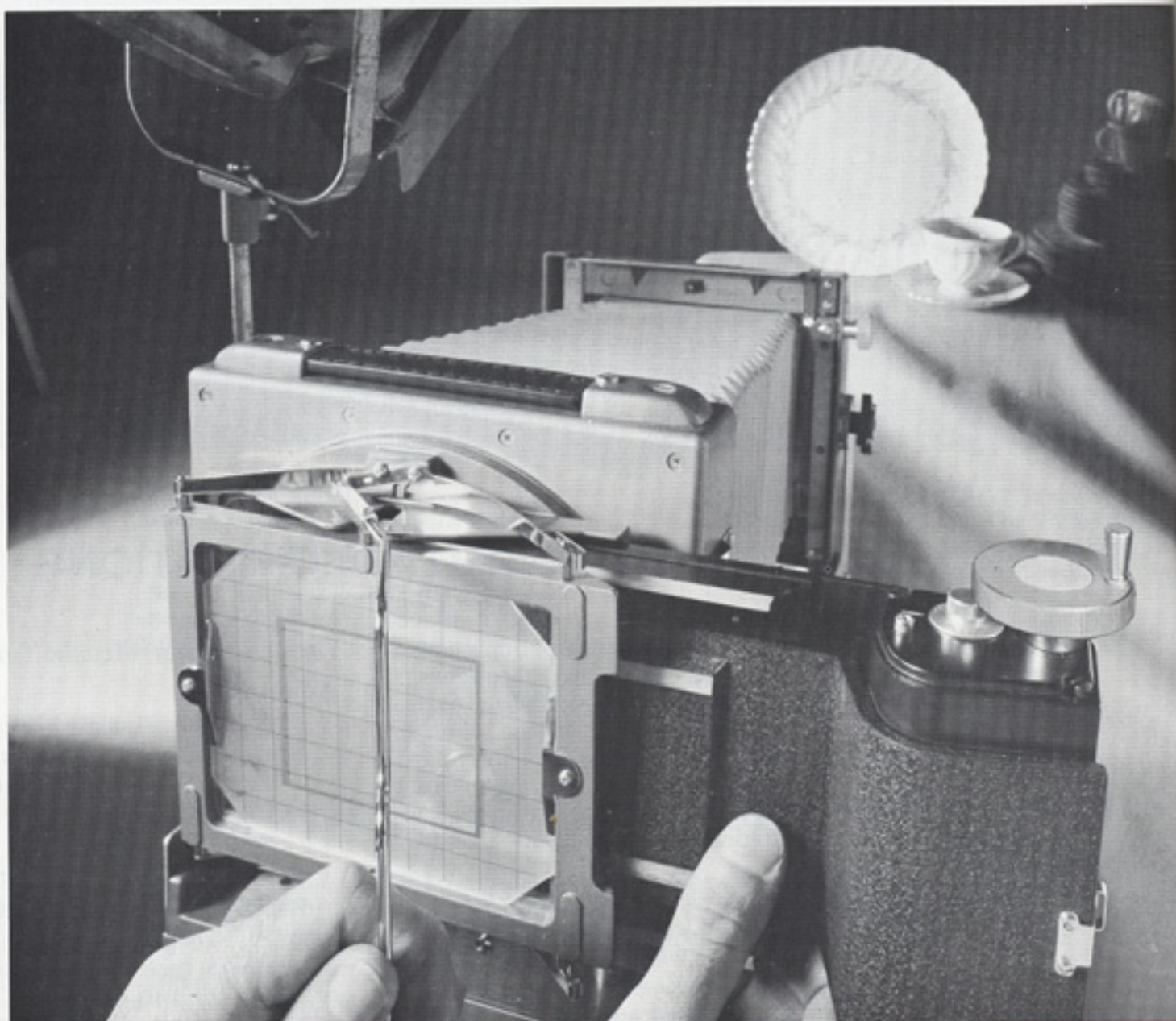
The camera front accepts the standard 6 x 6" lensboards. For lenses shorter than normal, or lenses mounted on 4 x 5" camera lensboards (4 x 4"), a recessed adapter is available. To obtain minimum bellows compression with 90mm and 65mm lenses on reducing backs, the Calumet super recessed lensboard may be added to the recessed 4 x 4" adapter. A Graphic lensboard adapter will fit into the 4 x 4" opening of the recessed adapter.

Recessed adapter accepts 4 x 4" lensboards, Graphic lensboard adapter, or Super recessed lensboard.

C-2 Roll Film Holder

USE ROLL FILM WITH SWINGS AND TILTS

The Calumet roll holder inserts in a sheet film camera exactly like a 4 x 5" Sheet film holder. You have the advantage of ground glass focusing without having to remove the camera back to attach a roll film adapter. You can switch from color, to black and white, to sheet film quickly without disturbing the camera.



Fits all popular view or press cameras, accepting a 4 x 5" film holder. The C-2 roll holder may also be used with the sliding bar lock system on cameras, such as the Speed Graphic (Graflok back).

CALUMET ROLL HOLDER

Model C-2 furnished with ground glass mask **\$55.00**



USES 120 OR 220 FILM.

The film counter allows either 10 exposures ($2\frac{1}{4} \times 2\frac{3}{4}$), proportional to 4 x 5", 8 x 10" on 120 film, or 20 exposures on 220 film.



HOLDS FILM FLAT.

Sharper focus is held due to a straight line film path. Because the film comes directly from the supply spool in a straight line into the aperture area, there is superior film flatness.

FURNISHED WITH GROUNDGLASS MASK. A plastic mask is furnished to the correct $2\frac{1}{4} \times 2\frac{3}{4}$ " on the 4 x 5" groundglass.

Calumet Tripods

Strong, portable and professional

Models C31 and C32 A massive new design combining portability, strength and ease of use. The larger leg columns (1 1/4") upper sections are locked by oversized ribbed vinyl covered locks. The aluminum legs are smooth anodized and will not smudge fingers. These are the easiest to use, strongest tripods for 4 x 5" cameras.



TILTALL — The attractive Tiltall Tripod is made of high-polish aluminum alloy. It is designed for a 4 x 5" view camera. This tripod weighs only six pounds, telescopes to 29 1/2", yet will extend to a full 5'10" in height. It is the professional standard for a highly portable, yet strong field tripod. The friction lock center post allows rapid camera adjustment, permits 90° forward tilt, 45° backward tilt, and 360° pan. The three-section legs have rubber feet plus retractable spoke.

Model TP-40 Tiltall Tripod \$42.50



TRIPOD DOLLY

A mobile and rigid base for the Calumet tripod — C-23 or C-21. Cushion-tire swivel with foot operated brakes. Folds compactly. Will pass through a 30" doorway. Diameter of caster circle 42". Height above floor 7". Weight 8 lbs.

Model C-27 \$40.00

LO-HI UNIT FOR C-21 TRIPOD

The extension arm with pan head is raised or lowered by hand to the approximate height desired and clamped. Operating the elevator mechanism adjusts the height exactly. Minimum height (floor to camera plate) is 11". (less geared head)

Model C-36 \$35.00



6' Maximum Height — 3 Section.

Model C-31 — 3-section legs, 1 1/4", 1 1/8", and 1". Minimum length telescoped 30". Maximum height 6'. Weight 7 1/2 lbs. With pan head **\$51.00**

For a 7'6" Height — 4 Section.

Model C-32 — 4-section legs, 1 1/4", 1 1/8", 1", 7/8". Minimum length telescoped 31". Weight 8 1/4 lbs. Maximum height 7'6". With pan head **\$54.00**



C-21 Heavy duty for either 4 x 5" or 8 x 10" view cameras. Worm gear elevator column adjusts height precisely. These tripods are extremely rigid and very light in weight. The big 98" high unit folds to a compact 44 1/2" for carrying. The Calumet is one of the strongest portable tripods available. Finished in bright anodized aluminum with black enamel trim. Weight 12 lbs. Height, legs extended and spread without center column rise 80" max., 38" min. Maximum rise with center column 96".

Model C-21 Calumet Elevator Tripod with geared pan head \$118.00

Model C-20 Calumet Elevator Tripod without pan head \$75.00

A large 2 3/8 x 3 3/8" flat, camera plate covered with ribbed vinyl assures stability. Side tilt 90° left, 40° right. Forward tilt 90° down, 50° back, 360° rotation controlled by friction lock. A quick release lever on tripod screw assures faster set-up.



TRAVELING ELEVATOR TRIPOD

A modified elevator tripod, heavy duty type designed for compact folding with three-section legs. Lightweight and strong. Ideal for 8 x 10" or 4 x 5" cameras in location work. Maximum height with column extension 80". Minimum height 27". Weight 10 1/2 lbs.

Furnished with geared pan head.

Model C-23 \$127.00

Matching fibre case, 8" x 25" x 10".

Model C-24 \$28.50

Traveling tripod without pan head.

Model C-22 \$84.00

LO-HI UNIT FOR TRAVELER TRIPOD

May be attached to elevator column for low angle photography. Minimum height (floor to camera base) 11". Maximum height tripod extended 78". Weight 5 lbs. Furnished without geared head.

Model C-28 \$37.00

COLUMN EXTENSION

To extend elevator columns adding 18" of extra height. Also for extra low positions on traveling elevator tripod. With side arm extension of traveling tripod, the extension places the camera 9" above the floor.

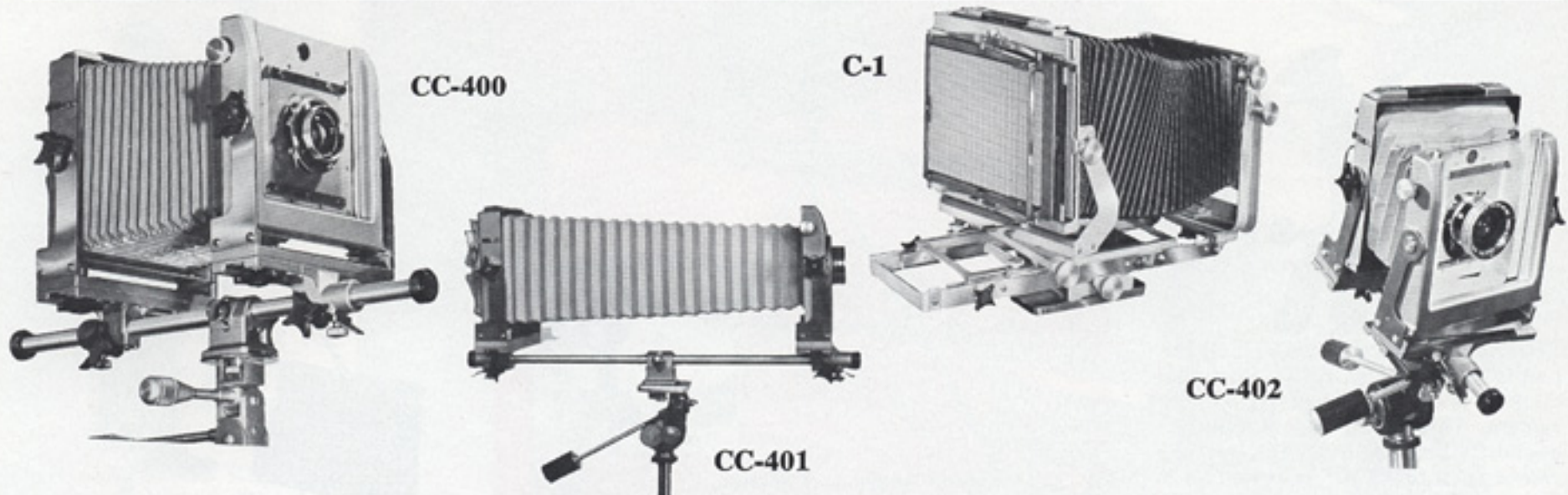
Model C-25 \$14.00

Side arm for above column extension for low angles with traveling tripod.

Model C-26 \$14.00
(less geared head)

Cameras, and Accessories

CAMERAS







MODEL NO.	DESCRIPTION	PRICE
CC-400	4 x 5 view with normal 16" double extension bellows.	\$ 99.95
CC-401	4 x 5 view with extra long 22" triple extension bellows.	124.95
CC-402	4 x 5 Wide Field Camera. (short bellows).	135.00
C-1	8 x 10 Calumet View.	325.00



LENSBOARDS AND ADAPTERS




C-3	Extra 6 x 6" metal lensboard for 8 x 10 view.	\$ 9.75
C-4	Recessed adapter for 8 x 10" camera. Fits into 6 x 6" opening to adapt 4 x 4" lensboards for Calumet 4 x 5 View.	19.50
CC-420	Extra 4 x 5" flat lensboard for Calumet 4 x 5 View Camera.	5.00
CC-428	Super recessed lensboard for extreme wide angle lenses on 4 x 5 view. (Not required on CC-402 Camera).	7.50
CC-426	Graphic lensboard adapter for 4 x 5 view.	12.00
CC-433	Crown Graphic lensboard for Graphic lensboard above.	4.75

MODEL NO.	DESCRIPTION	PRICE
CC-427	36" x 48" Focusing Cloth.	\$ 2.50

			
C-2	CC-422	CC-429	
C-2	Calumet roll holder for 120 or 220 film. Furnished with mask for ground glass.		\$ 55.00
C-11	8 x 10" double cut film holder		13.00
C-12	5 x 7" double cut film holder		5.75
CC-422	Lisco Film Holder for 4 x 5.		3.50
CC-429	Grafmatic Film Holder. Holds six 4 x 5" sheet films.		35.00
CC-432	Film Pack Adapter.		16.00
CC-425	Polaroid film holder (new model) for 4 x 5" Polaroid film.		59.00

			
C-10	CC-430	CC-410	
C-10	Ultra-lightweight and strong aluminum with foam rubber padding. For 8 x 10 Calumet View. Holds camera only.		\$ 45.00
CC-410	For CC-400, or CC-402 camera. High impact fibre lined with felt.		23.00
CC-411	For CC-401, 22" bellows camera. Same construction as above.		27.50
CC-430	For CC-400, 16" bellows camera. Aluminum. Foam rubber padded.		52.00
CC-431	For CC-401, 22" bellows camera. Same construction as above.		55.00

	C-5	
C-5	4 x 5" reducing back for 8 x 10 Calumet View. Back revolves 360°.	\$ 63.00
C-6	5 x 7" reducing back for 8 x 10 Calumet View.	55.00



Selecting the right focal length lens

Perspective

Perspective is governed by the distance of the camera to the subject. Working in close with short focal length lenses can result in foreshortening. Objects closer to the camera photograph larger. If one part of the subject appears larger than another, the result often looks unnatural in a photograph. Your eye compensates for distortion, the camera lens cannot without the help of camera adjustments, or selection of the proper camera-to-subject working distance.

To achieve pleasing reproduction of objects, the illustrative photographer must move back from the subject. The purpose of the longer focal length lenses used on a view camera is to produce sufficiently larger images on film without having to move in too close on a subject. The result then appears as your eye saw the original scene. Distortion is minimized as the camera is moved away from the subject. Therefore view camera lenses are often longer in focal length for a given film size than lenses for hand cameras.

Coverage

Since a view camera lens is often moved off axis for swings, tilts, rise and fall, lenses are usually purchased in a focal length longer than the diagonal of the negative. Certain lenses (such as the Schneider Symmar) also have a very wide field of coverage and are exceptions to the general rule. Wide angle lenses also have a very wide field (up to 100°). However, since special optical techniques are required to manufacture wide angle and wide field lenses, they are often more costly than conventional types.

The diameter of the minimum image circle needed to cover the diagonal of the negative perfectly with even illumination from corner to corner is:

2 1/4 x 2 3/4"	=	100mm
4 x 5"	=	161mm
5 x 7"	=	219mm
8 x 10"	=	323mm

Lenses shorter than these focal lengths are often used, however. For example, when stopped down most lenses will cover more film. Close-up photography used with greater bellows extension also produce greater optical coverage. The circle produced by the lens expands as the lens to film distance is increased. A lens that is marginal in coverage at infinity focus frequently does very creditably in coverage when close-ups are made.

Preferred Focal Lengths

Experience has proven that certain focal lengths are better for the various jobs a view camera is called up to do. No one lens will do all jobs, but the following are the most popular with the Calumet view:

4 x 5" FORMAT 5 1/4 - 6" Lenses

Interiors, groups, small parts in close-up, or object photography in restricted working distances with moderate swings and tilts: 6" lenses (150mm - 165mm). When maximum camera swings are not important, the 6" focal length serves well at a minimum of cost.

The 6 1/2" (165mm) Caltar® lens constitutes a basic "normal" focal length for general photography.

8 1/4" - 9 1/2" (210mm - 240mm lens)

The most popular focal length for the illustrator is a 8 1/2" - 8 3/4" lens on 4 x 5" film. Product illustration, maximum perspective correction with full swings and tilts, architectural photographs with sufficient working distance, general illustration, head and shoulders portraits at 10-12 ft.: The 8 1/2" Caltar lens or 8 3/4" Symmar lenses are recommended.

10 - 12" (254mm - 305mm lens)

Portraits without distortion, separation of small objects from background, elimination of foreground, photographing round objects, landscapes. The 10" Caltar lens is a very good compromise as a "longer than normal" lens on a 4 x 5" camera.

Wide Angle 4 x 5"

65mm (2 5/8")

Super wide (100°) angle, some camera swings, little rise and fall. Intentional distortion of near objects, universal depth of field.

75mm - 85mm (3")

Wide angle, slight camera swings, less distortion of near objects.

90mm (3 5/8")

Moderate wide angle, satisfactory for room interiors where noticeable distortion would be objectionable, capable of full camera swings.

8 x 10" FORMAT

12" (300mm Symmar) - 300mm Caltar

Commercial illustration, relatively restricted working distances, moderate camera adjustments: 12" (300mm) lenses.

14 3/4" (375mm) Caltar

Better perspective control, full camera swings, good for round objects, excellent for portraiture, very good for product illustration.

20" (500mm) Caltar

Ideal for photographing round objects, portraits, product photography where product must stand out from background. Tends to reduce foreground with an apparent "flattening of perspective."

Wide Angle

Extreme wide angle, full camera swings - 165mm Super Angulon (approximately the same as 65mm on 4 x 5"). The 165mm Super Angulon produces little visible distortion as it allows a reasonable camera-to-subject working distance in relation to film area covered. Moderate wide angle, moderate camera adjustments - 210mm Angulon, much lower in cost than the Super Angulon. Used stopped down.

Working Characteristics of Lenses

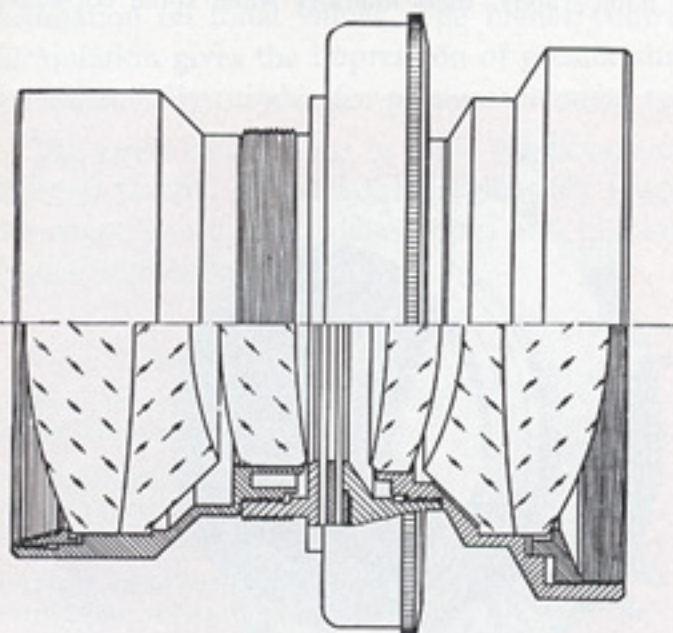


Schneider Symmar

Wide field coverage for maximum camera adjustments f/5.6 speed for easy focusing.

The Schneider Symmar is a symmetrical lens with six elements located in two groups of three. The design of the Symmar permits coverage of a maximum film format for a given focal length. This high angular coverage (70° at f/22) makes the Schneider Symmar ideal when extreme swings and tilts are used on a view camera.

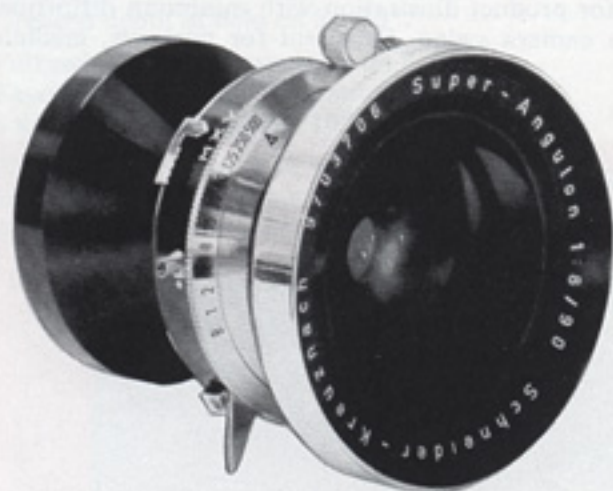
The Symmar lens has a high resolution of detail. Sharpness does not noticeably decrease as the Symmar is used in close-up photography. The color correction of the Symmar is excellent. Its relatively high f/5.6 speed in longer focal lengths make the Symmar an easier lens to focus. A 9" (240mm) Symmar serves well as a "wide field" lens on an 8 x 10" camera, the 210mm Symmar covers any possible swing or tilt on a 4 x 5" camera, sharply without loss of brilliance in the corners.



Maximum image circle diameter at f/22 (in mm) at infinity focus.		Full Lens	Rear Element Converts to:		
		Covers	Infinity	10 feet	6 feet
135mm	190	4 x 5"	285mm	310mm	325mm
150mm	210	4 x 5"	325mm	350mm	375mm
180mm	253	4 x 5"	380mm	430mm	460mm
210mm	297	4 x 5" / 5 x 7"	450mm	510mm	570mm
240mm	335	8 x 10"	500mm	590mm	680mm
300mm	400	8 x 10"	610mm	745mm	—
360mm	500	8 x 10" / 11 x 14"	760mm	1025mm	—

Convertible

If the bellows extension is sufficiently long, the rear element of the Schneider Symmar can be used by itself. The maximum aperture becomes f/12, the focal length 1.75" x normal, and the angle of view 40°. At full aperture the converted lens does very well in portraiture. At lower apertures the converted lens is quite sharp. The longest lens that may be converted for the CC-400 Camera (16" bellows) is the 150mm Symmar.



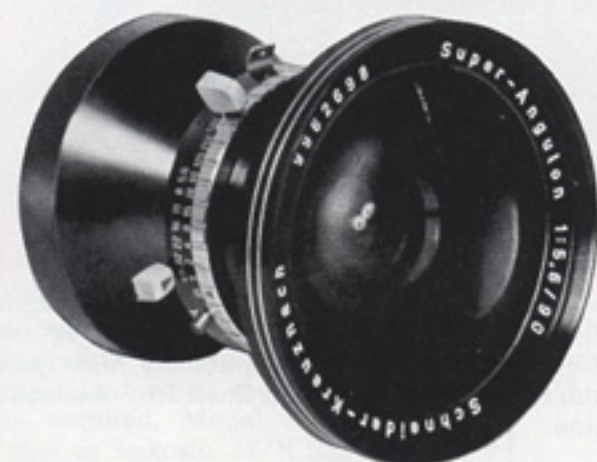
Schneider Wide Angle Lenses

The Super Angulon is a modern wide angle lens yielding 100° angular coverage. Edge to edge definition is excellent, even at maximum apertures. The circle of sharp coverage is large enough to allow camera swings thereby permitting camera swings with the 75 and 90mm lenses on 4x5" and the 165mm lens on 8x10". The Super Angulon lens is available in two speeds, normal f/8 and high speed f/5.6 for ease in focusing. The f/5.6 version covers a larger film area.

The Angulon is a low cost wide angle lens yielding an angle of view of 85° when stopped down below f/16. The Angulon has a f/6.8 aperture for focusing. When wider apertures are not a problem the Angulon makes an excellent all purpose wide angle lens.

Recommended Focal Lengths

	f/8 lens Image Circle at f/22	f/5.6 lens Image Circle at f/22	
Super Angulon			
65mm	155mm	170mm	Full angle on 4x5" limited swings
75mm	181mm	198mm	Moderate swings on 4x5
90mm	216mm	235mm	Full swings 4x5
165mm	394mm	—	Swings on 8x10"



Type-S Caltar® Lenses

Maximum coverage for camera swings
Even illumination across field
Higher speed for easier focusing

The Type S lens is the finest obtainable for commercial photography. These six element, nearly symmetrical lenses have reserve coverage to permit maximum camera swings and tilts. Extra large front and rear lens elements allow even illumination over a wider area. The type S Caltar

has high resolution, good contrast and the ability to deliver negatives that are crisp to their furthest edges.

The Angular coverage is much greater than a conventional lens. At full aperture the coverage is greater than 60°. At small apertures, useful angle increases to greater than 70°

L-126 135mm Type S Caltar f/5.6 in Compur M/X. 1 sec. to 1/500th Groups, close-up photography, tight interiors when some corrective swings are required.



L-125 150mm Type S Caltar f/5.6 in Compur M/X. 1 sec to 1/500th. Room interiors, photos of large objects, exteriors of buildings. General illustration. Permits 90% of camera swings on 4 x 5" camera.



L-130 240mm Type S Caltar, f/5.6 Copal "X", 1 sec to 1/125th. Longer than normal for product photos with minimum distortion, scenic photos, portraiture, top quality illustrations.



L-124 215mm Type S Caltar f/4.8 in Acme M/X Synchro. 1 sec to 1/125th. Ideal for product illustration with minimum distortion. Permits maximum camera swing. Excellent for portraits, medium sized objects.



L-131 300mm Type S Caltar f/5.6 Copal "X", 1 sec to 1/125th. For 8x10: a 12" focal length that can cover any swing or tilt. Brilliant, wide field coverage on 8 x 10. Exceptionally high speed considering its 300mm focal length. This is the finest lens obtainable for general illustration.

Caltar lens R.T.M. Calumet Photographic, Inc.

Caltar® Lenses

For Brilliant Color And Illustration
In Longer Focal Lengths

The characteristics of the Caltar® lens are a very high light transmission, exceptional edge contrast (acutance) and very good tonal discrimination for maximum image brilliance. The Caltar lenses are much preferred for snap and sparkle apparent, especially in color. The Caltar lens covers an angle of 56° wide open, increasing to 64° as the lens is stopped down.

The formula for the Caltar lens was established to produce sharp delineation on tonal values. The higher contrast obtainable with the formulation gives the impression of greater sharpness and is excellent for color, fully suitable for photomechanical reproduction.

The circle of coverage in these four element lenses is less than the Series-S Caltar. Therefore, lenses slightly longer than the diagonal of the negative are used when swings and tilts are anticipated. Here are typical applications:

Application	Film format covered	Caltar Lens suggestion
Product pictures with normal swings. Room interiors, normal swings.	4 x 5"	6½" 165 mm
Product pictures with full corrective swings. Good camera to subject distances for improved perspective.	4 x 5"	8½" 115 mm
Portraits, head and shoulders, landscapes, illustrations with minimum distortion through increasing camera to subject distance.	4 x 5"	10" 254 mm
Close-ups on 8 x 10" room interiors on 8 x 10" or 5 x 7" with minimum swing, landscapes or distant scenes on 4 x 5". Greatest depth of field on 8 x 10".	4 x 5", 5 x 7" 8 x 10"	12" 305 mm
Full swings, good perspective on 8 x 10". Favorite for product illustrations on 8 x 10". Excellent for 8 x 10".	8 x 10"	14¾" 375 mm
Flattening of perspective, minimum distortion of round objects. Illustration when depth of field is not a problem.	8 x 10"	20" 500 mm



L-118 14¾" (375mm) Caltar lens in #5 Universal Shutter f/6.3 — f/45, 1 second to 1/50th, M/X synchronization, focus lever.

The very high light transmission, tonal delineation and general impression of high definition produced by the Caltar lens formula is typical of the 14¾" Caltar. This excellent lens is responsible for many of the 8 x 10" Color transparencies exposed for national advertising. Color transparencies exhibit "sparkle" and tonal quality typical of lenses able to render good subject contrast.



L-120 20" Caltar lens in #5 Universal M/X Shutter f/7.0 — f/45, T.B. 1 second to 1/50th, press focus.

The 20" Caltar is a special lens primarily used to avoid distortion in photographing round objects, eg. dinner plates. This 500mm lens is a commercial type, therefore a rapid fall off in sharpness is not as pronounced as the process type lens normally used in these extra long focal lengths. It exhibits high contrast and very good tonal quality.



165mm (6¼") Caltar lens for general illustration. Sharp and brilliant in contrast. Used when radical swings are not required, Model L-119 165mm Caltar in Seikosha M/X Shutter f/6.3 — f/45, B, 1 second to 1/500th, self timer, press focus.



L-111 215mm (8½") Caltar lens f/6.3 — f/45 Ilex synchro M/X shutter T.B. 1 second to 1/150th press focus.



L-113 254mm (10") Caltar lens f/6.3 — f/45 Ilex synchro M/X Shutter, T.B., 1 second to 1/150th press focus. (This focal length is superb for portraiture.)



L-115 305mm (12") Caltar lens f/6.3 — f/45 Ilex synchro M/X Shutter, T.B. 1 second to 1/150th, press focus.

Wide Field Caltar® Lens

Covers a 100° Angle with Short Focal Length

Allows Full Camera Swings Plus Wide Angle

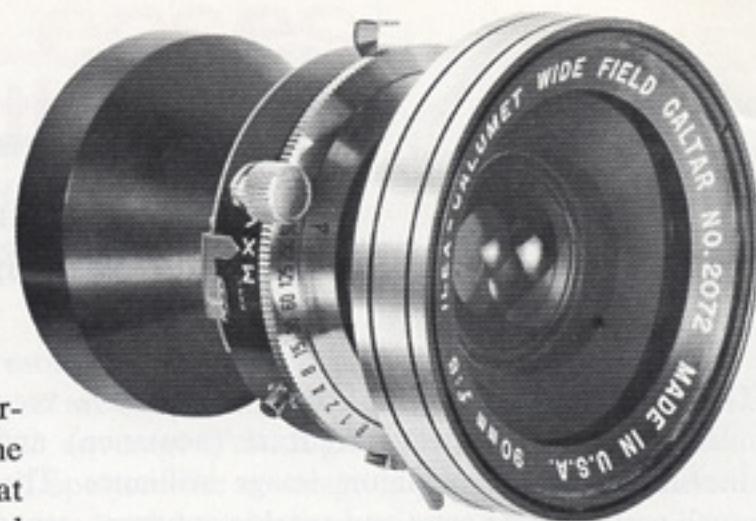
This highly sophisticated lens is a six element system with a maximum aperture of f/8 and an extremely wide field of coverage. The diagonal of the image circle produced by the Wide Field Caltar lens is almost double that of a normal lens. This means that full camera swings and tilts may be used without running out of lens coverage.

For example, the diagonal of the image circle produced by the 90mm (3 5/8") Wide Field Caltar lens is 220 mm. Since the diagonal of a 4 x 5" negative is 161mm, there is ample coverage for full camera swings, or coverage of a 5 x 7" film.

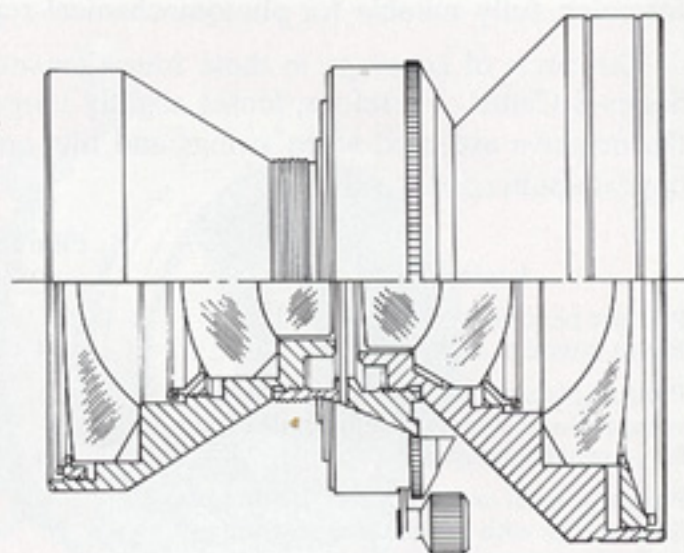
The Wide Field Caltar was made possible by computer technology allowing tracing of the individual light rays and recently developed high refractive glasses. All of the rare element glasses used in the construction of this lens were obtained from U.S. glass manufacturers.

By utilizing extra large front and rear elements, the illumination across the field of coverage is held evenly. The spherical correction is such that the maximum brilliance characteristic of Caltar lenses is held across the entire field. By comparison with other lenses of its general type, the Wide Field Caltar lens passes 10 to 15% more light at a given f/stop.

Sharp focus of light rays in a wide angle lens consists basically of correction for sagittal and tangential light rays, so that maximum sharpness is obtained on the negative. It is difficult to bring these light rays into sharp focus on the same image plane. Therefore, many wide angle lenses have a slight curvature of field. By using new high refractive glasses, designers of the Wide Field Caltar lens have made these optical corrections coincide to a high degree, thereby achieving both sharpness and an exceptional flatness of field. Field flatness assures that all objects within a picture, even on the extreme edge, are in the same plane of focus.

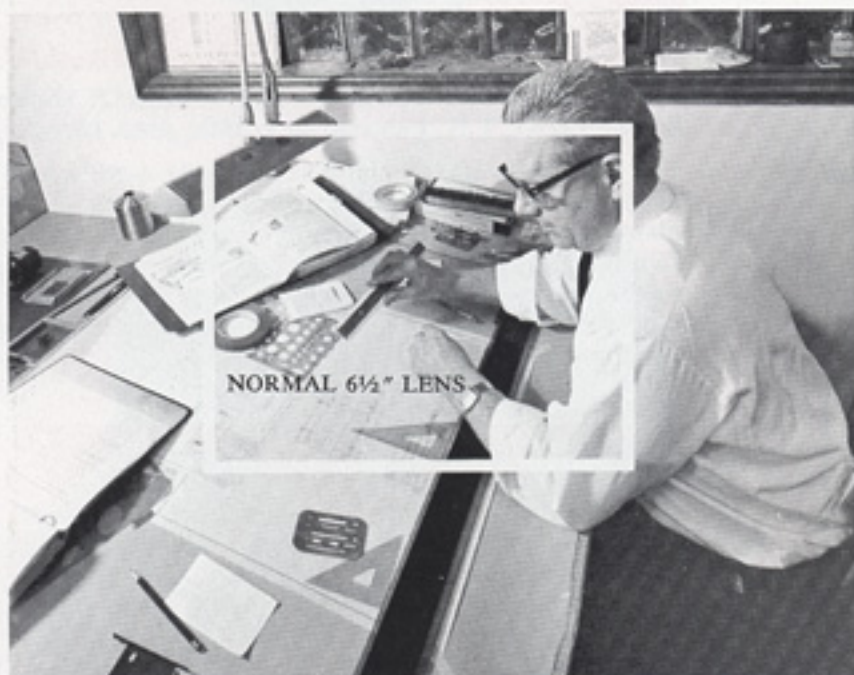


L-208 90mm (3 5/8") Wide Field Caltar lens in Seikosha M/X Synchro Shutter. f/8, B, 1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500 and press focus.



The Wide Field Caltar lens consists of six elements in four groups. The center space between the inner groups is relatively large for this type of lens to correct for flatness of field and assure improved accuracy in shutter mounting. This lens remains sharp and brilliant at full aperture, it does not have to be stopped down for edge to edge sharpness.

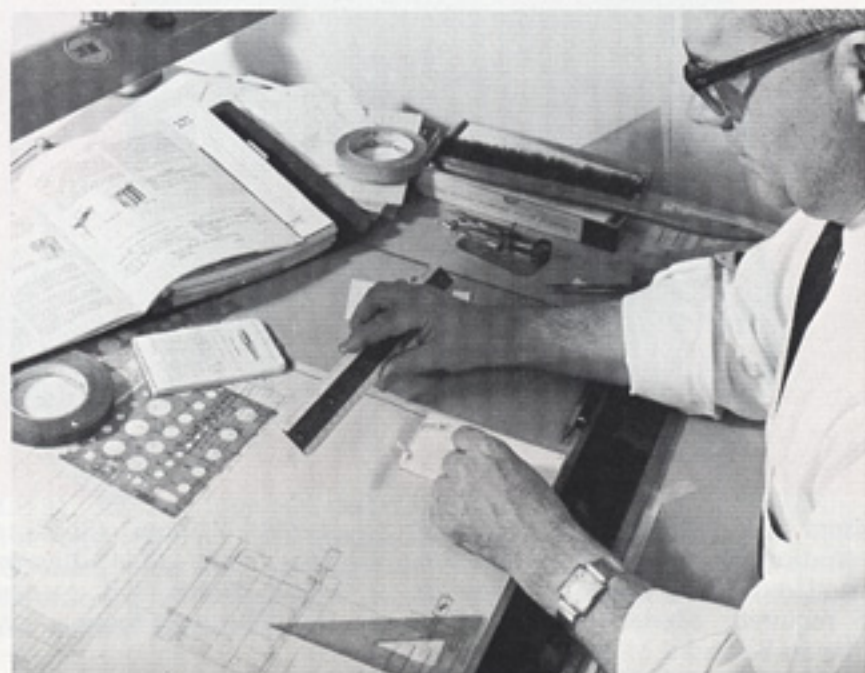
Correction for field flatness is excellent in the Wide Field Caltar lens. All objects on the same plane of focus are rendered with critical sharpness. This flat field coverage is equally as good at full aperture as when the lens is stopped down.



WIDE FIELD CALTAR

A WIDER FIELD OF VIEW IN CLOSE WORKING DISTANCES

When space is tight a wide field lens permits full coverage. The normal 6 1/2" lens at 4 feet covers only a limited area. A 90mm (3 5/8") Wide Field Caltar lens doubles the coverage at the same distance. The shorter lens also permits greater depth of focus. A wide field lens is ideal for groups, wedding candids, industrial and product illustration.



NORMAL 6 1/2" LENS

Schneider Repro Claron Lenses



Most commercial lenses are corrected for average studio working distances. At 1:1 or close-in distances their corrections while still acceptable, suffer noticeably in comparison with the Schneider Repro Claron lenses. Technical close-up copy work, or 1:1 copies are better when a Repro Claron lens is used. The exceptional definition at 1:1 is made possible by a four element, non cemented lens system giving very good contrast where other lenses begin to deteriorate. The angle of coverage of the f/9 lens is relatively small (46°), therefore a somewhat longer than normal

focal length is needed to assure coverage at infinity. At 1:1, shorter focal lengths may be used. For example at 1:1 on 4 x 5", a 135mm Repro Claron lens will cover a 9" image circle. At 1:10 reduction, a 210mm lens would be needed for coverage.



210mm Repro Claron lens f/9 in Compur M/X shutter f/9 to f/90. 1 sec to 1/400th, press focus T.B.

The Repro Claron lens is for close-up photography. It is not suggested for general photography.

Caltar Lenses in Electronic Shutters

The remote controlled #3 Electronic shutter is always ready. It does not have to be cocked. The repeatability of shutter speeds is vastly better than mechanical shutters. This means that series of color exposures can be matched with great precision.

The shutter is furnished with a remote control box with shutter speeds, press focus and firing controls. Shutters are "X" synchronized. These shutters require 110V A/C current for operation and thus are intended for studio or scientific application. They are true electronic shutters in that mechanical gears or delay trains are not used. The electronics contain voltage stabilization and are very dependable.

SPECIFICATIONS:

Repeatability at given voltage 2%. Speed selection 1/125, 1/60, 1/15, 1/8, 1 second, 2 seconds, 4 seconds, time or press focus, "B". Indicator lamp and shutter release button. Furnished with remote control unit and power cord. "X" flash synchronization at all speeds. 110-120 AC 60 cycle current.



Model: LE-125
Series "S" Caltar f/4.8 8½" (215mm) **\$262.00**



Model: LE-126
Caltar f/6.3 8½" (215mm) **\$244.00**



Model: LE-127
Caltar f/6.3 10" (254mm) **\$257.00**

Enlarging Lenses

RODENSTOCK RODAGON

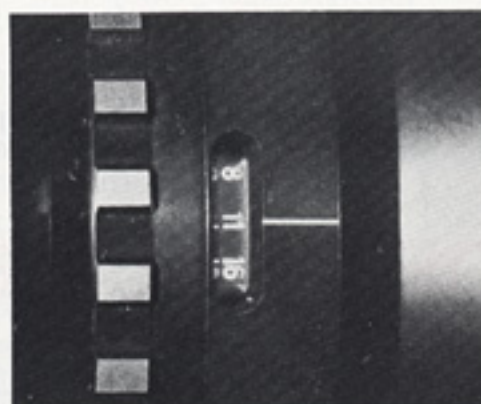
Formulated for minimum light fall off with superior sharpness
The ultimate in enlarging optics

When Calumet made its 10 x 10" color enlarger a near perfect light source was developed. We thus became very conscious of light fall off from center to edge and made instruments to test for it. Of all the many premium enlarging lenses tested, the Rodagon series was the best in its combination of overall sharpness and ability to project an image with a minimum of light fall off. Fall off of light intensity from center to edge of field, while still observable, was less than in any lens tested. We therefore recommend the Rodagon for the most exacting work. The focusing aperture is f/5.6 permitting relatively short exposures of maximum quality. These lenses are recommended for the Calumet color enlarger, or to update the optics on your present enlarger. Resolution is very high. The angle of view is about 60°, for good coverage in short focal lengths.



300mm Rodagon for 8 x 10" to 10 x 10" format

Focal length	Covers	Rear Mount Diameter	Opening in Lensboard req.
135mm	4 x 5	37mm	39mm
150mm	4 x 5	42mm	52.5mm
180mm	5 x 7	48mm	52.5mm
210mm	5 x 7	48mm	63.5mm
240mm	5 x 7	70mm	74.5mm
300mm	8 x 10	94mm	93.5mm

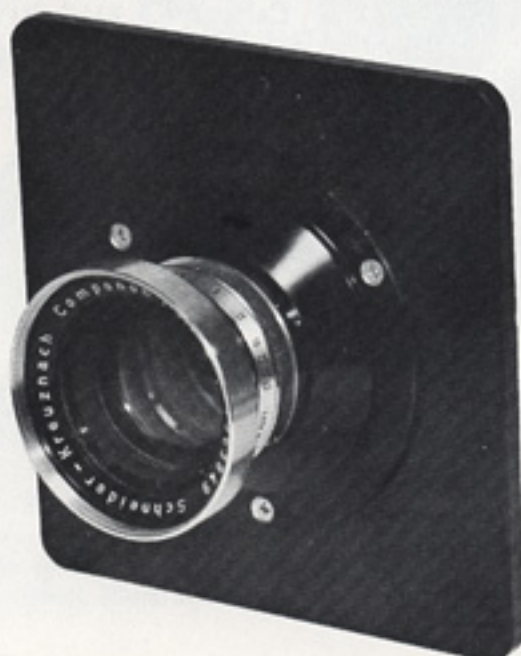


ILLUMINATED DIAPHRAGM a fibre optics "light pipe" directs light from the enlarger onto the diaphragm markings. Three colors are projected onto the diaphragm markings. Very precise settings can be made without having to turn on room lights. Superior mechanical construction gives smooth but clearly noticeable click stop settings on each major mark.



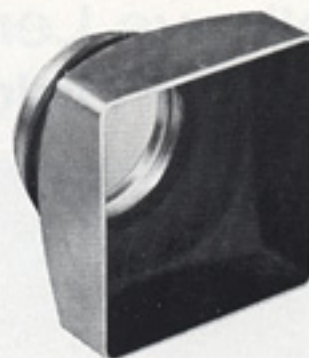
The construction of six elements combined in four groups in a near-symmetrical arrangement combines the high correction associated with the apochromatic lens type with wide coverage and good illumination required for superior color coverage.

SCHNEIDER COMPONON



The famous Schneider Componon enlarging lenses are corrected for optimum performance at 10X (10:1) enlargements. This six element lens is designed for very good illumination across the field, crisp contrast and excellent definition. The mechanical construction of the Componon meets the high standards of Schneider quality. The Componon series of lenses are particularly suited to enlarging 35mm, 2 1/4" square or 4 x 5" negatives. It is also very acceptable lens for 8 x 10" in the 300mm focal length.

Focal length	Componon f/5.6 Coverage	Enlarging lenses Lensboard hole diameter (in mm)
105mm	2 1/4 x 3 1/4	35mm
135mm	4 x 5	35mm
150mm	4 x 5	42mm
180mm	5 x 7	42mm
210mm	5 x 7	64mm
240mm	8 x 10	80mm
300mm	8 x 10	94mm



Lens Shades and Filters

Calumet stocks a wide variety of filters and lens shades. The color is part of the laminating material which is bonded under heat and pressure. This method of construction resists extreme conditions of temperature and humidity. The filters are also hard coated for maximum light transmission and absence of lens flare.

To Order See retaining ring stock number and filter series in lens price section. A complete assembly consists of the adapter ring, matching filter, and sunshade in the series indicated after the adapter ring. For example: the 210mm Symmar requires a 58M-8 adapter ring. Any series 8 filter or sunshade will fit this adapter.

Square type sunshades are provided in series 5 through 8 to provide maximum protection against flare. Round lens shades are provided for series 9 adapters.

Retaining rings are available to permit the use of two filters simultaneously. Step up rings are available to allow usage of next larger filter series in a smaller adapter.

Prices

Order adapter rings by stock number; filters and lens shades by series.

e.g. 49M-7, the 7 denotes the series.

SERIES	5	6	7	8	9
Adapter Rings	\$2.75	\$3.50	\$5.50	\$ 6.95	\$ 9.95
Lens Shades	\$3.50	\$3.95	\$6.25	\$ 8.75	\$13.25
Step-up Rings	\$2.25	\$3.25	\$4.50	\$ 6.00	—
Step-down Rings	\$1.95	\$2.50	\$3.25	\$ 4.25	\$ 6.00
Coated filters all color	\$3.50	\$4.25	\$6.50	\$13.75	\$18.25
Polarizing filters	\$4.00	\$4.75	\$7.95	\$14.75	\$19.50

SERIES	5	6	7	8	9
Neutral density filters	\$4.75	\$4.75	\$7.95	\$14.75	\$19.50.
Filters safes, holds 7 filters, plus lens shade and adapter ring	\$4.75	\$5.95	\$6.95	NA	NA
Filter safe for 8 filters, only	\$2.25	\$2.75	\$3.50	\$ 4.75	\$ 5.95

Color Filters

#1 (Haze) For all daylight color films. Reduces excess blue caused by haze and ultra-violet rays. Increases warmth of picture, ideal for mountain, aerial and marine scenes. No exposure increase.

#2A (Haze) For all daylight color films. Use like Haze #1, but gives greater UV correction, thus warmer results. No exposure increase required. Particularly pleasing results with Anscochrome and Super Anscochrome.

#1A (Haze) For all daylight color films. Recommended for use at all times, outdoors, to reduce excess blue and add warmth to scene. Also use in open shade to reduce blue. No exposure increase required.

Black and White

#6 (yellow 1) Moderate correction.

#8 (yellow 2) (K2)

#25 (red 1) Cuts haze, maximum contrast.

#15 (orange) Absorbs UV and blue.

#11 (green) Improves flash tones in daylight.

#87 Infrared for Infrared photography.

Color Correction

85 — Correction for electronic flash with Ektacolor or Kodacolor.

85B — Correction of type B films to daylight.

80A — Daylight Color film to 3200° K flood lights

80B — Daylight color films to 3400K photoflood illumination.

80C — Clear flash with daylight color films.

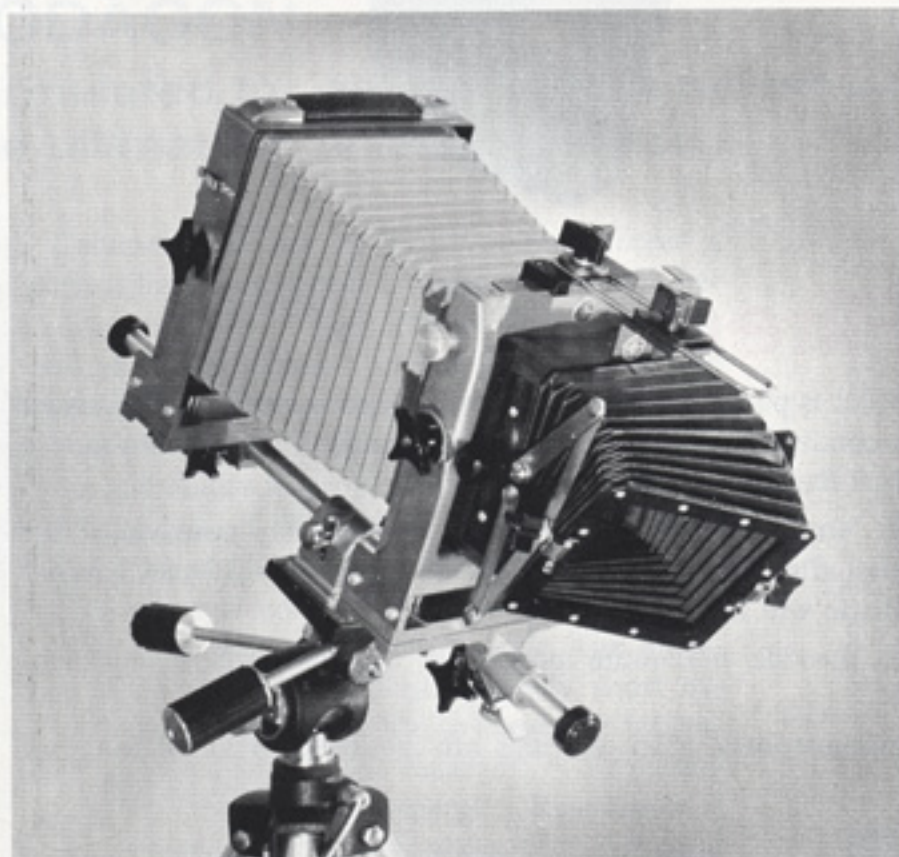
81A, 81B, 81C, 81D — Color correction 3200K films to 3400K floods, spots or white fluorescents.

Neutral Density Filters

Neutral Density Filters	Density
ND. 1	0.10
ND. 2	0.20
ND. 3	0.30
ND. 4	0.40
ND. 5	0.50
ND. 6	0.60
ND. 7	0.70
ND. 8	0.80
ND. 9	0.90
ND. 10	1.00

Polarizing Filters — eliminate undesirable glare and reflections.

Calumet Bellows Lens Shade and Filter Holder...



The Calumet bellows lens shade increases picture sharpness by preventing off-axis light from striking the lens. Contrast and sharpness are noticeably improved with proper shading, even with modern coated optics. Considerable engineering thought went into this shade. It slides on a rail to allow access to lenses without moving adjustments. It swings and tilts to prevent cut off on a view camera. It is a superlative filter holder for either glass or gel filters.

PRICES

Calumet Bellows Sunshade and Filter Holder with 3x3" Gelatin filter drawer*. Order with proper mounting adapters listed below.

Model LS-100 (less mounting adapter).....\$35.00

*Note: 4 sample sets 3x3" filter frames included at no extra charge.

*The shade is provided with a 3 x 3" filter drawer. If a 4 x 4" drawer is required, specify on ordering and it will be substituted for the 3 x 3" drawer.

Model LS-101—Mounting Adapter for 4x5" Calumet View (Models CC-400 and 401).....\$9.75

Model LS-102—Mounting Adapter for C-1 8"x10" Calumet.....\$11.00

Model LS-103—Mounting Adapter for 4x5" Graphic View Camera.....\$13.50

Model LS-106—Glass Filter drawer with retaining ring for Series 8 glass filters.....\$14.00

Model LS-107—Glass Filter drawer with retaining ring for Series 9 glass filters.....\$16.00

Model LS-108—Extra filter drawer for 4x4" gelatin filters.\$ 7.50

Model LS-112—Extra filter drawer for 3x3" gelatin filters.\$ 7.50

Filter frames for gelatin filters. Furnished with contact adhesive backing, 2 required per filter. Packaged in lots of 24.

Model LS-109—4x4" filter frames for 4x4" gelatin filters. Box of 24.....\$ 6.00

Model LS-110—4x4" filter frames for 3x3" gelatin filters. Box of 24.....\$ 6.00

Model LS-111—3x3" filter frames for 3x3" gelatin filters. Box of 24.....\$ 6.00

How it works



The rear is soft rubber to seal out all light. The shade slides on a double rail to allow simple access to lens settings without having to readjust the shade.



The bellows sunshade accepts either glass or gel filters in a filter holder. Front clips allow mounting of acetates or mattes for special effects. Vignettors, special effects masks and diffusers can be brought into or out of focus by adjusting the bellows length.



A mounting adapter block is permanently mounted on the camera. The mounting blocks are available for Calumet 4x5", 8x10", and other popular types of view cameras.



The shade is suspended by a double rail. It glides back and forth to allow easy access to the lens.



The sunshade can be swung and tilted like a view camera. This allows extra extension without cut off.



The Calumet sunshade slides forward for access to lens controls without disturbing either camera or sunshade swings. Because of the swing capability maximum shading is possible.

A Superior Filter System...

The Calumet filter frames are heavy cardboard specially treated with an adhesive to bind and thus make gelatin filters into a neat, easily handled and protected filter. Camera quality gelatin filters are preferred for color correction. The Calumet filter frames make their usage more practical. By using both glass and gelatin filters, costs are greatly reduced since one filter size may be used for all lenses.

Camera Lens Quality Gelatin Filters. For laboratory, experimental and professional color photography.

Light balancing filters to change color of exposing light to obtain proper color balance. Filters in 82 (blue) series, for example, are equivalent to raising the temperature of a tungsten source in steps of 100 K, giving a "colder" appearance. Filters in the No. 81 (yellow) series lower the color temperature in steps of 100 K to give a "warmer" appearance.

Color Correction Set (gelatin) filters consisting of the following:

Yellow			Blue	
81	81B	81D	82	82B
81A	81C	81EF	82A	82C
Model LS 112 4x4" gelatin, full set (10).....			\$34.50	
Model LS 113 3x3" gelatin, full set (10).....			\$15.50	

Color Conversion Set for color filters (gelatin) filters consisting of the following:

80A	3200K filter (for daylight color films)	
80B	Photoflood filter (for daylight color films)	
80C	Photoflash filter (for daylight type color films)	
85B	Daylight filter for type B color films	
Model LS-114	4x4" gelatin set (4).....	\$13.80
Model LS-115	3x3" gelatin set (4).....	\$ 6.20

Black and White (gelatin) filter set consisting of filter numbers:

# 6 (K1 light yellow); #8 (K2); #9 (K3); #11 (X1 green); #15 (G orange); #25 (A red); 2B (ultra violet)	
Model LS-116	4x4" gelatin set (7)\$24.15
Model LS-117	3x3" gelatin set (7)\$10.85

Glass filters (for glass filter drawer), the Calumet filter drawer for glass filter is provided with retaining rings in either Series 8 or Series 9.

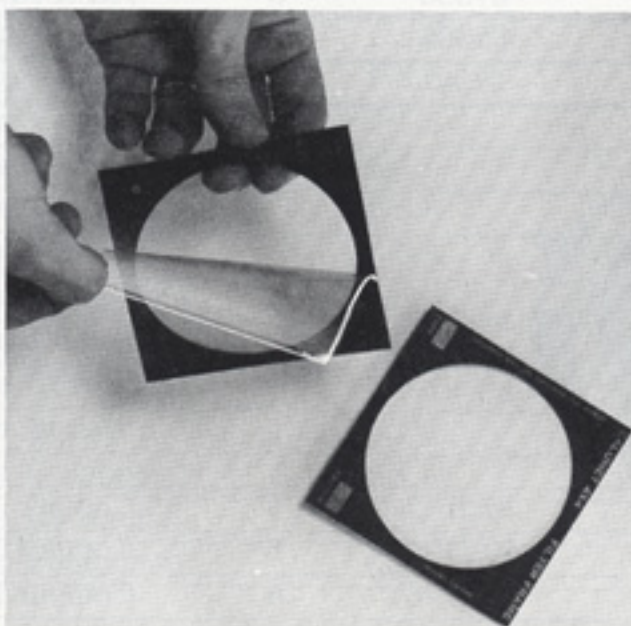
Coated glass filters (any color).

Series 8 \$13.75

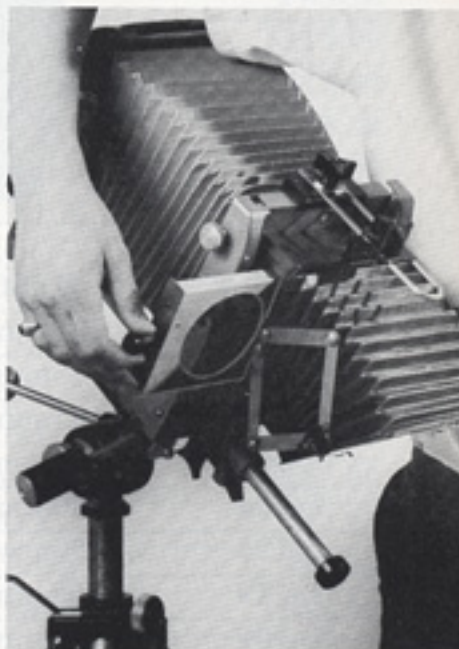
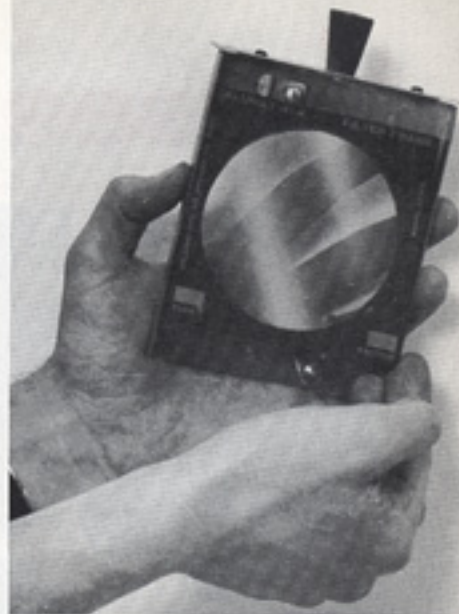
Series 9 \$18.95

The self-sealing, filter frame is the ideal method of handling delicate gelatin filters. Space is provided for writing the filter type and factor.

The filter drawers insert easily and hold both gelatin and glass filters.



The Calumet gelatin filter frame slips inside a filter drawer. This gives protection to the filter and insures its being held true and parallel to the lens. The drawer has spring loaded clips to hold material not mounted in filter frames.



For glass filters, drawers are available with retaining rings mounted to hold Series 8 and Series 9 glass filters.



Backing paper peels from the Calumet filter frames, exposing a special adhesive for gelatin filters.



A Superior Filter System...

The Calumet filter frames are heavy cardboard specially treated with an adhesive to bind and thus make gelatin filters into a neat, easily handled and protected filter. Camera quality gelatin filters are preferred for color correction. The Calumet filter frames make their usage more practical. By using both glass and gelatin filters, costs are greatly reduced since one filter size may be used for all lenses.

Camera Lens Quality Gelatin Filters. For laboratory, experimental and professional color photography.

Light balancing filters to change color of exposing light to obtain proper color balance. Filters in 82 (blue) series, for example, are equivalent to raising the temperature of a tungsten source in steps of 100 K, giving a "colder" appearance. Filters in the No. 81 (yellow) series lower the color temperature in steps of 100 K to give a "warmer" appearance.

Color Correction Set (gelatin) filters consisting of the following:

Yellow			Blue	
81	81B	81D	82	82B
81A	81C	81EF	82A	82C
Model LS 112 4x4" gelatin, full set (10).....			\$34.50	
Model LS 113 3x3" gelatin, full set (10).....			\$15.50	

Color Conversion Set for color filters (gelatin) filters consisting of the following:

80A	3200K filter (for daylight color films)	
80B	Photoflood filter (for daylight color films)	
80C	Photoflash filter (for daylight type color films)	
85B	Daylight filter for type B color films	
Model LS-114	4x4" gelatin set (4)	\$13.80
Model LS-115	3x3" gelatin set (4)	\$ 6.20

Black and White (gelatin) filter set consisting of filter numbers:

# 6 (K1 light yellow); #8 (K2); #9 (K3);	
#11 (X1 green); #15 (G orange); #25 (A red); 2B (ultra violet)	
Model LS-116	4x4" gelatin set (7)\$24.15
Model LS-117	3x3" gelatin set (7)\$10.85

Glass filters (for glass filter drawer), the Calumet filter drawer for glass filter is provided with retaining rings in either Series 8 or Series 9.

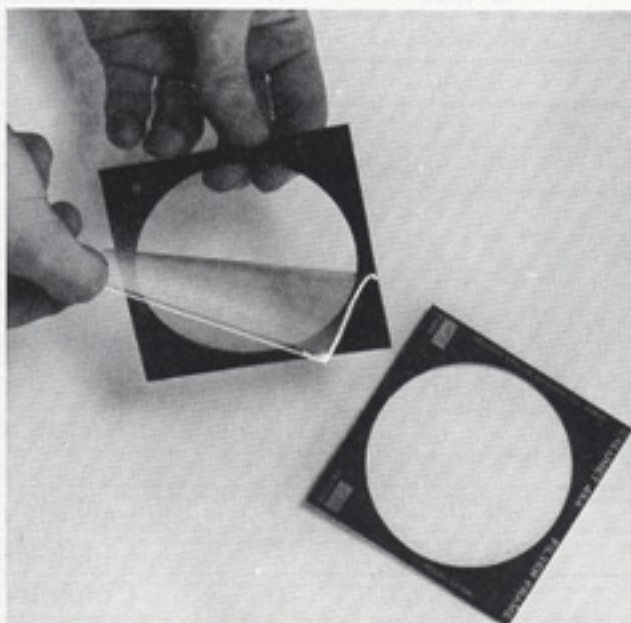
Coated glass filters (any color).

Series 8 \$13.75

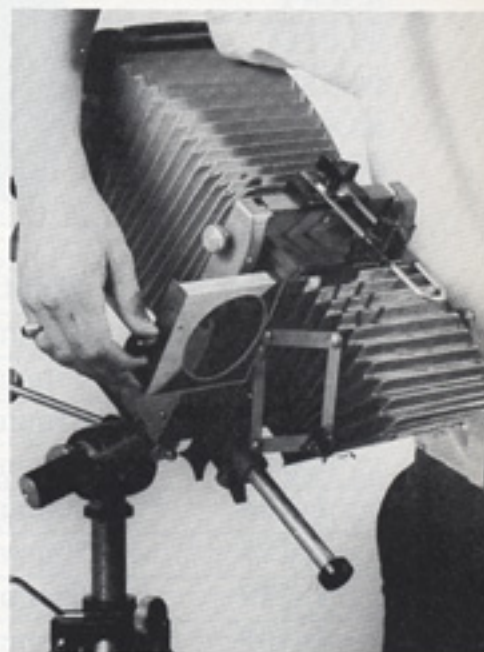
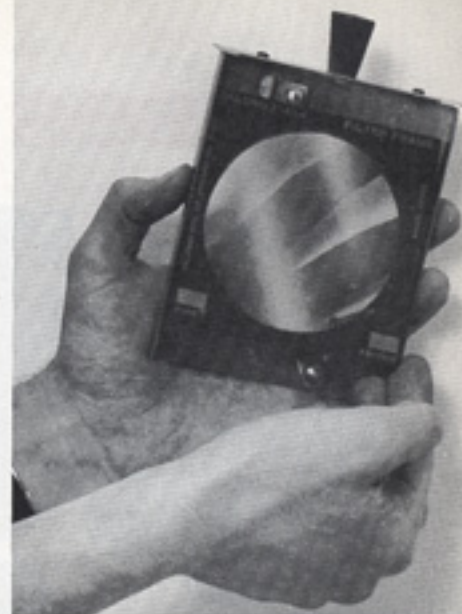
Series 9 \$18.95

The self-sealing, filter frame is the ideal method of handling delicate gelatin filters. Space is provided for writing the filter type and factor.

The filter drawers insert easily and hold both gelatin and glass filters.



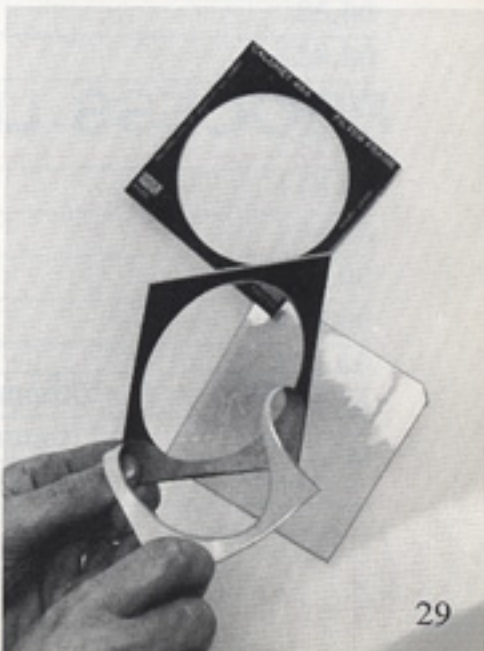
The Calumet gelatin filter frame slips inside a filter drawer. This gives protection to the filter and insures its being held true and parallel to the lens. The drawer has spring loaded clips to hold material not mounted in filter frames.



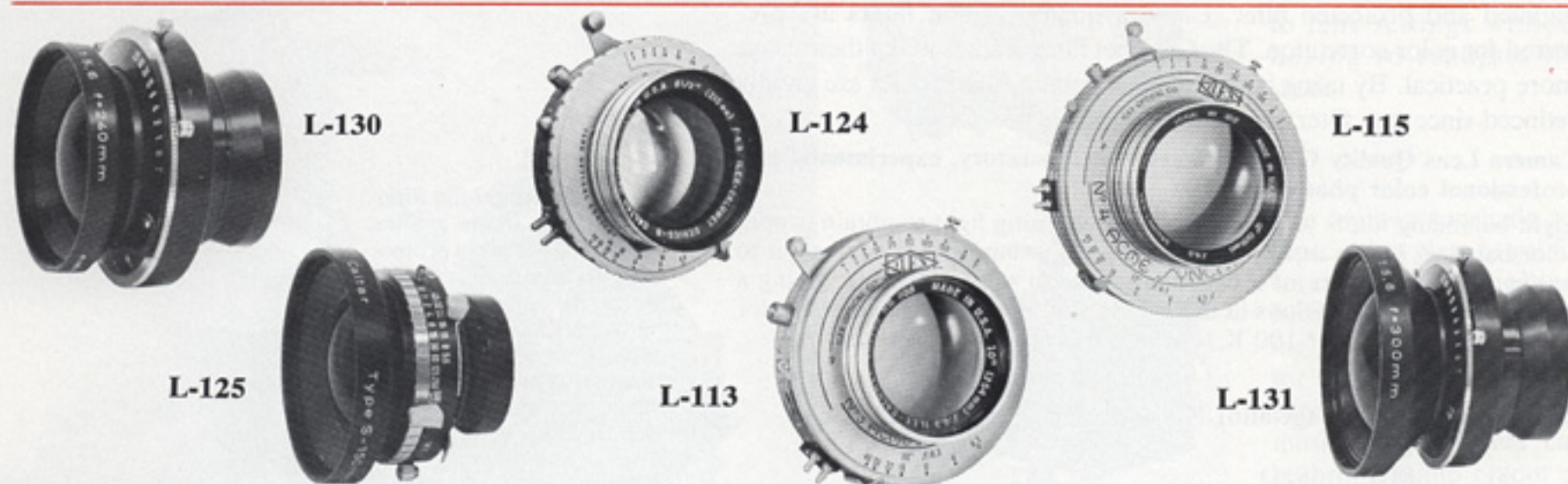
For glass filters, drawers are available with retaining rings mounted to hold Series 8 and Series 9 glass filters.



Backing paper peels from the Calumet filter frames, exposing a special adhesive for gelatin filters.



TAKING LENSES



LENS #	DESCRIPTION	ADAPTER RING STOCK NO.	FILTER SERIES	SHUTTER	PRICE
L-126	135mm Type S Caltar	f/5.6 58M-8	8	Compur M/X	\$130.00
L-103	135mm Symmar	f/5.6 40.5F6	6	Compur M/X	152.00
L-128	135mm Xenotar	f/3.5 58M-8	8	Copal #1 "X"	207.00
L-104	150mm Xenar	f/4.5 40.5F6	6	Compur M/X	140.00
L-106	150mm Symmar	f/5.6 49M7	7	Compur M/X	182.00
L-125	150mm Type S Caltar	f/5.6 67M-9	9	Compur M/X	139.00
L-119	165mm Caltar	f/6.3 42SS-6	6	Seikosha M/X	85.00
L-109	180mm Xenar	f/4.5 49M-7	7	Compur M/X	190.00
L-108	180mm Symmar	f/5.6 58M-8	8	Compur	196.00
L-124	215mm Type S Caltar	f/4.8 62SS-8	8	Acme M/X	169.00
L-110	210mm Symmar	f/5.6 58M-8	8	Compur M/X	224.00
LE-125	215mm Type S Caltar	f/4.8 Electronic 62SS-8	8	Electronic	275.00
LE-126	215mm Caltar	f/6.3 Electronic 51.5SS8	8	Electronic	244.00
L-129	210mm Xenar	f/4.5 58M-8	8	Copal #3	247.00
L-111	215mm Caltar	f/6.3 51.5SS8	8	Acme	140.00
L-130	240mm Type S Caltar	f/5.6		Copal 3 "X"	329.00
L-113	254mm Caltar	f/6.3 57SS8	8	Acme	175.00
LE-127	254mm Caltar	f/6.3 Electronic 57SS8	8	Electronic	270.00
L-131	300mm Type S Caltar	f/5.6		Copal 3 "X"	370.00
L-114	300mm Symmar	f/5.6 N.A.		Copal 3 "X"	416.00
L-115	305mm Caltar	f/6.3 67SS8	8	Acme M/X	185.00
L-118	375mm (14 3/4") Caltar	f/6.3 85SS9	9	Acme M/X	195.00
L-120	500mm Caltar (20")	f/6.3 N.A.		Acme M/X	330.00

PROCESS LENSES



L-302

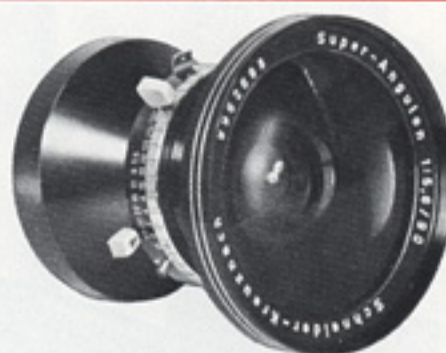
L-301	135mm Repro Claron	f/9 30.5F-5	5	Compur M/X	\$155.00
L-302	210mm Repro Claron	f/9 40.5F-6	6	Compur M/X	197.00
L-303	305mm Repro Claron	f/9 40.5F-6	6	Compur M/X	295.00

WIDE ANGLE LENSES

L-208



L-217



LENS #	DESCRIPTION		ADAPTER RING STOCK NO.	FILTER SERIES	SHUTTER	PRICE
L-201	65mm Super Angulon	f/8	49M-7	7	Compur M/X	\$178.00
L-210	65mm Super Angulon	f/5.6	67M-9	9	Compur M/X	312.00
L-209	65mm Super Angulon	f/5.6	67M-9	9	Copal M/X	265.00
L-212	75mm Super Angulon	f/8	49M-8	8	Copal M/X	176.00
L-202	75mm Super Angulon	f/8	49M-8	8	Compur M/X	229.00
L-213	75mm Super Angulon	f/5.6	67M-9	9	Copal M/X	298.00
L-214	75mm Super Angulon	f/5.6	67M-9	9	Compur M/X	346.00
L-204	90mm Super Angulon	f/8	67M-9	9	Compur M/X	232.00
L-211	90mm Super Angulon	f/8	67M-9	9	Seikosha M/X	197.00
L-216	90mm Super Angulon	f/5.6	82M-9	9	Compur M/X	395.00
L-208	90mm Wide Field Caltar	f/8	N/A		Seikosha M/X	162.00
L-217	90mm Super Angulon	f/5.6	69M-9	9	Copal M/X	342.00
L-219	121mm Super Angulon	f/8	77M-9	9	Prontor Press "X"	312.00
L-206	165mm Super Angulon	f/8	N.A.		Compur M/X	581.00

ENLARGING LENSES

L-410



L-416



L-405	105mm Componon	f/5.6		\$80.00
L-406	135mm Rodagon	f/5.6		90.00
L-407	135mm Componon	f/5.6		85.00
L-408	150mm Rodagon	f/5.6		129.00
L-409	150mm Componon	f/5.6		105.00
L-410	180mm Rodagon	f/5.6		159.00
L-411	180mm Componon	f/5.6		140.00
L-412	210mm Rodagon	f/5.6		199.00
L-413	210mm Componon	f/5.6		170.00
L-414	240mm Rodagon	f/5.6		255.00
L-415	240mm Componon	f/5.6		221.00
L-416	300mm Rodagon	f/5.6		399.00
L-417	300mm Componon	f/5.6		372.00