When he's not exhibiting in Warsaw, Paris or Tokyo, he dwells in his New York studio composing his next masterpiece. Not a musician, but a photo-composer by design, Ryszard Horowitz creates magnificent images which only his imagination could conceive. Like frozen instants from his dreams, Ryszard brings them into reality using anything from in-camera masking to sophisticated digital imaging techniques.

Ryszard Horowitz is a veteran of not just the photographic art, but of the Holocaust. A native of Krakow, Poland, and one of the youngest survivors of the Auschwitz concentration camp, Ryszard returned to his native Krakow and studied painting. Later coming to New York, he furthered his studies in design and worked with various film and design companies. All the while his avant-garde style became increasingly popular. He finally decided to concentrate on the photographic medium and is now a master as well as a model to other photographers worldwide. His life and his work are even the subject of a new book.

His unique images are a mixture of multiple separate elements which he as tied together into one impressive scene. He explains that "one must first conceptualize the final image, the concentrate on the individual parts. When you start with images that were created individually, it becomes a lot easier to compose the final image' like a composer with notes and sounds, or a film director with single scenes and images."

Though he uses all photographic formats, Ryszard's work demands the view camera. A devout user of Sinar cameras and Broncolor lights, he says "my P camera enables me to bend, tilt, extend the depth of field, or do image distortion in camera. It's like having an extra arm!" He is now in the process of upgrading to a Sinar p2. "Together with the Auto-Aperture Shutter it works as easily as a reflex camera, but with all the features of a view camera." He is also a big fan of rollfilm holders. "They actually make shooting less expensive when

"Photographis" is a combination of mutiple separate elements - legs and torso were shot separately, as was the water's surface. A ¹/₂" sheet of Plexiglas was added for depth, and the sky is from Ryszard's stock.

you need many exposures. You can shoot rollfilm without giving up view camera adjustments, and it's very fast."

To achieve the dramatic cover shot, Ryszard called upon the help of R/GA's Robert Bowen to handle the digital manipulation of his images. Ryszard photographed the section of the keyboard, the violin, the sheet music (by Mozart), the sky and seashore, and the models (actually dancers from the Pilopolous dance company) individually. He and Robert then manipulated and combined the images to form the cover piece, entitled "Allegory." Robert would later become Ryszard's partner.

"To create the bubbles we plunged the keyboard section into a water tank. Capturing the bubbles was made easy by using a Broncolor Pulso A pack. I am always interested in flash duration problems, so we used the Pulso pack because of its built in control of flash duration, which was needed to properly freeze the water bubbles."

Though a seasoned photographer, Ryszard understands the importance of combining film with digital technology. "Up to ten years ago the only way to create the type of images I do today was by using high-contrast masking. About nine years ago in Germany, I began exploring the potential of working with computers to achieve the effects I wanted. At the time, many people were skeptical, even afraid of computers in photography. Only in the last few years has it become more widely embraced. I see this technology as just another tool; a very natural way to conceptualize and translate ideas into the photographic medium. My goal is not to make the images look synthetic. Now it's amazing to see the number of photographers who use this technology." He adds, "my clients seek me out because I have a look of my own. My imaging is very unique and I believe it is a question of constant education, of not being afraid of new ideas. I believe that unless you develop your own style, and keep growing, you'll be outmoded."
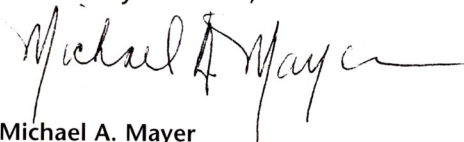
Cover photo ("Allegory") © Ryszard Horowitz, R/GA Print

From the President

On behalf of the entire SBI team, welcome to the Sinar Bron 1995 catalog! This catalog represents what all of us in the imaging industry have experienced in the past 12 months – change. We have redesigned the catalog, added color, expanded our digital section and, as you may have noticed, created a new logo. But most importantly with the addition of new products such as our HMI 1200, X Camera and the CapCam we continue to expand our product offerings to meet today's changing market and needs. Our goal is to continue to offer not only the best solution for any application but to offer this solution by extending current technologies and harnessing new technologies. Only by doing so will SBI remain your universal link to Digital, Hybrid and Traditional photography.

Thanks to you and our dealer-business partners 1994 was a great year. Fortunately change has meant growth! To continue this success into 1995 SBI will continue to offer the highest quality, best value imaging products available. But most importantly we will continue to focus our efforts on exceeding the needs of you, our customers. Only by doing so can we meet our personal goals to offer the finest service in the industry and sustain this growth. We want you to not only respect our products but our company and staff as well. To this end we have taken many steps this past year to help you , including expanding our customer service department as well as our technical support staff. Whether you have a question about a purchase order, lighting application, ball head or how digital photography can help you expand your photographic or pre-press operations, we have the personnel to answer your questions.

We know that having great products at competitive pricing is not enough to insure your business. Give us a call and let us earn it.

From everyone at SBI,

Michael A. Mayer

Michael A. Mayer
President

Sinar Bron Online

You can send us electronic mail at one of the following addresses:

CompuServe:	72204,2121
America Online:	Sinar Bron
Internet:	sinarbron@aol.com

To provide you with even greater support, we monitor the photography forums on CompuServe and America Online, as well as photography-related Internet newsgroups and mailing lists.

Suggestion Box

Have a question or a comment about our products or support services? We'd like to hear about it. You can e-mail us as described above, or write:

Sinar Bron Imaging. • 17 Progress St. • Edison, NJ 08820

Or call toll free (800) 456-0203

Contents

Product specifications are subject to change in the interest of continued improvement.

Due to the possibility of substantial currency fluctuations, prices are subject to change without notice.

NEW!

New Expanded Digital Section 28-33

Sinar X 9

Primo Fashion 51

Dean Collins' Finelight Videos 113

Plus more new products throughout the catalog.

Calculating movements
is as easy as . . .

1 TILTS

1. Focus on the bottom horizontal dotted line on the groundglass.

2. Zero the angle calculator on the left side of the rear standard by turning it until the 0 lines up with the white mark.

3. Focus on the top horizontal dotted line on the groundglass, using the fine focus on the rear standard. The angle calculator will automatically indicate the required degree of tilt.

4. Set the front standard tilt to the angle indicated on the dial.

5. Adjust focus if needed.
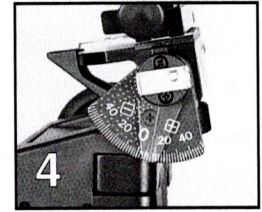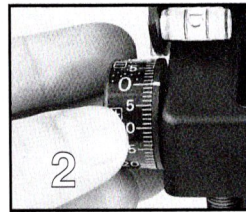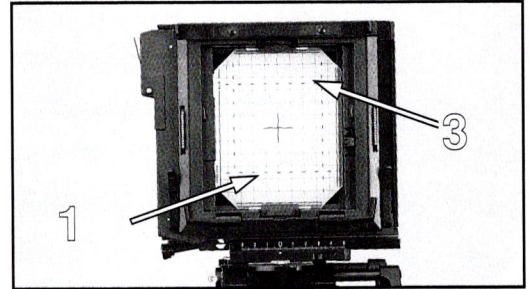
2 SWINGS

1. Focus on the right-hand vertical dotted line on the groundglass.

2. Zero the angle calculator on the left side of the rear standard by turning it until the 0 lines up with the white mark.

3. Focus on the left-hand vertical dotted line on the groundglass, using the fine focus on the rear standard. The angle calculator will automatically indicate the required degree of swing.

4. Set the front standard swing to the angle indicated on the dial.

5. Adjust focus if needed.
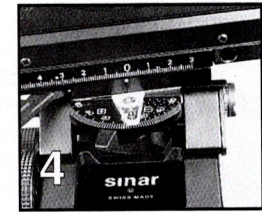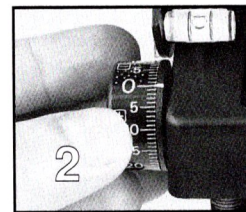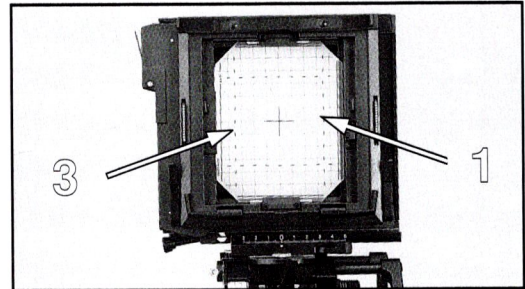
3 DEPTH OF FIELD

1. After setting any swings and tilts, Focus on the farthest point you want to keep in focus.

2. Set the depth of field scale to the zero point by lining up the arrow on the scale with the white dot on the camera. Turn the scale only, not the focusing knob.

3. Focus on the nearest point you want to keep in focus, using only the fine focusing drive on the rear standard.

4. Set your aperture to the f/stop indicated on the depth of field scale.

5. Turn the rear fine focus knob back until the depth scale reads half your working f/stop (for example, from f/22 you would turn back to f/11). You are now focused at the optimum point for that depth of field.
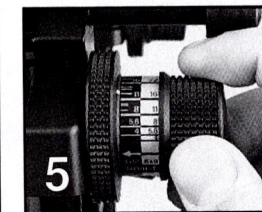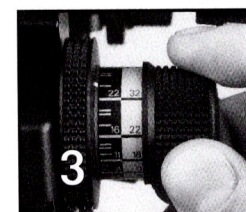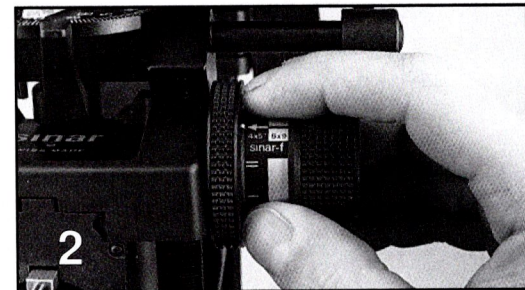
x/p2

1. Focus on the bottom horizontal dotted line on the groundglass.

2. Tilt the rear standard until the image is sharp at the top dotted line.

3. Transfer the tilt angle to the front standard; ie. if your rear standard reads +5 degrees, set a tilt of +5 on the front standard. Note that the front standard will move in the opposite direction from the rear standard.

4. Reset the rear standard tilt to zero.

5. Adjust focus if needed.

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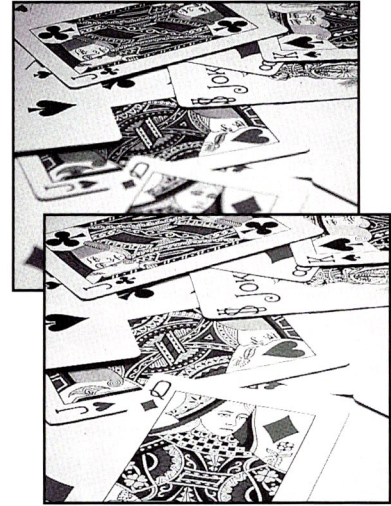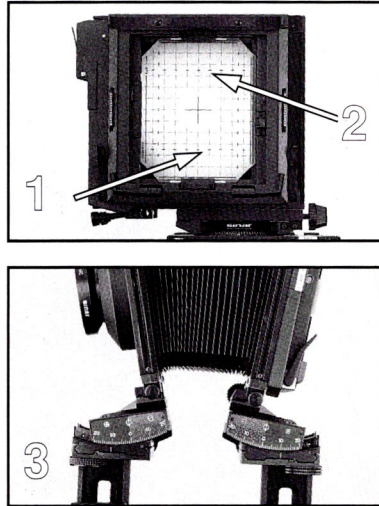
1. Focus on the right-hand vertical dotted line on the groundglass.

2. Swing the rear standard until the image is sharp at the left-hand dotted line.

3. Transfer the swing angle to the front standard; ie. if your rear standard reads -7 degrees, set a swing of -7 on the front standard. Note that the front standard will move in the opposite direction from the rear standard.

4. Reset the rear standard swing to zero.

5. Adjust focus if needed.
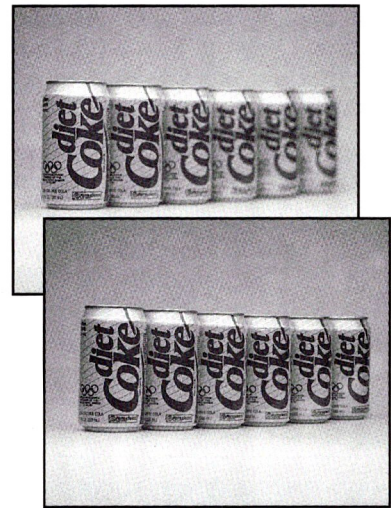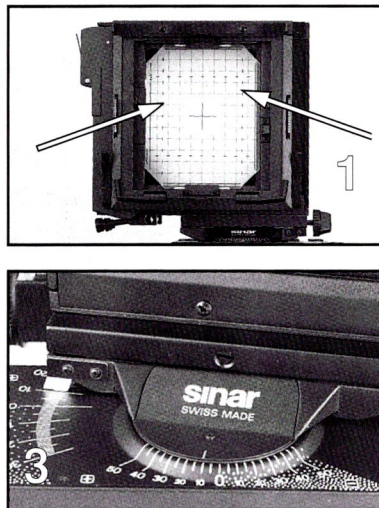
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1. After setting any swings and tilts, Focus on the farthest point you want to keep in focus.

2. Set the depth of field scale to the zero point by lining up the arrow on the scale with the white dot on the camera. Turn the scale only, not the focusing knob.

3. Focus on the nearest point you want to keep in focus, using only the fine focusing drive on the rear standard.

4. Set your aperture to the f/stop indicated on the depth of field scale.

5. Turn the rear fine focus knob back until the depth scale reads half your working f/stop (for example, from f/22 you would turn back to f/11). You are now focused at the optimum point for that depth of field.
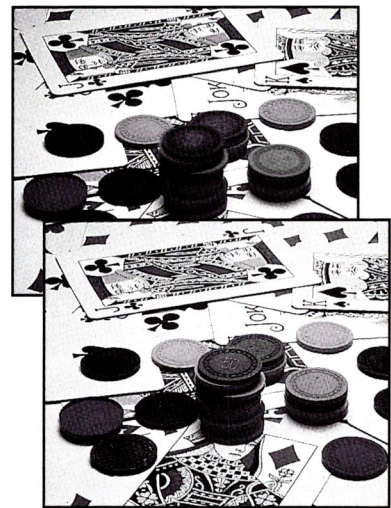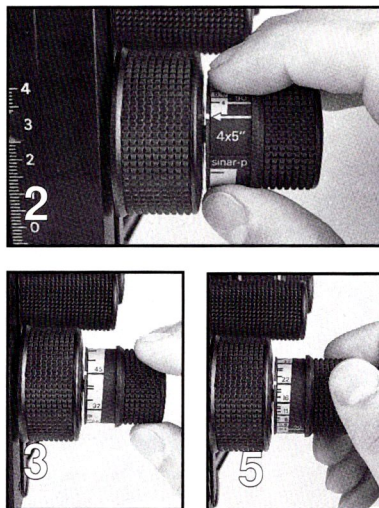
Sinar a1 View Camera

Sinar a1 4x5

The new Sinar a1 is the most economical way to get started in the Sinar system. Despite its light weight and low cost, the a1 shares many of the unique features of other Sinar cameras plus a few of its own, including:

- Precision two-point focusing
- Angle Calculator
- Built-in depth of field calculation
- Yaw-free movements
- Sinar system compatibility
- Includes hard case ($99 value)
- Built-in $1/4$ and $3/8$ tripod sockets

The Sinar a1 is compatible with most Sinar system accessories, including automatic shutters, Sinaron lenses, film plane meters, Color Control filters, hoods, masks, rollfilm holders and more.

Of course, as your needs grow, we want to make sure your equipment will grow with you. At any time within 4 years after you purchase your Sinar a1, you can trade up to a Sinar f1, f2, c2 or p2 and we will credit you the full purchase price of your camera.**

Maximum Extension*:	19"
Minimum Extension:	1.5"
Standard Rail:	19"
Weight:	6.75 lbs.

Includes camera body and case.
20-1001 ....*$849.00*

Available Accessories

Bino Reflex Housing Kit

Auto Aperture Shutter

Sinaron Lenses

4x5 Fresnel

Filterholder 100

Wide Angle Bellows

Lens Hood (Square Bellows, Rod, Bellows Holders)

Binocular Magnifier Board and Lighthood

Bellows Hood Mask II

Joint Rod

6" Extension Rail

Foba Superball

Sinar a1 Case

Shown with lens, not included. *Requires additional rail for maximum extension. **Upgrade available only through Sinar Bron direct.
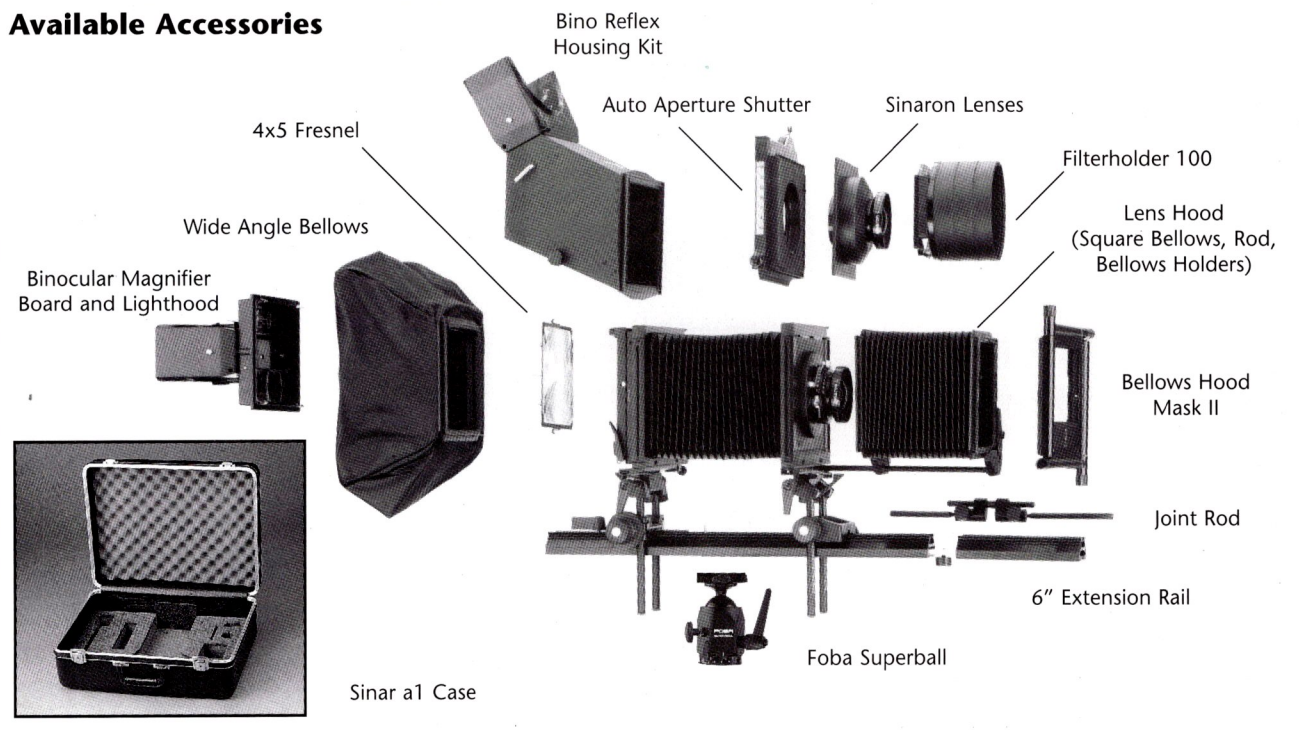
The Sinar f1/f2 view cameras give you an economical start in the Sinar system while outperforming any other camera in their class. A unique combination of features gives you unprecedented working speed and precision, but the f1 and f2 are still lightweight and compact enough to take with you on location.

- **Patented 2-point focusing** and angle calculator scale lets you calculate exact swings and tilts in seconds . . . with no guesswork!
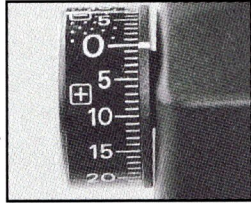
- **Depth-of-field scale** helps you determine the optimum f-stop for your image — no more excessive stopping down, no guessing, no wasted test shots.
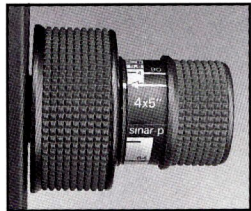
- **Full Sinar System compatibility** means you can add fully automatic shutters and film plane metering for even greater speed and precision. It also gives you access to the wide range of Sinar accessories.

- **Geared fine focus** combined with sliding coarse focus gives you the best combination of speed and precision.

- **True yaw-free movements** mean that verticals stay vertical in every situation.

- **Zero detents** on swing, tilt, rise and shift movements.

- **Infinitely extendible monorail** lets you shoot with complete stability no matter what your camera extension.

- **Fully upgradable** to larger formats or more sophisticated camera models, all camera components remain fully integrated into the system.

- Specifications:

Maximum Extension w/
  Standard Bellows*: 19"
Minimum Extension: 1.5"
Standard Rail: 12"
Weight: 7 lb (f1), 8 lb (f2)

SINAR f1 4x5 View Camera

The SINAR f1 camera features rear standard with cylindrical angle calculator, depth of field scale, p2 style knobs, right hand operation, and $\frac{1}{4}$ turn vertical shift lock. The front standard has an open clamp which makes it the ideal multipurpose standard if the f camera is upgraded to an f2 or a p2 model.
21-1005..$1450.00

SINAR f2 4x5 View Camera

There are a few basic differences between the f1 and the f2. The f2 features an enclosed rail clamp on the front standard for greater stability. The front standard also has fine focus capability. The f2 is equipped with a metering back to allow you to use film plane metering probes. Also, the swing and shift locks are separate on the f2, and feature a positive locking mechanism for even easier operation.
21-1007..$2070.00

*Requires additional rail for maximum extension. Shown with lens, not included.
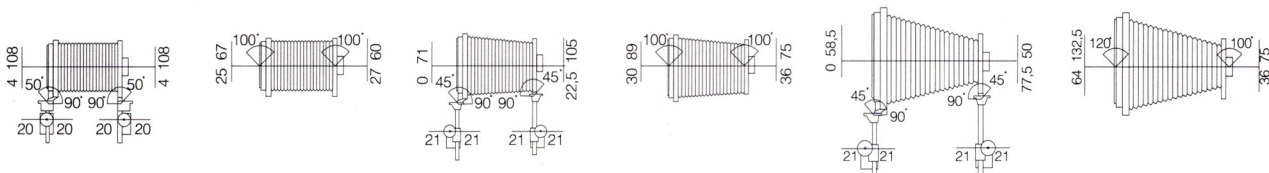
Sinar f1/f2 Image Kits

For the photographer on the go SINAR offers the a1, f1 and f2 Image Kits. These kits are available with either the a1, f1 or the f2 4x5 camera and your choice of a 150 or 210mm sinaron lens.

The Image Kit can easily be used for studio, architecture or even landscape photography, all in one easily transportable case.

The Image Kit comes in a very handy brief-case-styled case, which fits in most airline overhead bins. Besides the camera and Image Kit accessories, the Image Case has room enough to store a Polaroid 545 holder, an extra 6" extension rail and 6 sheet film holders.
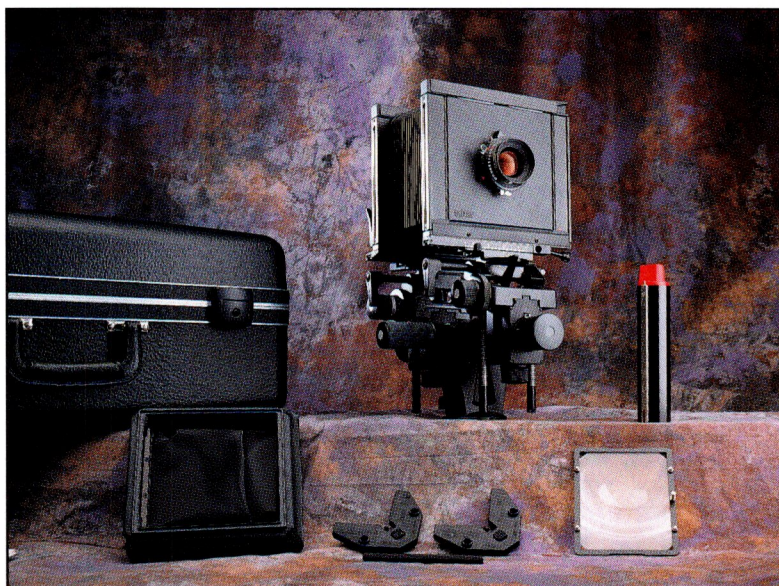
Image Kit Accessories

- 150 or 210mm high performance sinaron f5.6 Copal lens
- 6" Extension Rail (built in to a1)
- 4x5 Wide Angle Bellows
- Bellows Holder (2)
- 4x5 Fresnel
- Filter Rod
- Reducing Bushing (built in to a1)
- f1/f2 Image Case or a1 Case

SINAR a1 150mm Image Kit
20-1150 ....$1875.00

SINAR a1 210mm Image Kit
20-1210 ....$2125.00

SINAR f1 150mm Image Kit
21-5008 ....$2795.00

SINAR f1 210mm Image Kit
21-5012 ....$3025.00

SINAR f2 150mm Image Kit
21-5009 ....$3350.00

SINAR f2 210mm Image Kit
21-5013 ....$3595.00

Sinar f1 8x10 View Camera

SINAR f1 8x10 View Camera
In addition to all the other features of the f-series cameras, the f1 8x10 also includes spring-loaded rise and fall and a metering back on the rear standard and an f2 front standard.

- Maximum Extension With Standard Bellows*: 26"
- Minimum Extension: 2"
- Standard Rail: 12"
- Weight: 16.75 lb.

21-1002 ....$2860.00

*Requires additional rail for maximum extension. Shown with lens, not included.

Where other camera manufacturers' top of the line models leave off, the Sinar x begins. In the fine tradition of the top of the line Sinar p2, the X offers fully geared movements, asymmetric swings and tilts and full Sinar system compatibility.

Naturally, the X is unconditionally yaw-free. Combine this with its depth of field scale and precise calculation of swings and tilts and you have a camera which delivers unparalleled working speed.

- **All movements are geared,** including swing and tilt
- **Asymmetric swings and tilts**
- **Smooth micrometer drives** are self-arresting, so you don't have to worry about locking and unlocking movements
- **2-point focusing system** calculates swings and tilts in seconds, completely eliminating guesswork
- **All controls are on the right** side of the camera for fast, one-hand operation
- **Most stable design** of any view camera
- **Compatible with all Sinar accessories** back to 1948
- **Available in 4x5,** or configured for digital capture backs
- **Built-in depth of field scale** calculates your working aperture in seconds
- **Upgradable** to film plane metering capability

NEW!
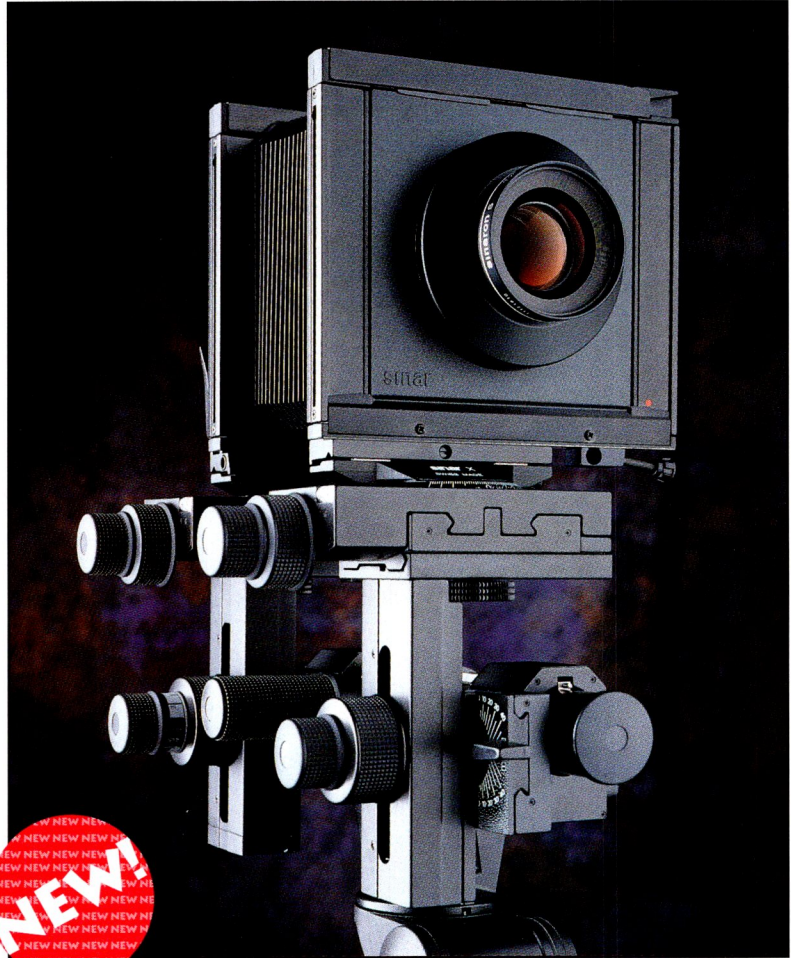
Sinar X 4x5 View Camera

Includes Sinar X 4x5 front and rear standards, 4x5 non-metering back, Rail Clamp 1, 12" base rail and 4x5 standard bellows.
21-2204..$3600.00

*Requires additional rail for maximum extension. Shown with lens, not included.
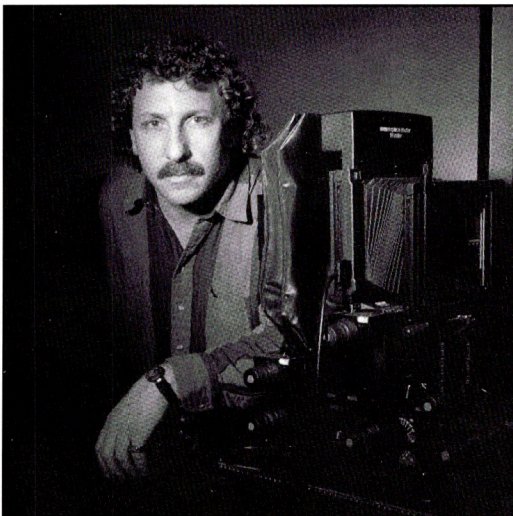
From the camera and lenses, to the shutter and software interface, when it comes to a complete camera system for my Leaf back, the Sinar CapCam is it! Unlike the other cameras on the market, Sinar has incorporated the digital back with the camera, and the camera with the back. Its accuracy and sophistication give me ultimate control, and its ease of use allows me the time to be more creative, while at the same time more productive. It's nice to know that there is a camera manufacturer out there who has the vision to see that digital photography is here to stay.

—   **Brian Goodman**
      Public Works Poductions, Inc.
      Pasadena, CA
      Owner of the first CapCam for digital photography in the US

p2 View Cameras

When p stands for perfection you could only be talking about the SINAR p2, a camera truly in a class by itself.

- **The p2 is based on asymmetric tilts and swings,** not the traditional center or base tilts. This means rapid and precise settings, without ever losing sharpness on the axis.
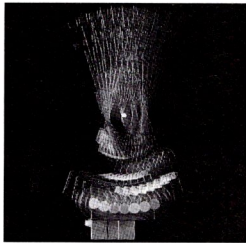
- **You can calculate exact swings and tilts in seconds** using the asymmetric movements and measuring scales. You won't have to guess at your movements anymore, and it's fast — very fast.

- **All p2 movements are gear-driven.**

- **Easily adaptable to electronic imaging.**

- **The p2's precision micrometer drives are smooth and self-arresting.** Once a movement is set, it stays - no more wrestling with locking knobs.

- **Depth of field calculator** tells you exactly how much depth of field you need for your image, eliminating excessive stopping down forever.
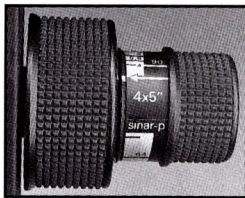
- **Metering back** allows you to use film plane metering probes

- **Professional photographers have long appreciated the quality and value of the SINAR line of view cameras.** When you purchase a SINAR view camera you are not only purchasing many of the exclusive SINAR features, but also over 40 years of experience in large format, as well as complete system interchangeability.

- Features the Rail Clamp 2 for added stability.

- Specifications:

      Maximum Extension
      w/ Standard Bellows*: 18"
      Minimum Extension: 1.5"
      Standard Rail: 12"
      Weight: 13 lb. (4x5)
      15 lb(5x7)

SINAR p2 4x5 View Camera

Equipped with SINAR p2 front standard, SINAR p2 rear standard, 12" basic rail unit, rail clamp 2, bellows, metering back, ground glass and plateholder for 4x5 format.
21-2201 ....*$5490.00*

SINAR p2 5x7 View Camera

The SINAR p2 5x7 comes complete with the SINAR p2 front and rear standards, 12" basic rail, rail clamp 2, 5x7 tapered bellows, 5x7 metering back and plate holder.
21-2202 ....*$6875.00*

*Requires additional rail for maximum extension. Shown with lens, not included.

p2 View Cameras

*Requires additional rail for maximum extension. Shown with lens, not included.
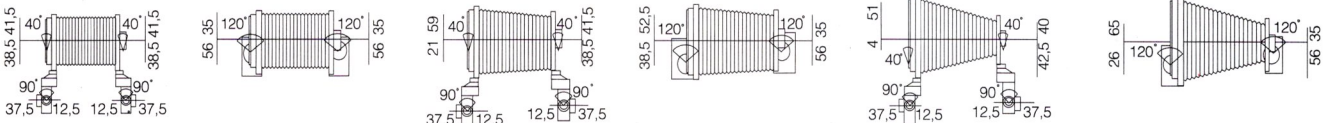
SINAR p2 8x10 View Camera

Comes equipped with special 8x10 front and rear standard bearers, 12" basic rail, tapered bellows, metering back, ground glass and plateholder for 8x10.

- •Maximum Extension With Standard Bellows*: 28"
- •Minimum Extension: 2"
- •Standard Rail: 12"
- •Weight: 18 lb.

21-2203 ....*$8090.00*
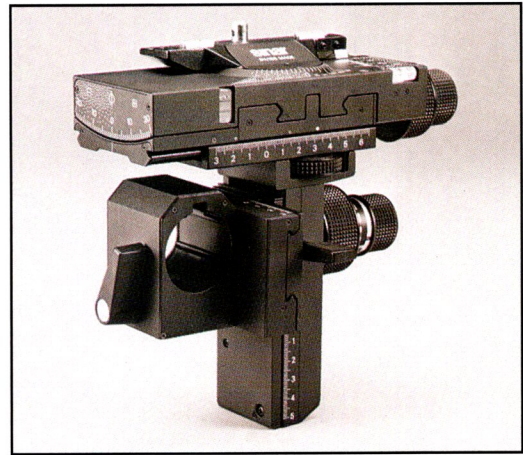
Special T-Shaped Standard

Prices and specifications are subject to change without notice.
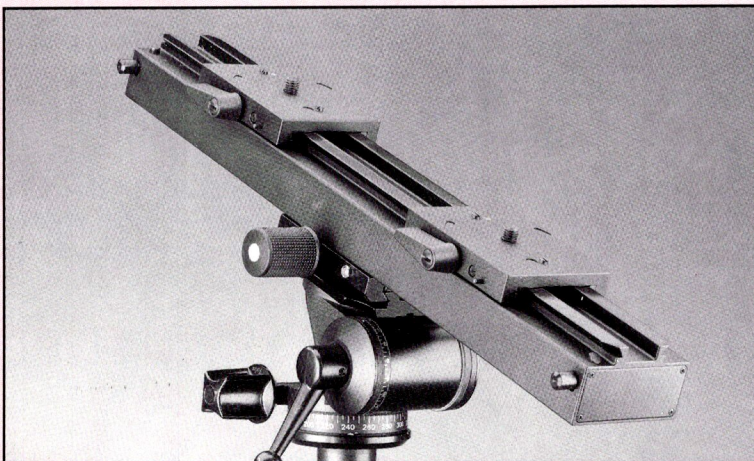
Base Plate 2 Package

The Base Plate 2 allows you to attach two rail clamps to any Sinar view camera. This provides much greater stability at long extensions, or with heavy 8x10 cameras.

1	23-1016	Base Plate 2
1	23-1018	Quick Release Adapter
2	23-1017	Clamping Adapter

This package requires one additional Rail Clamp (23-1001) or Rail Clamp 2 (23-1019).
23-1116 . . . .*$825.00*

sinar

11

Sinar Pro Kits

SINAR x Pro Kit 4x5

Equipped with a SINAR x 4x5 view camera and all Pro Kit accessories.
21-5002..$7995.00

SINAR p2 Pro Kit 8x10

Equipped with a Sinar p2 8x10 view camera and all Pro Kit Accessories
21-5005..$12,975.00

Pro Kit Accessories

- 18" Extension Rail (8x10)
- 6" Extension Rail (4x5)
- Auto Aperture Shutter
- Wide Angle Bellows (format)
- Fresnel Lens (format)
- Reducing Bushing
- Camera/Accessory Case (4x5)
- Expert Case (8x10)
- 1 or 2 Lenses (format)
  For 4x5:
  210mm f/5.6 sinaron
  90mm f/6.8 sinaron
  For 8x10:
  300mm f/5.6 sinaron

If you are looking for a complete package that includes not only the camera but a shutter, lenses, wide angle bellows and more, this is the kit for you.

The SINAR Pro Kit offers the professional photographer a complete ready-to-go system in one small case. If this is your first move into large format or even if it is an additional camera for an already busy studio, this outfit offers virtually everything you need.

The lenses offered with this kit are the sinaron lens series. These lenses have quickly become known worldwide for their superior quality and performance in view camera optics.

ORDER TOLL FREE (800) 456-0203

For the discriminating photographer SINAR offers the Expert Kits. Both these kits feature the state-of-the-art SINAR x or p2 cameras.

The Expert Kit features a large array of SINAR accessories to complement the camera. The kit is set up for the studio photographer who wants the very best in equipment at his fingertips.

Even if you have to go on the road, this case is ready when you are. Four removable casters allow you to roll the case easily through airports or on location, and it's durable enough to be checked as airline baggage.

24 HOUR FAX LINE
(908) 754-5807

SINAR x 4x5 Expert Kit
Equipped with a SINAR x 4x5 view camera and all Expert accessories.
21-6202...$6450.00

SINAR p2 Expert Kit 8x10
Equipped with a Sinar p2 8x10 view camera and all Expert Accessories
21-6203...$11,495.00

Expert Kit Accessories

- 6" Extension Rail
- 18" Extension Rail
- Multipurpose Standard I
- 4x5 Square Bellows
- Wide Angle Bellows (4x5 or 8x10)
- Bellows Holders (2)
- Bellows Hood Mask II
- Fresnel (4x5 or 8x10)
- Filter Holder Rod Set (3)
- Binocular Magnifier Board
- Lighthood w/ lightdrop
- Expert Case

Shown with sinaron-s 210mm DB lens, sold separately. See pg. 39.

Sinar CapCam™

- **Computer Aided Photography (CAP)** lets you concentrate on the creative aspects of photography while freeing you from many of the technical chores.

- **Very easy to use.** The user-friendly CapCam software guides you step-by-step through the camera movements and exposure for each shot.

- **Automatically calculate swing and tilt angles.** Use the wand to tell the computer which points in your image you want in focus, and the display immediately tells you the how much to adjust your standards for optimum swing, tilt and focus point. It does this faster and more accurately than you could manually, so you get the maximum definition and resolution for every focus point entered. Just a few of the advantages of this function are:

- **Saves time and materials** — gets it right the first time.

- **Best possible 3-dimensional sharpness distribution.**

- **Shoot at wider f/stops.** This requires less flash power, and lens performance is optimized by avoiding smaller apertures.

- **Complete creative freedom** — If you decide to change perspective, just set the new angle on your image standard and the display instantly tells you what adjustments are needed on the front standard.

- **The most advanced film plane light metering available**, including:
  - Single and multiple point
  - Flash, ambient or mixed light
  - Contrast measurement
  - Comparison points
  - Automatic compensation for reciprocity failure
  - Convenient on-screen gray scale display.

- **Available in a digital package** for use with electronic backs (see pg.28)
  - Magnified video focusing loupe provides the most precise focusing capability of any digital camera.
  - Computer calculation of swings, tilts and depth of field — not available on any other digital view camera.
  - Expolux Tricolor Shutter eliminates the need for an external filter wheel.

- **Full control of the Expolux** electronic shutter through CapCam software.

- **Highest image quality** — tolerance of $\pm.03$mm when used with the Precision Sheet Film Holder.

- **Ultrasonic sensors** automatically track camera configuration.

- **Fully compatible** with the rest of the SINAR system.

- **Two years** of free software updates.

SINAR CapCam 4x5
21-9002..$28350.00

SINAR CapCam 8x10
21-9004..$31350.00

Sinar CapCam Digital Package   See page 26

Sinar CapCam™

The CapCam features the most flexible film plane metering available, allowing you to use single or multiple point readings to meter exposure.

Once you've selected the points you want in focus, the CapCam helps you set the exact camera movements required.

8x10 Format Changing Set

Upgrade your 4x5 CapCam to 8x10. Includes 8x10 SINAR CapCam Metering Back (23-1922), 8x10 Rear Carrier Frame (23-1919) and 8x10 MB Tapered Bellows (23-3008).
23-1904..*$8135.00*

4x5 Format Changing Set

Allows you to change your 8x10 CapCam camera to 4x5. Includes 4x5 SINAR CapCam Metering Back (23-1920), 4x5 Rear Carrier Frame (23-2017) and 4x5 Square Bellows (23-3004).
23-1903..*$5500.00*

Rail Clamp 2 CapCam

If for reasons of stability (long camera extensions) two rail clamps have to be mounted between the standards, the rail clamp 2 CapCam must be used; a standard rail clamp would interrupt the measuring distance.
23-1002..*$1275.00*

CapCam release cable

Required when using the Expolux Shutter with the CapCam.
22-2015..*$125.00*

Extension Cable, control unit

22-2018..*$78.00*

Sinar CapCam/Pixel 4x5 with Pixel Booster

Sinar has taken one of the innovations introduced for the digital CapCam and applied it to the original film-based camera. The Pixel booster adds a video CCD to the end of the metering probe, which feeds an image to an LCD monitor mounted on the rail. The Pixel Booster displays less than 1 square centimeter of your groundglass magnified to fill the 4" monitor. This allows you to focus with a level of accuracy never before possible in large format photography.

This package includes a complete 4x5 CapCam with the Pixel Booster system installed.

21-9005 ....*$32,750.00*

Camera Supports

Extension Rails, black

6"
23-1207 ....$145.00
6" (for the Sinar a1)
42-1030 ....$94.00
12"
23-1209 ....$180.00
18"
23-1206 ....$255.00
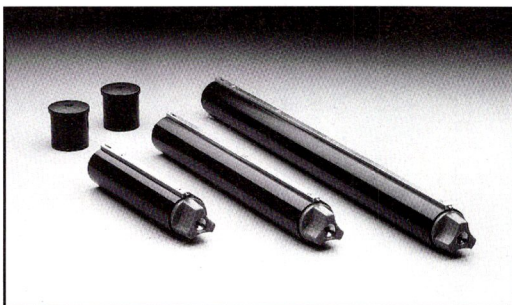
Base Rails, black

12"
23-1208 ....$145.00
36"
23-1210 ....$625.00

Rail Cap Black
Replacement end cap for the base rail. This cap prevents unlocked standards from sliding off the rail.
23-1204 ....$36.00

Rail Cap Special
Prevents unlocked standards from sliding off an extension rail used without a base rail.
23-1005 ....$20.00

Reducing Bushing ³/₈" to ¹/₄"
Unlike all other reducing bushings on the market, the SINAR reducing bushing is designed to be installed in the rail clamp from the top down, not from the bottom up. This allows greater security when using the ¹/₄" thread.
23-6006 ....$9.95

Pan Tilt Head
The SINAR Pan Tilt Head is designed to maintain the convenient right-hand operation of SINAR cameras. Its compact design makes it more stable than other heads, and its long lever handle is easier to tighten and loosen than traditional twist locks. The camera plate is keyed to SINAR rail clamps for quick camera attachment, and the 360° panoramic base is calibrated for precise positioning.
23-6010 ....$390.00

Base Plate 2 Package
Includes everything you need to add extra stability to any Sinar camera.

1	23-1016	Base Plate 2
1	23-1018	Quick Release Adapter
2	23-1017	Clamping Adapter

This package requires one additional Rail Clamp (23-1001) or Rail Clamp 2 (23-1019).
23-1116 ....$825.00

Clamping Adapter Rail Clamp to Base Plate 2
One clamping adapter is required for each rail clamp attached to the Base Plate 2.
23-1017 ....$187.00

Quick-Release Adapter
To attach the Base Plate 2 to a Pan-Tilt Head, tripod or camera stand.
23-1018 ....$88.00

Rail Clamp 2
We recommend the use of an additional Rail Clamp and Base Plate (23-1116) with cameras that either have very long bellows extensions or for added support when you are using an 8x10 camera.
   The "over the top" clamping mechanism of the Rail Clamp 2 provides even greater stability.
23-1019 ....$514.00
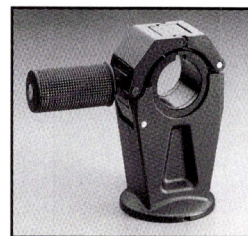
Rail Clamp
23-1001 ....$180.00

VAPO Variable Position Rail Clamp
If you've ever tried to adjust the leveling of a large, heavy view camera, you know how difficult it can be to make precision adjustments. The VAPO solves this problem by rotating the camera around its rail with a large, self-arresting adjustment wheel. The high gearing ratio means that turning the wheel results in only slight leveling adjustments. This gives you the most precise leveling capability available, while the wheel still spins easily enough to let you make larger adjustments. Once you have your camera set properly, the VAPO locks in place with the turn of a lever. The VAPO is also ideal for adjusting cameras that are pointed straight down without having to loosen the rail from the rail clamp.
23-1020 ....$975.00

NEW!
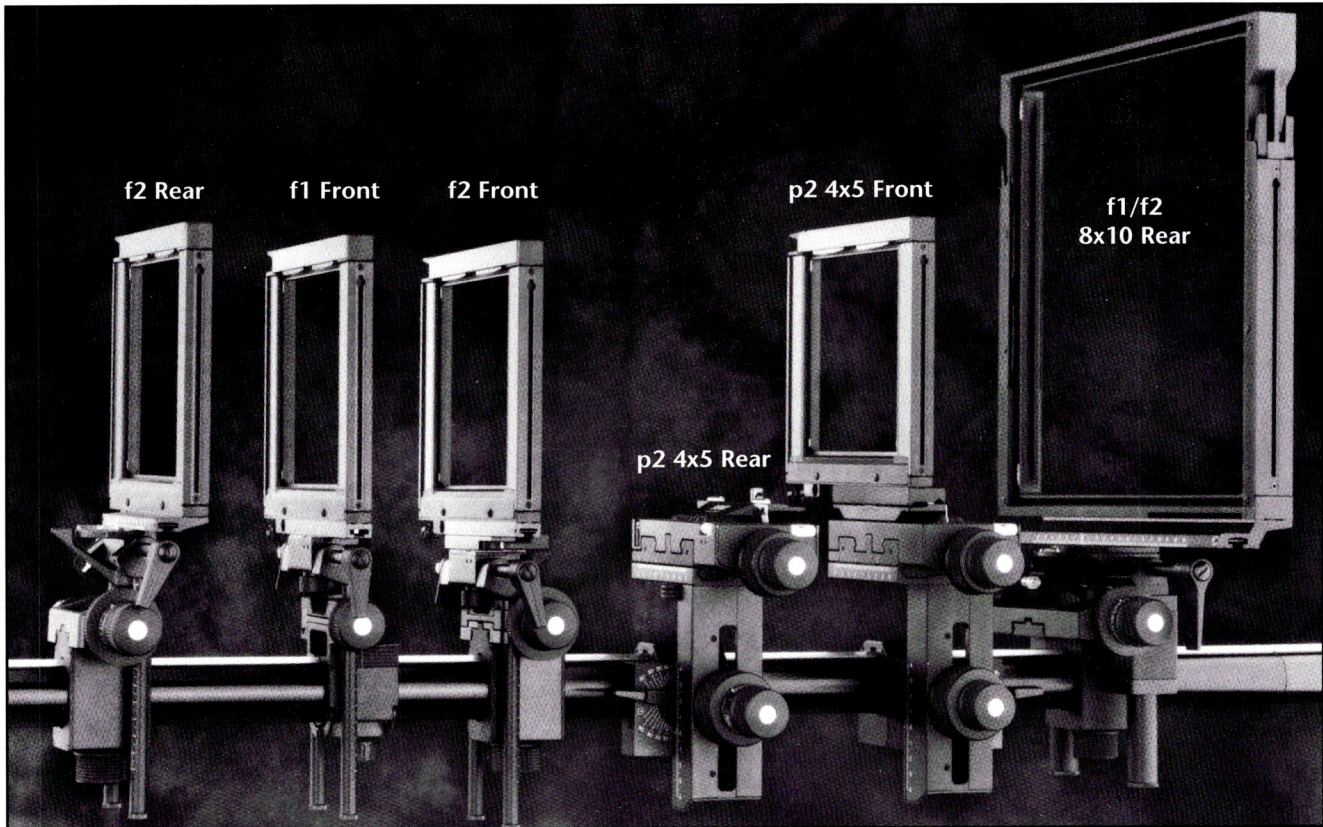
Standard	Features	Cat. #	Price
f1/f2 Standards			
f1 Front Standard / Multipurpose Standard	• Intermediate standard to link two bellows for long camera extensions • The basis for a versatile compendium lens shade • Front standard of all f1 cameras	23-2210	**$499.00**
f2 Front Standard	• Geared fine focus and separate locks for horizontal shift and swing	23-2212	**$855.00**
f1 4x5 Rear Standard		23-2211	**$699.00**
f2 4x5 Rear Standard	• Separate locks for horizontal shift and swing	23-2213	**$965.00**
5x7 Multipurpose Standard	• Use with 8x10 cameras at long extensions to link an 8x10 to 5x7 special bellows with a 5x7 to 4x5 tapered bellows to prevent bellows cutoff	23-2200	**$1100.00**
f1/f2 5x7 Rear Standard		23-2215	**$2075.00**
f1/f2 8x10 Rear Standard	• Heavy duty, spring-loaded posts for increased stability and ease of operation	23-2201	**$2340.00**
p2 Standards			
p2 4x5 Rear Standard	• Fully geared, self-arresting movements • Requires rear carrier frame and metering back	23-2208	**$2590.00**
p2 4x5 Front Standard		23-2204	**$2845.00**
p2 8x10 Rear Standard	• Special T-shaped design for added stability • Longer rise and shift range for larger formats	23-2209	**$3725.00**
p2 8x10 Front Standard	• Longer rise and shift range for larger formats	23-2206	**$3910.00**

Frames and Plateholders
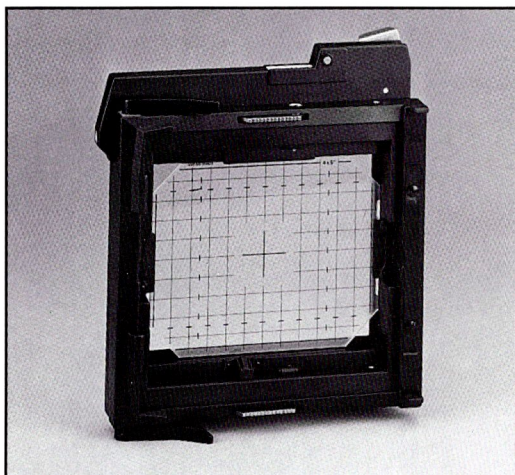
Metering Back (MB) 4x5

Standard equipment on the p2 and f2 cameras, the metering back allows easy installation of a metering probe (see page 25) for film plane spot reading. When used with a lightmeter holder, your meter and probe are always available. Consists of 4x5 Screen Frame II (23-2024), 4x5 metering frame (23-2025) and groundglass.
22-1022 ....$780.00

4x5 Metering Holder Frame

If you have a 4x5 camera without a metering back (f, f+, f1, x, older p), you can upgrade to a metering back just by replacing your non-metering frame with this one.
23-2025 ....$410.00

4x5 Screen Frame II with Lifting Levers

The Screen Frame II allows you to upgrade an older back without lifting levers to one that has lifting levers. This unit combines with a 4x5 metering frame (23-2025) to form a metering back, or a 4x5 non-metering holder frame (23-2023) to form a non-metering back. Includes groundglass.

23-2024 ....$310.00
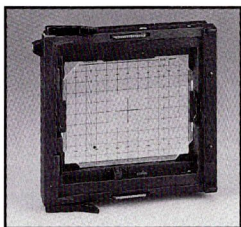
4x5 Holder Frame/non-MB

Part of the 4x5 non-metering back.
23-2023 ....$175.00

4x5 Rear Carrier Frame

Used in conjunction with the c2/p2 rear standard. The coupling frame attaches both the bellows and the film holder to the standard.
23-2017 ....$390.00

4x5 Non-Metering Back

This basic back is standard on the f1 and x cameras and comes with lifting levers but without metering capability. Consists of 4x5 Screen frame II (23-2024), 4x5 Holder frame (23-2023) and groundglass.
23-2027...$480.00

5x7 Metering Back

Standard back for 5x7 cameras. Accommodates film plane probes for convenient spot metering, and features a fluid dampened hydraulic back for easy insertion of film holders.
23-2115...$1320.00

5x7 Rear Carrier Frame

When you upgrade you SINAR p2 camera into a 5x7 the rear carrier frame is required to attach both the bellows and the 5x7 metering back.
23-2018...$815.00

8x10 MB Metering Back

The 8x10 metering back is used on all current SINAR 8x10 view cameras. Unique features include a fluid-dampened hydraulic system to cushion closing of the back. Another patented feature is the metering back, which will allow film plane spot meter readings with the SINAR Booster 1, Expolux Booster or Broncolor FCM probe anywhere in the image area.

23-1916...$1960.00
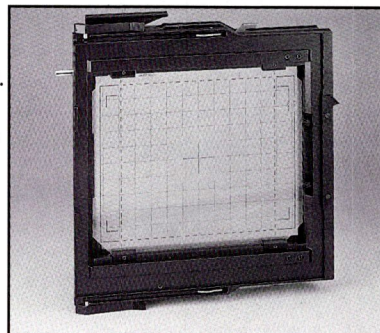
8x10 MB Rear Carrier Frame

Attaches the 8x10 metering back and bellows to the p2 rear standard.
23-1919...$1210.00

The SINAR system features nine different bellows for every application. Virtually all of them can be employed as lens shades or groundglass viewing screens.

The 4x5 square bellows is standard with all SINAR 4x5 cameras. In addition, this versatile bellows can also be used with Multipurpose standards to increase camera extension for all formats.

The 4x5 Wide Angle Bellows is used with shorter lenses. This "Bag Bellows" lets you use full camera movements at short extensions.

To focus with lenses 65mm or shorter, you'll need the Extra Wide Angle Bellows. Its thin-frame, double-bag design allows you to move the camera standards to within $1/4$ inch of each other.

The 5x7 Tapered Bellows is standard on all
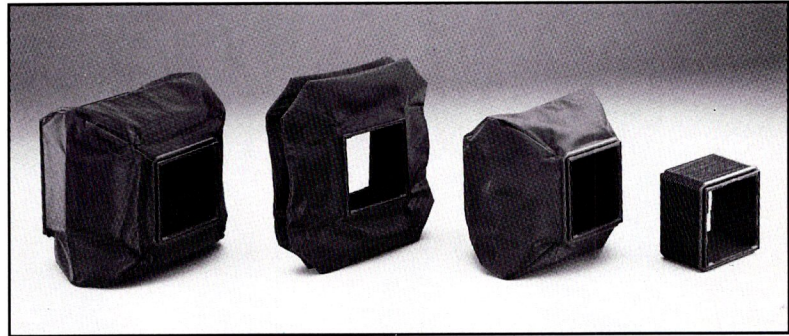
5x7 cameras, and connects a 5x7 back to a 4x5 front standard. It can also be combined with a 5x7 Multipurpose Standard and an 8x10 to 5x7 Special Bellows for extra-long extensions on an 8x10 without vignetting problems.

The 8x10 Tapered Bellows is available in two styles for current meter-back (MB) cameras and the older, non metering frames (Non-MB).

Size	Type	Product#	Max. Ext.	Use with Lenses	Comments	Price
4x5	Square	23-3004	19"		Standard or multipurpose bellow	$235.00
4x5	Wide Angle	23-3007	-	75-135mm		$235.00
4x5	Extra Wide	23-3014	-	45-65mm	For 65mm and shorter lenses	$390.00
5x7	Tapered	23-3001	25"		5x7 to 4x5	$399.00
5x7	Wide Angle	23-3005	-	90-165mm	5x7 to 4x5	$343.00
8x10	Tapered MB	23-3008	23"		8x10MB to 4x5	$779.00
8x10	Special	23-3010	50"*		8x10MB to 5x7 intermediate	$1275.00
8x10	Wide Angle	23-3011	-	120-240mm	8x10MB to 4x5	$670.00
8x10	Tapered Non-MB	23-3002	25"		For older non-MB 8x10's	$750.00

(MB) Metering Back - Fits newer style metering back 8x10 with rear frame size $12^{1}/_{8}$ x $12^{1}/_{8}$"
Non-MB - Fits older style non-metering back 8x10 with rear frame size $10^{3}/_{4}$ x $10^{3}/_{4}$"
*Special bellows used with 5x7 tapered bellows and 5x7 multipurpose standard to prevent vignetting with extensions over 35".
Ⓢ indicates special order items. See pg. 108 for details.

A filter rod combined with any 4x5 bellows and a pair of bellows holders gives you an instant bellows lens hood for any Sinar camera. For added flexibility, use a joint rod which gives the lens hood a full range of adjustments.

Filter Rod $4^{1}/_{4}$"
23-1012 ....$20.00

Filter Rod $6^{1}/_{4}$"
23-1011 ....$21.00

Filter Rod 10"
23-1010 ....$27.00

Bellows Holder
Lets you attach the bellows to either the filter rods or joint rod for use as a lens shade.
23-1013 ....$26.00
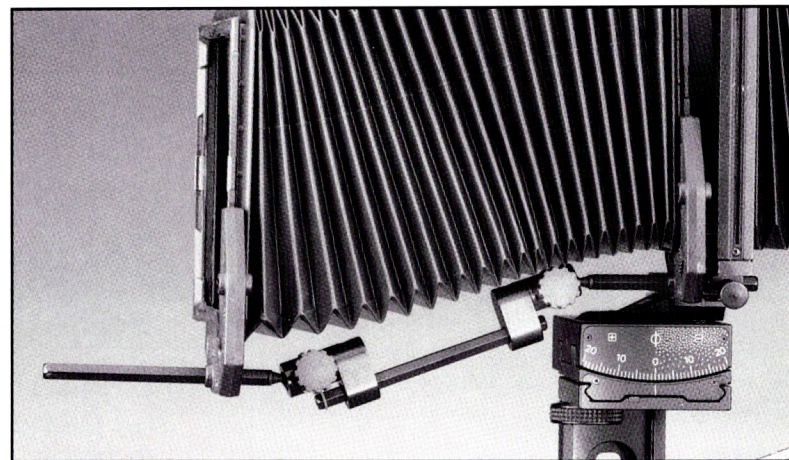
Joint Rod
Two-point swivel rod for attaching a compendium hood to the front of the camera as a lens shade or a bellows to the back as a focusing hood.
23-1015 ....$150.00

Special Effects Accessories
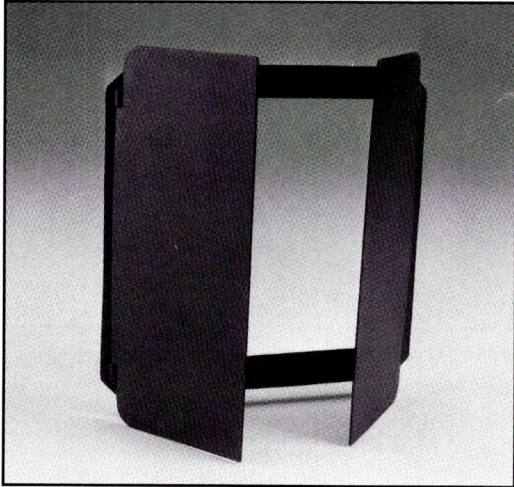
Bellows Hood Mask I

Can function both as a lens shade and as a mask to block off part of the image from being exposed. Attaches to either a Multipurpose standard or a bellows holder. Features two built-in wings and a set of clips to hold two additional wings (supplied) or your own custom mask designs.

23-4015 ....$101.00

5x5" Semi Reflecting Mirror with Housing

This mirror lets your camera "see" two sets at once, making it a valuable special effects tool. Mounts on a Multipurpose standard.

23-4005 ....$530.00

4x6 Front Surface Mirror

Mounts to Multipurpose Standard for special effects photography.

23-4001 ....$140.00

Bellows Hood Mask II

This versatile accessory uses four micrometer-driven curtains to give you precision masking capability and easy multiple images. As a lens hood, you get maximum reduction of stray light, resulting in better color saturation. Attaches to a Multipurpose standard, or to a Filterholder I for rotation capability.

23-4025 ....$615.00

Cross Level

For 2-axis leveling. Attaches to any Sinar standard.

23-4017 ....$133.00
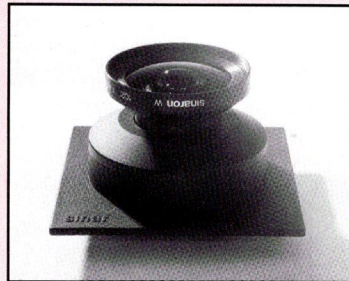
Strong backlighting, no lens shade
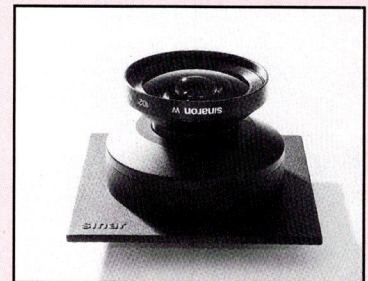
Strong backlighting, compendium lens hood using Bellows Hood Mask II
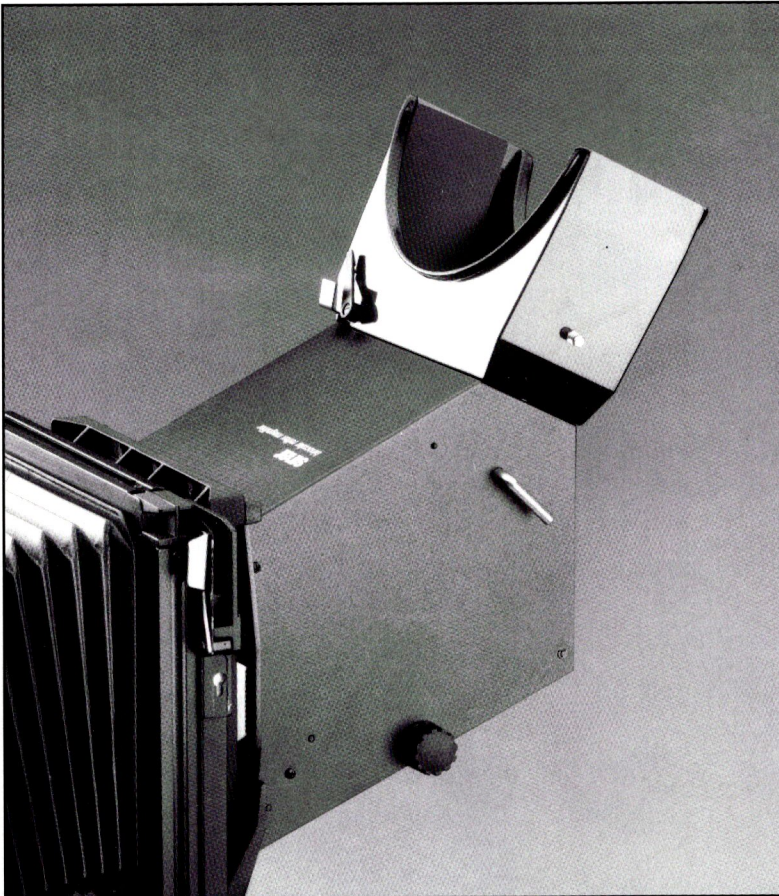
sinar

Bino Reflex Housing Kit

The SINAR Bino Reflex Housing allows you to view the entire ground-glass area right side up. The mirror is adjustable so you always have the brightest image on the groundglass, especially when used with our fresnel lens. This kit includes the Bino Reflex Housing (23-4019) and Lighthood (23-4030).
23-4022..$510.00

Bino Reflex Housing Only

Housing only, for photographers who already own a Lighthood.
23-4019..$470.00

Bino Reflex Housing with 4.25 Corrective Loupe

As above, with 4.25 corrective loupes. Includes Lighthood.
23-4024..$615.00

QUESTIONS?
(800) 456-0203

Bino Magnifier Board

Can be used with any bellows attached to the back of the camera to view the ground glass without having to use a dark cloth. New improved version allows you to make the Bino Board self-supporting by attaching it to a bellows clip and filter rod. Requires Lighthood (23-4030.)
23-4031..$193.00

Lighthood with Lightdrop

Attaches to either the Bino Reflex Housing or the Bino Board to block out ambient light.
23-4030..$155.00

Corrective Loupe

4.25 Diopter.
23-4023..$147.00

NEW!

sinar Asphärische Lupe 4x
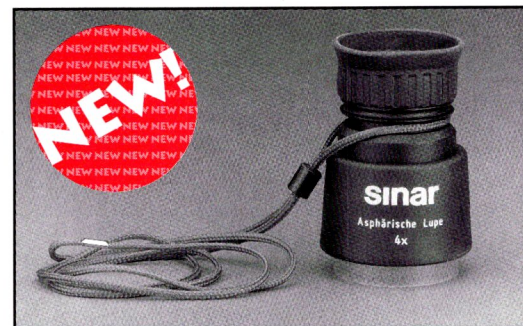
SINAR 4x Magnifier

• Large, distortion-free 1.75" field of view with perfect color fidelity.
• Interchangeable clear and opaque front rings adapt the loupe for print, transparency or groundglass viewing.
• Helical eyepiece mount adjusts to individual vision.
• Removable carrying cord.
23-4018..$115.00

Accessories

Format Changing Sets
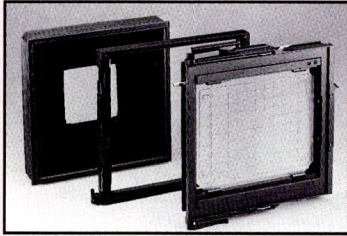
8x10 MB Format Changing Set
Now you can convert your p2 4x5 camera into an 8x10 quickly and easily. Simply remove the 4x5 format bellows from the front standard, loosen one screw, place the 8x10 format changing kit in its place, retighten the screw, attach the bellows and you're shooting 8x10! The format changing kit consists of Tapered Bellows (23-3008), Rear Carrier Frame (23-1919) and Metering Back (23-1916).
23-1902......................$2590.00
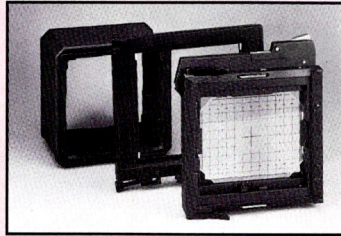
4x5 Format Changing Set
To convert 8x10 into a 4x5 camera. Consists of Standard Bellows (23-3004), Metering Back (22-1022), and Rear Carrier Frame (23-2017).
23-2003......................$1275.00

5x7 MB Format Changing Set
Consists of Tapered Bellows (23-3001), 5x7 Rear Carrier Frame (23-2018) and 5x7 Metering Back (23-2115.)
23-1901......................$2280.00

4x5 Ground Glass
With 1cm grid and calibration lines for asymmetric movements.
23-4007................................$47.00

5x7 Ground Glass
As above, with image size markings for standard and metric film sizes.
23-4010................................$53.00

8x10 MB Ground Glass
For 8x10 metering back cameras. With 1 cm grid, calibration lines for asymmetric movements and image size markings. 10½"x 8⅞".
23-4029................................$98.00

8x10 Ground Glass (non-MB)
Fits older style non-metering back cameras. Measures 10" x 8¼"
23-4009................................$98.00

8x10 MB to 4x5 Reducing Adapter
Use a Reducing Adapter to shoot a quick 4x5 test print in place of a costlier 8x10 test. No refocusing is required.
23-1917................................$1029.00

5x7 to 4x5 Reducing Adapter
23-7003................................$645.00

NOTE: Reducing adapters require use of a 4x5 Glass and Holder Carrier (23-2027), or Metering Back (22-1020).
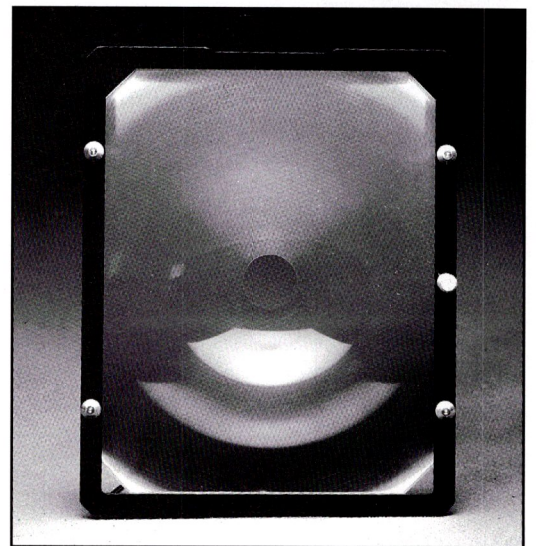
4x5 Mounted Fresnel Lens
The SINAR Fresnel Lens gives you a brighter viewing area to judge both camera movements and focusing. The fresnel can easily be snapped into place over the groundglass.
23-2012................................$145.00

4x5 Fresnel Lens Only
Replacement fresnel for existing frames.
23-4011................................$110.00

5x7 Fresnel Lens Only
23-4013................................$200.00

8x10 MB Fresnel Lens
Fresnel lens for the current line of meter back cameras.
23-4032................................$255.00

Zoom Multiformat Rollholder for 120/220 film
- Five different formats from 6x4.5 to 6x12cm.
- Inserted into the camera just like a regular film holder.
- Formats can be changed in the middle of a roll with no overlap.
- Specially engineered film path assures perfect film flatness - the film takes no sharp turns before entering the film gate.
- Locks into the back of your Sinar so the holder cannot be removed while the film gate is open.
- Fits all 4x5 view cameras.
- Includes Vario Mask (23-7084) and one film cartridge (23-7060).
- The only rollfilm holder you'll ever need.

23-7070 ....*$2375.00*

6x9 Format Rollholder
For fixed format 6x9cm.
23-7078......................*$1550.00*

6x7 Format Rollholder
For fixed format 6x7cm.
23-7077......................*$1550.00*
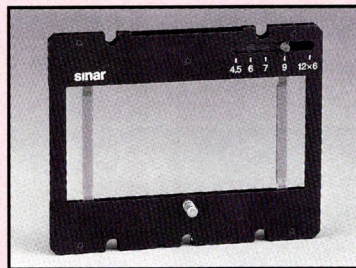
Film Cartridge
Replacement.
23-7080 ....*$67.00*

4 Film Cartridge Package
With case
23-7082 ....*$260.00*

Vario Mask
23-7084 ....*$101.00*

Viewing Mask Set
23-4016..............................*$47.00*

Vario Mask
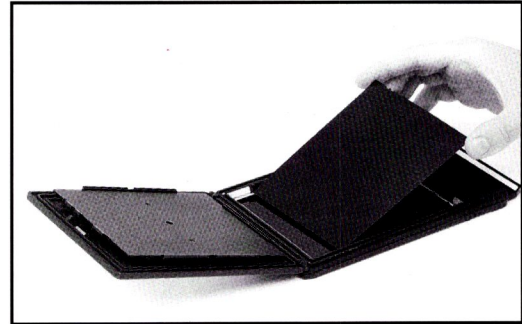
Precision Sheet Film Holder
- SINAR engineering eliminates the "weak link" in 4x5 view camera precision.
- Film is held in place by a two-stage pressure plate instead of just floating around in the holder.
- Tolerance of the film plane is just ±0.03mm no matter what emulsion you use.
- Three cutouts along the edges of the film holder allow the imprinting of copyright notices with a litho film insert.
- Adjustable dials can imprint two digits along the edge of the frame.
- Indicators show whether or not the holder is loaded and whether the film has been exposed.

23-7065 ....*$495.00*
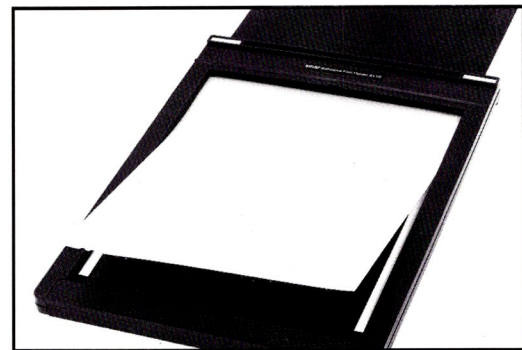
Adhesive Sheet Film Holders
- Patented design achieves a level of precision never before possible in 8x10 and 5x7 photography.
- Film is held perfectly flat against the holder, which results in noticeably sharper images.
- Film is prevented from shifting within the holder, making it indispensable for multiple image work.

8x10 Adhesive Film Holder
23-7068..*$268.00*

5x7 Adhesive Film Holder
23-7067..*$182.00*

Light Meters
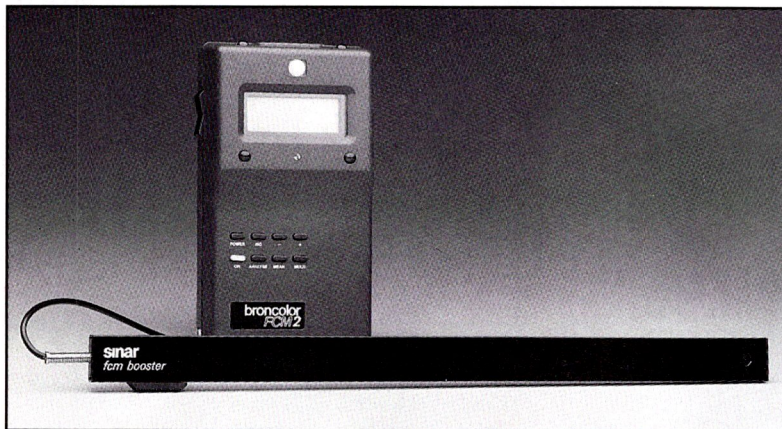
FCM 2 Flashmeter

- New extended sensitivity range from EV 0 to 23.
- Measures both flash and continuous light, separately or combined.
- Film plane metering capability with the addition of the FCM 2 Probe.
- Two channel infrared triggering of Broncolor packs.
- Multiple flash measurement
- Mean and contrast readings.
- Infrared power level control of Pulso and Opus packs.
- Range f/1.0 - f/180.9 in $^1/_{10}$ stops.
- ISO 3 - 4000.
- LCD display.
- Requires 9V battery, not included.

16-1014...$945.00

Probe for FCM 2 Flashmeter

Plugs into the FCM 2 meter to give you film plane metering capability with any metering back equipped Sinar view camera.

16-1011...$465.00

Exposure Calculator

Place the cap of this pencil into your set, focus the camera, measure the side marked factor and read your bellows factor. When using the depth-of-field scale for close-ups the f/stop scale will give you the compensation needed.
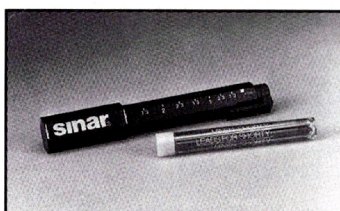
23-9020 ....$20.00

Y-Sync Cable

The new Y-cable lets you trigger strobes with both your shutter and your light meter without switching cables. This simplifies the metering process when used with film plane meters such as the Broncolor FCM and probe or the Minolta IV/Booster 1.

22-3008 ....$86.00

Minolta Light Meter Holder

Designed to attach the Minolta Flashmeter IV to the side of a SINAR camera.

23-2028 ....$66.00

SINAR Booster 1

- Film plane metering probe for the Minolta Flashmeter IV or III, and for the Broncolor FCM 2 (with adapter).
- Measures continuous and strobe light.
- Reads down to .0062 lux (continuous) / .0049 lux (strobe.)
- Long enough to reach all areas of a 4x5, 5x7 or 8x10 metering back.
- Window on the tip of the meter allows precise spot positioning.
- Two plastic bumpers prevent damage to your ground glass.

22-1025 ....$820.00

Adapter Booster 1 to FCM 2

Allows you to attach the Sinar Booster 1 probe to an FCM 2 flashmeter. This further extends the sensitivity range of the meter/probe combination by 1 f/stop.

22-1026 ....$270.00

ORDER TOLL FREE (800) 456-0203

Measured Photography

Gino Alfano is the manager of Quad/Photo, the photo studio division of Wisconsin printer Quad/Graphics. Gino discusses his experiences with measured photography from the photographer's perspective.
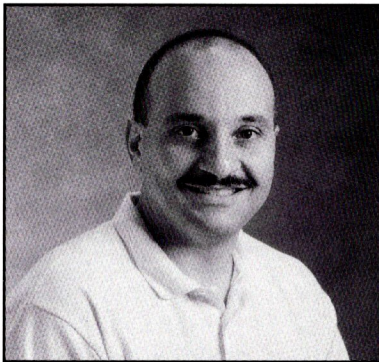
Cal Newby is Gino's counterpart in Quad's massive prepress operation. As one of the original developers of measured technique, Cal talks about the process from the separator's point of view.
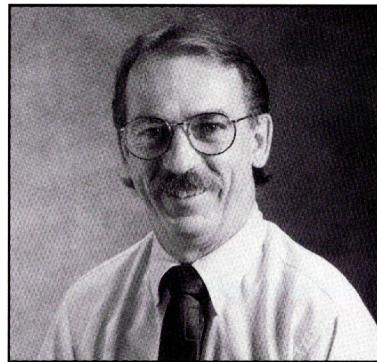
Describe the measured photography process at Quad/Photo.

Basically, we're photographing with the final use in mind - in most cases, the printed piece. It's just a fact of life that the press has limits, and we take them into account as we shoot. We still use the full dynamic range of the film, but we're aware of where our client wants detail to start in the highlights and end in the shadows. We control our lighting and exposure to make sure all that detail fits the 'press window.' That way, everything runs smoothly through the whole prepress system.

What are the benefits to your clients?

Measured helps us create final images which are as close as possible to real life. Because we're always exposing off a neutral target and metering important points in the film plane, we always have a consistent starting point and a record of every exposure. This lets us do things like swatch matching with very few corrections. Because of this consistency, and exposing for the press window, we can give our clients the opportunity to participate in a process that can potentially reduce prep time, speed up turnaround, and save them money. The more smoothly things go on our end, the more ways we can find to keep our customers' costs down.

What would your job be like if you weren't using measured?

Difficult. Years ago, before I was using measured, I was unknowingly the cause of many prepress problems. I was shooting transparencies that looked great, but their dynamic range was so high that separators couldn't capture it all without some serious compression of detail. I used to just assume that whatever I shot could be separated, and figured something went wrong in prepress when the printed piece didn't look right. If I knew then what I know now, I could have made the whole process work much more smoothly.

What do new photographers think of measured at first?

They find it scary at first— they think it's a whole new process. But the truth is that all photographers measure. We all use meters, we all make adjustments. This just gives them a way to record and communicate what they're doing. Plus metering at the film plane improves the accuracy, since the light you're metering is the light you're exposing with. So before too long our photographers are hooked, and most of our clients wouldn't consider not using measured photography.

Describe the measured photography process as it continues into prepress.

We've got our system down pat to the point where the scanners are set up for the +2 to -2 stop range of printable detail, and we can just scan away. We spot proof each batch of scans to make sure all the variables are in tolerance and no surprises pop up. But basically we're just carrying out the direction given to us by the photographers – we're scanning objectively, not subjectively, so the photographer will get what he expects on press.

What are the benefits to your clients?

What has to happen for measured photography to work is that decisions have to be made at the film plane by the client and photographer, instead of at the scanner. Once everyone takes on these responsibilities, then there's a definite time and cost savings. It's always faster and less expensive to make changes early in the process rather than later. Plus, measured helps us keep elements like backgrounds very consistent. For catalog jobs, it lets our clients archive with confidence, knowing that we can make new photography fit in with something shot in the past.

How does scanning non-measured jobs differ?

It takes more energy. Because you're trying to take a transparency and scan it in a way that the client will like, there's nothing really objective to go by. This makes it harder for us to help the clients keep costs down, and it makes it tougher for us to improve our quality. It also makes complete consistency harder to attain. Our scanner operators love measured photography – they often ask why everyone doesn't use it. Of course, they still have to stay on their toes, and keep a sharp eye out for problems.

Does measured apply to digital photography as well?

More than ever. The numbers may change, the ranges may be a little different. But now, if a client rejects an image, it's already gone through separation, so the cost of a digital reshoot will be higher. So it's very important to be able to know what you'll get as you shoot it. And objectivity comes up again, because conventionally, you can always tell the separator to match the chrome. In digital, there is nothing objective to go by except the photographer's own measurements, and everyone's confidence in the system and its predictability. And despite the image adjustments available to digital cameras, you can't sit down and change the curve for every single image – too much time, too much money, and you'll never keep things consistent.

The Easy Guide to Measured Photography

Step 1: Know the Process

Have you ever wondered why your chromes look great on the light table, but so often disappoint you when you see them in print? One

| 1:64 Transparency Tone Range |
| 1:16 Printing Tone Range |

-4   -3   -2   -1   0   +1   +2   +3

Black / Shadow detail in transparency / Shadow detail in print / Midtone / Highlight detail in print / Highlight detail in transparency / White

Take a look at the range of density that you see in your transparencies. Now look at the "window" all that visual information has to be squeezed through to be reproduced on press. Without control over that process, you'll never really know how your work will look in print.

simple reason is density range. That transparency can show you a range of almost 8 f/stops from brightest highlight to darkest shadow. Once that image becomes ink on paper, that range drops to the equivalent of 4 f/stops on your light meter. Somewhere in between the two is a color separator who will decide what part of that visual information will have to be lost — someone, in effect, reinterpreting the look of your work!

Maybe you're having some trouble maintaining consistency within a series of images. Having to individually fine-tune each photo during scanning can be costly and time consuming.

We're going to show you a few simple steps which will help you regain control over the production process and, ultimately, the way your images appear in print.

Measured photography will not limit your creativity, but will help you take your creativity to its actual limits.

The first step in controlling the reproduction process is to measure the contrast range of your images. Remember that in order to reproduce accurately, all the important information (everything from beginning of shadow detail to brightest highlight with detail) should fit within 4 metered f/stops.

For accurate measurements with large format cameras, you should use a film plane meter.

The most important points for you to measure in your image are:

- **The midtone**
- **The darkest area where you want to hold detail**
- **The brightest area where you want to hold detail.**

These are the critical points you will have to communicate to your separator later on, so keep track of where they are. And don't forget, the contrast difference between those last two points should be no more than 4 f/stops.

If possible, try placing a Kodak Q-18 grey scale in your image while you are measuring. A Polaroid or extra transparency of your image

Step 2: Measure

with the grey scale will help you in the communication step. It can also make it easy for you to find your midtone — just find a point in your image which matches the middle grey step on your scale.

And as for that consistency problem we talked about, measuring in the film plane can help you out there too. We recently heard from a customer of ours who had to keep the cases of a series of computer photos perfectly consistent. By directly metering the area he needed to hold steady, he could monitor and correct exposure variations to within 1/10 of a stop.

Film plane metering probes such as the Booster 1, the Expolux Booster (above) or the Broncolor FCM with Probe are the most precise way to meter, since they record light exactly the same way it hits your film.
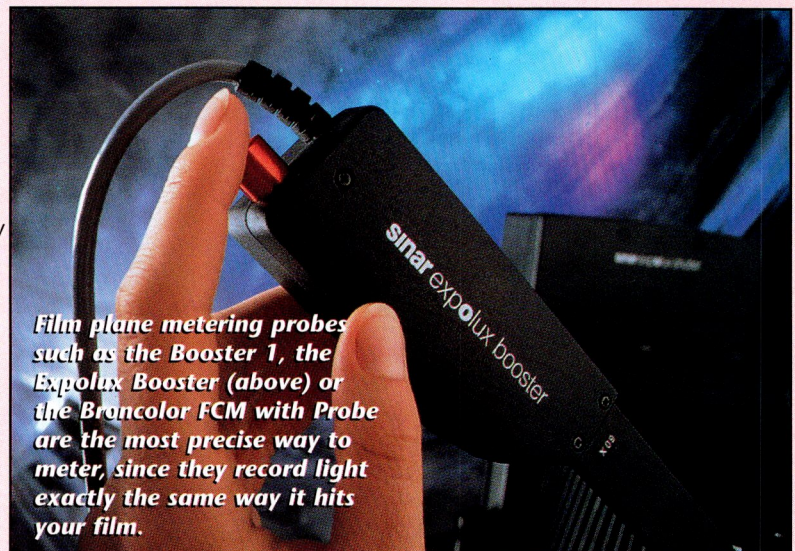
Common sense dictates that a musician without a score would have a difficult time playing a piece of music. The same idea holds true in photography. Without proper communication, the lithographer has no guidance when interpreting your image — what detail should he keep, and what can be lost? What areas should he pay attention to for color balance? Where's the midtone?

By simply marking the points you measured on a Polaroid or an overlay, you can communicate this information to the lithographer. Some of the important information you can relay this way is:

- Midtone, darkest shadow detail and brightest highlight detail.
- Areas which can go solid black or pure white, no detail necessary.
- Areas which require special attention for color, such as skin tones or important saturated areas of color.
- Actual light measurements of specific points, for reference. For example, indicate a point metered as 1 stop above midtone as +1, or 2$\frac{1}{3}$ stops below as -2$\frac{1}{3}$.

Communication must be approached as a team effort between the photographer, the client, the lithographer and the printer. One member of this group should serve as a project leader to promote the common goal of serving the client in the best way possible.

Think of it as a construction project — every building has a general contractor whose responsibility it is to coordinate the activities and wishes of all the different subcontractors and the client. Without the contractor, there is no control over the project. The team leader serves the same function when you're practicing measured photography.

Step 3: Communicate, Communicate, Communicate!

+2$\frac{1}{3}$ (brightest highlight w/ detail

-1$\frac{1}{3}$ (darkest shadow w/detail)

0 (midtone)

+1$\frac{2}{3}$ Match skin tone

+1
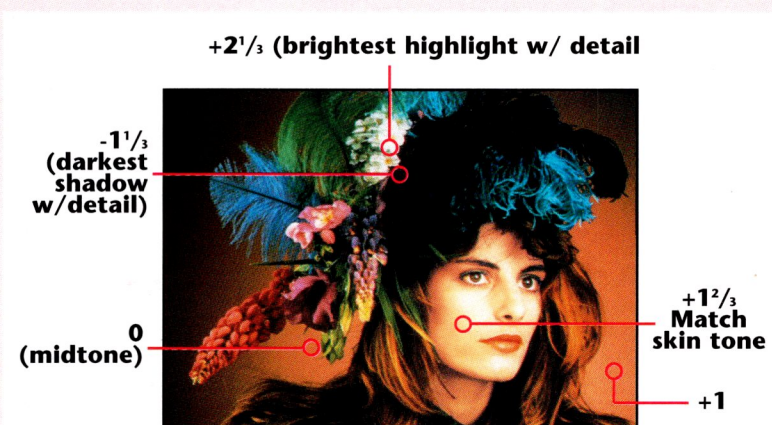
Step 4: Enjoy

Easy, wasn't it? Now you can sit back and enjoy the many benefits of measured photography.

- **Time savings:** Because you've taken most of the guesswork and interpretation out of the process of scanning and color separation, most of your images can be scanned in one try, instead of three or four if constant adjustments were necessary. For jobs where you have used measured photography to maintain consistency through a series of images, the lithographer can often "gang-scan" several photos at a time, again resulting in fewer scans and a savings of time and money.
- **Cost savings:** For both you and your client. You save on film and your client saves on separations.
- **Satisfied clients:** Your clients won't mind saving time, trouble and expense one bit. Of course, satisfied clients make it easier for you to get future jobs. And you won't mind that one bit, either.
- **Higher profits:** Because you're providing a

specialized professional service, you can justify charging a higher rate. Since you've also found ways to save time and money, you can end up doing more work at a higher profit than before you began using measured photography.

- **Personal satisfaction:** The satisfaction that comes from seeing your work appear the way you intended it to; the satisfaction that comes from knowing that you are the one in control of your photography.

Typical Time and Cost Savings with Measured Photography			Advertising (single jobs)	Catalog (serial jobs)
Photography		Contrast between highlight and shadow detail	4 stops or up to 6 stops maximum	Standardized 4-stop range
		Time Saving	None	up to 30%
		Cost Saving (film material)	50%	50%
Prepress		# scans	one single scan (compared to 3 or 4)	Gang scan (compared to individual scans)
		Time Saving	40%	40%
		Cost Saving	25%	40%

Electronic Imaging

Sinar CapCam Digital Packages

The CapCam Digital Packages are specially configured to work with Leaf or Kodak digital backs. Packages are subject to change to accommodate changes in the capture backs.

Sinar CapCam Digital Package for the Leaf DCB

The package includes:
- Sinar CapCam/Leaf adapter
- Sinar CapCam view camera
- Expolux Tricolor Shutter and power supply
- LCD monitor and arm
- PC coprocessor board
- Power cable adapter
- **Requires Sinaron-Digital Lenses, Leaf DCB**

25-1925 ....$39,995.00

Sinar CapCam Digital Package for the Leaf Catchlight

As above, with the standard Expolux shutter and Catchlight adapter.

25-1945 ....TBA

Sinar CapCam Digital Package for the Kodak DCS 465

The package includes:
- Sinar CapCam/Kodak adapter
- Sinar CapCam view camera
- Expolux Shutter and power supply
- LCD monitor and arm
- PC coprocessor board
- Power cable adapter
- **Requires Sinaron-Digital Lenses, Kodak 465**

25-1930 ....TBA

Sinar CapCam Digital Package for the Kodak DCS 465 3-Shot

As above, with an Expolux Tricolor Shutter.

25-1932 ....TBA

Sinar CapCam with the original Leaf DCB.

Why use a CapCam?

It has been estimated that the sharpness requirements of CCD chips are up to 7 times more demanding than those of 4x5 film. The Sinar CapCam combines a number of innovations to make sure you get the best possible sharpness from your digital back:

- **Video Focusing Loupe**: The groundglass used with a Leaf back is slightly over 1" square, and that of a Kodak 465 is even smaller. This makes critical focusing on the groundglass much more difficult than with 4x5 film. The video focusing loupe uses a CCD mounted directly below the groundglass to show you a highly magnified part of your image on a 4" LCD monitor mounted to the camera. This allows you to focus much more precisely than you could on the groundglass, and in almost any lighting situation.

- **Computer-Aided Movements**: When you mount a Leaf DCB or Kodak 465 to a Sinar, you lose the 2-point focusing system for calculating camera movements. With the CapCam, you use the video loupe to indicate to the computer all the points in your image in which you want to hold sharpness. The computer then takes this collection of points and calculates the best possible placement of your plane of focus and the f/stop required to get maximum possible sharpness at the widest possible aperture.

- **Creative freedom**: At any point in the process of creating an image, you can instantly make any changes you wish to your perspective. Just swing or tilt the back until the groundglass looks the way you wish, and the CapCam automatically gives you the movements required for the front standard to keep the same sharpness with your new perspective.

Sinar x/d View Cameras

Sinar x/d for Leaf
25-1005..$6,795.00
Sinar x/d for the Kodak 465
25-1006..TBA

Sinar x/d Digital Packages

The Sinar x/d digital package includes everything required to use your digital back on an x/d body.

Sinar x/d Digital Package for the Leaf DCB
The package includes:
  • Expolux Tricolor Shutter System   • Leaf/Expolux release cable   • Viewfinder
  • Special 90° Adapter   • **Requires x/d body, Lens and Leaf DCB**
25-1922...$9,995

Sinar x/d Digital Package for the Leaf Catchlight
As above, with the standard Expolux shutter.
25-1942..TBA

Sinar x/d Digital Package for the Kodak DCS 465
  • Expolux Shutter System   • Cabling   • Viewfinder
  • **Requires x/d body, Lens and Kodak DCS 465**
25-1935..TBA

Sinar x/d Digital Package for the Kodak DCS 465 3-Shot
As above, with an Expolux Tricolor Shutter.
25-1955..TBA

Why Digital View Cameras?

One of the most promising uses for digital camera backs is for high volume catalog and advertising photography. This type of work, which involves shooting the maximum number of products in the minimum amount of time, can easily generate the volume needed to make digital photography profitable.

On film, the vast majority of this type of work is done with view cameras. Natural perspective and the ability to control sharpness are vital to product photography.

Doing the same work with direct digital capture doesn't change any of these requirements. The finished product still needs the perspective control that only view cameras can provide, and controlling focus to get maximum sharpness at optimum apertures is just as important as ever. Even in this new medium, most of the reasons for using view cameras still apply.

The Sinar x/d, while the most affordable of Sinar's view camera solutions for area CCD's, still has capabilities unmatched by any other digital view camera.

• **Fully geared, self-arresting movements:** Digital backs require precision adjustment of camera movements. Everything is proportionally smaller, including the margin of error. The x/d's self-arresting, gear-driven movements never have to be locked or unlocked — just set your movements and they'll stay where you put them.

• **Expolux Shutter System**: Every area CCD back requires a shutter that can be triggered electronically. The Expolux is a reliable, vibration-free system which works perfectly in digital applications and is controllable in increments as small as 1/10 f/stop.

• **Expolux Tricolor Shutter** for 3-shot backs: For backs which shoot 3 exposures through red, green and blue filters, we offer the Expolux Tricolor shutter which eliminates the need for an external filter wheel. This leaves the front of the camera free to mount a compendium lens shade to help increase contrast and color saturation.

• **Sinaron Digital Lenses** are designed to give you the focal lengths, coverage and resolution required for digital lenses. Plus, they're mounted behind the front standard to give you maximum possible working distance between your standards.

Prices and specifications are subject to change without notice.

Electronic Imaging

The packages listed at right can be used to convert a new or existing p2 for use with a Kodak or Leaf capture back.

In addition to all the advanced features of the Sinar x/d, the p2 digital system offers these additional advantages:

- **Easily convertible from digital to chemical via the format change system**

- **Zero detents on all movements**

- **Rail Clamp 2 for additional stability**

- **8x10 standards available for greater shift range**

CALL

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CURRENT PROMOTIONS

(800) 456-0203

Sinar p2 Digital Packages
These packages give you all the equipment required to mount an area CCD back to a Sinar p2.

Sinar p2 Digital Package for the Leaf DCB
The package includes:
- p2/Leaf Adapter and viewfinder
- Expolux Tricolor Shutter System
- Leaf/Expolux release cable
- Special 90° Adapter
- **Requires lens, p2 camera and Leaf DCB**

25-1921 ....$13,750

Sinar p2 Digital Package for the Leaf Catchlight
25-1941 ....CALL

Sinar p2 Digital Package for the Kodak DCS 465
- p2/Kodak Adapter and viewfinder
- Expolux Shutter System
- Cabling
- **Requires lens, p2 camera and Kodak DCS 465**

25-1934 ....CALL

Sinar p2 Digital Package for the Kodak DCS 465 3-shot
25-1954 ....CALL
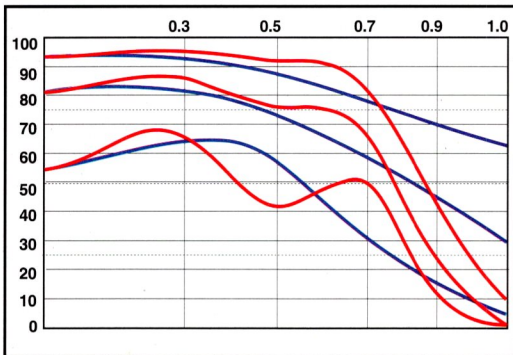
Conventional Lens

MTF (modulation transfer function) curve shows the resolution of 300mm conventional view camera lens at (top to bottom) 5, 10 and 20 line pairs/mm
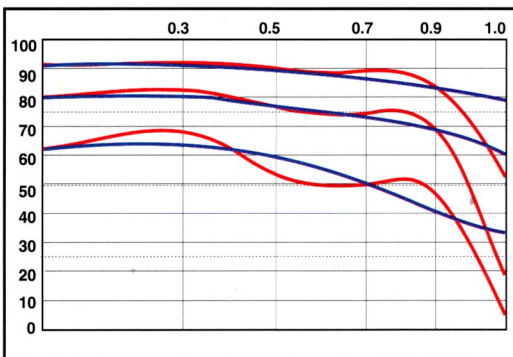
Sinaron Digital Lens

This curve shows the resolution of an 80mm Sinaron Digital lens (equivalent to 300mm in 4x5) at 10, 20 and 40 line pairs/mm. Note that the digital lens performs better at 40 lp/mm than the conventional lens does at 20.

Sinaron Digital Lenses

Conventional view camera lenses are not very well suited for use with the new area CCD capture backs. The focal lengths of view camera lenses you already have become too long for studio use. What would be a normal lens on a 4x5 becomes the equivalent of over 500mm when used on a 3x3 cm CCD.

The Sinaron-Digital lenses have been designed for use with area CCD backs on Sinar view cameras. The Digital lenses have shorter focal lengths which are appropriate to the smaller size of the CCD chips relative to 4x5 film.

Digital Lenses also feature increased resolution to get the most out of the high pixel density of area CCDs. The MTF curves at right help illustrate the resolving power of digital lenses compared to their 4x5 equivalents.

The lenses are mounted behind the front standard, which moves the lens and CCD as close together as possible while still maintaining a comfortable separation between the standards. This permits greater swings and tilts than traditional view camera lenses.

Digital lenses are supplied in special DB mounts. They can only be used with the Expolux shutter system.

The lenses are available in two versions — standard, which can be used with any Expolux Shutter, and Tricolor, which can only be used with the Tricolor shutter, and offer you even greater camera movements.

Focal Length	4x5 Equivalent	Aperture Range	Angle of Coverage	Image cir. @ infinity	Shifts at infinity	Tricolor Cat. #	Standard Cat. #	Price
40mm	150mm	4.0-16	62°	49mm	4mm	25-3160	25-3150	$1685.00
50mm	180mm	2.8-16	50°	49mm	4mm	25-3161	25-3151	$2310.00
60mm	240mm	4.0-22	64°	77mm	20mm	25-3162	25-3152	$2365.00
80mm	300mm	4.0-32	58°	92mm	28mm	25-3163	25-3153	$2595.00
105mm	420mm	4.0-32	54°	107mm	36mm	25-3165	25-3155	$2799.00
135mm	480mm	5.6-45	58°	150mm	58mm	25-3164	25-3154	$2799.00

Individual System Components

p2/Leaf Adapter
25-1910 ....$3795.00

Adjustable Viewfinder for Leaf/Kodak Adapters
25-1911 ....$795.00

Leaf / Expolux Release Cable
25-1913 ....$237.00

Filter Wheel Adapter
25-1912 ....$110.00

Special 90° Adapter for Leaf DCB
25-1914 ....$270.00

Electronic Imaging

Sinar view cameras can be easily configured to work with all the most popular scanning-type digital backs on the market today. In addition to all the normal issues like swing and tilt calculation, fully geared movements and full system compatibility, there are some important things to look for in a camera intended for use with scan backs.

The most important concern is rock-solid stability. This is a function of both the camera and its stand. When your exposure times range up to 10 minutes or more, it becomes extremely critical that your camera is as stable as possible. Sinar p2 and X view cameras mounted on Foba stands give you the stability you need while still providing maximum ease of adjustment. Another stability concern is the ability of the camera to stay precisely where you set it. Sinar's self-arresting drives eliminate the shift often experienced when manually locking down standards.

One other important issue is the availability of automatic shutters. Most scan backs require some degree of manual shutter operation in order to capture an image. Constant access to Copal shutters would prevent you from mounting a lens shade on the front of your camera, which can seriously degrade your image quality. By using a Sinar Auto Aperture behind the lens shutter, you will reduce the number of manual operations required, and those which remain can all be done with the cable release alone.
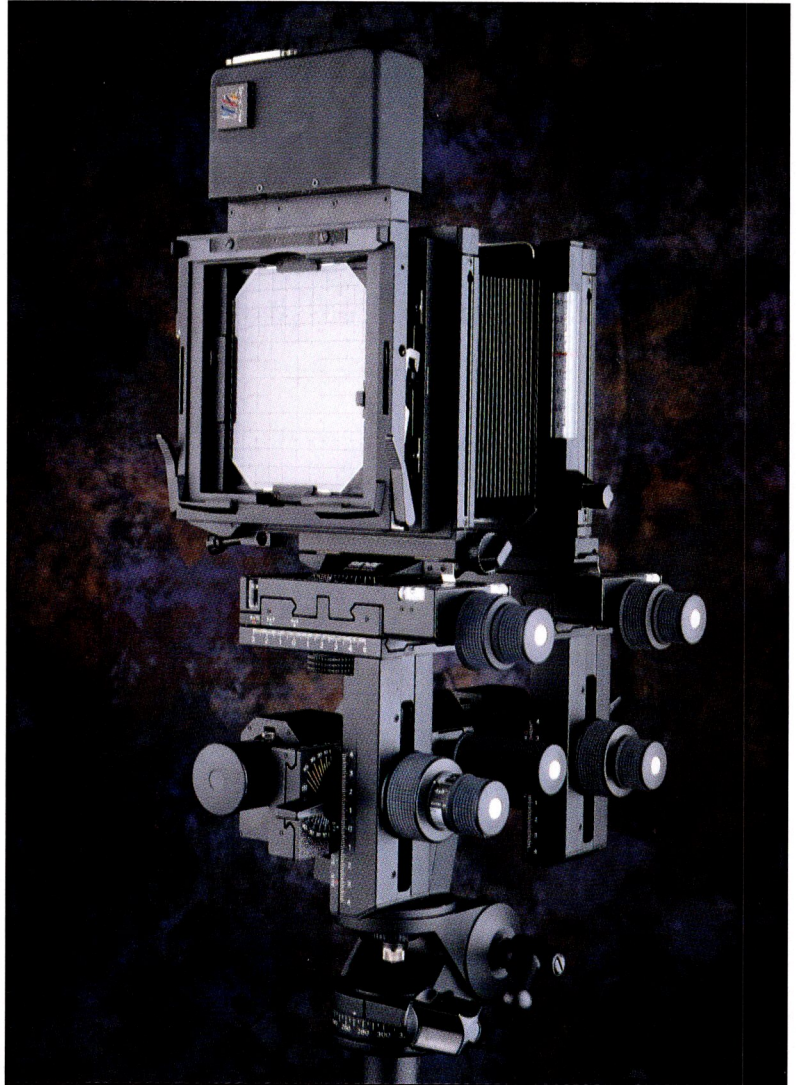
SEE OUR NEW ARTICLE ON
LIGHTING
FOR DIGITAL
CAPTURE

Recommended basic configuration for scan backs

Camera:
- Sinar p2 or X 4x5 view camera
- Auto Aperture Shutter
- Sinaron DB lenses (135mm is normal for this format)
- Compendium Lens Shade (Multipurpose Standard, Wide Angle Bellows, Bellows Hood Mask 2)
- 4x5 Fresnel
- Bino Reflex Housing
- 6" Extension Rail
- Sinar Pan Tilt Head

Lighting:
- Broncolor HMI 575 and 1200

Reflector Options:
- Parabolic Reflectors
- HMI Softboxes
- Hazylight 2
- Cumulite
- Mini Cumulite
- Flooter Fresnel Spot

Accessories:
- Foba ASABA Stand
- Rotation Collar
- Accessory Tray
- Camera Tilt Head
- Counterweight

Sinar / Polaroid Print-to-Press System

Cut days from your workflow and dollars from your budget with the Sinar/Polaroid Print to Press system. This hybrid imaging uses color-accurate Polaroid Pro-100 film as final artwork. The CS-500i scanner digitizes the images much faster than conventional flatbed scanners, and the Print-to-Press software creates a color separation based on the paper and press you'll be using. If you like what you see on the Polaroid, you'll like what you see on press.

The key to reliable, automated color separation lies in the use of Polaroid prints as final art. While a transparency has a dynamic range of 8 or more f/stops, a printing press can only reproduce 4. That means the transparency has to be kept within the 4 stop range with critical image points communicated to the separator, or the image must be compressed by the scanner operator. But since a Polaroid print already has about the same dynamic range as a printing press, there's no compression to worry about. You just tell the Print to Press software what kind of press, paper and ink your images will be printed on, and your images will be accurately separated into CMYK process colors.

Film plane metering probes from Sinar or Broncolor are used to measure and control your lighting to ensure that the full contrast range of your image can be captured on Pro 100.

The complete system provides impressive time and cost savings. There's no time spent waiting for film to be processed or scanned, no money spent on transparency film, processing or scanning. Sinar cameras and film plane meters provide the working speed and accuracy you need. For complete return on investment figures, call Sinar Bron at (800) 456-0203.

Polaroid CS-500i Scanner for Mac

Includes the Polaroid scanner and driver software, Print-to-Press color separation software and cables.

25-5000..*$2995.00*

Scanner Specifications

Scan Type: 24 bit RGB
(16.7 million colors)
or 8 bit grayscale (256 shades)
Any reflective art up to 4x6"
Resolution: 500, 250 or 125 DPI
Scan Time: 3-12 seconds
Real-Time
Enhancement: Sharpening, Tonescale and Color
Adjustment functions built in
Interface: Standard SCSI, 25 pin

Computer Requirements
Macintosh
Mac II or higher; System 6.03 or higher
16 MB RAM
High capacity hard disk
Color monitor (24 bit preferred)
Print-to-Press requires Adobe Photoshop

Windows
Available 3rd quarter; call for details.

Sinar/Polaroid Print-to-Press Package

Includes the CS-500i scanner and software, plus a Sinar x 4x5 view camera, metering frame, FCM meter and FCM probe.

25-5050..*$8250.00*

As above, with Sinar Booster 1 for Minolta Flashmeter III/IV

25-5055..*$7680.00*

33

Auto-Aperture Shutter
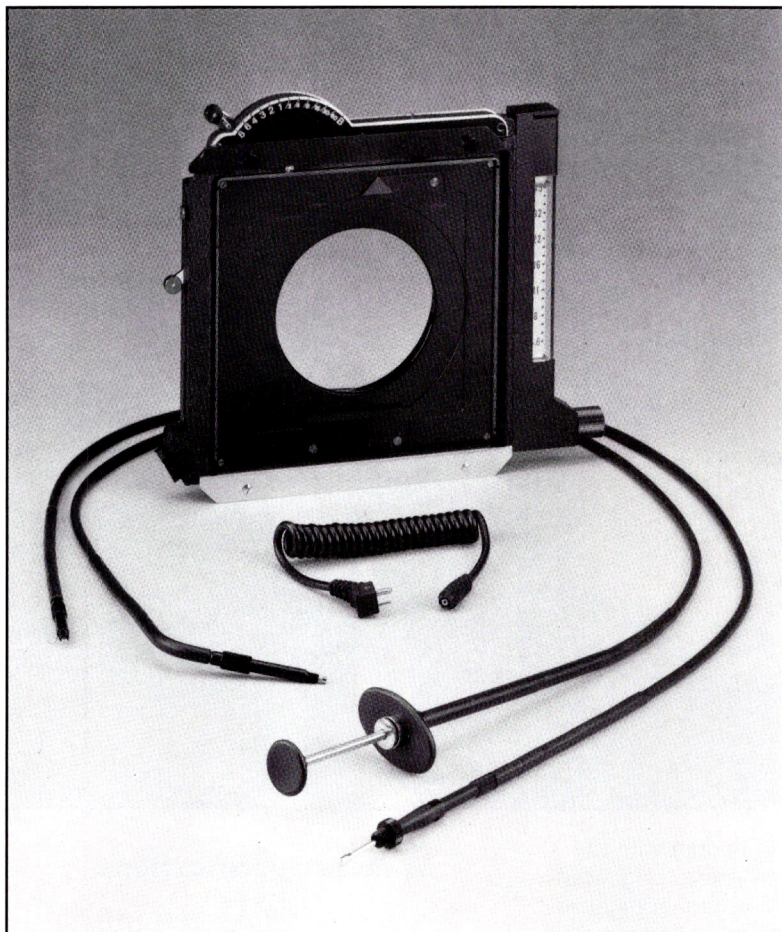
Cable Release
Replacement cable release for the Auto Aperture shutter.
22-2002.................................*$150.00*

Automatic Cable
Replacement cable, connects the shutter to the plateholder so that the film holder automatically closes the shutter.
22-2003.................................*$160.00*

Coupling Piece
Used to connect two auto cables when you have a long bellows extension.
22-2007.................................*$48.00*

Bayonet Piece
Replacement piece to attach the automatic cable to the camera back.
22-2004.................................*$38.00*

Automatic Adapter
For use on 8x10 back. Permits use of Lisco holders with round corners.
22-2006.................................*$29.00*

Synch Lead Adapter
Replacement coiled adapter to connect flash cables to the Digital and Auto Aperture Shutters.
22-3005.................................*$52.00*

SINAR Auto Aperture Shutter

The Auto Aperture shutter lets you concentrate more on your shooting and less on the mechanics of camera operation.

- Control all operations from behind the camera where you should be. No more having to kneel down in front of your camera to see if the shutter is closed, stopped down or even cocked.
- The shutter is always fully open so you have maximum brightness on the groundglass. When you insert a film holder into the back of the camera, the shutter automatically closes down - no more lost sheets of film!
- Automatically self-cocking
- Shutter speeds from 1/60 to 8 seconds, plus bulb
- Aperture control from f/4 to f/45 (higher apertures controlled through DB-manual mount)
- Includes a filterholder which accepts up to three 100mm filters inside the camera.
- To be used with the Auto Aperture shutter, lenses must be mounted in the SINAR DB mount. If you already have lenses in shutters you can buy a do-it-yourself DB conversion kit.
- Includes: Filterholder for behind-the-lens shutters, cable release, auto cable and synch lead adapter.

22-2001...*$1965.00*
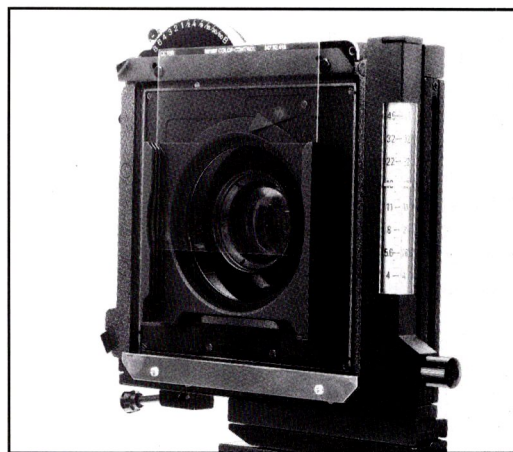
Filterholder for Shutters

Allows you to mount up to 3 100mm Sinar Color Control filters on an Auto Aperture, Expolux or Digital Shutter.
58-3000.................................*$51.00*

Prices and specifications are subject to change without notice.

Expolux System

The Sinar Expolux system is a state of the art, completely integrated shutter and metering system. It was designed to offer complete reliability, ease of use and an easily expandible set of features.

The **Expolux Shutter** is an electronically-controlled behind the lens shutter designed to deliver the ultimate in accurate, reliable, vibration-free operation. The shutter is used with DB-mounted lenses, so all your lenses share a single shutter for complete exposure consistency. The Expolux system features an exposure range from 10 hours to 1/500sec., in increments as fine as 1/10 f/stop. The aperture range of the shutter is f/4 to f/128.

The shutter is controlled by the **Expolux Monitor**. The Monitor is the "brains" of the Expolux system, giving you complete control over all shutter and metering functions. Through a large, menu-driven LCD-display, you control exposure and metering functions. The expolux software knows which lens you have mounted, and takes into account which film you are using when calculating your exposures. Advanced program functions include mixed light metering, 'info' reference metering, flash trigger delay, and double exposure lock.

All program functions are stored on an interchangeable software card. This open-ended design allows you to add new capabilities to your system just by upgrading to a newer version of the Expolux software. The card is included with the Monitor, and future updates are available from Sinar Bron.

To provide comprehensive metering functions, the system includes the **Expolux Booster.** This film plane metering probe plugs into the monitor and can be used with any meter-backed Sinar view camera. The Booster makes the Expolux system the ultimate measured photography tool, allowing you to quickly gather detailed information on the contrast range of your image. The booster reads flash, continuous or mixed light directly in the film plane, for the most precise readings possible.

The entire system is powered by the **Expolux Power Supply**, which can run on standard AC power or the **Expolux Power Converter** for battery operation on location.

Expolux System Complete

Includes:
Expolux Shutter
Expolux Monitor
Expolux Power Supply
Expolux Card
Expolux Monitor Holder
Expolux Booster
All Cables

22-4000 ....$8995.00
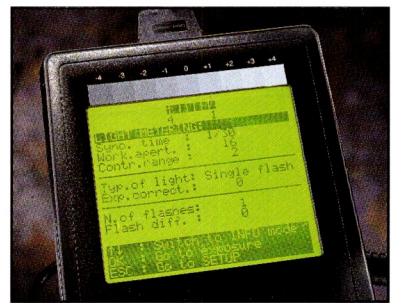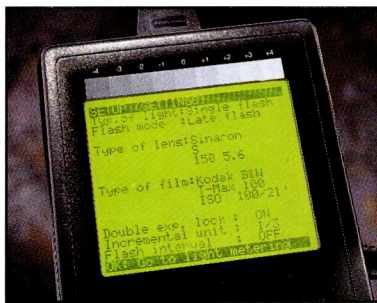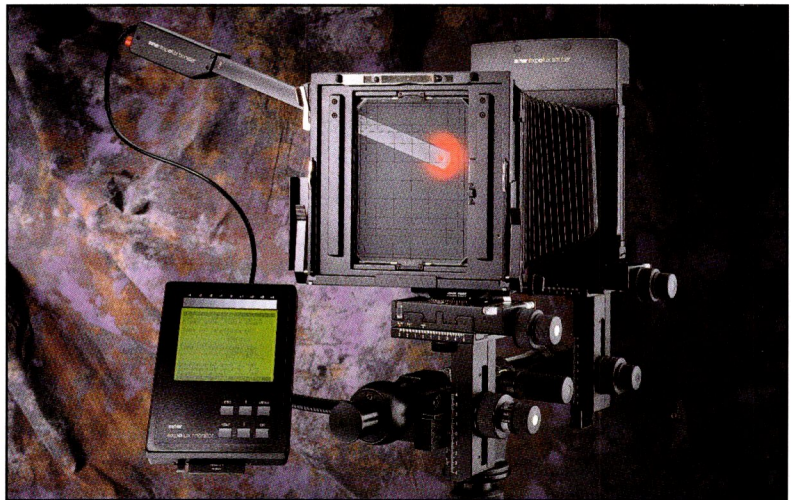
Individual System Components

Expolux Shutter
Includes shutter/monitor cable.
22-4010 ....$4635.00

Expolux Tricolor Shutter
Includes shutter/monitor cable.
22-4011 ....$5750.00

Expolux Monitor
Includes card and release cable.
22-4020 ....$2815.00

Expolux Card
22-4022 ....$195.00

Monitor Holder
22-4030 ....$185.00

Monitor-Shutter Cable
22-4026 ....$199.00

Monitor-Power Supply Cable
22-4027 ....$102.00

Expolux Release Cable
22-4021 ....$149.00

Expolux Power Supply
Includes all power cables.
22-4015 ....$730.00

Expolux Power Converter
For battery operation. Requires battery (below).
22-4017...................................TBA

Battery for Power Converter
22-4018...................................TBA

Expolux Booster
22-4025 ....$1100.00

Code Plates

Code plates mount to the corner of the lensboard and allow the shutter to automatically detect the lens type.
Contact our Service Department

Sinaron Lenses

sinaron lenses are:

- Manufactured to incredibly precise Swiss tolerances.
- Designed for optimum resolution, contrast and color rendition with minimal fall-off, distortion and flare.
- Mounted at the exact center of the lensboard and parallel aligned.
- Mounted with minimum deviation in centering and separation between the matched element groups.
- Tested for the best possible image performance.
- Designed to let you take full advantage of the wide range of swings and tilts available on SINAR cameras.
- sinaron lenses used with SINAR cameras provide matched bearing points on the lensboard and lens standard, and minimum deviations between the film plane and the image standard bearing points.

sinaron W

- 102 to 105° angle of coverage.
- Distortion at infinity minimized to below 0.5%.
- 65, 75, 90, 115, 155, 200mm

sinaron S

- 72° angle of coverage lets you take full advantage of camera movements without sacrificing quality.
- 135, 150, 180, 210, 240, 300, 360, 480mm

sinaron SE

- Extra-wide 75°/68° angle of coverage expands the range of camera movements.
- ED (Extra-low dispersion) glass gives outstanding color rendition.
- Reduced light fall-off at the image edges.
- Optimum performance over a wider range of apertures.
- 135, 150, 180, 210, 240, 300, 360mm

sinaron WS

- 80° angle of coverage.
- Apochromatic design eliminates color fringing.
- Improved performance at edge of field.
- Performance is optimized for reproduction up to 1:3
- 150, 210 and 300mm.

Macro-sinaron

- Optimized for extreme reproduction ratios.
- Front and rear elements can be exchanged for ultimate image performance at up to 3:1.
- High speed for easy focusing at extreme extensions.
- 210 and 300mm

Apo sinaron

- Superior performance at 1:1
- Image quality maintained at smaller ratios for complete flexibility.
- Longer focal lengths for increased camera to subject distance.
- Four element symmetrical design.
- 150, 240, 300, 360, 480, 600mm

Sinaron-Digital

- For use with CCD capture backs.
- Shorter focal lengths suited to the size of area CCD's.
- Lenses mount inside the camera to achieve maximum movements.
- Higher resolution than conventional view camera lenses
- 40, 50, 60, 80, 105 and 135mm.
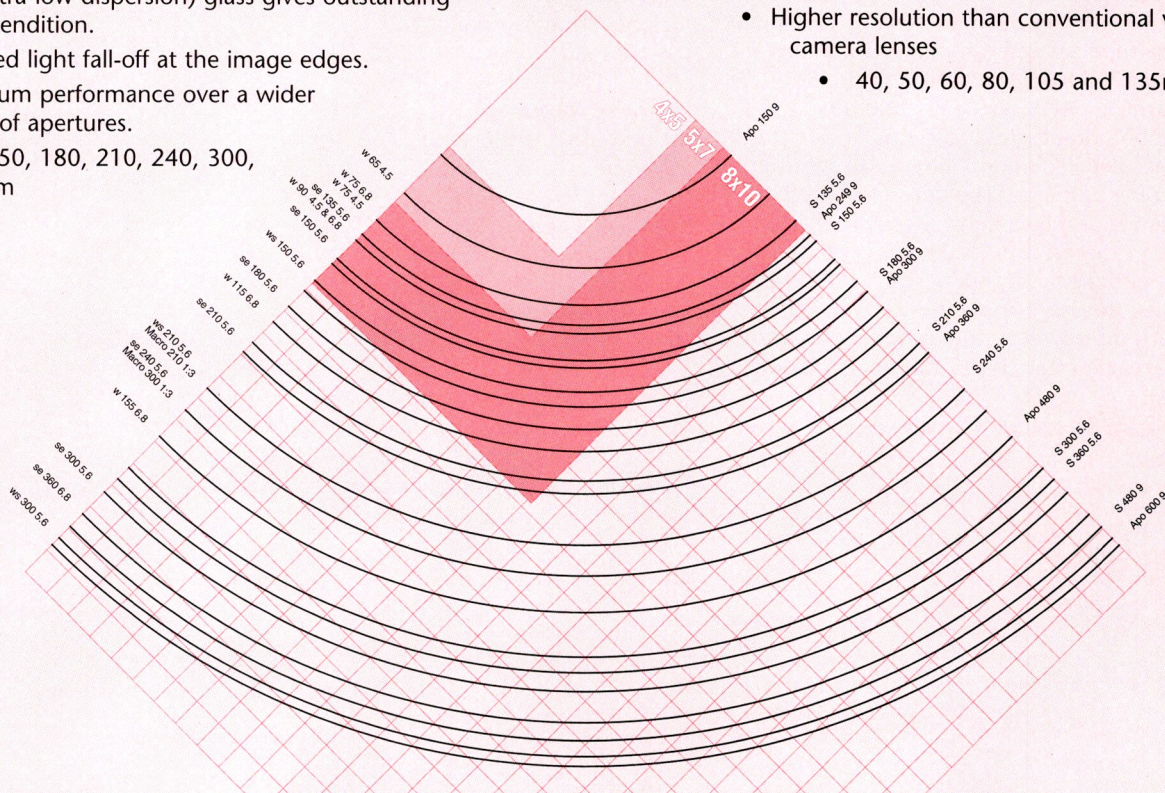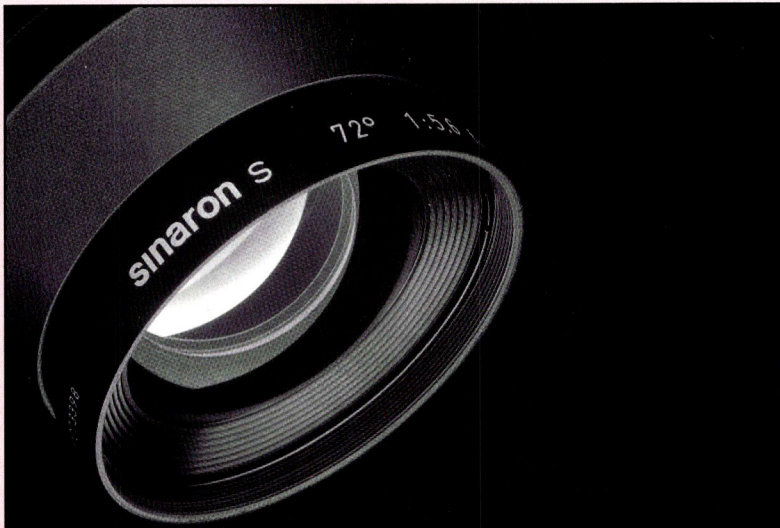
sinaron 5 year Unconditional Warranty*

**Others Guarantee Their Glass —
sinaron Guarantees the Works.**

Another clear sinaron advantage is our
comprehensive five year unconditional warranty.
Sinar Bron will warranty all sinaron Copal or DB mounted
lenses for a period of five years from date of purchase. This
includes the glass, copal shutter or DB board. If any of these
components fail within five years, Sinar Bron will repair or
replace it at our option, free of charge.

* The only thing this warranty does not cover is misuse or abuse.

When your work calls for shooting at large reproduction
ratios ($\frac{1}{3}$ life size and above), it's time to consider a lens
better suited to macro photography than your standard
view camera lens.

Every lens has an optimum range in which it will give you
the best results. Normal lenses like the Sinaron-s or Sinaron-
se work best from 1:infinity up to about 1:3. At larger
ratios, you will get much better results from a lens specifi-
cally designed for macro work. Your options include:

Macro-sinaron lenses

The Macro-Sinaron is a very flexible lens which you can
adapt to a variety of shooting situations. In its normal con-
figuration, it is optimized for reproduction ratios from 1:3
to 3:1. For greater enlargement, up to 3:1, reverse the front
and rear elements to maintain optimum image quality. This
flexibility lets one lens perform the function of two or more
lenses.

Apo Sinaron

Apo-Sinarons are flat-field lenses designed for
copy work at a 1:1 reproduction ratio. They are
often referred to as process lenses because they
are the same type of lens used on conventional
stat cameras.

Because of their unique heritage, these lenses
are perfectly suited for copy work, especially at
1:1. Their apochromatic design ensures that all
wavelengths of light are focused in the same
plane, rendering fine detail with maximum
sharpness. This is a definite advantage not only
in copy work, but with subjects like landscapes
and jewelry.

The Apo-Sinarons are available in focal lengths
as long as 600mm, making them suitable for a
wide range of shooting situations.

Equivalent Focal Lengths with similar angles of view for most popular formats (in mm)			
35mm	**6x6**	**4x5**	**8x10**
17	35	65	130
20	40	75	150
24	50	90	180
30	60	115	230
35	70	135	270
40	80	150	300
50	95	180	360
55	110	210	420
65	125	240	480
80	160	300	600
90	200	360	
125	250	480	

QUESTIONS? (800) 456-0203

Sinaron Lenses

Lens type	mm	Angle of coverage	Copal Shutter	Filter thread	Image circle @ f/22	4x5		5x7		8x10		
sinaron-w	65	105°	0	58	170mm	10	12	-	-	-	-	
f/4.5	75	105°	0	67	195mm	25	29	-	-	-	-	
	90	105°	1	82	236mm	48	54	16	20	-	-	
sinaron-w	90	102°	0	67	221mm	40	45	7	9	-	-	
f/6.8	115	104°	1	82	291mm	77	85	47	57	-	-	
	155	102°	1	105	382mm	125	133	95	110	42	50	
sinaron-s	135	72°	0	40.5	200mm	28	32	-	-	-	-	
f/5.6	150	72°	0	49	214mm	36	41	2	3	-	-	
	180	72°	1	39	262mm	62	68	30	38	-	-	
	210	72°	1	67	310mm	83	90	52	63	-	-	
	240	72°	3	77	350mm	108	116	79	92	23	28	
	300	72°	3	86	425mm	139	148	110	125	58	67	
f/6.8	360	64°	3	105	435mm	152	161	123	139	72	83	
f/9.0	480	56°	3	112	480mm	175	184	147	163	97	109	
sinaron-se	135	75°	0	49	208mm	32	37	-	-	-	-	
f/5.6	150	75°	0	49	231mm	45	50	12	16	-	-	
	180	75°	1	67	276mm	69	76	38	47	-	-	
	210	75°	1	72	316mm	91	98	60	72	2	3	
	240	75°	3	86	372mm	120	128	90	104	36	43	
	300	75°	3	100	448mm	159	168	130	146	79	91	
f/6.8	360	68°	3	112	468mm	169	178	140	157	90	102	
sinaron-ws	150	80°	1	72	252mm	56	63	26	33	-	-	
f/5.6	210	80°	3	105	352mm	109	117	80	94	24	29	
	300	80°	3	127	490mm	180	190	152	169	102	115	
Macro-sinaron	210	64°	3	67	350mm	108	116	79	92	23	28	1:3
f/5.6					525mm	202	208	170	188	121	135	1:1
					1050mm	463	474	436	457	393	414	3:1
	300	50°	3	77	360mm	115	123	85	99	30	36	1:3
					550mm	208	217	180	198	132	146	1:1
					1100mm	481	492	454	476	412	433	3:1
Apo-sinaron	150	48°	0	40.5	135mm	-	-	-	-	-	-	
f/9	240	48°	1	49	212mm	35	39	-	-	-	-	
	300	48°	1	49	264mm	63	70	32	40	-	-	
	360	48°	3	58	318mm	92	99	62	74	3	4	
	480	46°	3	67	396mm	132	141	104	118	50	59	
	600	45°	-	95	496mm	-	-	156	172	106	119	

(Header: Shifts in mm at infinity and f/22)

Footnotes for pricing chart (at right)

DBM Manual override already built in for smaller aperture openings. Manual override may be ordered for any DB lens or conversion kit at an additional charge. Order regular product number plus (24-1061).

a) Camera movements are limited while focused at infinity.

indicates special order items. see pg. 108 for details

Lens Type | mm

DB mounted lenses are for use with Sinar automatic behind-the-lens shutters

DB Conversion

DB Mount Lenses Kits

Copal Mounted Lenses include:
• Lens precision mounted on Sinar lensboard
• Leatherette storage case for lens on board
• Board, mounting and case are a $88.00 value included in prices below

Lens Type	mm	Prod. No.	Price	Prod. No.	Price	Prod. No.	Lensboard Mounting and Case	Price
sinaron-w								
f/4.5	65	24-1101	$450.00	24-3101a	$1380.00	24-7201	~~$88.00~~ N/C	$1380.00
f/4.5	75	24-1102	$450.00	24-3102	$1510.00	24-7202	~~$88.00~~ N/C	$1510.00
f/4.5	90	24-1103	$450.00	24-3103	$1710.00	24-7203	~~$88.00~~ N/C	$1710.00
f/6.8	90	24-1105	$450.00	24-3105	$1035.00	24-7205	~~$88.00~~ N/C	$1035.00
f/6.8	115	24-1106	$450.00	24-3106	$1705.00	24-7206	~~$88.00~~ N/C	$1705.00
f/6.8	155	N/A		N/A		24-7207	~~$88.00~~ N/C	$3660.00
sinaron-s								
f/5.6	135	24-1110	$450.00	24-3110	$650.00	24-7210	~~$88.00~~ N/C	$650.00
f/5.6	150	24-1111	$450.00	24-3111	$675.00	24-7211	~~$88.00~~ N/C	$675.00
f/5.6	180	24-1112	$450.00	24-3112	$855.00	24-7212	~~$91.00~~ N/C	$855.00
f/5.6	210	24-1113	$450.00	24-3113	$960.00	24-7213	~~$91.00~~ N/C	$960.00
f/5.6	240	24-1114	$610.00	24-3114	$1450.00	24-7214	~~$91.00~~ N/C	$1450.00
f/5.6 DBM	300	24-1115	$820.00	24-3115	$1924.00	24-7215	~~$91.00~~ N/C	$1924.00
f/6.8 DBM	360	24-1116	$820.00	24-3116	$2165.00	24-7216	~~$91.00~~ N/C	$2165.00
f/9.0 DBM	480	24-1117	$820.00	24-3117	$2900.00	24-7217	~~$91.00~~ N/C	$2900.00
sinaron-se								
f/5.6	135	24-1130	$450.00	24-3135	$899.00	24-7235	~~$91.00~~ N/C	$899.00
f/5.6	150	24-1131	$450.00	24-3136	$899.00	24-7236	~~$91.00~~ N/C	$899.00
f/5.6	180	24-1132	$450.00	24-3137	$1055.00	24-7237	~~$91.00~~ N/C	$1055.00
f/5.6	210	24-1133	$450.00	24-3138	$1195.00	24-7238	~~$91.00~~ N/C	$1195.00
f/5.6	240	24-1134	$610.00	24-3139	$1930.00	24-7239	~~$91.00~~ N/C	$1930.00
f/5.6 DBM	300	24-1135	$850.00	24-3140	$2485.00	24-7240	~~$91.00~~ N/C	$2485.00
f/6.8 DBM	360	24-1136	$850.00	24-3141	$2860.00	24-7241	~~$91.00~~ N/C	$2860.00
sinaron-ws								
f/5.6	150	24-1118	$450.00	24-3118	$1315.00	24-7218	~~$91.00~~ N/C	$1315.00
f/5.6	210	24-1119	$850.00	24-3119	$2015.00	24-7219	~~$91.00~~ N/C	$2015.00
f/5.6	300	N/A		N/A		24-7220	~~$91.00~~ N/C	$3910.00
Macro sinaron								
f/5.6	210	24-1121	$610.00	24-3121	$1775.00	24-7221	~~$91.00~~ N/C	$1775.00
f/5.6 DBM	300	24-1122	$850.00	24-3122	$3250.00	24-7222	~~$91.00~~ N/C	$3250.00
Apo sinaron								
f/9	150	24-1125	$450.00	24-3125	$825.00	24-7225	~~$91.00~~ N/C	$825.00
f/9 DBM	240	24-1126	$710.00	24-3126	$1060.00	24-7226	~~$91.00~~ N/C	$1060.00
f/9 DBM	300	24-1127	$710.00	24-3127	$1215.00	24-7227	~~$91.00~~ N/C	$1215.00
f/9 DBM	360	24-1128	$850.00	24-3128	$1660.00	24-7228	~~$91.00~~ N/C	$1660.00
f/9 DBM	480	24-1129	$850.00	24-3129	$2010.00	24-7229	~~$91.00~~ N/C	$2010.00
f/9 CL	600	N/A		24-3130	$3385.00	N/A		N/A

sinar

Lensboards and Conversion Kits

Lensboards

Blank	24-1001	$53.00
#0	24-1048	$71.00
#1	24-1049	$71.00
#3	24-1050	$71.00
Manual Override for DB Conversion add	24-1061	$250.00
Recess Board #0	24-1052	$250.00
Recess Board #00	24-1053	$250.00
X800 Board with spacer (State lens type)	24-1051	$180.00
Linhof Lensboard Adapter - Allows use of Linhof Technika mounted lenses on SINAR cameras.	24-1005	$350.00
Hasselblad Lens Adapter — Mount Hasselblad lenses for use with rollfilm holders	23-7008	$205.00
Hasselblad Body Adapter	23-7007	$490.00
Lensboard Holder Prevents accidentally released lenses from falling off the standard.	24-1002	$18.00
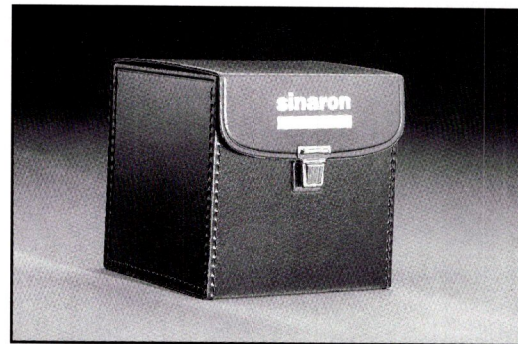
Lens Box
Keep your large format lenses safe whether they're on location or on the shelf. Accommodates most lenses with lensboards.
24-1003 ....$19.95

DB Conversion Kits

Lens Type	mm	DB Conversion Prod. #	Price
Grandagon f/4.5 105°	65	N/A	
	75	24-1082	$450.00
	90	24-1084	$450.00
Grandagon f/6.8	75	24-1086	$450.00
	90	24-1088	$450.00
	115	24-1090	$450.00
	155	N/A	
Sironar-N f/5.6 72°	100	24-1014	$450.00
	135	24-1013	$450.00
	150	24-1015	$450.00
	180	24-1016	$450.00
	210	24-1017	$450.00
	240	24-1029	$615.00
	300	24-1030	$850.00
f/6.8 64°	360	24-1031	$850.00
f/8.4 56°	480	N/A	
Makro-Sironar f/5.6	210	24-1066	$615.00
	300	24-1067	$850.00
Apo-Sir. MC f/5.6	150	24-1091	$450.00
	210	24-1092	$850.00
Apo-Ronar f/9	150	24-1080	$450.00
	240	24-1032	$710.00
	300	24-1033	$710.00
	360	24-1034	$850.00
	420	24-1035	$850.00
	480	24-1036	$850.00
	600	N/A	

Lens Type	mm	DB Conversion Prod. #	Price
Super Angulon 105° f 5.6	65	N/A	
	75	24-1021	$450.00
	90	24-1022	$450.00
Super Angulon 100° f/8	75	24-1023	$450.00
	90	24-1019	$450.00
	120	24-1020	$710.00
	165		
	210		
Symmar -S 70° f/5.6	100	24-1024	$450.00
	120	24-1073	$450.00
	135	24-1025	$450.00
	150	24-1018	$450.00
	180	24-1026	$450.00
	210	24-1027	$450.00
	240	24-1028	$615.00
	300	24-1007	$850.00
* f/6.8 70°	360	24-1008	$850.00
* f/8.4 56°	480	24-1009	$850.00
Sup. Symmar HM 80° f 5.6	150	24-1076	$450.00
	210	24-1077	$615.00
Apo-Symmar f 5.6	120	24-1093	$450.00
	150	24-1094	$450.00
	210	24-1095	$450.00

Lens Type	mm	DB Conversion Prod. #	Price
Nikkor SW f/4.5	75	24-1068	$450.00
	90	24-1044	$450.00
f/8	90	24-1075	$450.00
Nikkor W f/5.6	100	24-1069	$450.00
	135	24-1037	$450.00
	150	24-1038	$450.00
	180	24-1039	$450.00
	210	24-1040	$450.00
Nikkor W f/6.3	240	24-1041	$615.00
	300	24-1042	$850.00
Nikkor M f/9	300	24-1046	$710.00
	450	24-1063	$850.00
Nik. AM-ED f5.6	120	24-1070	$450.00

Many lenses not shown here can also be DB mounted. If you don't see your lens here, contact our Service Department for more information.

* DB conversion of lenses marked with an asterisk may not be possible. Contact Sinar Bron for details.

Color Correction Filters

"CC" filters, as their name implies, are used to correct color casts caused by the balance of your film, the color of the light or reciprocity failure. The designation of each filter indicates its color and density (eg. CC20M is an 0.20 Magenta filter). Each CC filter absorbs its complementary color, as shown here:

For This Color Cast	Use This CC Filter	For This Color Cast	Use This CC Filter
Cyan	Red	Red	Cyan
Yellow	Blue	Blue	Yellow
Magenta	Green	Green	Magenta

CC (and CTC) filters are especially useful for correcting the color casts of fluorescent lights. Below are some approximate filter combinations for popular types of fluorescent lights. Only testing can determine the exact filtration for any given situation.

Type of Tube	Daylight Film	Tungsten Film
Daylight	40Y+40M	30Y+40M+CTC 85B
White	30M+20C	50Y+60M
Warm White	40M+40C	40Y+50M
Warm White Dlx.	30M+60C	10Y+10M
Cool White	30M	50R+10R
Cool White Deluxe	10M+20C	40Y+20M

Color Temperature Correction Filters

"CTC" filters compensate for differences between the color temperature of the light source and the film's own color balance. There are two basic types of CTC filters, those which have a warming effect, and those which have a cooling effect.
- 81 and 85 designations are warming filters, with the yellowish 81 series weaker than the orange 85's.
- The 80 and 82 series are cooling filters, with the series 80 filters providing the most correction.
- Color temperature meters such as the Broncolor FCC will tell you the correction needed for your type of film.

Special Filters

These filters give you the capability to fine-tune the appearance of your image.
- Polarizing filters use their unique light-absorbing characteristics to reduce unwanted reflections and increase color saturation.

- Diffusion and soft focus filters use a textured surface to deliberately soften your image. The fog filter uses a slightly milky layer for a similar effect.
- Star filters create 4, 6 or 8-point stars wherever a spot of light occurs in the image.

Neutral Density Filters

"ND" filters reduce the amount of light entering the lens without affecting color temperature. They are calibrated in $1/3$ f-stops, so an ND3 filter would reduce light transmission by one f-stop.

You can use neutral density filters to shoot at large apertures or slow shutter speeds in bright-light situations. This allows you more creative flexibility with selective focus and shallow depth of field. With enough ND filtration, you can even use time exposure to make a fast-moving crowd disappear in broad daylight.

Graduated Filters

Graduated filters increase in density over their length, providing a smooth gradation of color or density across your image.
- Neutral density graduates let you compensate for drastic exposure differences by, for example, reducing the intensity of the sky in a photograph while leaving the rest of the image unchanged.
- Colored graduates provide a gradual increase in color, creating exciting possibilities when you selectively add color casts to parts of your image. Different combinations of aperture and lens-to-filter distance let you achieve as gradual or abrupt a graduation as you desire.

Black and White Contrast Filters

Contrast filters used in black and white photography pass light of their own color while blocking others.
- To darken a particular color, use the opposite filter. To darken a blue sky for added impact, use a yellow (holds back blue) or red (holds back cyan) filter. Blue light is held back, so blue areas appear underexposed. The sky darkens, and clouds appear to stand out.
- Lighten a color with a filter of the same color. For example, a green or yellow/green filter will lighten foliage, which often reproduces darker in black and white.

ORDERS · INFORMATION · DEALERS
(800) 456-0203

Color Control Filter System

The SINAR COLOR CONTROL filter system is designed for the practical professional and meets all needs. The filters are made of a special synthetic resin that transmits more light than glass, yet has a lower refractive index.

Optically, SINAR COLOR CONTROL filters match the best dyed-in-the-mass glass filters - but without the latter's weight, fragility, and cost problems. Moreover, dyeing optical glass is restricted to just a few hues. SINAR COLOR CONTROL filters, on the other hand, rely on a new mass-dyeing process for any hue and density.

SINAR COLOR CONTROL FILTERS
- Are optically plane parallel.
- Are lightweight, virtually unbreakable, and scratch-resistant.
- Offer precise, edge-to-edge uniform density and coloration.
- Are dyed-in-the-mass and therefore show consistent optical characteristics.
- Precisely meet Kodak absorption standards.
- Fit ALL camera systems of ALL sizes.
- Are equally usable on video and movie cameras.

COLOR CORRECTION	125 mm 5 inch $92.00	100 mm 4 inch $33.00	75 mm 3 inch $19.00	COLOR CORRECTION	125 mm 5 inch $92.00	100 mm 4 inch $33.00	75 mm 3 inch $19.00
CYAN 025	59-1103	59-2103	59-3103	RED 025	59-1403	59-2403	59-3403
CYAN 05	59-1105	59-2105	59-3105	RED 05	59-1405	59-2405	59-3405
CYAN 10	59-1110	59-2110	59-3110	RED 10	59-1410	59-2410	59-3410
CYAN 15	59-1115	59-2115	59-3115	RED 15	59-1415	59-2415	59-3415
CYAN 20	59-1120	59-2120	59-3120	RED 20	59-1420	59-2420	59-3420
CYAN 30	59-1130	59-2130	59-3130	RED 30	59-1430	59-2430	59-3430
CYAN 40	59-1140	59-2140	59-3140	RED 40	59-1440	59-2440	59-3440
CYAN 50	59-1150	59-2150	59-3150	RED 50	59-1450	59-2450	59-3450
MAGENTA 025	59-1203	59-2203	59-3203	GREEN 025	59-1503	59-2503	59-3503
MAGENTA 05	59-1205	59-2205	59-3205	GREEN 05	59-1505	59-2505	59-3505
MAGENTA 10	59-1210	59-2210	59-3210	GREEN 10	59-1510	59-2510	59-3510
MAGENTA 15	59-1215	59-2215	59-3215	GREEN 15	59-1515	59-2515	59-3515
MAGENTA 20	59-1220	59-2220	59-3220	GREEN 20	59-1520	59-2520	59-3520
MAGENTA 30	59-1230	59-2230	59-3230	GREEN 30	59-1530	59-2530	59-3530
MAGENTA 40	59-1240	59-2240	59-3240	GREEN 40	59-1540	59-2540	59-3540
MAGENTA 50	59-1250	59-2250	59-3250	GREEN 50	59-1550	59-2550	59-3550
YELLOW 025	59-1303	59-2303	59-3303	BLUE 025	59-1603	59-2603	59-3603
YELLOW 05	59-1305	59-2305	59-3305	BLUE 05	59-1605	59-2605	59-3605
YELLOW 10	59-1310	59-2310	59-3310	BLUE 10	59-1610	59-2610	59-3610
YELLOW 15	59-1315	59-2315	59-3315	BLUE 15	59-1615	59-2615	59-3615
YELLOW 20	59-1320	59-2320	59-3320	BLUE 20	59-1620	59-2620	59-3620
YELLOW 30	59-1330	59-2330	59-3330	BLUE 30	59-1630	59-2630	59-3630
YELLOW 40	59-1340	59-2340	59-3340	BLUE 40	59-1640	59-2640	59-3640
YELLOW 50	59-1350	59-2350	59-3350	BLUE 50	59-1650	59-2650	59-3650

Sinar Color Control Cleaning Kit

SCC filters should only be cleaned with this specially formulated solution. Use of other cleaning agents may fog the filter. Kit contains solution and cleaning cloth.

51-0079 ....*$34.00*

COLOR TEMPERATURE CORRECTION	125 mm 5 inch $102.00	100 mm 4 inch $37.00	75mm 3 inch $22.00
CTC 80A	59-1801	59-2801	59-3801
CTC 80B	59-1802	59-2802	59-3802
CTC 80C	59-1803	59-2803	59-3803
CTC 80D	59-1804	59-2804	59-3804
CTC 81	59-1810	59-2810	59-3810
CTC 81A	59-1811	59-2811	59-3811
CTC 81B	59-1812	59-2812	59-3812
CTC 81C	59-1813	59-2813	59-3813
CTC 81D	59-1814	59-2814	59-3814
CTC 81EF	59-1815	59-2815	59-3815
CTC 82	59-1820	59-2820	59-3820
CTC 82A	59-1821	59-2821	59-3821
CTC 82B	59-1822	59-2822	59-3822
CTC 82C	59-1823	59-2823	59-3823
CTC 85	59-1850	59-2850	59-3850
CTC 85B	59-1852	59-2852	59-3852
CTC 85C	59-1853	59-2853	59-3853

BLACK & WHITE	$92.00	$37.00	$19.00
# 8 YELLOW	59-1703	59-2703	59-3703
#25 RED	59-1704	59-2704	59-3704
#1A SKYLIGHT	59-1710	59-2710	59-3710
#2B UV	59-1715	59-2715	59-3715
#16 ORANGE	59-1720	59-2720	59-3720
#38 LIGHT BLUE	59-1725	59-2725	59-3725
#47B DARK BLUE	59-1726	59-2726	59-3726
#11 YEL./GREEN	59-1730	59-2730	59-3730
#58 GREEN	59-1705	59-2705	N/A

NEUTRAL DENSITY	$205.00	$100.00	$42.00
0.1 N.D. (1/3 stop)	59-1010	59-2010	59-3010
0.2 N.D. (2/3 stop)	59-1020	59-2020	59-3020
0.3 N.D. (1 stop)	59-1030	59-2030	59-3030
0.6 N.D. (2 stop)	59-1040	59-2040	59-3040
0.9 N.D. (3 stop)	59-1050	59-2050	59-3050

POLARIZERS	$585.00	$399.00	
For Filterholders	59-1750	59-2750	N/A
Swing-in; mount	$645.00		
on filter rod	59-7027	N/A	N/A

GRADUATES	$205.00	$78.00	
YELLOW	59-1903	59-2903	
BLUE	59-1906	59-2906	
CHOCOLATE	59-1910	59-2910	
SEPIA	59-1911	59-2911	
TOBACCO	59-1912	59-2912	
VIOLET	59-1913	59-2913	N/A
CORAL	59-1914	59-2914	
PINK	59-1915	59-2915	
TWILIGHT	59-1916	59-2916	
SUNSET	59-1917	59-2917	
	$205.00	$99.00	
0.3 N.D. (0-1 stop)	59-1930	59-2930	
0.6 N.D. (0-2 stop)	59-1960	59-2960	
0.9 N.D. (0-3 stop)	59-1990	59-2990	

SPECIAL EFFECT	$120.00	$48.00	$25.00
SOFT FOCUS	59-1751	59-2751	59-3751
DIFFUSER 1D	59-1752	59-2752	59-3752
DIFFUSER 3D	N/A	59-2770	N/A
DIFFUSER 6D	N/A	59-2757	N/A
FOG	59-1753	59-2753	59-3753
STAR 4MM 4 PT.	59-1756	59-2756	59-3756
STAR 4MM 6 PT.	59-1754	59-2754	59-3754
STAR 4MM 8 PT.	59-1755	59-2755	59-3755

100mm Color Meter Kit

The SINAR Color Meter Kit includes all filters necessary to make color corrections based on readings from the Broncolor FCC or the Minolta Color Meter. It also includes a filter wallet for storage and a SINAR Color Control Filter cleaning kit.

1- **100mm Wallet**
1- **Filter Cleaning Kit**
12- **Color Correction Filters:**
   Magenta, Green each in 6 Densities (0.025, 0.05, 0.10, 0.20, 0.30, 0.40)
17- **Color Temperature Filters:**
   Blue (80A, 80B, 80C, 80D, 82, 82A, 82B, 82C)
   Orange (81, 81A, 81B, 81C, 81D, 81EF, 85, 85B, 85C)
51-2200..$925.00

Color Control Filter System

100mm Standard Kit

Includes:
- **1 100mm Wallet**
- **1 SCC Filter Cleaning Kit**
- **1 Filterholder**
- **2 Adapters - M67, M82**
- **18 CC Filters:** Cyan, Magenta, Yellow, Red, Green, Blue each in 0.05, 0.10, 0.20 Densities
- **2 Color Temperature Correction Filters:** 80A blue, 85B orange
- **3 Black and White Contrast Filters:** 1A skylight, 11 yellow/green, 16 orange
- **2 Neutral Density Filters:** 0.3ND, 0.6ND
- **3 Special Effects Filters:** Polarizer, soft-focus, 4mm-6pt. star filter
- **2 Graduated Filters:** 0.6ND, Tabac

30 Filters total
51-2600..$1799.00

125mm Standard Kit

Includes:
- **1 Filter Case (55-1771)**
- **1 SCC Filter Cleaning Kit**
- **2 Filterholders (55-1711, 55-1721)**
- **2 Adapters - M67, M82**
- **18 CC Filters:** Cyan, Magenta, Yellow, Red, Green, Blue each in 0.05, 0.10, 0.20 Densities
- **2 Color Temperature Correction Filters:** 80A blue, 85B orange
- **3 Black and White Contrast Filters:** 1A skylight, 11 yellow/green, 16 orange
- **2 Neutral Density Filters:** 0.3ND, 0.6ND
- **3 Special Effects Filters:** Polarizer, Soft-focus, 4mm-6pt. star filter
- **2 Graduated Filters:** 0.6ND, Tabac

30 Filters total
51-1600..$3425.00

100mm Expert Kit

Includes:
- **1 100mm Wallet**
- **1 SCC Filter Cleaning Kit**
- **4 Adapters**
  M49, M58, M77, Hasselblad 60
- **36 CC Filters**
  Cyan, Magenta, Yellow, Red, Green, Blue each in 0.025, 0.05, 0.10, 0.15, 0.20, 0.30 Densities
- **5 Color Temperature Correction Filters**
  80A blue, 81A orange, 82A blue, 85 orange, 85B orange
- **8 Black and White Contrast Filters**
  #1A skylight, #8 yellow, #11 yellow/green, #16 orange, #25 red, #59 light green, #2B ultraviolet, #38 light blue
- **3 Neutral Density Filters**
  0.3ND, 0.6ND, 0.9ND
- **5 Special Effects Filters**
  Polarizer, soft-focus, diffuser, 4mm-6pt. star filter, 4mm-8pt. star filter
- **5 Graduated Filters**
  0.3ND, 0.6ND, 0.9ND, Tabac, Blue

62 Filters total
51-2700..$3225.00

125mm Expert Kit

Includes:
- **1 Filter Storage Box**
- **1 SCC Filter Cleaning Kit**
- **5 Adapters**
  M49, M58, M77, M82, M86
- **36 CC Filters**
  Cyan, Magenta, Yellow, Red, Green, Blue each in 0.025, 0.05, 0.10, 0.15, 0.20, 0.30 Densities
- **5 Color Temperature Correction Filters**
  80A blue, 81A orange, 82A blue, 85 orange, 85B orange
- **8 Black and White Contrast Filters**
  #1A skylight, #8 yellow, #11 yellow/green, #16 orange, #25 red, #59 light green, #2B ultraviolet, #38 light blue
- **3 Neutral Density Filters**
  0.3ND, 0.6ND, 0.9ND
- **5 Special Effects Filters**
  Polarizer, soft-focus, diffuser, 4mm-6pt. star filter, 4mm-8pt. star filter
- **5 Graduated Filters**
  0.3ND, 0.6ND, 0.9ND, Tabac, Blue

62 Filters total
51-1700..$6650.00

Filterholder 100

Holds three 100mm (4 inch) filters. Attaches to lens threads with an adapter ring, or to rear element with behind the lens adapter. Includes 3-25mm lens shades.
55-2751 ....$205.00
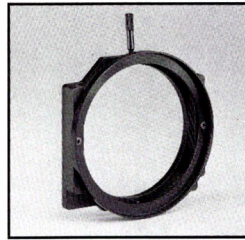
Replacement Tube 25mm

for Filterholder 100.
55-2010 ....$18.00

Cap for Filterholder 100

55-2750 ....$13.50

Filterholder-1

Holds one 125mm (5 inch) filter. Attaches to lens threads with adapter ring. Can take 4x5 bellows or Bellows Hood Mask II on the front, and allows them to rotate 360°.
55-1711 ....$218.00
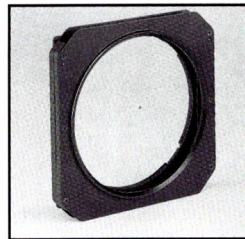
Filterholder-2

Same as Filterholder-1, for two filters.
55-1721 ....$240.00

Filterholder for Behind the Lens Shutters

Allows you to mount three 100mm filters (excluding graduates) inside the camera when using the Auto Aperture, Digital or Expolux behind-the-lens shutters.
58-3000 ....$51.00

Graduated Filter Box

Holds 10 100mm graduated filters.
55-1770 ....$67.00
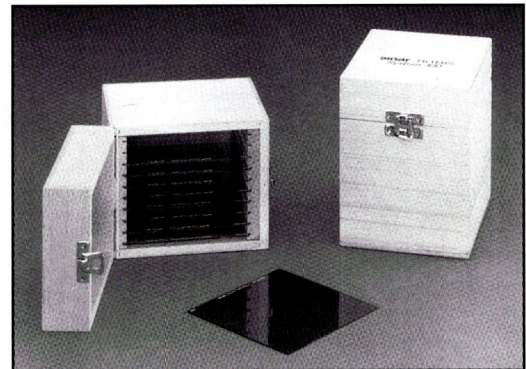
Wood Filter Box

This lightweight container holds 10 4-inch SCC filters, except for graduates.
55-1769 ....$55.00

Filter Wallet

Holds 30 100mm / 4 inch filters.
55-2772 ....$55.00

Filter Storage Box

Holds 30 125mm filters, 4 graduates, 1 Filterholder-1, 1 Filterholder-2, 6 adapters and 1 filter cleaning kit.
55-1771 ....$325.00

Adapter Rings

Size	Cat. #	Price	Size	Cat. #	Price
40mm	58-2040	$50.00	40mm *	58-1040	$99.00
49mm	58-2049	$50.00	49mm *	58-1049	$99.00
52mm	58-2052	$50.00	52mm *	58-1052	$99.00
55mm	58-2055	$50.00	55mm *	58-1055	$99.00
58mm	58-2058	$50.00	58mm *	58-1058	$99.00
62mm	58-2062	$50.00	67mm *	58-1067	$99.00
67mm	58-2067	$50.00	72mm *	58-1072	$99.00
72mm	58-2072	$50.00	77mm *	58-1077	$99.00
77mm	58-2077	$50.00	82mm *	58-1082	$99.00
82mm	58-2082	$50.00	86mm *	58-1086	$99.00
86mm	58-2086	$50.00	95mm *	58-1095	$99.00
Rollei	58-2271	$100.00	100mm	58-1100	$99.00
Hass.-70	58-2272	$100.00	105mm	58-1105	$99.00
Hass.-60	58-2270	$100.00	110mm	58-1110	$99.00
Hass.-50	58-2269	$100.00	112mm	58-1112	$99.00

Behind the Lens Adapters
Select by rear lens element diameter

			120mm	58-1120	$99.00
			127mm	58-1127	$99.00
42mm for 31.5-42mm	58-3042	$73.00			
60mm for 42.1-60mm	58-3060	$73.00			
80mm for 60.1-80mm	58-3080	$73.00			

* These rings may also be used with the 100mm filter system, but they may cause some inconvenience because of their larger external diameter.

CALL

FOR THE SINAR BRON DEALER NEAR YOU

(800) 456-0203

Cases

SINAR Camera or Accessory Case

This case is constructed of high density polyethylene. It is designed to be top loaded with the camera supported by the rail. Vertical dividers keep the camera firmly in place, while all interior surfaces are covered with Etha-foam. Outside dimensions are 20" L x 11" W x 18" D. Weight 5 lbs.

23-5021 ....$360.00

SINAR f1 & f2 Image Case

Designed to hold either the f1 or the f2 camera in a custom Etha-foam insert. In addition, the attache styled Image Case has room to store two lenses, two extension rails, six film holders, a Polaroid 545 holder, wide angle bellows and bellows clips.

The exterior has a light weight aluminum closure, and a padded handle with suitcase-style latches. The locks are designed to prevent the case from being opened upside down. Outside dimensions are 21"L x 13" W x 8" D. Weight 2.5 lbs.

23-5026 ....$180.00

Expert Case, Heavy Duty

The SINAR Expert case is designed to hold either a 4x5 or 8x10 SINAR camera along with a full load of accessories. This case is manufactured from high density polyethylene that resists temperature changes, and has a shock absorbing rib design. The Etha-foam interior construction is custom die cut to hold your camera safely. A set of velcro straps further secures your camera for safe transportation.

The case has a continuous piano hinge for extra durability, with heavy duty military latches to assure that it won't come open in transit. Recessed, spring loaded padded handles are located both on the front and top of the case. It also features 3" hard rubber casters so that the case can be rolled along when loaded. Includes 2 lens boxes. Outside dimensions measure 25" L x 19" W x 15" D. Weight 9.5 lbs.

23-5023 ....$499.00

Dust Cover, Large

Keep your camera dust-free when not in use. At the end of the day just cover it with this heavy vinyl dust cover.

23-5034 ....$59.00
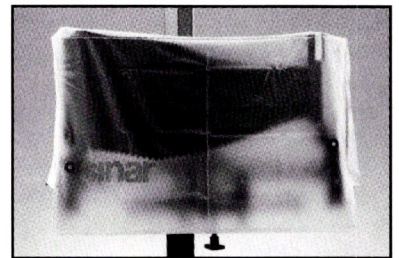
Expolux Case

Designed to securely hold an entire Expolux shutter system for transportation or storage. Measures 25x18x7".

23-5011 ....$198.00

7.0

40 %

60 %

+ −

aux

broncolor

|	Primo Fashion	Primo	Primo A	Primo 4	Opus 2	Opus 4	Opus A2	Opus A4	Opus A8	Pulso A2	Pulso A4
Capacity	1000Ws	1600Ws	1600Ws	3200Ws	1600Ws	3200Ws	1600Ws	3200Ws	2x3200Ws	1600Ws	3200Ws
Output[1]	f/45$^1/_3$	f/64$^1/_3$	f/64$^1/_3$	f/90$^1/_3$	f/64$^1/_3$	f/90$^1/_3$	f/64$^1/_3$	f/90$^1/_3$	f/128$^1/_3$	f/64$^1/_3$	f/90$^1/_3$
Minimum Duration t 0.1	1/950	1/700	1/700	1/200	1/530	1/270	1/530	1/270	1/230	1/6000	1/6000
t 0.5	1/2800	1/1700	1/2200	1/630	1/1700	1/850	1/1700	1/850	1/700		
100% Recycle Time	0.18-0.9 s	1.4-2.5 sec	1.4-2.5 sec	1.6-3.9 sec.	0.5-1.8 sec.	1.0-3.5 sec.	0.2-1.8 sec.	0.3-3.5 sec.	0.8-6.9 sec.	0.2-1.9 sec.	0.3-3.6 sec.
Cordless Triggering	Photocell	Photocell	Photocell	Photocell	Separate Infrared Triggering or White Light Slave						
Adjustment Range	3 stops	3 stops	3 stops	3 stops	4 stops	4 stops	4 stops	4 stops	4.3 stops	6 stops	6 stops
Adjustment Increments	$^1/_3$ stops	$^1/_3$ stops	$^1/_3$ stops	$^1/_3$ stops	$^1/_3$ or $^1/_{10}$	$^1/_3$ or $^1/_{10}$	$^1/_3$ or $^1/_{10}$	$^1/_3$ or $^1/_{10}$	$^1/_3$ or $^1/_{10}$	$^1/_3$ or $^1/_{10}$	$^1/_3$ or $^1/_{10}$
Prop. Modeling Light	250W	250W	250W	250W	250W	250W	250W	250W	250W	250W	250W
Distribution	Asymm	Symm	Asym	Symm	Symm	Symm	Asym/Symm	Asym/Symm	Asym/Symm	Asym/Sym	Asymm/Symm
Lamphead Outlets	2	3	3	3	3	3	3	3	3	4	4
Flash Sequence	—	—	—	—	Yes[2]	Yes[2]	Yes[2]	Yes[2]	Yes[2]	Yes[2]	Yes[2]
Trigger Delay	—	—	—	—	0.1-9.9 sec.	0.1-9.9 sec.	0.1-9.9 sec.	0.1-9.9 sec.	0.1-9.9 sec.	0.01-99.99 s	0.01-99.99 s
Sequence Delay	—	—	—	—	Yes	Yes	Yes	Yes	Yes	Yes	Yes
"Ping Pong" Release[3]	—	—	—	—	Yes	Yes	Yes	Yes	Yes	Yes	Yes
TTL Metering[4]	—	—	—	—	—	—	—	—	—	Yes	Yes
Flash Duration Control			Possible with addition of Varipuls							Yes	Yes
Color Temp. Control	—	—	—	—	—	—	—	—	—	Yes	Yes
Stroboscopic Mode	—	—	—	—	—	—	—	—	—	Yes	Yes
Remote Capability[5]	—	—	—	—	Yes	Yes	Yes	Yes	Yes	Yes	Yes
IR Triggering Channels[6]	—	—	—	—	2	2	2	2	2	2	2
Buzzer On/Off	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Power Requirements	100-240V	110-240V	110-240V	110-240V	110V/15A	110V/15A	110V/15A	110V/15A	110V/15A	110V/15A	110V/15A
Dimensions	11x7x11	11x7x11	11x7x11	11x7x12	7x11x11	7x11x14	7x11x11	7x11x14	7x11x18	8x13x14	8x13x16
Weight	11.6 lb.	14 lb.	14 lb.	16 lb.	16 lb.	23 lb.	16 lb.	23 lb.	34 lb.	30 lb.	36 lb.
Catalog Number	**10-2017**	**10-2008**	**10-2018**	**10-2019**	**10-0020**	**10-0040**	**10-0025**	**10-0045**	**10-0085**	**10-1025**	**10-1045**
Price	**$1590.00**	**$1895.00**	**$2195.00**	**$2599.00**	**$3695.00**	**$5395.00**	**$4795.00**	**$6650.00**	**$7995.00**	**$6875.00**	**$8890.00**

1. Output measured at 6$^1/_2$ feet (2 meters) with P70 reflector, ISO 100.
2. Trigger delay and flash sequence can be combined on these packs.
3. "Ping Pong" release fires two packs alternately for ultra-fast recycling.
4. TTL metering requires dedicated module.
5. Remote control with Servor 3 transmitter for Pulso/Opus, dedicated remote Minipuls.
6. Infrared triggering with IRI, IRS, IRS-E units.

T 0.5 is considered nominal flash duration. It measures the duration of the flash above 50% of the selected flash power. It is the standard used by most manufacturers; use it to compare Broncolor to other packs. T 0.1 is total flash duration. Because it measures the flash above 10% of the selected power, taking into account the trailing end of the flash curve, It is an accurate representation of actual motion stopping capability. T 0.1 measurements are virtually equivalent to camera shutter speeds.

Intensity

1.0

0.5 — t 0.5 — Nominal Flash Duration

Actual Flash Duration

0.1 — t 0.1
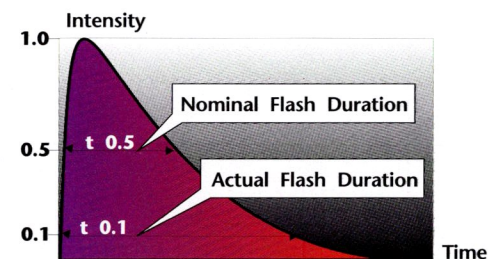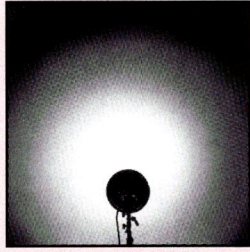
Time

Broncolor   *The competition*

Quality of light

Broncolor lampheads and reflectors give you clean, even lighting every time. As you can see from the photos above, Broncolor lampheads deliver clean, even light with smooth falloff, free from unpredictable hot spots or shadows.

Reliability

Broncolor packs are designed for long life under heavy use. Our long-life capacitors, extra-high capacity components and solid state design ensure trouble-free operation for years. In fact, many photographers still rely on Broncolor equipment that they've had since before their assistants were born.

Safety

Broncolor equipment is designed with maximum safety in mind. Our power packs and monolights are the only ones certified to meet UL specifications. The lamphead plugs are constructed of fire- and shockproof Makrolon, and the two-step plug means that the ground pins connect first, and the high-voltage pins connect last to ensure safe operation.

The touchpad controls on Pulso A and Opus, and the control panels on Primo and Minipuls are all low-voltage, completely isolated from dangerous current. Some other power packs actually switch high voltage current directly with the panel controls.

Selection of accessories

Without a doubt, Broncolor has the largest line of reflectors and accessories available — 9 dish reflectors, 10 softboxes, 7 umbrellas, five spots, five rigid light banks, three large area banks, six specialized light sources. Obviously, most photographers don't need 45 different light sources. Such an extensive selection ensures that Broncolor has a reflector ideally suited to every photographer's needs.

Repeatability

From pop to pop and day to day. No sliders, no uncalibrated dials, just precise, digital controls that can be returned to exactly the same settings an hour or a year later.

If you take a Broncolor power pack and meter it at low power, full power, and then low power again, both low power flashes will read identically. Try this test with some other packs, and you might be surprised at the results.

Unique features

We don't have room to list every feature our packs have, so we'll just tell you about the ones nobody else has:

- Flash duration control
- Controllable color temperature
- Precise 1/10 stop control
- Flexible, efficient asymmetric control
- Flash sequence and delay
- Stroboscopic effects
- "Ping pong" multiple pack sequences
- TTL metering capability
- LED readout visible in the dark

Complete system compatibility

The Broncolor system was designed with the emphasis on System. Our nine current power packs share the same lampheads, and work together to achieve true modeling light proportionality and multiple pack effects. Our lampheads are also compatible with many older packs, ensuring that equipment will hold its value over many years.

The Broncolor accessory line is compatible with our power packs, Minipuls monolights and the HMI system, allowing you to choose the type of light that's right for your shot without having to duplicate any equipment.

Flash Duration Control

Broncolor's Pulso A power packs have the ability to precisely control flash duration anywhere from 1/125 to 1/6000 sec. at t0.1, giving you the best motion-stopping capability of any strobe system on the market.

T0.1 is a measure of flash duration which records all the light from the time the strobe reaches 10% of the selected power level until it falls back below the 10% mark. By taking into account much of the trailing edge of the flash curve, t0.1 is a truer representation of actual flash duration than t0.5, which measures between the 50% points on the curve. See the photos at right for an illustration of the difference.

1/500s camera shutter

1/500s, t0.5

1/500s, t0.1

COMPACT AND LIGHTWEIGHT

Primo Powerpack

The new Primo power packs have all the power and reliability you've come to expect from Broncolor, at a surprisingly low cost, small size and light weight.

Primo is compatible with all the existing Broncolor lampheads and accessories, which means it's even easier for photographers on a budget to get started in the Broncolor system.

Current Broncolor owners will appreciate the way Primo fits into their existing systems as a low-cost way to expand.

The fixed asymmetric system of the Primo A lets you choose your power distribution by selecting the proper combination of lamphead outlets.

Primo/Primo A features include:
- 1600Ws power
- Broncolor's most affordable power packs
- Compact and lightweight
- Extremely simple to operate
- Compatible with all existing Broncolor heads and accessories
- Symmetric and asymmetric versions
- 3 f/stop range in $1/3$ stop increments
- Dual voltage — can be used anywhere in the world
- Automatic proportional modeling light
- Slow recycle mode
- Built-in white light slave

	primo	*primo**A***
Capacity	1600Ws	1600Ws
Output*	f/64$^1/_3$	f/64$^1/_3$
Flash Duration t 0.5	1/700-1/1700	1/700-1/2200
Flash Duration t 0.1**	1/230-1/530	1/230-1/810
100% Recycle Time	1.4-2.5sec	1.4-2.5 sec.
Triggering	Sync Cable / Photocell	
Adjustment Range	3 Stops in $1/3$ stop increments	
Modeling Light	250 W proportional to flash power	
Distribution	Symmetrical	Asymmetrical
Lamphead Outlets	3	3
Dimensions	10.8"x6.5"x10.8"	10.8"x6.5"x10.8"
Weight	14.3 lbs.	14.3 lbs.
Catalog Number	**10-2008**	**10-2018**
Price	**$1895.00**	**$2195.00**

* Output measured at 6$^1/_2$ feet (2 meters) at ISO 100 with a P70 reflector
** t 0.1 is a measure of flash duration which is comparable to actual shutter speeds.

Prices and specifications are subject to change without notice.

Primo 4

This new symmetric pack delivers output of f/90^{1}/$_{3}$ (2 meters, ISO 100, P70 reflector) in a compact, easy to use package.

The Primo 4's straightforward controls are identical to those of the 1600Ws Primo packs. And even though it's twice the power of the original, the Primo 4 is only 1.25" higher and 1 lb. heavier.

Primo Fashion

This new 1000Ws Primo pack can deliver an amazing 5 frames per second to keep up with the demands of motor driven cameras. As the name would indicate, this pack is ideal for applications such as fashion where shooting speed and good motion-stopping capability are important. And, as always, the Primo Fashion is compatible with the full line of Broncolor accessories to help you create any look you can conceive.

	primo **fashion**	*primo***4**
Capacity	1000Ws	3200Ws
Output*	f/45^{1}/$_{3}$	f/90^{1}/$_{3}$
Flash Duration t 0.5	1/1200-1/2800s	1/260-1/630s
Flash Duration t 0.1**	1/400-1/950s	1/80-1/200s
100% Recycle Time	0.18-0.9s	
Triggering	Sync Cable / Photocell	
Adjustment Range	3 Stops in ^{1}/$_{3}$ stop increments	
Modeling Light	250 W proportional to flash power	
Distribution	Asymmetrical	Symmetrical
Lamphead Outlets	2	3
Dimensions	11x7x11	11x7x12
Weight	12 lbs.	16 lbs.
Catalog Number	**10-2017**	**10-2019**
Price	**$1590.00**	**$2599.00**

* Output measured at 6^{1}/$_{2}$ feet (2 meters) at ISO 100 with a P70 reflector
** t 0.1 is a measure of flash duration which is comparable to actual shutter speeds.

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Opus Powerpacks

COMPACT PRECISION

Broncolor Opus power packs combine light weight and low cost with many of Pulso's most advanced features.

Its extremely compact design makes Opus an ideal location unit. Because the packs are compatible with the Pulso accessory line, there is no compromise in terms of flexibility.

Opus packs are offered in 1600 and 3200Ws versions, providing the same output as equivalent Pulso A packs. All pack functions are controlled by Broncolor's familiar electronic touchpad. Functions of these microprocessor-controlled packs include:

- Extremely compact size and light weight
- High output due to greater efficiency
- 4-stop range
- $1/10$ or $1/3$ stop adjustments
- 3 lamphead connectors
- Trigger Delay
- Flash Sequence
- "Ping Pong" alternate triggering
- Multiple pack stroboscopic mode
- Infrared control of power with FCM Meter
- Full remote capability with Servor 3
- Built-in infrared / white light slave
- Audible ready signal
- Wildcard function allows future program expansion
- Compatible with the entire Broncolor accessory line

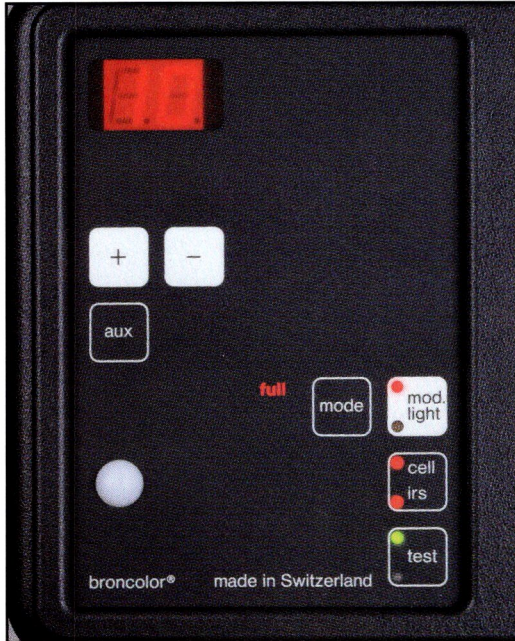|	*opus*2	*opus*4
Capacity	1600Ws	3200Ws
Output*	f/64$^1/_3$	f/90$^1/_3$
Flash Duration t 0.1**	1/230-1/530	1/120-1/270
t 0.5	1/700-1/1700	1/350-1/850
100% Recycle Time	0.5-1.8 sec.	1.0-3.5 sec.
Triggering	IR/Cord/Cell	IR/Cord/Cell
Adjustment Range	4 stops in $1/10$ or $1/3$ stop increments	
Modeling Light	250 W proportional to flash power	
Distribution	Symm.	Symm.
Lamphead Outlets	3	3
Special Features	Flash Sequence, Trigger Delay, "Ping Pong" Alternating Release, Sequence Shift, 8 Servor Remote Addresses, 2 Studio and 2 IR Channels, Buzzer on/off	
Power Requirements	110V/15A	110V/15A
Dimensions	7x11x11	7x11x14
Weight	16 lb.	23 lb.
Catalog Number	**10-0020**	**10-0040**
Price	**$3695.00**	**$5395.00**

* Output measured at 6$^1/_2$ feet (2 meters) at ISO 100 with a P70 reflector

** t 0.1 is a measure of flash duration which is comparable to actual shutter speeds. The more common t 0.5 measurement is approximately 3 times faster, but does not accurately reflect motion-stopping capability.

LIGHTWEIGHT AND FLEXIBLE

broncolor

	opus**A2**	opus**A4**	opus**A8**
Capacity	1600Ws	3200Ws	6400Ws
Output*	f/64$^1/_3$	f/90$^1/_3$	f/128$^1/_3$
Flash Duration t 0.1**	1/230-1/530	1/120-1/270	1/120-1/230
t 0.5	1/700-1/1700	1/350-1/850	1/350-1/700
100% Recycle Time	0.5-1.9 sec.	0.7-3.6 sec.	0.8-6.9 sec.
Triggering	IR/Cord/Cell	IR/Cord/Cell	IR/Cord/Cell
Adjustment Range	5.7 stops in $^1/_{10}$ or $^1/_3$ stops		4.3 stops
Modeling Light	250 W proportional to flash power, full, dim and dim on recycle		
Distribution	Asym/Symm	Asym/Symm	Asym/Symm
Lamphead Outlets	3	3	3
Special Features	Flash Sequence, Trigger Delay, "Ping Pong," Alternating Release, Sequence Shift, 8 Servor Remote Addresses, 2 Studio and 2 IR Channels, Buzzer on/off		
Power Requirements	110V/15A	110V/15A	110V/15A
Dimensions	7x11x11	7x11x14	7x11x18
Weight	16 lb	23 lb.	34 lb.
Catalog Number	**10-0025**	**10-0045**	**10-0085**
Price	**$4795.00**	**$6650.00**	**$7995.00**

The Opus A2 and A4 are even more versatile, asymmetric versions of the Opus 2 and 4. They have the ability to switch between symmetric and asymmetric modes.

By splitting the capacitors into two separate banks, you can vary the output on each banl independently of the other for asymmetric control accurate to $^1/_{10}$ f-stop.

The control range for channel I extends from 25% to 60%, while channel II/III is adjustable from 15% to 40%. The power distribution can be displayed as a percentage (above), a decimal value or in f/stop differences relative to the main power level display.

At the top of the Opus line is the most powerful Broncolor pack, the Opus A8. At 2x3200Ws, it can deliver a full 6400Ws through a twin lamphead, while still operating on 110V!

The Opus A8 is like having two A4's in a single pack. The 2 3200Ws banks can be ratioed independently, much like the smaller Opus A's in asymmetric mode.

QUESTIONS? (800) 456-0203

broncolor
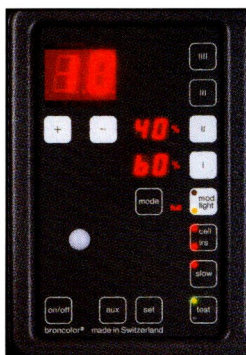
* Output measured at 6½ feet (2 meters) at ISO 100 with a P70 reflector. Opus A8 measured with P65 reflector and Pulso Twin 4 lamphead

** t 0.1 is a measure of flash duration which is comparable to actual shutter speeds. The more common t 0.5 measurement is approximately 3 times faster, but does not accurately reflect motion-stopping capability.

Pulso A Powerpacks

The Pulso A packs are the ultimate step in the technologically advanced Broncolor power pack line.

- **Asymmetric or Symmetric** Power Distribution.
- **Selectable Flash Duration** from 1/125 to 1/6000 sec.
- **Consistent color temperature** over a 6 f-stop range on the asymmetric connections.
- **TTL capability** with selected Hasselblad cameras using the Flashlink (pg. 75).
- **Up to 6 f-stop range** controlled in $1/10$ or $1/3$ f-stop increments.
- **Programmable features** include multiple flash, delay flash and flash count.
- **Trigger delay** programmable to 1/100 of a second for flash sequences with multiple packs.
- **"Ping Pong"** function allows use of fast motor drives by alternately firing two power packs.
- High-speed stroboscopic capability.
- Fully proportional modeling light.
- True 100% recharge.
- Power stabilized to $\pm$ 1%.
- Fully microprocessor controlled.
- Safe, low-voltage touchpad controls.
- 3 sync modes - infrared, white light and cable.
- Programmable "*" function allows you to add additional features so your pack will never be outdated.
- 4 protected lamphead connections.
- Lamphead outlets can be independently switched.
- Infrared control of power levels with FCM flashmeter.
- Infrared control of color temperature with FCC meter.
- All functions can be controlled remotely with the Servor 3 infrared remote unit.
- Flash duration can be displayed at any time.
- Fully compatible with the existing line of Pulso and Flashman power packs and accessories.

	*pulso*A2	*pulso*A4
Capacity	1600Ws	3200Ws
Output*	f/64$^{1/3}$	f/90$^{1/3}$
Flash Duration t 0.1**	1/250-1/6000	1/125-1/6000
100% Recycle Time	0.2-1.9 sec.	0.3-3.6 sec.
Triggering	IR/Cord/Cell	IR/Cord/Cell
Adjustment Range	Up to 6 stops in $1/10$ or $1/3$ stop increments	
Modeling Light	250 W, proportional to flash power	
Distribution	Asym/Symm	Asym/Symm
Lamphead Outlets	4	4
Special Features	All Pulso 2/4/8 Features plus TTL Metering, Stroboscopic Mode, Flash Duration Control, "Flip Flop" multi-pack sync	
Power Requirements	110v/15A	110v/15A
Dimensions	8x13x14	8x13x16
Weight	30 lb.	36 lb.
Catalog Number	**10-1025**	**10-1045**
Price	**$6875.00**	**$8890.00**

* Output measured at 6½ feet (2 meters) at ISO 100 with a P70 reflector

** t 0.1 is a measure of flash duration which is comparable to actual shutter speeds.

Lighting for Electronic Imaging

Perhaps you're thinking about making the switch from film to digital photography. There's a lot to worry about - which back will you use, what computer will you run it on, what camera platform will you select, and many others. Often forgotten when photographers make digital plans is lighting. Whether you're shooting conventionally or digitally, it's still all photography in the end, and lighting is as much a concern as ever. Surprisingly, many aspects of studio lighting don't change much when you switch from chemical to digital. However, digital backs do place some different demands on your lighting system.

How your digital back affects your lighting depends largely on what type of back you use. The two choices available today are area CCD backs, which are generally used with strobe lighting; and linear CCD scan backs, which require continuous light.

Area CCD's

Working with an area CCD back like the Leaf DCB or the Kodak DCS 465 isn't all that different from working with film. There are some new lighting concerns, though, brought about by these types of backs.

When it comes to color rendition in digital backs, there's good news and bad news. The good news is that digital color is very pure, and not subject to the chemical oddities of film. So if your color temperature is reasonably normal, and you are using UV-coated flashtubes to prevent items from fluorescing, you should get excellent color results.

Oddly enough, the thing most likely to throw off digital color is the output consistency of your strobes. Most area CCD backs today are of the 3-shot variety - they take 3 separate exposures through red, green and blue filters in order to create a color image. In order to ensure accurate color, your light source cannot vary in the slightest from pop to pop. The computer is expecting the same amount of light to hit your subject each time so it can determine how much red, green and blue light is reflected from it.

Now if you have a strobe system which varies, for argument's sake, 1/10 of an f/stop randomly from pop to pop, the back will see incorrect amounts of each color light - maybe a little less blue, maybe a little too much green as the pack varies between the exposures. For that reason you must ensure that you're using strobes that are perfectly consistent, and which are truly 100% charged when the recycle light comes on.

Scan Backs

Scan backs take anywhere from 1 to 15 minutes to take an exposure as the linear CCD moves across the back of the camera. For most backs, it is crucial that the light source remain perfectly steady. If your lights flicker, then each of those 7,000 segments of your image can be exposed differently, depending where in the 'flicker cycle' the lights are at that instant. One scan back, the Dicomed, has been designed to work with lights that are not flicker-free, though they still must be voltage stabilized.

The biggest adjustment is making the switch from strobe to continuous light. If you work with relatively inexpensive 'hot lights,' such as quartz halogen, you will find that you lose a lot of the control, both in power settings and accessories, that you've probably grown accustomed to with strobe. Plus, they're called hot lights for a reason - the working temperature of your average quartz light can make it difficult to work with, and can in fact be harmful to many different items in product photography.

A better solution is HMI lighting. HMI's, (actually a high-intensity metal vapor discharge lamp) give you roughly three times the light per watt that halogens do. A 600 watt HMI, for example, would give you about as much light as an 1800 watt quartz light. HMI's are also much cooler, making them easier to work with and less likely to melt your props.

Broncolor HMI has been designed to make the adjustment from strobe to continuous lighting as painless as possible. The Broncolor HMI 575 is designed with the same housing and accessory mount as Broncolor strobe heads, giving you access to much of the existing accessory line. This gives you far more flexibility than most of the HMI's previously used by the film and video industries. The new HMI 1200 has its own line of accessories, to give you maximum control over your light while equaling the output of over 3,000 watts of quartz light.

HMI Continuous Lighting

HMI Continuous Lighting

Photographers, film and video makers who require continuous light can now enjoy all the advantages of the Broncolor system with the new HMI 575 system.

- "Open-face" design allows you to use many Broncolor system reflectors.
- The smallest, lightest HMI system available.
- Improved electronically-controlled ballast is now switchable between flicker-free and low-noise modes.
- Daylight balanced.
- $2\frac{1}{2}$ times the output of a comparable halo-gen bulb.
- Ballast unit features a stepless 1-stop electronic dimmer.
- Lamphead focusing mount provides up to 1 stop further control along with adjustment of the light angle from 40 to 100 degrees.
- "Hot strike" capability gives you light when you need it.
- Engineered for safety.

- Improved LCD hour meter (above) lets you know when to replace the bulb.
- Compatible with these reflectors:
    P50, P65, P70, P120, Softlight
    Hazylight Soft
    Cumulite 2, Mini Cumulite
    Giant Light Bank, Megaflex
    Flooter
    Pulsoflex/HMI 80x80, 80x140, 110x110 and 150x150

Power Consumption:	600W
Intensity of illumination w/ clear dome:	With P70 reflector @ 2m 12000 lx (f/11.5 100 ISO, 1/30s)
Power requirements:	100-240V switchable, 50-60Hz, 10AF
Dimensions:	Ballast: 10.5x7.3x4.3 Hd: 10.75x4.75x7.75
Weight:	Ballast: 6.75 lb. Head: 5.75 lb.

HMI 575 Package
Includes ballast, lampbase, bulb.
14-2575 . . . .*$4490.00*

HMI 575 Ballast Unit
Requires lamphead (14-1575)
14-0575 . . . .*$2675.00*

HMI F575 Lampbase Complete
Requires ballast (14-0575) and bulb (14-3575). Includes glass dome and protection cap.
14-1575 . . . .*$1815.00*

HMI Extension Cable, 22.5 ft.
14-3570 . . . .*$100.00*

Replacement 575W SE Lamp
14-3575 . . . .*$395.00*

HMI Protection Dome
14-3576 . . . .*$143.00*

HMI/Flooter Adapter
Required to use the HMI in a Flooter.
14-3581 . . . .*$195.00*

HMI 1200 Continuous Lighting

With output reaching as high as 318,000 lux or f/64*, the new HMI 1200 brings a new level of capability to Broncolor continuous lighting. This 1200 watt (also known as 1.2K) HMI gives you light output equivalent to over 3,000 watts of conventional quartz lighting.

The HMI 1200 uses a specially designed parabolic reflector with an interchangeable system of spot and flood diffusion lenses. The lenses, combined with the focusing capability of the head, allow you to adjust the light anywhere from a tight 9° spot to a wide 70° area. A special 80x80cm Pulsoflex softbox, umbrellas and barn doors are also available. Because of the heat generated by a light of this power, the HMI 1200 is only usable with the above listed accessories.

Other features of the HMI 1200 include:

- Can be switched between flicker-free and low-noise modes to optimize it for digital imaging and video uses.
- Lampbase features an LCD hour meter which helps you keep track of the lamp life.
- Daylight balanced, consistent over life of tube
- Automatic universal voltage - can be used anywhere in the world.
- Designed with 3 separate safety systems.
- Hot strike capability

HMI 1200 Package

Includes ballast, lamphead, bulb, Par Reflector and 5500K diffusion set.
14-4500 . . . .$5890.00

HMI 1200 Lamphead only

Includes lamphead, Par Reflector and 5500K diffusion set. Requires bulb.
14-4515 . . . .$2295.00

HMI 1200 Ballast Only

14-4505 . . . .$3595.00

Diffusion set for HMI 1200

Diffusion Set Clear
14-3583 . . . .$99.00
Diffusion Set 5500K
14-3584 . . . .$124.00

Pulsoflex 80 for HMI 1200

80x80cm softbox specially adapted for use with the HMI 1.2K.
12-0708 . . . .$TBA
Available spring 1995

Other Accessories:

Barn doors, 2 wing

Barn Doors, 4 wing

Umbrella Holder

Umbrella Silver

Umbrella White

Available spring 1995. prices TBA

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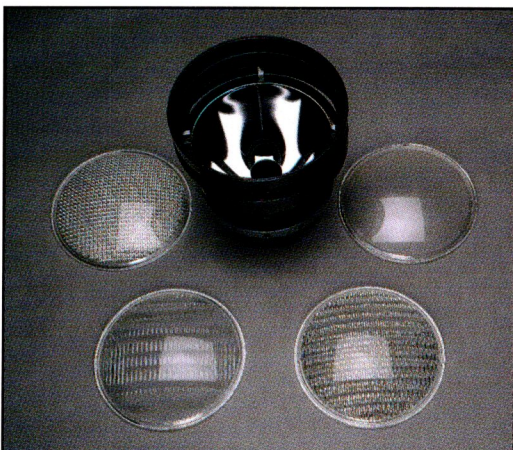
Minipuls C Compact Units

- **The Minipuls C40 and C80 are the smallest, most portable units** compatible with the Pulso accessory line. If you already own Pulso or Flashman accessories and you need portable, lightweight units for location work, Minipuls C is the ideal solution.
- **New redesigned metal housing**
- **Rated at 300 and 600Ws,** respectively.
- **Bright 250W halogen modeling lamp —** no sacrifice in terms of ease of use.
- **3 stop** continuously adjustable output range.
- t0.1 flash durations (equivalent to camera shutter speeds) of 1/400 and 1/250 sec. respectively.
- Flash voltage of the Minipuls is stabilized to within + 1% of the selected level for consistent output, time after time.
- Can be triggered by sync cord, infrared sync or white light slave.
- Comes complete with flashtube, modeling light, sync cable, power cord and protection cap.

600Ws Flashtube for Minipuls C40/C80
15-0043 . . . .$88.00

Glass Protection Dome for Minipuls C
15-0083 . . . .$94.00

Mat Protection Dome for Minipuls
For use with the optical spot attachment, or for additional diffusion.
15-0082 . . . .$70.00

Umbrella Reflector for Minipuls / Pulso / Primo Heads
12-0041 . . . .$105.00

	minipuls**C40**	minipuls**C80**
Capacity	300Ws	600Ws
Output*	f/32	f/45
Flash Duration t 0.5	1/1000	1/600
100% Recycle Time	1.3 sec.	1.9 sec.
Triggering	IR/Cord/Cell	IR/Cord/Cell
Adjustment Range	3 Stops, continuously variable	
Modeling Light	250W	250W
	Proportional to flash power	
Power Requirements	Multi-Voltage	Multi-Voltage
Dimensions	4.5x4x16"	4.5x4x16"
Weight	15 lb.	16 lb.
Catalog Number	**11-1042**	**11-1082**
Price	**$890.00**	**$1075.00**

* Output measured at 6½ feet (2 meters) at ISO 100 with a P70 reflector

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IRS Two Channel Infrared Transmitter
Allows infrared triggering of Broncolor packs from up to 40 feet away. Can be used from hot shoe or with sync cord. Includes sync and battery.
16-2002 . . . .$430.00

IRI Infrared Transmitter
Effective range 20 feet.
17-2105 . . . .$250.00

IRX Infrared Transmitter
Broncolor's new, high-power infrated trigger is designed for longer distance or large studio situations. It is compatible with all Pulso/Pulso A, Opus/Opus A, Flashman, Minipuls, Compuls, Impact, Impact S units, as well as older infrared-capable Broncolor packs.
16-2010 . . . .$TBA
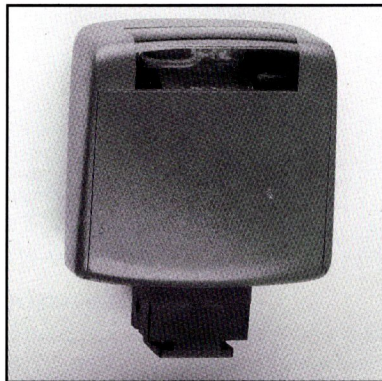
IRI / IRS Camera Sync
Replacement camera/transmitter sync cord.
17-2106 . . . .$21.00

IRI/IRS Battery
17-2107 . . . .$9.95
Accessory Shoe
23-4020 . . . .$47.00

ATA Primo/Opus Case
For Primo, Primo A, Opus 2/A2 or 4/A4, two heads and accessories.
10-1120 . . . .$380.00

ATA Minipuls/Impact S Case
Holds up to 3 Minipuls or Impact S units and accessories.
17-2023 . . . .$499.00

Casters
For above cases.
10-1122 . . . .$45.00

Opus Travel Bag
10-1112 . . . .$135.00

Studio Dolly
Attaches easily to any Broncolor power pack, allowing the pack to roll along the floor. A special adjustable lip keeps the dolly attached to the pack even when it is lifted.
13-4040 . . . .$230.00
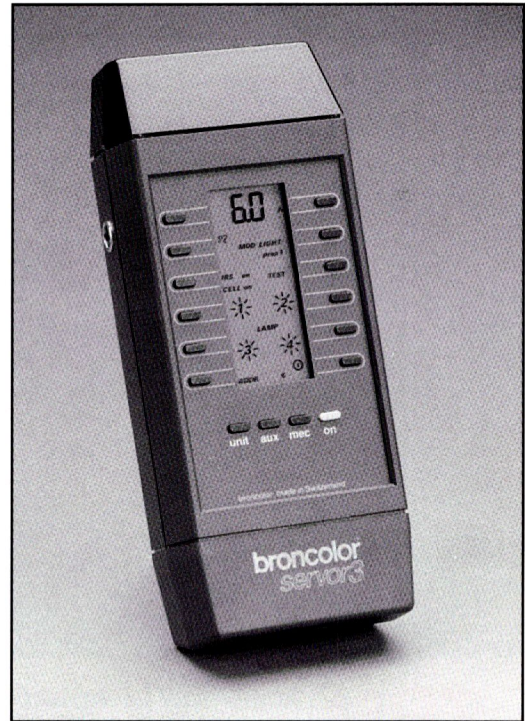
Servor 3 Remote Control
The Servor 3 is an intelligent remote control unit which lets you access all the functions of your Pulso, Pulso A and Opus packs and your motorized ceiling rail via an infrared link.

The graphic LCD display tells you the status of each pack and allows you to change power levels, turn on lampheads and modeling lights, even access the auxiliary functions of your pack.

By setting up to 8 packs to different Servor addresses, you can control each one individually. Or, set packs to the same address and control several of them at once. The unit can be programmed to know which types of packs are on each channel, so it can present you with the proper range of functions.

If you have a light bank on a motorized rail system, you can use the Servor 3 to control vertical and horizontal movement, tilt and rotation.
16-3020 . . . .$1295.00

Cable Remote Control
For all Compuls units.
11-1022 . . . .$210.00

Sync Box
Allows up to three packs to be hardwired together in situations where infrared or white light triggering is not possible.
15-4011 . . . .$75.00

Lampbases

Primo

Pulso F2

Pulso Twin

Broncolor Lampbase Features:

- 360° bayonet mount
- Fan cooled
- Fireproof Makrolon plugs and recessed high-voltage pins for maximum safety
- Exclusive 5-year flash-tube warranty

Primo Lampbases

The fan-cooled Primo head is designed to complement the reduced size and weight of the Primo packs. Includes flashtube (15-1018), modeling lamp (15-2001) and protection cap (12-9111).

1600Ws Primo Lampbase
12-1018 . . . .*$610.00*

Primo heads are not compatible with the Hazylight 2

Pulso Twin Lampbase 2
2x1600Ws , 110V 60Hz
- Connect two power packs to one head
- Up to 3200Ws of total output.
- Use for asymmetric distribution when combined with a standard lamphead.
- Fan-cooled.
- Includes protection cap, flash tube (15-0011) and modeling lamp (15-2001).
12-0011 . . . .*$1775.00*

Focusing Lampbases

Focusing lampbases allow adjustment of the light angle from 60 - 90° with an easy-access dial, providing greater control in direct light situations.

The fan-cooled F2 and F4 lampbases with their 16' lamphead cables, also feature a new built-in umbrella bracket. The umbrella reflector (12-0041) is required for umbrellas when used with the focusing heads. Both lampbases also include handles (12-0012).

Focusing Lampbase F2
1600 Ws max., 110V 60Hz.
Includes protection cap, flashtube (15-0002) and modeling lamp (15-2001).
12-0003 . . . .*$1055.00*

F2 Lampbase with 32' Cable
12-0007 . . . .*$1210.00*
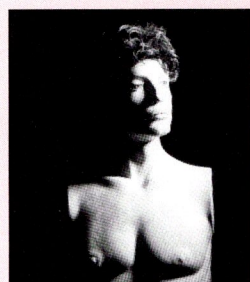
Strobe
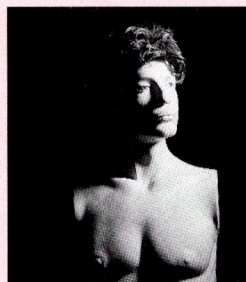
Modeling Light

Superior modeling lamp accuracy

Broncolor's engineers have gone to great lengths to ensure that what you see with the modeling lamp is what you'll get on film. The excellent flashtube/modeling lamp coincidence means that the shadows and highlights will appear as you expect them to. Automatic proportional modeling lamps visually show you the intensity of each pack relative to the others and to flash output.

Primo 4 · **Pulso F4** · **Pulso Twin**
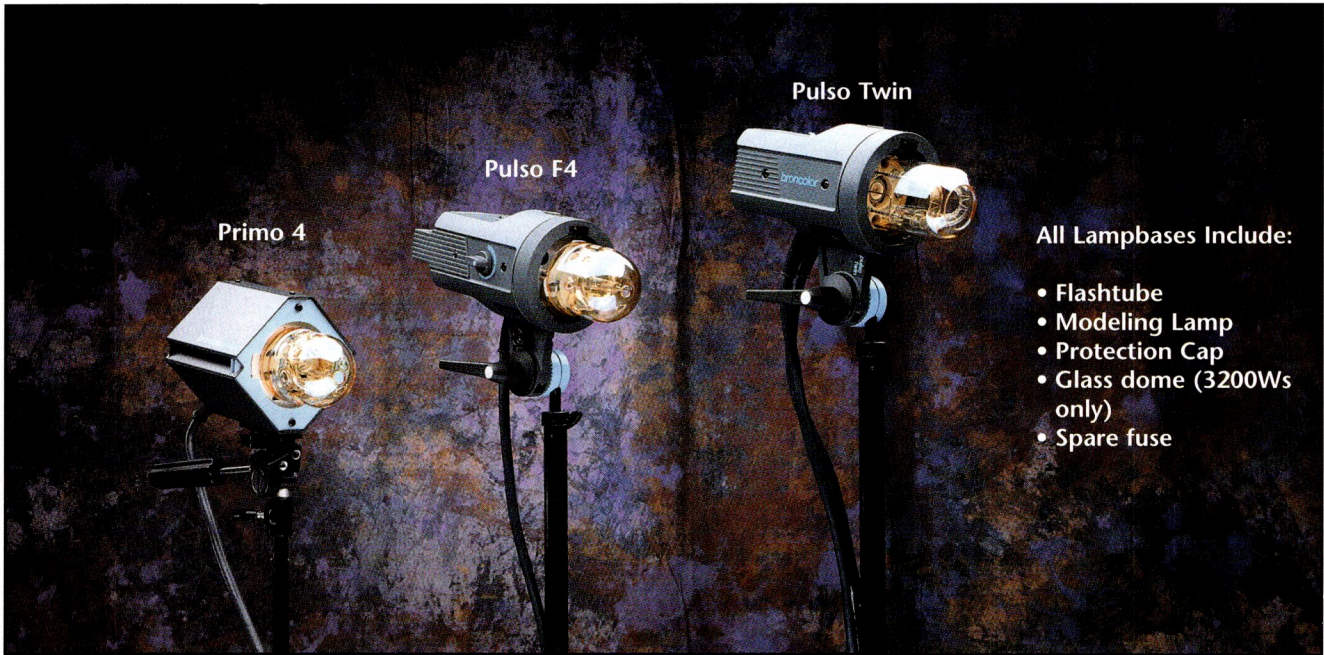
All Lampbases Include:

- Flashtube
- Modeling Lamp
- Protection Cap
- Glass dome (3200Ws only)
- Spare fuse

3200Ws Primo 4 Lampbase

The same compact design of the original Primo lampbase is now available in a powerful 3200Ws version. Includes flashtube (15-1118), modeling lamp (15-2001), UV dome (15-0026) and protection cap (12-9111).
12-1019 . . . .*$810.00*

Focusing Lampbase F4

3200Ws max., 110V 60Hz
Includes protection cap, flashtube (15-0004), modeling lamp (15-2001) and protection glass (15-0026).
12-0005 . . . .*$1480.00*

F4 Lampbase with 32' Cable

12-0010 . . . .*$1635.00*

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Pulso Twin Lampbase 4

2x3200Ws, 110V60Hz
- Up to 6400Ws of power.
- Compatible with Pulso 2/4, Pulso A and Opus.
- Full power through one head on an Opus A8.
- Fan cooled.
- Includes protection cap, flash tube (15-0012) and modeling lamp (15-2001).

12-0016 . . . .*$1960.00*

Broncolor Adapter

To put Pulso or HMI lamp heads on Century or Bogen ⅝" stands.
13-3008 . . . . .*$16.00*
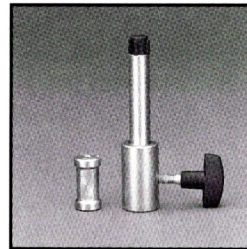
Locking Lever

Lever handles are now standard on all Broncolor Pulso and HMI lampheads. Older heads can easily be converted by replacing the blue knob with this handle.
12-0013 . . . .*$17.00*

Handle for Lamphead

Accessory handle for all Pulso and Flashman lampbases makes precise adjustment of the heads faster and easier.
12-0012 . . . .*$21.00*
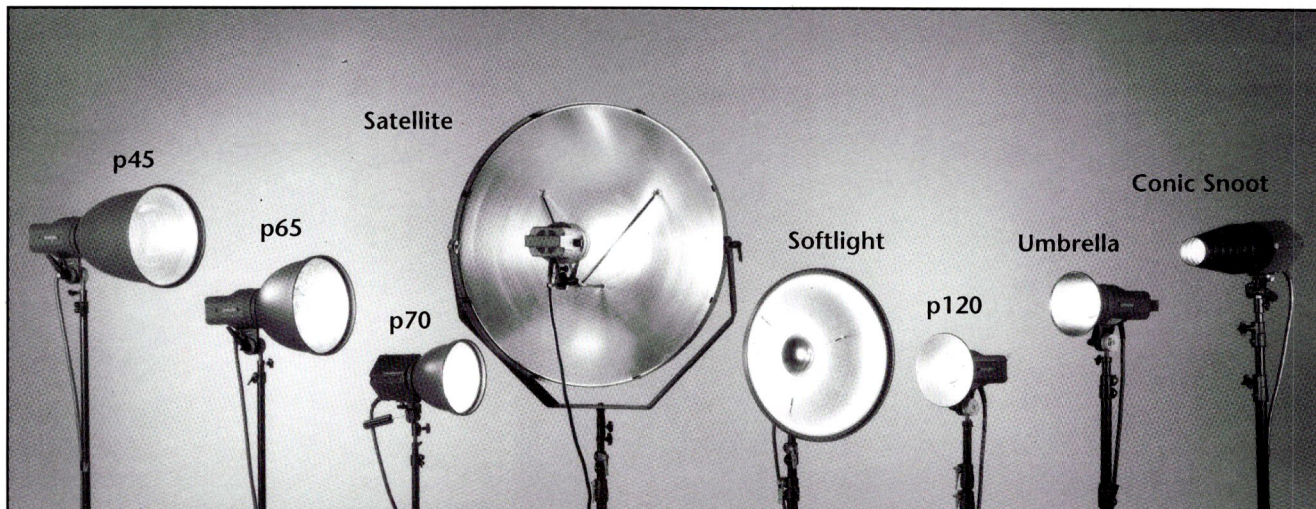
Reflectors

Reflector	Angle	Dia. x Depth	f/stop*	For use with	Cat. #	Price
P45 reflector	45°	11.5 x 14"	128	Primo, Pulso 2/4 heads	12-0045	$305.00
P50 reflector	50°	13.5 x 15.5"	128$^1/_3$	Pulso 8, Twin, HMI	12-0050	$420.00
P65 reflector	**65°**	**11 x 9.5"**	**128$^1/_3$**	**Pulso 8, Twin, HMI**	**12-0065**	**$195.00**
P70 reflector	**70°**	**9 x 7.5"**	**90$^1/_3$**	**Primo, Pulso 2/4**	**12-0070**	**$159.00**
P120 reflector	120°	8.5 x 1.7"	45$^2/_3$	All heads	12-0120	$85.00
P-Travel reflector NEW	55°	7.5 x 3.5"	64$^1/_3$	All heads	12-0055	$61.00
Softlight reflector	—	20 x 7"	45$^2/_3$	Primo, Pulso 2/4, HMI	12-0080	$360.00
Conic Snoot	20°	3" x 10"	32$^1/_3$	All except HMI	12-0073	$105.00
Umbrella reflector	—	—			12-0041	$105.00
Satellite Reflector	—	35" x 8"	180$^2/_3$ 16.7/100 ft.	Pulso F2/F4, HMI	12-0095	$1855.00

The Broncolor system features the largest selection of reflectors in the industry, including the nine parabolic and dish style reflectors shown above.

The P70 is the standard reflector for the Primo, Pulso 2 and Pulso 4 lampheads The P65 is the standard reflector for the Pulso 8 and Pulso Twin heads. For a narrower angle, try the P45 (Primo, Pulso 2, Pulso 4) or P50 reflectors (Pulso 8, Twin).

For a broad, indirect light for portraiture, the Softlight Reflector provides a softer result than direct reflectors. At the other extreme, the Conic Snoot projects a 20° cone of direct light. The P120 floods large areas with more control than simple bare bulb.

When using umbrellas with the new-style integrated umbrella bracket, the Umbrella Reflector is required. The new style bracket is built into the Pulso F2 and F4 lampheads, and can be easily added to any other Pulso lamphead.

The most unique reflector is the Satellite, which puts out an incredible f/180$^2/_3$ at 6$^1/_2$ feet. The Satellite is especially useful for subjects like architectural photography where it may be necessary to light from a distance. It can also be used for unique effects in studio situations.

The reflector's angle of coverage can be changed by focusing the head or adjusting the position of the reflector on the mounting bracket. Clips around the edges allow you to attach barn doors.

Due to its size, a Senior Stand or Mini-Hazylight Stand is recommended. An auxiliary reflector is included to channel all light from the head into the Satellite reflector. Requires mat protection dome.

Satellite Reflector

Power Pack / Reflector Output Levels

Legend:
- ■ Primo / Primo A, Opus 2 / A2, Pulso A2 (blue)
- ■ Primo 4, Opus 4 / A4, Pulso A4 (green)
- ■ Opus A8 (red)

Chart 1 — vertical axis (f-stops): f/128, f/90, f/64, f/45, f/32, f/22, f/16, f/11

Categories: P45, P65, P70, P120, Hazy 2, Hazy Soft, Mini-Cumi, Mini-Hazy, Fresnel Spot Att., Flooter, Pulsospot4, Profil

Chart 2 — vertical axis (f-stops): f/180, f/128, f/90, f/64, f/45, f/32, f/22, f/16, f/11

Categories: Optical Spot Att., Satellite, Striplite, Pulsoflex 50x50, Pulsoflex 80x80, Pulsoflex 55x95 D170 150x150 110x110, Pulsoflex 40x155 35x60 30x110, Umbrella Silver 102cm, Umbrella White 102cm, Umbrella Transp. 102cm, Umbrella Silver 156cm, Umbrella White 156cm

Reflector Accessories

Barn doors are used to control the coverage of lights by blocking light from falling on certain areas of the subject. They can be used to screen backgrounds, control reflections or narrow the lighting angle of a particular reflector.

Broncolor barn doors are unique in that their design does not allow stray light to spill out between the wings and the mounting ring or between the ring and the flash head. They also feature a built-in holder for filters and gels.

For Use With	Wings	Prod.#	Price
P70	4	12-0271	$285.00
P70	2	12-0270	$210.00
P65/P45	4	12-0266	$475.00
Hazy, Strip, Cumi	2	12-4016	$675.00
Mini-Hazylight	2	12-0469	$330.00
P-travel	2	12-0155	$80.00
Flooter		12-3036	$190.00
Pulsospot 4	2	12-4015	$205.00
Lightbar 60	2	12-5370	$305.00
Lightbar 120	2	12-5371	$390.00

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Broncolor filters are designed for use with Pulso barn doors. The 12 colored filters let you add a splash of color to your images. The grey neutral density and correction filters allow you to make corrections in exposure and color cast at the light source.

Type	For use with	Set of	Product #	Price
Color	P65/P45	12	12-0365	$150.00
Color	P70	12	12-0370	$120.00
Color	Flooter	12	12-0375	$99.00
Grey	P65/P45	12	12-0368	$145.00
Grey	P70	12	12-0373	$130.00
Opal Diffuser	P65/P45	12	12-0366	$85.00
Opal Diffuser	P70	12	12-0371	$70.00
Opal Diffuser	Softlight	1	12-0380	$215.00

Honeycombs narrow the lighting angle of the standard reflector and produce dramatic, contrasty lighting. Their lighting effect falls off sharply from the center outward, the fine mesh giving the smallest circle of illumination. The limit of the lighting angle depends on the size of the meshing.

For Use With	Set of	Product #	Price
P70	3	12-0170	$265.00
P65/P45	3	12-0165	$420.00
Softlight Reflector	1	12-0180	$160.00
Mini-Hazylight	1	12-0468	$545.00
Hazylight 2 / Soft	1	12-0393	$820.00
Mini-Cumulite	1	12-2019	$610.00
Striplight 60	1	12-5375	$148.00
Striplight 120	1	12-5376	$195.00

Broncolor Pulsoflexes are lightweight, portable lightbox reflectors which attach to any Broncolor Pulso/Primo lamphead, Minipuls or Compuls self-contained unit. More efficient than conventional umbrellas, the Pulsoflex provides soft, diffused, direct illumination, making it an excellent light source for almost any type of job.

VM Exclusives:

- Complete flexibility — use with one diffuser, two diffusers, none at all, and with or without the reflector.
- Fast, easy assembly.
- High efficiency silver interior.
- Compatible with all lampheads, Minipuls and Compuls
- Includes travel bag.
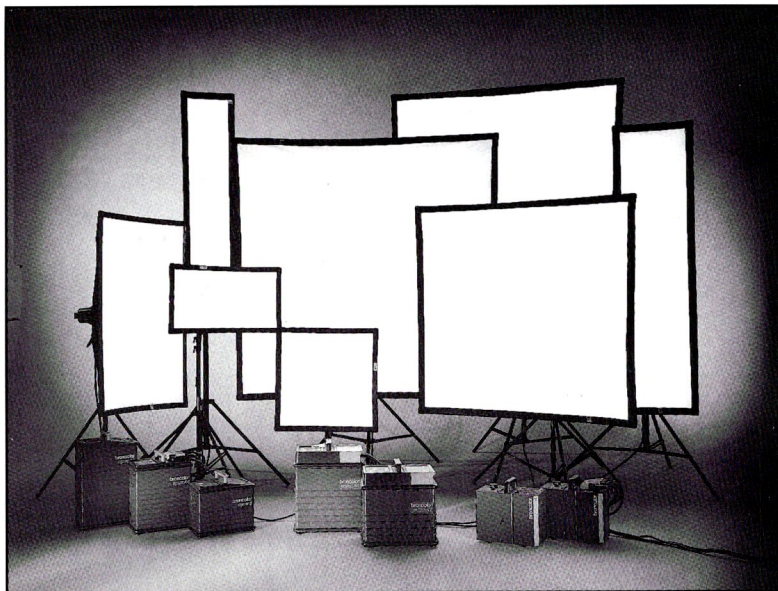
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Pulsoflex Type	Product #	Price
50 x 50 cm (20" x 20")	12-0705	$365.00
80 x 80 cm (32" x 32")	12-0708	$480.00
Round Mask to 80 x 80	12-2012	$ 99.00
110 x 110 cm (43" x 43")	12-0711	$645.00
150 x 150 cm (59" x 59")	12-0715	$750.00
55 x 95 cm (22" x 38")	12-0725	$450.00
80 x 140 cm (32" x 55")	12-0730	$620.00

Pulsoflex Type	Product #	Price
30 x 110 cm (12" x 43")	12-0735	$455.00
40 x 155 cm (16" x 61")	12-0740	$540.00
Starflex D170 (68" hex)	12-0285	$530.00
Pulsoflex Bag	12-0745	$11.00
80 x 80 cm for HMI 575	12-0750	$485.00
110 x 110 cm for HMI 575	12-0751	$649.00
80 x 140 cm for HMI 575	12-0752	$625.00

Umbrellas

Type	Size	Product #	Price
Silver	35"	12-2006	$135.00
Silver	40"	12-2009	$180.00
Jumbo Silver*	60"	12-0277	$235.00
White	40"	12-2007	$180.00
Jumbo White**	60"	12-0275	$220.00
Transparent	35"	17-2064	$80.00
Transparent	40"	12-2008	$180.00

*f 45 at 6¹/₂ ft., 3200 ws., 100 ISO
**f 32²/₃ at 6¹/₂ ft., 3200Ws,100 ISO

Prices and specifications are subject to change without notice.

New Umbrella Bracket

For use with all current Pulso/Flashman lampbases. This new model replaces old-style P70 umbrella bracket. Requires use of the Umbrella Reflector (12-0041), below.
12-0281 . . . .$46.00

Umbrella Reflector

This reflector must be used with the new-style integrated umbrella bracket.
12-0041 . . . .$105.00

Umbrella Bracket for P70

Required when using umbrellas with P70 reflectors.
12-0273 . . . .$80.00

Clamp Pulso to Jumbo Umbrella (replacement)

12-0279 . . . .$47.00

Spotlights
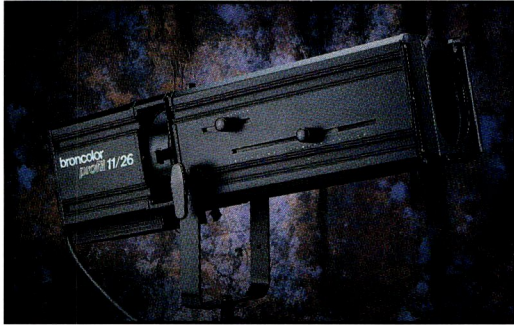
Profil 11/26 Theatrical Spot

The Profil 11/26 is the most versatile of the extensive line of Broncolor spots. Dual focusing lenses allow you to adjust the angle and focus of the beam simultaneously. You can further control the light using the built-in iris diaphragm, light shapers and mask holder. The combination of these controls lets you create a spot of any size and shape.

The Profil can accept power packs up to 3200Ws, for light output of f/90 ($6\frac{1}{2}$ feet, ISO 100, 11°.) Scales for angle and focus allow you to easily repeat any combination of settings.
12-3032 . . . .$3165.00

Pulso Flooter

Pulsospot 4

f/90 at $6\frac{1}{2}$ ft., (3200Ws, 15°), f/$64\frac{1}{3}$ at $6\frac{1}{2}$ ft.,(3200Ws, 45°)

- 3200Ws hard edge spot projector.
- Fresnel lens adjustable from 15° to 45°.
- Optical attachment lenses available for projecting masks or transparencies.
- Excellent for applications where direct light with strong gradation is required.
- Use to bring out contrast and texture in objects, or to enhance areas with tightly controlled lighting.
- Fresnel lens has 5300° K UV coating.
- Use with any 110V Pulso, Opus or Primo power pack.
- Weight 19 lb.
- Includes flashtube (15-1022) and modeling light (15-2001).
12-3022 . . . .$2540.00

Attachment lens 150mm

f/$32\frac{1}{3}$ at $6\frac{1}{2}$ ft., (3200Ws, ISO 100)
Projects a non-color fringing hard light circle (from 5 to 30 inches at $6\frac{1}{2}$ feet). Can project transparencies for rear or top projection with slide holders, see below.
12-3024 . . . .$1790.00

Attachment lens 100mm

f/$22\frac{1}{3}$ ft., (3200Ws, ISO 100)
Projects a larger circle than the 150mm attachment lens (7 to $44\frac{1}{2}$ inches at $6\frac{1}{2}$ feet)
12-3025 . . . .$1685.00

Barn Door to Pulsospot 4	**Slide Holder 24x36**
12-4015 . . . .$205.00	13-3028 . . . .$52.00
Slide Holder 6x6	**4 Part Slide Template**
13-3026 . . . .$52.00	12-3030 . . . .$82.00

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Pulso Flooter "S"

f/128 @ 6½ ft. (ISO 100, 3200Ws. 15°).

The Flooter provides "artificial natural light," ideal for large sets such as cars and furniture, or for fashion when used with the honeycomb. It is a broad light source which evokes fifties-style film lighting. Its effect is comparable to a theatrical fresnel spot.

The Flooter can be used with any Pulso, Primo or HMI lampbase. The Fresnel lens has an active diameter of 340mm for extremely efficient light output, and is adjustable from 15-70°. Weight 24 lb.

12-3135 . . . .*$2075.00*

Barn Door set To Flooter

12-3036 . . . .*$190.00*

Honeycomb To Flooter

12-3037 . . . .*$145.00*

Modification Kit for Flooter

Converts Flooters to new "S" model

12-3038 . . . .*$100.00*

HMI Adapter to Flooter

Required for use with the HMI 575.

14-3581 . . . .*$195.00*

Fresnel Spot Attachment

f/64 at 6½ feet, (ISO 100 at 15°, 3200Ws)

This focusing Fresnel spot attaches to any Pulso 2/4, Primo, Minipuls or Compuls head. The Fresnel lens has a diameter of 160mm (6.3 inches) and focuses from 15 to 35°. The focal length is 250mm and the unit attaches via the standard bayonet mount.

The lighting effect produced is similar to the Mole Richardson continuous spotlight. An additional advantage of the Fresnel Spot Attachment is that it is lightweight enough to be used easily with the Minipuls and Compuls self-contained units.

12-3033 . . . .*$1195.00*

Broncolor Optical Spot

f/32⅓ at 6½ ft. (ISO 100, 3200Ws)

This optical spotlight projects a non-color fringing hard light circle. It attaches to the Pulso 2/4 and Primo lampheads. Includes Diffusion Dome and Aperture mask.

12-3031 . . . .*$1225.00*

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Hazylight

The Hazylight 2 and Hazylight Soft reflectors are designed to produce "wrap around" subject illumination over a 20 degree field. The large 40"x40" parabolic reflectors reduce light scatter and give you precise, even gradation.

The Hazylight 2 yields higher illumination and color saturation than an equally powered multi-head banklight. The Hazylight 2 is highly recommended for advertising, fashion, and still-life photography.

The Hazylight Soft gives you a softer light with no hot spot. Highlights in reflective objects such as glass, metal and plexiglass appear flawlessly even.
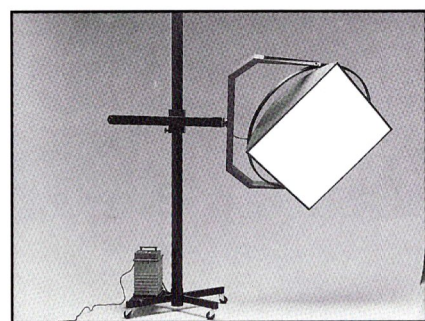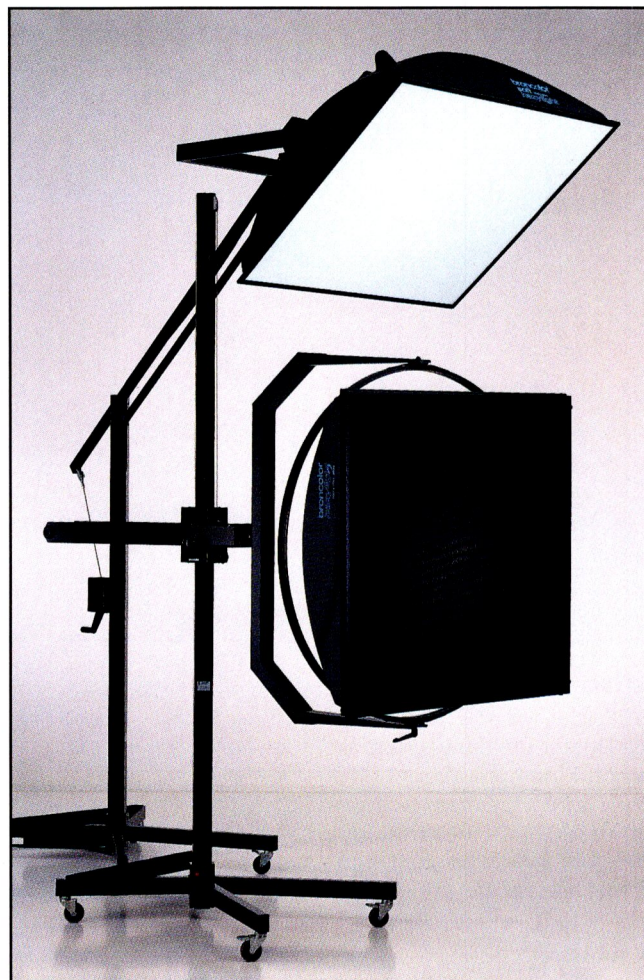
Hazylight 2

- Excellent contrast and brilliant color saturation.
- Precise 20° falloff lets you place gradations exactly where they're needed.
- Brings out texture in surfaces like cloth, leather and food.
- Rotation ring allows you to easily maneuver the light.
- Requires Hazy lampbase (pg. 59).

12-0390 . . . .$2695.00

Hazylight Soft

- Perfectly even, softer lighting edge-to-edge due to the white interior and graduated counter-reflector.
- Flawless reflected highlights with no hot spot.
- Rotation ring for easy mobility.
- Perfect for glass, silverware, jewelry, etc.
- Uses any standard Pulso or HMI 575 lampbase.
- Durable plexiglass diffuser.
- Requires counter reflector (12-2015, pg. 59)

12-0392 . . . .$2695.00

Broncolor 301 Stand

- For Hazylight or Mini-Cumulite.
- Counterbalanced horizontal arm for quick adjustment.
- Reflector mounting system uses friction locks to put the light exactly where you need it.
- Single column construction.
- Casters for easy mobility.
- Supplied with power pack mounting plate.
- Maximum height 8.8 feet.

13-1005 . . . .$3550.00

Flamingo Stand

(needs adapter)
- For use with the Hazylight, Striplight or Mini-Cumulite
- Raise light using crank handle.
- Light stays at same angle when raised and lowered.
- Maximum height 10.7 feet, but will fit under a 7 foot ceiling.
- 5-foot horizontal reach.
- Requires adapter (13-1011).

13-1010 . . . .$2595.00

Flamingo Adapter for Hazylight/Mini Cumulite
13-1011 . . . .$160.00

Adapter Hazylight to Pantograph
13-3015 . . . .$199.00

Counterweight for 301 Stand
13-1006 . . . .$270.00

1600Ws Pulso Hazy Lampbase 2

Fan-cooled head for use with the Traditional Hazylight and Hazy 2 reflectors. Includes flash tube (15-0002), modeling lamp (15-2001) and glass counter-reflector.
12-0021 . . . . *$1655.00*

Mat Protection Glass, non-UV

15-0928 . . . . *$143.00*

3200Ws Pulso Hazy Lampbase

As above, with flashtube (15-0004), modeling lamp (15-2001) and glass counter reflector.
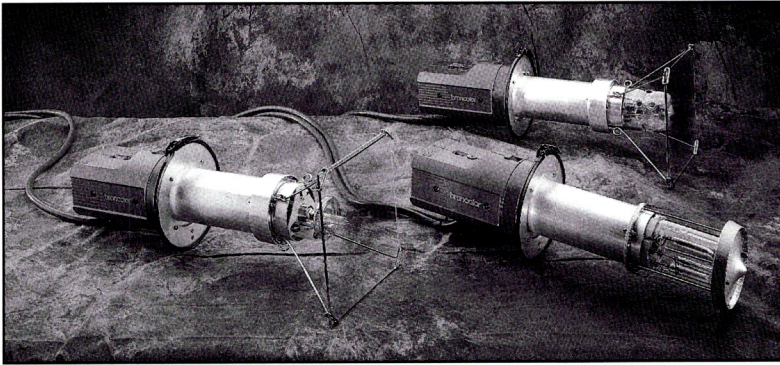*12-0027* *$1995.00*

Pulso Twin Hazy Lampbases

Twin head for the Traditional Hazylight and Hazy 2. Use with two Pulso, Pulso A, Opus or Primo pack. The 2x3200Ws version allows you to get a full 6400Ws from an Opus A8 pack. Includes flashtube, modeling lamp (15-2001) and metal counter-reflector.

2x1600Ws Hazylight Lampbase
12-0035 . . . . *$2185.00*
2x3200Ws Hazylight Lampbase
12-0036 . . . . *$2440.00*

6400Ws Pulso Hazy Lampbase 8 ⊖

6400Ws, 220v
For use with Pulso 8 only. Includes flashtube (15-1005), modeling lamp (15-2005) and aluminum counter reflector. Use 650W modeling lamps.
12-0038 . . . . *$2440.00*

Counter-Reflector

For Hazy Soft with Pulso 2/4 or Primo lamphead.
12-2015 . . . . *$165.00*

Barn Doors to Hazylight,

Striplight and Cumulite
12-4016 . . . . *$675.00*

Honeycomb to Hazylight 2 / Hazylight Soft 🚚

12-0393 . . . . *$820.00*

Diffuser Foils with Tape

15-3008 . . . . *$155.00*

Diffuser Foil

10 meter roll for 5 replacement foils.
15-3009 . . . . *$585.00*

Hazy Diffusion Foils with Frame and Tape

15-3016 . . . . *$330.00*
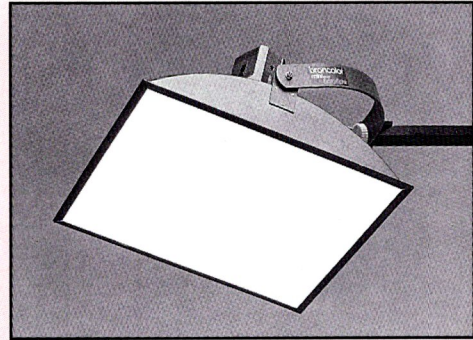
Mini-Hazylight

- f/45 at 6½ ft. (3200Ws, 100 ISO)
- Similar lighting effect to the 40" Hazylight.
- Uses standard lampbases
- 25" square size, extremely portable

Mini-Hazylight 65x65 cm

(25"x25") Includes holder for connection to 301, or Hazy/Flamingo Stand. Requires one Pulso or Primo lampbase, or Minipuls compact unit.
12-0465 . . . . *$1295.00*

Mini-Hazylight 65x65 cm ⊖

Mini-Hazy with holder for connection to Mini-Hazylight stand (or ³/₈" threaded bolt). Requires one Pulso or Primo lampbase, or Minipuls compact unit.
12-0460 . . . . *$1295.00*

Mini-Hazylight Stand 🚚

Maximum height 7.4 ft.
13-0460 . . . . *$1295.00*

69

Cumulite 2

You can use the Cumulite 2 for even, edge-to-edge illumination (top left,) a smooth gradation (center left) or a central hot-spot (bottom left).

- Broncolor's incredible 79x48" bank gives you light of unparalleled quality.
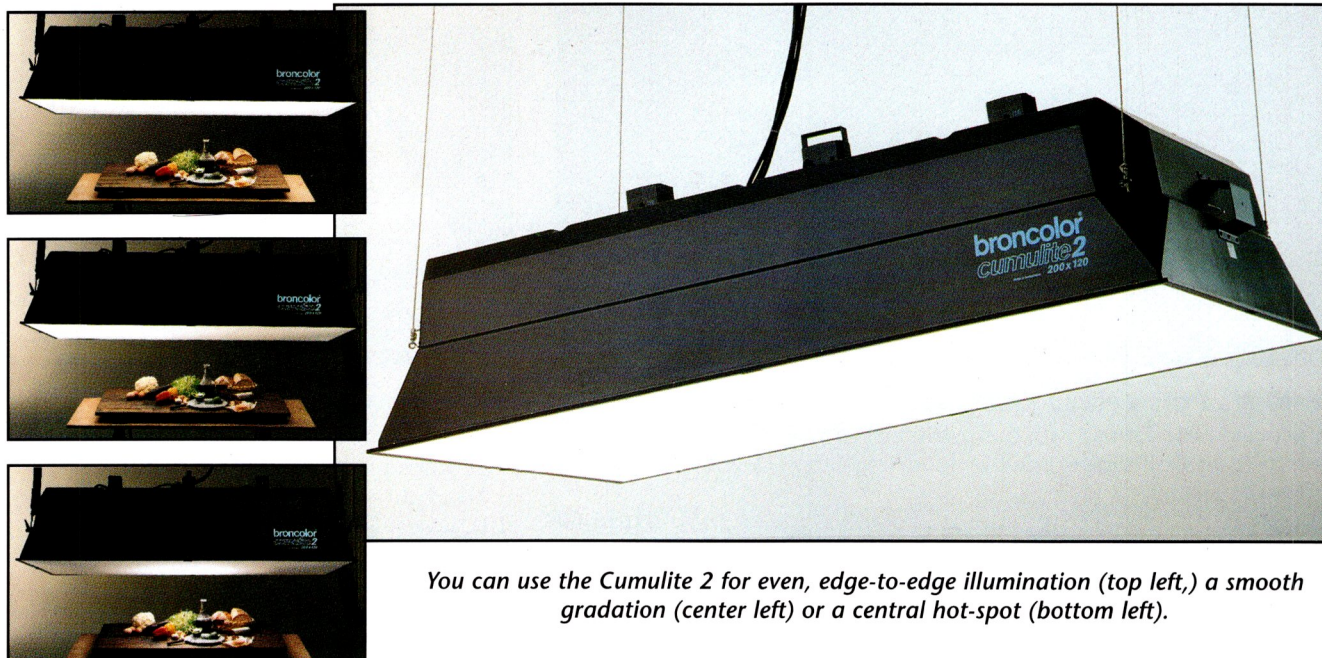- Glass counter-reflectors, white interior coating and plexiglass diffuser ensure perfectly even light, making it the natural choice when you're working with reflective objects.
- The hard plexiglass diffuser won't show surface wrinkles in reflective highlights the way fabric diffusers can.
- Comes equipped to handle two standard Pulso, Primo or HMI lampbases.
- Add a third, central lampbase for even more flexibility. The third lampbase produces a hot spot in the center of the reflected illumination if desired. Use a Pulso F2 or F4 focusing lampbase if you want to control the size and relative intensity of the spot.
- Honeycomb grid available to further increase contrast and saturation.
- With Pulso or Opus power packs and a motorized rail system, all pack functions and mechanical movements can be controlled with the Servor 3 infrared transmitter.

Cumulite 2 Reflector 🚚 ⓢ

f/32.7 @ 3200Ws (6½ ft., ISO 100)
79x48" fiberglass reflector supplied with plexiglass diffuser, 2 glass counter-reflectors and cover for central opening. Weight 64 lbs.
12-2026 . . . .$5935.00

Honeycomb for Cumulite 2 ⓢ

Provides hard, direct light for higher contrast and color saturation.
12-3040 . . . .$1925.00

Motorized Cumi Stand 🚚 ⓢ

For the Single Cumulite and Cumulite 2 reflectors. Maximum height is 8.5 feet. Vertical movement of reflector is motorized. Casters and power pack platform are included.
13-4007 . . . .$6330.00

Bracket for Cumulite 2 ⓢ

Required for use of either Cumi Stand.
13-4009 . . . .$1520.00

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Giant Light Bank

The Giant Light Bank is the ideal solution for many situations requiring large light sources. This continuous, **seamless** diffusion screen and support framework measures 100x300 inches, yet its light output is even to within $^1/_3$ stop from edge to edge. The GLB is built upon 1 inch square tubing and weighs about 180 pounds. It can be disassembled for storage or location shooting. The reflector is the exclusive Broncolor silver/black bonded fabric.

Its size can be customized for your needs, and the suspension system can be designed around your requirements.
Movements can be controlled with ropes or automated by Servor infrared control on a rail system.
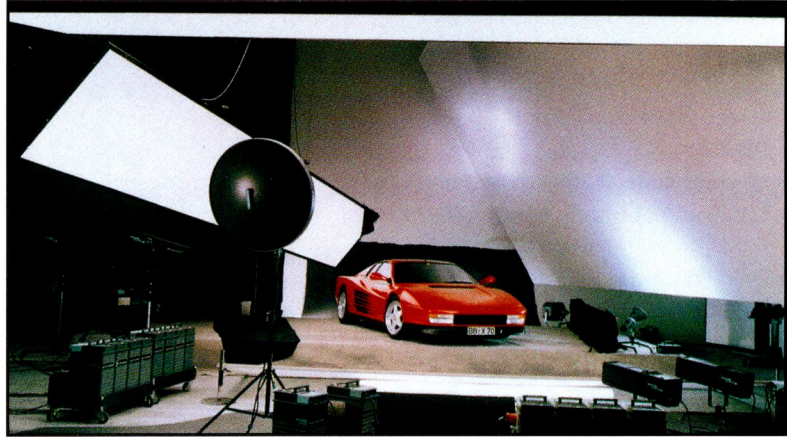
12-2050 . . . .$15,895.00
Price does not include heads. Complete details and quotations which include supervision of installation are available upon request.

broncolor
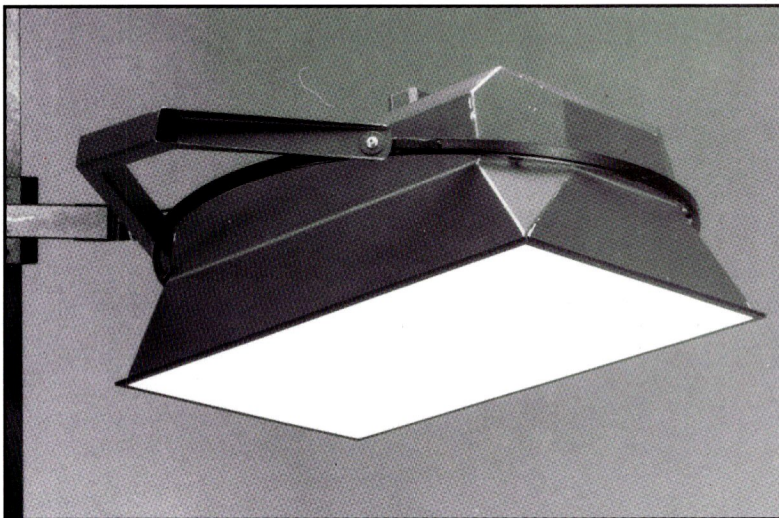
Mini-Cumulite

- 31"x47" version of the Cumulite.
- White interior coating and rigid plexiglass diffuser.
- Uses a single standard Pulso, Primo or HMI lampbase.
- Graduated glass counter reflector guarantees even lighting.
- Rotating ring which gives the reflector a full range of self-arresting movements.
- All Mini-Cumulites ship by truck.

Mini-Cumulite for 301 Stand
Requires counter-reflector.
12-2014 . . . .$3385.00
Mini -Cumulite for Rail System
For connection to overhead rail support (see Suspension kits - pg. 92)
12-2018 . . . .$2810.00

Glass Counter-Reflector for Pulso 2 / 4 for Mini Cumi
12-2015 . . . .$165.00

Metal Counter-Reflector for Pulso 8 / Twin for Mini-Cumi
12-2016 . . . .$122.00
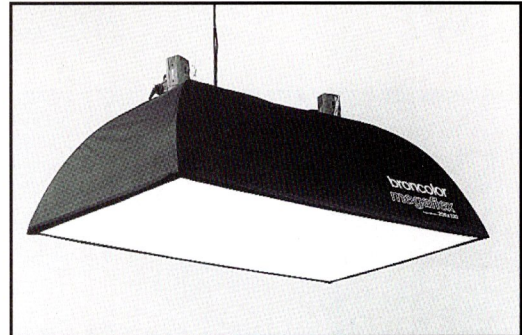
Megaflex
Two new softboxes measuring 4x6$^1/_2$ ft. and 4x10 ft. Each Megaflex takes 2 Pulso, Primo or HMI lampheads and features an optional second diffuser.

Megaflex 200 Ⓢ
12-0520 . . . .$2615.00
Megaflex 300 Ⓢ
12-0521 . . . .$3170.00

Bracket to Megaflex
Required to mount the Megaflex bank to Broncolor 301 and Flamingo stands.
32-0107 . . . .$895.00

Mount the Megaflex on your rail system with the Megaflex Suspension. See pg. 92 & 99.

Broncolor 301 Stand
For use with Mini-Cumulite or Hazylight reflectors. See pg. 56.
13-1005 . . . .$3550.00

Ⓢ indicates special order items. See pg. 116 for details.

71

Specialized Lighting Units

- 1600Ws capacity
- f/22 at 6½ ft., 1600ws, 100 ISO
  f/45½ at 2 ft., 1600ws 100 ISO
- Sealed front is spillproof — great for food photography.
- Ideal for close-range lighting.
- Lets you place and control reflected highlights on your subjects.
- Even lighting from edge to edge.
- 8x12 and 12x16 inch sizes

Boxlite 30 (8" x 12")
With 1 flash tube, 2 modeling lights, quick change head.
12-2020 . . . .$1160.00

Boxlite 40 (12" x 16")
With 2 flash tubes, 4 modeling lights, quick change head.
12-2025 . . . .$1565.00
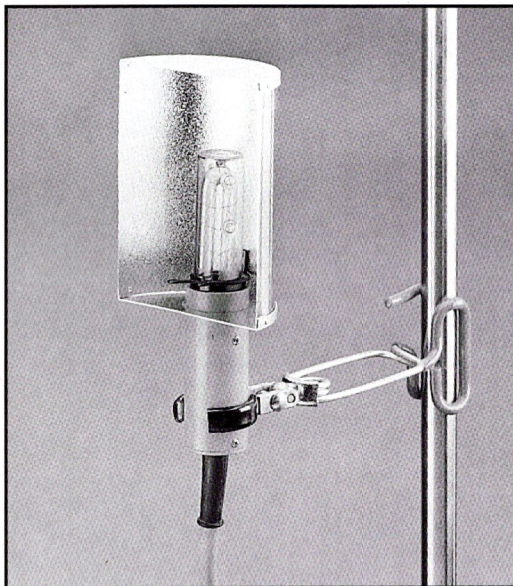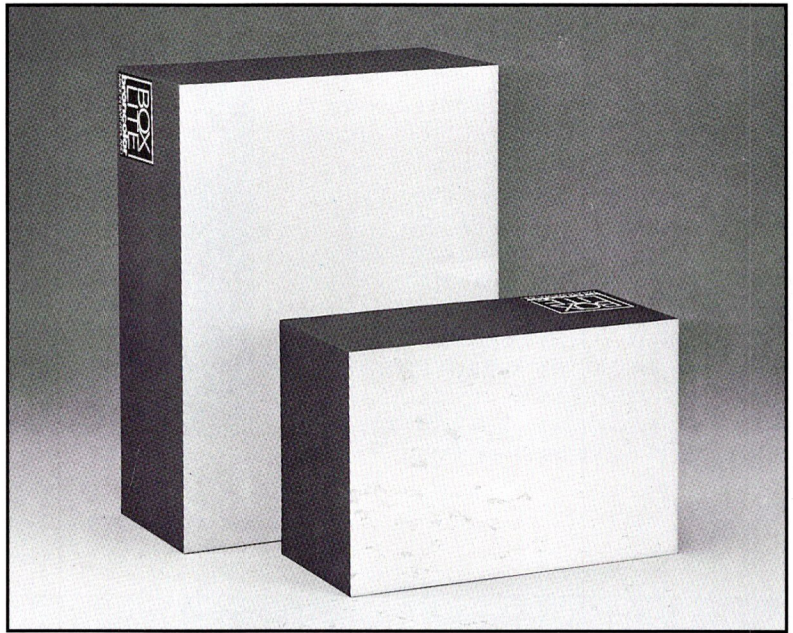
Effect Light
The Effect Light is a small 950Ws bare tube clamp-on light unit without a modeling lamp. It is used as a backlight in portraiture or to produce effects requiring hidden sources of illumination. Reflector is included.
12-3001 . . . .$810.00

950Ws Effect Light Flashtube
15-1006 . . . .$220.00
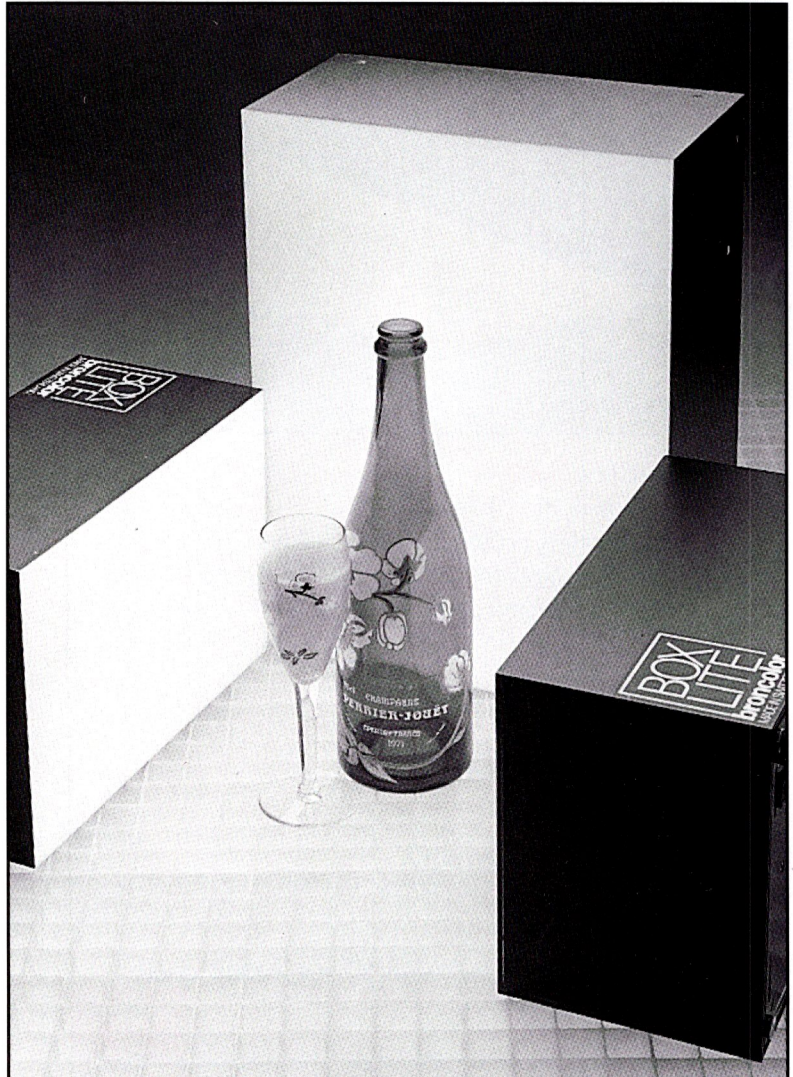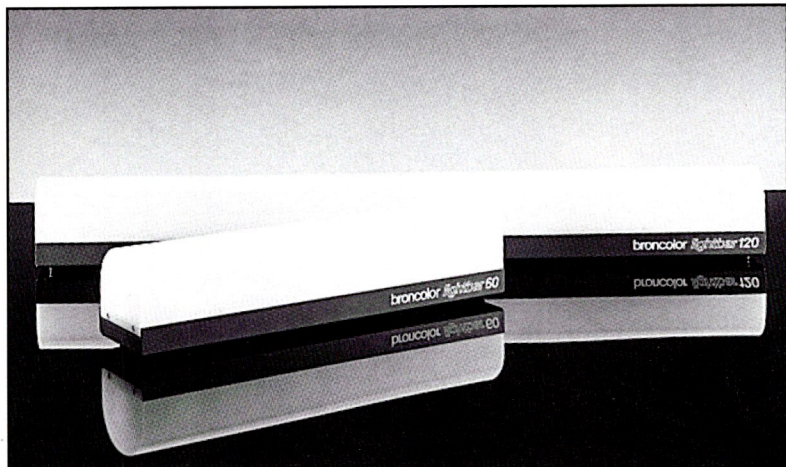
Lightbar

These diffused, wide area lampheads measure 4.5 inches by 23 and 44 inches, respectively. The Lightbar 60 is rated at 3200Ws, the 120 at 2x3200Ws. Both are fan-cooled. The Lightbar is intended for large area lighting such as backgrounds, architectural and automotive subjects.

Lightbar 60
12-5351 . . . .$1790.00
Lightbar 120
12-5353 . . . .$2955.00

Barn Doors

Barndoor for Lightbar 60
12-5370 . . . .$289.00
Barndoor for Lightbar 120
12-5371 . . . .$371.00

Transparent Plexi Cap

Use in place of the diffused cap supplied with the Lightbar.

Transparent Plexi Cap 60
12-5360 . . . .$305.00
**Transparent Plexi Cap 120**
12-5361 . . . .$390.00

QUESTIONS?
(800) 456-0203
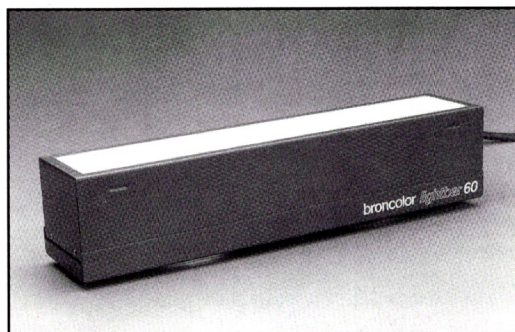
Striplight

This combination of the Lightbar and the Strip adapter creates a unit similar in function to the old Broncolor Striplight. The Striplight is flat-surfaced and more directional than the Lightbar.

Striplight 60
12-5355 . . . .$1790.00
Striplight 120
12-5357 . . . .$2955.00

Strip Adapter

The Striplight adapter converts the Lightbar into a striplight.

Strip Adapter 60
12-5364 . . . .$135.00
Strip Adapter 120
12-5365 . . . .$180.00
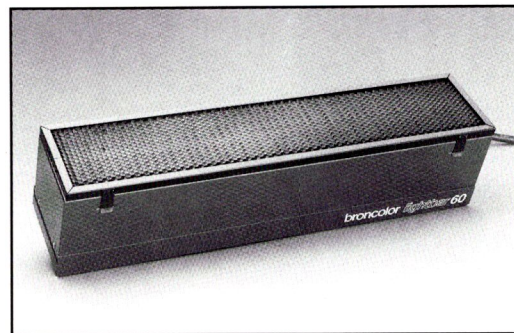
Honeycomb Grids

Further increases the directional effect of the Striplight or Strip adapter.

Honeycomb for S60 Adapter
12-5375 . . . .$148.00
Honeycomb for S120 Adapter
12-5376 . . . .$195.00

Prices and specifications are subject to change without notice.

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Fibrolite

Fibrolite Expert Kit

The Fibrolite Expert Kit is a great way to jump right into the Broncolor fiber optic system. It features a full set of fiber optic light guides in two different lengths, plus stands and lens attachments for each fiber.

The Broncolor Fibrolite will make your jewelry sparkle and your food more appetizing, without cramping your style or your set.

1	12-3006	Fibrolite
2	12-3013	60" Fiber Optic Cable
2	12-3017	80" Fiber Optic Cable
4	12-3016	Focusing Lens
4	12-3018	Articulated Arm
4	12-3020	Iron Base for Arm

12-3009 . . . . *$5790.00*

Fibrolite

- Two to three times more light than other fiber optic systems.
- Use up to four fiber optic guides to place light precisely where you need it. Light small objects with a combination of accuracy and power never before possible, or highlight important points in a larger composition.
- Fiber optic cables transmit light without heat — safe to use at any distance.
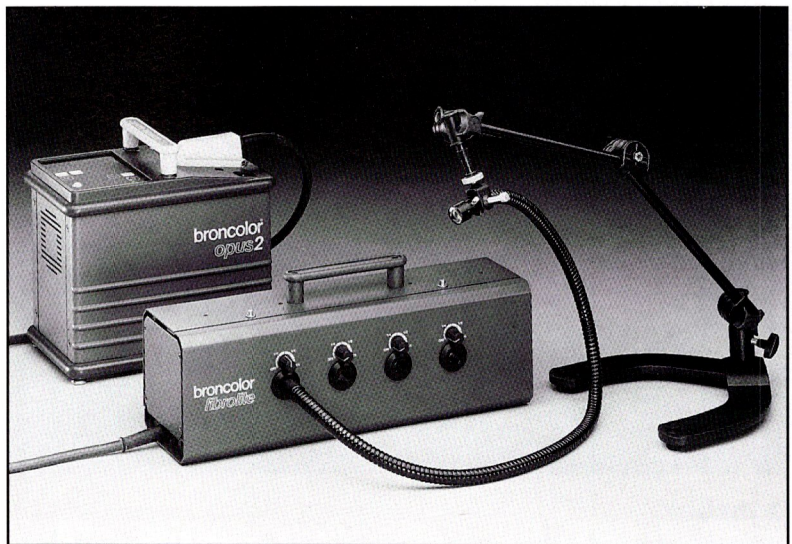- Individual outlet controls let you vary the output of each guide independently over a 3 f-stop range.
- Built-in cooling fan for trouble-free multiple exposures.
- Compatible with all Broncolor power packs.
- Compatible with existing Impact Fibro optical fibers and accessories.
- Shown with Opus A2, fiber, stand and focusing lens, not incl.

12-3006 . . . . *$1845.00*

Fibrolite Accessories

Fiber Optic Cable 40 Inch Glass fiber, with black flexible casing, active diameter 0.4".	12-3014	$419.00
Fiber Optic Cable 60 inch	12-3013	$530.00
Fiber Optic Cable 80 inch	12-3017	$640.00
Optical Fiber with Two Strands Half flexible plastic tube with active diameter of 2 mm. Length 32".	12-3015	$735.00
Focusing Lens With tube, insertable and adjustable on optical fiber, with locking screw.	12-3016	$205.00
Filterholder for Fibrolite	12-3010	$39.00
Color Filters for Fibrolite	12-3011	$29.00
Grey Filters for Fibrolite	12-3012	$29.00
Flashtube for Fibrolite	15-0005	$315.00
75W Fibrolite Modeling Lamp	15-2012	$31.00
Articulated Arm — Requires clamp or base (below)	12-3018	$140.00
Clamp to Attach Arm to Table	12-3019	$58.00
Iron Base for Arm	12-3020	$100.00
Case for Accessories	12-3021	$275.00
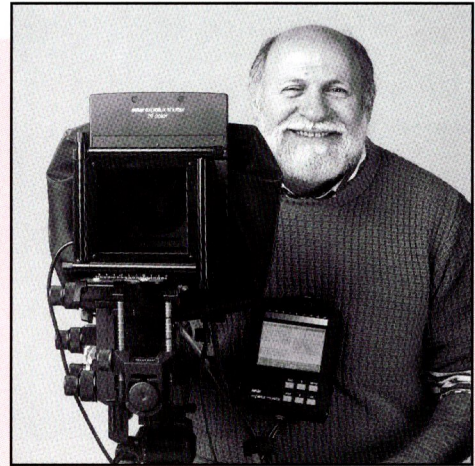
Broncolor has developed a revolutionary TTL exposure control unit which works with the Pulso A2 and A4 power packs and selected Hasselblad cameras. The Flashlink will give you the freedom you've come to enjoy with dedicated strobe plus the power and flexibility of studio flash.

- Operates in conjunction with the camera's own off-the-film-plane metering systems.
- Instantly and automatically adjusts light output for correct exposure every time.
- Can control up to 3 Pulso A power packs with up to two lampheads each. (Comes equipped to handle one pack. Intermediate sync cables required for second and third packs.)
- Let your models move around freely without worrying about changes in exposure.

Flashlink to Hasselblad
Compatible with the Hasselblad 500ELX, 503CX, 553ELX and the 205TCC.
16-5001 . . . .*$620.00*

Intermediate Sync Cable for Flashlink
This 16 foot cable will allow you to plug an additional Pulso A power pack into your Flashlink. Up to two additional packs are possible, each requiring their own cable.
16-5010 . . . .*$100.00*

TOLL FREE ORDER LINE
(800) 456-0203

In September of 1993 we installed the p2 camera with the Expolux Tricolor Shutter and three lenses designed to work with the Sinar/Leaf combination.

Our system has now been in operation for over a year and it's performing beyond our wildest dreams. Digital photography offers a range of detail that we never saw before. Lighting differences of 1/10 of a stop can become noticeable in a digital iamge. The controls that the p2/Expolux shutter and Opus A8 offer have been used to their max, enabling us to control f/stop and light output in 1/10 stop increments. Add to this the sharpness offered with the sinaron Digital Lenses and we've developed a system that can't be beat! We now have two shifts of photographers turning out digital photography for 98% of our clients. In fact, it's only when we go on location or photograph models that the digital system is not being used.

Many people feel that digital photography still has a way to go, but we believe it's become a tool that has increased our production, decreased delivery time and opened up creative possibilities that we didn't dream of before.

*— Marc Braun
Braun Photography
Akron, OH*

broncolor

Flashtubes

Exclusive 5-year Flashtube Warranty

All ceramic-base Broncolor flashtubes feature a 5-year pro-rated warranty. If the tube fails or breaks for any reason*, we will replace it for a percentage of the current catalog price, determined by the age of the tube.

Time Since Purchase	Replacement Cost
Up to 30 days	No charge
30 days - 1 year	10% of current list
1 year - 2 years	30% of current list
2 years - 3 years	50% of current list
3 years - 4 years	70% of current list
4 years - 5 years	90% of current list

* Does not apply in cases of abuse. Other terms and conditions apply; contact Sinar Bron for details. Minipuls and Impact S flashtubes are not covered under warranty.

ORDER TOLL FREE (800) 456-0203

Flashtubes

Self-Contained Units

Capacity	Used with these heads	Cat #	Price
150Ws	Impact 21	17-2012	$106.00
300Ws	Impact 41, Impact 21	17-2014	$153.00
170Ws	C-70 compact units	15-1001	$250.00
375Ws	C-171 compact units	15-1002	$260.00
600Ws	Impact S and Minipuls	15-0080	$235.00
600Ws	Minipuls C40/C80	15-0043	$88.00

Specialized Lighting Units

Capacity	Used with these heads	Cat #	Price
1600Ws	Boxlite-Small	15-1014	$290.00
1600Ws*	Boxlite-Small	15-1019	$285.00
800Ws	Boxlite-Large (2x)	15-1015	$210.00
800Ws*	Boxlite-Large (2x)	15-1020	$195.00
950Ws	Effect light	15-1006	$220.00
1600Ws	Striplight	15-1017	$429.00
3200Ws*	Pulsospot 4	15-1022	$740.00
3200Ws*	Fibrolite	15-0005	$315.00

Older Style Heads

Capacity	Used with these heads	Cat #	Price
950Ws	Universal/Flashman	15-1010	$285.00
1600Ws	Universal, Universal Hazy	15-1004	$420.00
1600Ws	Spotlight (old style)	15-1007	$435.00
1600Ws	Spot Projector (old style)	15-1008	$435.00
1600Ws	Combiflex	15-1009	$825.00

Lampbases

Capacity	Used with these heads	Cat #	Price
1600Ws	Primo	15-1018	$299.00
1600Ws	Flashman, Pulso 2, Pulso 2-Hazy, Compuls	15-0002	$260.00
1600Ws	UV-s coating for above units	15-0102	$445.00
1600Ws	UV-s coating for Universal	15-1104	$425.00
3200Ws*	Pulso 4, Pulso Hazy	15-0004	$650.00
3200Ws*	Primo 4	15-1118	$490.00
6400Ws	Pulso 8, 606, Pulso 8-Hazy	15-1005	$1055.00
6400Ws	UV-s coating for above units	15-1105	$1085.00

Twin Lampbases

Capacity	Used with these heads	Cat #	Price
2x1600Ws	Pulso Twin, Twin Universal, Twin Hazy	15-0011	$720.00
2x1600Ws	UV-s coating for Pulso Twin	15-0111	$770.00
2x3200Ws	Pulso Twin 4	15-0012	$890.00
2x3200Ws	UV-s coating - Pulso Twin 4	15-0016	$890.00
2x3200Ws*	Pulso Twin 4	15-0017	$870.00

Most Broncolor flashtubes are supplied with a UV light absorbent coating. Normal coating is 5300°K (±150°)
Special UV-s coating 5000°K (±150°): Special order, 4 week delivery.
*Uncoated (clear) 5900°K (±150°)
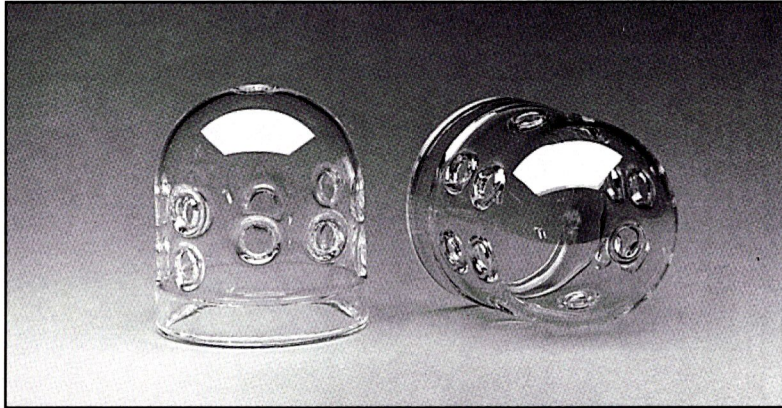
Protection Glass for Pulso 2 / Primo
15-0022 . . . .*$105.00*

UV Protection Glass for Pulso 4 / Primo 4
15-0026 . . . .*$143.00*

UV-S Protection Glass for Pulso 4 / Primo 4
15-0126 . . . .*$143.00*

UV Mat Protection Glass for Pulso, Primo, Hazy Lampbases
Required when using optical spot attachment and uncoated flash-tubes.
15-0028 . . . .*$143.00*

UV-S Mat Protection Glass for Pulso, Primo, Hazy Lampbases
15-0128 . . . .*$143.00*

Non-UV Mat Protection Glass for Pulso, Primo, Hazy Lampbases
Required when using optical spot attachments and UV coated tubes.
15-0928 . . . .*$143.00*

Protection Glass for Minipuls
15-0081 . . . .*$49.00*

Mat Protection Glass for Minipuls
15-0082 . . . .*$70.00*

Replacement 575W HMI Lamp
14-3575 . . . .*$395.00*

HMI Protection Dome, Mat
14-3576 . . . .*$143.00*

My work is all about movement. I shoot dancers, usually in the air and in some unbelievalbe position. For that kind of work, I won't use anything but Broncolor Pulso A packs. I couldn't do without the flash duration control they give me.

I've tried shooting with other strobes, but I was always getting blurred hands and feet. The Pulso's fast flash durations give me the sharpness I need, especially in color.

The other think I like about my packs is that they're simple to use. I'm not a technical person – all I care about is the final product. Broncolor gives me the ability to get what I want, but it doesn't get in the way.

I'm also very happy with the support I get from Sinar Bron. All I have to do is start thinking about a problem, and it seems my local rep is at my door.

– Lois Greenfield
New York, NY

broncolor

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CURRENT PROMOTIONS

(800) 456-0203

Modeling Lamps

For Use With	Power	Cat. #	Price
Boxlight	40W	15-2007	$12.00
Impact 21/41	50W	17-2010	$17.00
Striplight, Lightbar	60W	15-2008	$13.00
Fibrolite	75W	15-2012	$31.00
Impact S40/S80	150W	17-2011	$29.00
Combiflex	150W	15-2002	$22.00
All 110V lampheads, Minipuls, Compuls 65/95	250W	15-2001	$19.95
Cumulite (220V)	250W	15-2006	$94.00
Pulso 8, 606 (220V)	300W	15-2004	$43.00
Primo (220V)	500W	15-2011	$43.00
Pulso 8, 606 (240V)	650W	15-2005	$43.00

Stands and Adapters

Stand	Height	Features	Cat. #	Price
Foba Staro Stand	6.5'	Caster stand ideal for Pulsospot 4. Needs Clampholder (31-0902) &Threaded Bolt (13-3024).	31-0906	$400.00
Junior Stand	8.2'	4 extensions. Ideal studio light stand	13-1002	$220.00
Senior Stand	9.2'	4 extensions. Heavy-duty light stand	13-1003	$280.00
Super Boom with Stand and Arm	8.2'	Stand and boom arm with adapter to Pulso head, with 2 hand cranks, stand attachment device, counter balance and casters.	13-3002	$915.00
Mini-Hazylight Stand	7.4'	Adjustable height arm	13-0460	$1295.00
Hazy Stand 301	8.8'	Easy vertical/horizontal positioning of Hazylight or Mini-Cumulite reflectors. See pg. 68.	13-1005	$3550.00
Flamingo Stand	10.7'	Special cantilevered design for Striplite, Hazylight reflectors. See pg. 68.	13-1010	$2595.00
Cumi Stand Motorized	8.5'	Motorized vertical movement for single Cumulite 2. Features extension arm, casters, platform for power pack. Includes bracket (13-4009).	13-4007	$6330.00

S indicates special order items. See pg. 116 for details.

Foba Clampholder, for Staro Stand
31-0902 . . . . $166.00

Threaded Bolt to Clamping Holder
13-3024 . . . . $65.00

Bolt, Broncolor to ³⁄₈" Thread
13-4005 . . . . $17.00

Bolt, Broncolor to ³⁄₈" Thread & Foba Seat
13-4006 . . . . $30.00

Stand Holder for Pulso to Junior Column
Attach power pack to stand
13-0025 . . . . $83.00

Casters for Senior Stand
(set of 3)
13-4001 . . . . $83.00

Adapter Pulso to Superboom
13-3004 . . . . $70.00

Adapter Universal Series to Superboom
13-3005 . . . . $70.00

Three-Legged Base
With Pulso bolt and ³⁄₈" thread.
13-4002 . . . . $130.00

Bracket to Cumulite S
Required for use of stands.
13-4009 . . . . $1520.00

Adapter for 12-1012 to Broncolor Post
13-4005 . . . . $17.00

Adapter for 12-1012 to Foba Pantograph
13-4006 . . . . $30.00

Fuses

3.15 AF	Pulso & Primo Lampbase, Compuls	15-5011	$43.00
6.3 AFF	C70 / C171 / Unvl Lampbases	15-5007	$33.00
8 AT	750 RT Power Pack	15-5001	$31.00
10 AFF	606 Lampbases, HMI	15-5005	$33.00
10 AT	750 RT / 1500 RT Power Pack	15-5010	$33.00
12.5 AT	1500 RT Power Pack	15-5009	$33.00
16 AF	200 / 260 / 606 Power Pack	15-5006	$39.00
16 AT	Flashman, Pulso 220V, 304/404, Primo pack, Compuls	15-5003	$39.00
20 AT	Pulso 120V Power Pack	15-5012	$33.00
250 Mat	200/260 Power Pack	15-5008	$14.00
500 Mat	Spot Projector - Lampbase	15-5004	$29.00

Note: To prevent possible damage to modeling bulb and flashtube, use only the recommended super fast-blow fuse.

Cables

Type	Length	Cat. #	Price
Lamphead Extension*	16 ft.	15-4007	$265.00
Lamphead Extension*	32 ft.	15-4008	$315.00
Power, Pulso/Flashman/Opus	10 ft.	15-4010	$ 25.00
Sync Deluxe **	16 ft.	15-0050	$ 82.00
Sync Deluxe **	32 ft.	15-0055	$104.00
Sync Extension Deluxe**	32 ft.	15-0060	$104.00
Sync, Standard	16 ft.	15-0054	$ 23.00
Sync, Universal	16 ft.	15-4001	$100.00
Sync, Universal	32 ft.	15-4002	$143.00
Sync Extension, Universal	32 ft.	15-4004	$143.00
Sync Extension, Universal	16 ft.	15-4005	$133.00
Sync Extension, Universal	32 ft.	15-4006	$154.00

*   For Universal, Primo, Flashman, Pulso and Pulso A.

** Heavy duty sync cable for use with all current power packs and compact units.

*** Standard sync delivered with all power packs.

Case for Pulso 2 or lamps
10-1110 . . . .$325.00

Pulso Wall Adapter, Bayonet
12-0910 . . . .$100.00

Pulso Wall Adapter, Gudgeon
12-0912 . . . .$35.00

Protection Cap
Replacement cap for Flashman, Pulso and Primo lampheads.
12-9111 . . . .$17.00

Cables and Fuses
SINAR BRON IS:
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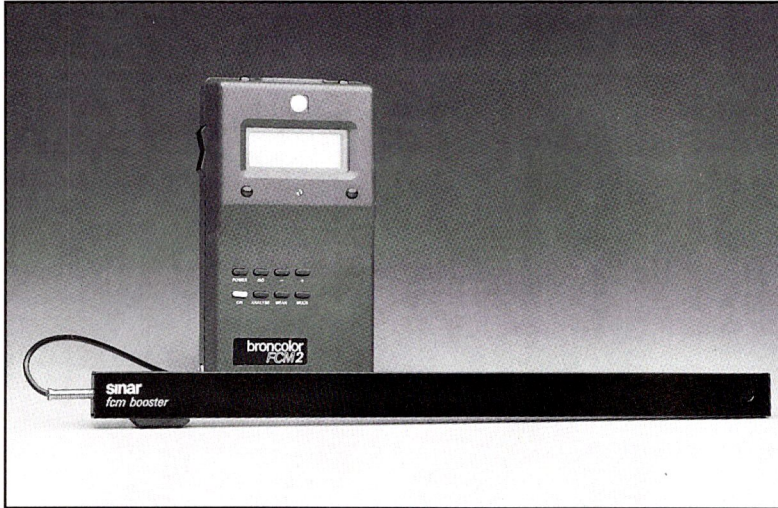INSTRUCTIONAL BOOKS AND VIDEOS

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broncolor

Light Meters

FCM 2 Flashmeter

- New extended sensitivity range from EV 0 to 23.
- Measures both flash and continuous light, separately or combined.
- Film plane metering capability with the addition of the FCM 2 Probe.
- Two channel infrared triggering of Broncolor packs.
- Multiple flash measurement
- Mean and contrast readings.
- Infrared power level control of Pulso and Opus packs.
- Range f/1.0 - f/180.9 in $^1/_{10}$ stops.
- ISO 3 - 4000.
- LCD display.
- Requires 9V battery, not included.

16-1014 . . . .$945.00

## Probe for FCM 2 Flashmeter

Plugs into the FCM 2 meter to give you film plane metering capability with any large format camera. (Requires Lightmeter Cassette for use with non-Sinar cameras.)

16-1011 . . . .$465.00

SINAR Booster 1

- Film plane metering probe for the Minolta Flashmeter IV or III.
- Measures continuous and strobe light.
- Long enough to reach all areas of a 4x5, 5x7 or 8x10 metering back.
- Window on the tip of the meter allows precise spot positioning.
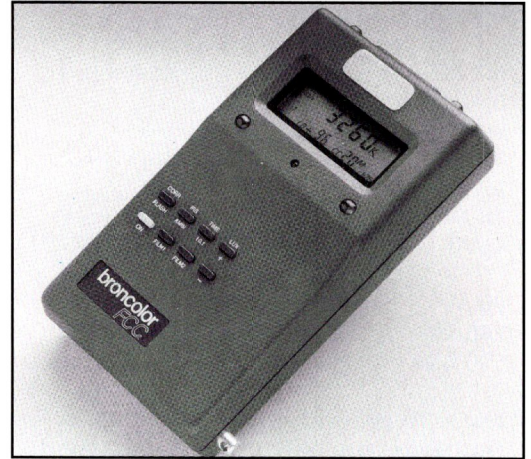- Two plastic bumpers prevent damage to your ground glass.

22-1025 . . . .$820.00
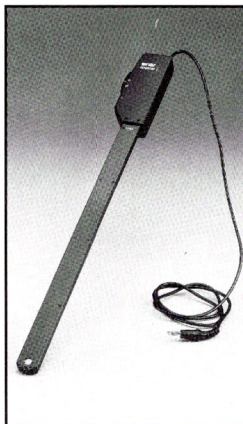
Adapter FCM2 to Booster 1

Connects the Sinar Booster 1 to the FCM 2 for film plane metering with a sensitivity range extended by one f/stop at the low end.

22-1026 . . . .$270.00

FCC Color/Flash Duration Meter

- Measures color temperature and flash duration (t 0.1).
- Color measurement of flash and continuous sources.
- Calculates proper filtration for any two programmable film types.
- Infrared color temperature control of Pulso A packs.
- Infrared triggering of all Broncolor packs.
- Lux readings of ambient light.
- Includes case.
- Requires one 9-volt battery (not included).

16-1020 . . . .$1235.00

Sinar Color Control Filter Color Meter Kit

Includes all the filters necessary to make color corrections based on readings from the Broncolor FCC meter. Also includes a filter wallet for storage and a Color Control Filter Cleaning Kit. Requires Filterholder 100, page 43.

51-2200 . . . .$925.00

Y-Cable

Allows you to keep both your meter and your shutter plugged into your strobe's sync cable at the same time.

22-3008 . . . .$86.00

FCM Holder

Keep your FCM conveniently attached to the side of your SINAR camera while using the FCM Probe.

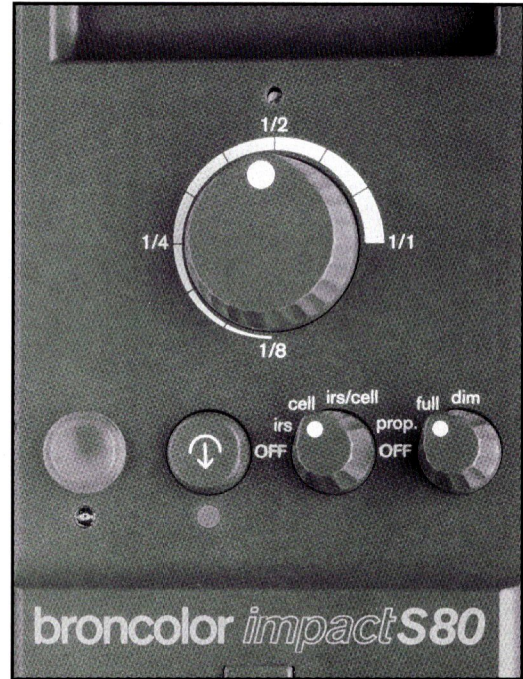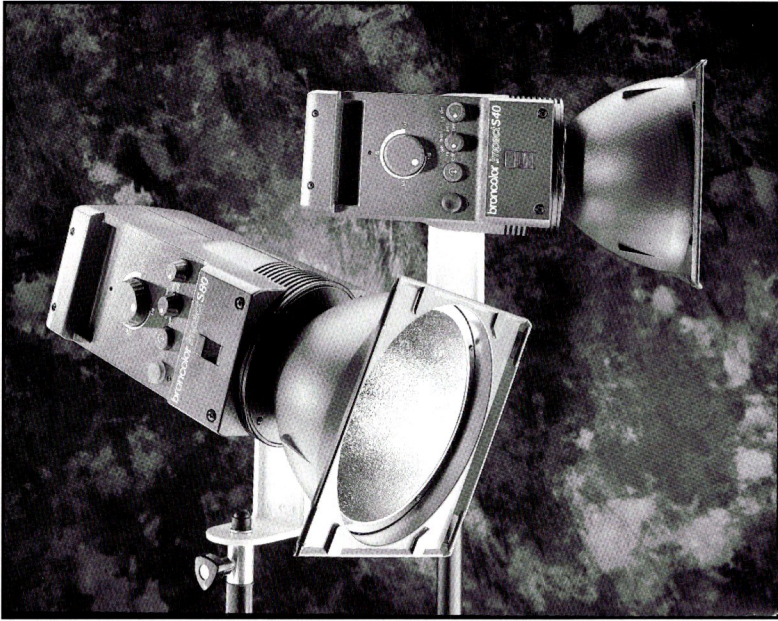16-1013 . . . .$75.00

Case for FM / FCM Meters

Nylon case for FM and FCM meters (included with FCC.)

16-1009 . . . .$14.00

Impact S40

f/32 at 6½ ft. (ISO 100, standard silver refl.)
Includes flashtube, 150W modeling lamp, power cable, protection cap.
17-1040 . . . . $990.00

Impact S80

f/45 at 6½ ft. (ISO 100, standard silver ref.)
Includes flashtube, 150W modeling lamp, power cable, protection cap.
17-1080 . . . . $1290.00

600Ws Flashtube for Impact S40/S80 and Minipuls 40/80
15-0080 . . . . $220.00

150W Modeling Lamp for Impact S
17-2011 . . . . $28.00

Impact S40 and S80

- Compact, powerful monolights.
- 300 and 600Ws of raw power — up to f/45 at 6½ feet.
- Bright 150W modeling lamp.
- 3 stop adjustment range in ⅓ stop increments.
- Automatic multi voltage — just plug them in, anywhere in the world.
- Built-in infrared and white light triggers can be independently switched.
- Full, proportional and dim on recycle modling light modes.
- Compatible with the Impact accessory line.
- Weight 7 lbs (S40) and 9 lbs (S80).

Impact kits offer the ideal package for the location photographer. Sinar Bron offers a selection of kits ranging from the Travel Kit, which comes in a soft case with two heads, to the Expert Kit made up of four heads in an ATA-approved hard case. A kit purchase is a substantial savings over buying the components separately.

Impact S Travel Kit

2	17-1040	Impact S40
2	17-2030	Silver reflector
2	17-2024	Impact stands
1	17-2080	Sync cable
2	15-0041	Glass dome
1	17-2018	Two head soft case

17-1090 . . . $2490.00

Impact S Classic Kit

With heavy duty case.
Includes:

1	17-1080	Impact S80
2	17-1040	Impact S40
2	17-2030	Silver Reflector
1	17-2042	Barn Doors
1	17-2045	Impaflex 80
1	17-2080	Sync Cable
3	17-2024	Impact Stands
1	17-2105	IRI Infrared Trigger
1	17-2023	Heavy duty case

17-1091 . . . $4690.00

Impact S Expert Kit

With heavy duty case.
Includes:

3	17-1080	Impact S80
2	17-2030	Silver Reflector
1	17-2042	Barn Doors
1	17-2036	Honeycomb Set
1	17-2045	Impaflex 80
1	17-2063	Umbrella Relfector
1	17-2066	Silver Umbrella
3	17-2024	Impact Stands
1	17-2080	Sync Cable
1	17-2105	IRI Infrared Trigger
1	17-2023	Heavy duty case

17-1092 . . . $5590.00
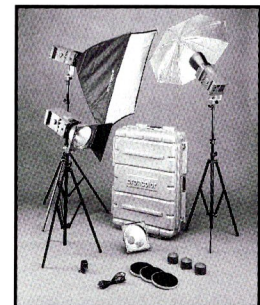
broncolor

Impact System

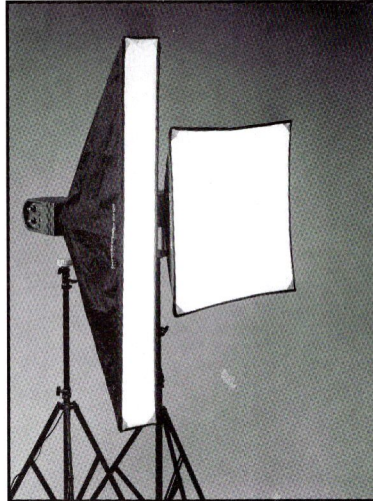## FM Flashmeter
- Easy flash measurement.
- Large LCD displays readings in $1/3$ stop increments.
- Range f/1.0 to f/180$^{2/3}$.
- ISO range 25-800.
- Infrared triggering of all Broncolor power packs, as well as sync plug.
- Single or multiple flash mode.

17-2205 . . . .$485.00

The Impaflex is a soft fabric reflector providing uniformly diffused light due to reduction of stray light and its brilliant silver reflector finish inside.

Impaflex 60 (23.5" x 23.5")
17-2044 . . . .$265.00

Round Mask
For Impaflex 60.
17-2046 . . . .$72.00

Impaflex 80 (31.5"x 31.5")
17-2045 . . . .$315.00

Impastrip 15 x 125cm (6x50")
For Impact 21/41 only.
17-2050 . . . .$345.00
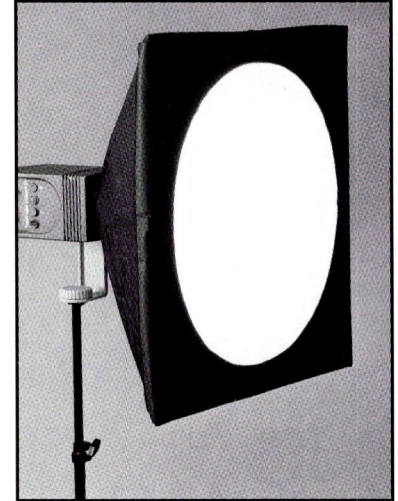
IRI Infrared Transmitter
With camera sync lead and battery. Can be used from hot shoe. Range, 30 feet (for longer distance, use IRS unit). Uses Everady 504, NEDA 220 battery.
17-2105 . . . .$235.00

IRI /IRS Camera Sync
Replacement camera sync for IRI and IRS transmitters.
17-2106 . . . .$20.00

Glass Protection Dome
For protection of flashtube and modeling lamp.
Glass Dome Impact 21,41
17-2016 . . . .$40.00
Glass Dome for Impact S
15-0041 . . . .$47.00

Mat Protection Dome
Mat top: necessary for spot attachment. Useful for diffusion.
Mat Protection Dome Impact 21/41
17-2017 . . . .$47.00
Mat Protection Dome Impact S
15-0042 . . . .$57.00

Sync Cable 16 feet
15-0050 . . . .$77.00

Power Cable, 10'
17-2084 . . . .$16.00

Sync Cable 13 feet
17-2080 . . . .$21.00

Pyrex Flashtube to Impact 21
17-2012 . . . .$100.00

Quartz Flashtube to Impact 41
17-2014 . . . .$145.00

50W Modeling Lamp
For Impact 21/41.
17-2010 . . . .$16.00

6.3 AF Impact Fuse
Package of 10.
17-2005 . . . .$28.00

Reflector	Diameter	For use with	Cat. #	Price
Standard Silver	7"	All Impact / Impact S	17-2030	$48.00
Standard White	7"	Impact 21/41 only	17-2032	$48.00
Wide Angle	8"	All Impact / Impact S	17-2033	$70.00
Softlight Reflector	15.5"	All Impact / Impact S	17-2037	$265.00
Conic Snoot	2"	All Impact / Impact S	17-2038	$68.00
Spot Attachment	3.5"	All Impact / Impact S; requires mat dome	17-2039	$599.00
Umbrella Reflector	6"	Impact S	17-2063	$95.00
Umbrella Reflector	7.5"	Impact 21/41	17-2061	$90.00
Bare Bulb Ring	4.25"	All Impact / Impact S; required when no reflector is used.	17-9100	$37.00

Honeycomb Grid Set

For standard reflectors, set of 3 (fine, medium, coarse).
17-2036 . . . . .$115.00

Barn Doors

For standard reflector, set of 2 pieces.
17-2042 . . . .$36.00

Diffusor Filters

For standard reflector, set of 12.
17-2070 . . . .$15.00
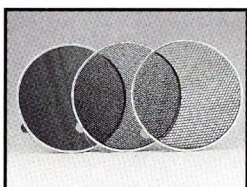
Color Filters

For standard reflector, set of 12.
17-2072 . . . .$36.00

Honeycomb to Soft Light

17-2035 . . . .$150.00

Barn Doors for Soft Light

Set of 2 pieces.
17-2043 . . . .$135.00

Prices and specifications are subject to change without notice.

QUESTIONS?
(800) 456-0203

Impact System

Impact Stand
8 foot max.
17-2024 . . . .$144.00

Impact Mini Stand
With column and bolt. Minimum height 5 inches, maximum 33 inches.
17-2025 . . . .$69.00

Threaded Nipple ³/₈"
For using other stands.
17-2026 . . . .$10.00

Impact Adapter to Super Boom
17-2027 . . . .$48.00

Threaded Bolt ³/₈"
For Broncolor Junior stand.
17-2028 . . . .$15.00

³/₈" Thread Adapter
For ³/₈" rod.
17-2029 . . . .$18.00

DC Converter
Converts 12 volt auto battery for use with Impact 41 or 21. (110v)
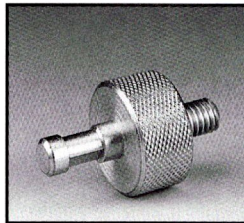17-2086 . . . .$1195.00
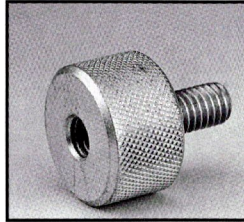
Threaded Nipple
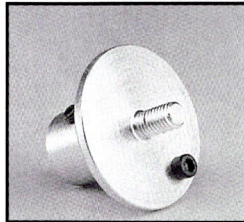
Impact Adapter to Superboom

Threaded Bolt

Executive Kit Case
Holds two heads, plus accessories. Measures 20" l x 7"w x 14" h. Weight 4 lbs.
17-2018 . . . .$172.00

Heavy Duty Case for Impact 21/41
Holds four heads, stands, reflectors, Impaflex, color filters and more. Center columns on the stands may have to be reversed to fit.
Dimensions 34"l x 24"w x 11"h. Weight 25 lbs.
17-2020 . . . .$499.00

Heavy Duty Case for Impact S40/S80
17-2023 . . . .$499.00

Bag for Three Stands
17-2022 . . . .$24.00

Umbrella Reflector for Impact S
Allows mounting of umbrellas on Impact S units.
17-2063 . . . .$95.00

Umbrella Reflector for Impact
17-2061 . . . .$93.00

White 35" Umbrella
17-2062 . . . .$75.00

Transparent 35" Umbrella
17-2064 . . . .$75.00

Silver 35" Umbrella
17-2066 . . . .$110.00

ASTIO Camera Stands

ASTIO 🚚
- Known worldwide as the finest studio stand on the market.
- Hexagonal profile column and cross arm give you the ultimate in stability.
- Standard height now 10ft.
- Movements ride on 24 roller bearings for silky smooth movements in all directions.
- Vertical column diameter is 4", and the cross arm is 2.5".
- Weight 287 lbs.
- Shown with accessory tray, camera tilt head, gear head and angle bracket, not included.
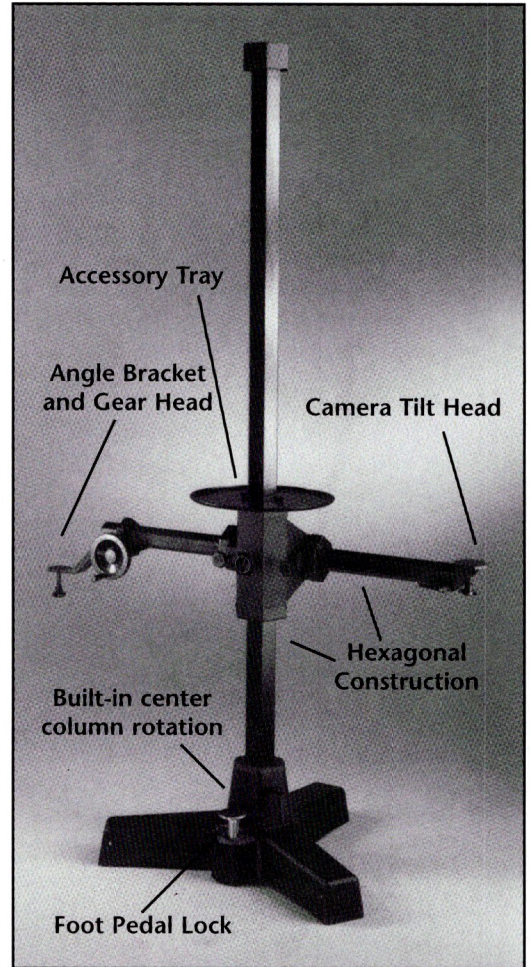
31-0129 . . . .$5190.00

ASTEO 🚚
Camera stand special order up to 11 feet, otherwise same as ASTIO.

31-0128 . . . .$5345.00

ASINE e Camera Stand 🚚
The ASINE is a Foba ASTIO camera stand specially adapted for use with the SINAR e. The stand features a second vertical column to hold the computer and monitor, so they can move around the studio with your e camera. Height of the monitor can be adjusted from 47" to 96", and the computer can be rotated for the best viewing angle. If you already have an ASTIO, you can install a computer column just by drilling a few holes in the base.

31-0180 . . . .$7275.00

Accessory Tray

Angle Bracket and Gear Head

Camera Tilt Head

Built-in center column rotation

Hexagonal Construction

Foot Pedal Lock

Camera Tilt Heads
Standard tilt head for use on the FOBA studio stands. Comes with ³/₈" screw.

ASTIO Camera Tilt Head
31-0127 . . . .$255.00
ASABA Camera Tilt Head
31-0142 . . . .$215.00

Accessory Trays
19" diameter metal tray for use on FOBA studio stands to keep all your accessories close at hand. Now features felt covering to protect your accessories. Attaches with two locking screws.

ASTIO Accessory Tray
31-0126 . . . .$160.00
ASABA Accessory Tray
31-0143 . . . .$160.00
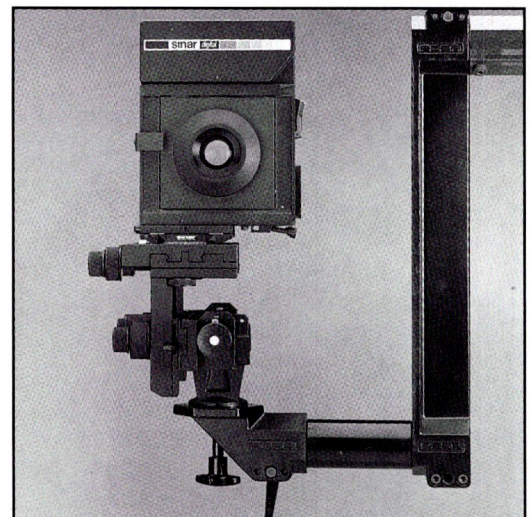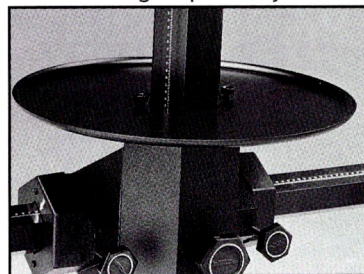
Low Position Arm
This arm further extends the versatility of the ASTIO by allowing you to move your camera to within inches of the ground. Due to its weight, the arm cannot be used with the ASABA.

31-0132 . . . .$410.00

10' Standard Height

Accessory Tray

Angle Bracket and Gear Head

Camera Tilt Head

Hexagonal Construction

Foot Pedal Lock

ASABA

- Features hexagonal column construction and the same sturdy base as the ASTIO (without the rotation collar).
- All movements glide on 24 adjustable roller bearings.
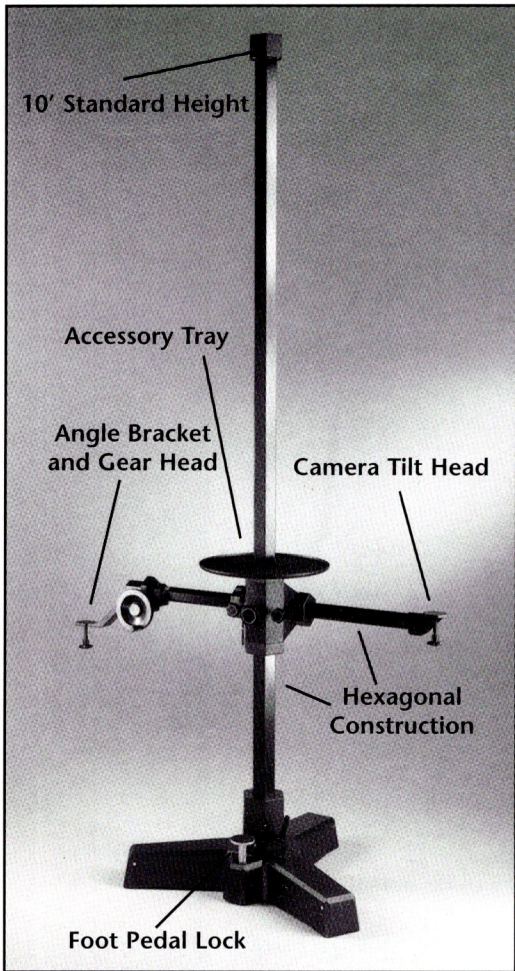- Standard height 10'; can be cut down ($50 charge) to whatever height you need.
- Perfect for the 4x5 photographer who shoots some 8x10
- Weight 220 lbs.
- Shown with accessory tray, camera tilt head, gear head and angle bracket, not included.

31-0140 . . . .$2095.00

Counterweights

Additional counter weight for use with the FOBA studio stands when used with heavier cameras.

ASTIO Counterweight 11lbs
31-0110 . . . .$95.00
ASABA Counterweight 7 lbs
31-0144 . . . .$68.00

Reducing Sleeve

For attaching the ASTIO gear head to an ASABA stand.
31-0145 . . . .$71.00

Adapter Sleeve

To use the ASTIO angle bracket on the ASABA studio stand.
31-0150 . . . .$47.00

Angle Brackets

The Angle Bracket is used to offset the weight of heavy cameras for smooth tilt operation on either the gear head or crossarm. Only the ASTIO Angle bracket maybe used with both gear heads. The ASABA angle bracket mounts only to the ASABA crossarm.

ASTIO Angle Bracket
31-0109 . . . .$385.00
ASABA Angle Bracket
31-0111 . . . .$385.00

Rotating Column Flange

Provides center column rotation. For use on an ASABA camera stand.
31-0146 . . . .$485.00

Extension Arms

The arm adds 23" to the reach of your stand, so you can extend your camera out above the set with ease.
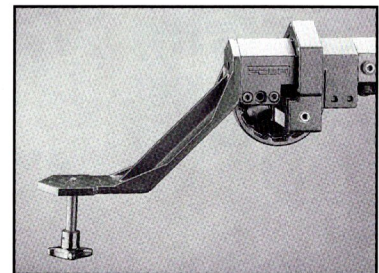
ASTIO Extension Arm
31-0134 . . . .$330.00
ASABA Extension Arm
31-0135 . . . .$205.00

Gear Heads

The FOBA gear heads allow for fine gear driven adjustment of heavy cameras. Both gear heads require the use of either a tilt head (31-0127) or an angle bracket (31-0109) on which to attach the camera.
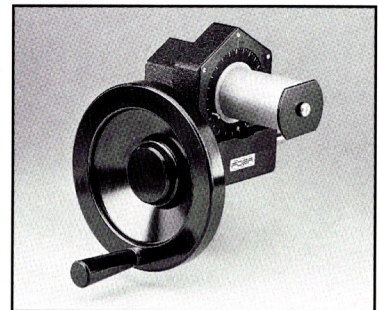
ASTIO Gear Head
31-0106 . . . .$930.00
ASABA Gear Head
Includes adapter sleeve (31-0145).
31-0117 . . . .$960.00

ASLOA Camera Stand

ASLOA Lightweight Studio Stand 🚚

- Great for photographers who mainly shoot smaller formats, with occasional 4x5.
- Center column is 7' high, and the sliding horizontal arm measures 32".
- Smaller footprint and lower height make the ASLOA ideal for smaller studios that might not have the space for a full-size camera stand.
- Horizontal arm features two built-in camera plates with $3/8$" screws. Add a Superball or a Pan-Tilt head for additional mobility and you're ready to go.
- Stand uses the same ultra-stable hexagonal column construction as Foba's larger models.
- Vertical and horizontal movements glide on 24 roller bearings for smooth fingertip control.
- Casters can be locked down via hand cranks.
- Weight 132 lb.

31-0160 . . . .$1865.00

Additional Counterweight

4.5 lb. counterweight, recommended for use with large format cameras.

31-0163 . . . .$53.00
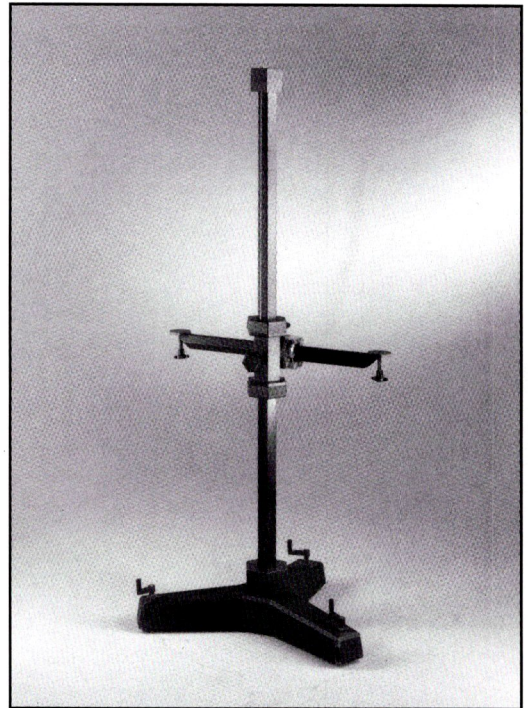
Care and Feeding of your Foba Stand

Check your rope

The counterweight which balances your camera rides up and down inside the center column hanging from a rope attached to the carriage. You should occasionally inspect the rope for fraying or other weakness. If you spot a problem, contact our service department for a replacement.

Big Camera? Use an angle bracket

If you try to tilt a large camera (an 8x10, or a digital CapCam, for example) on a conventional pan-tilt head, the center of rotation is below the camera. This tends to place the center of gravity of the camera far from the crossarm. For better stability, use an angle bracket and gear head. The offset of the angle bracket lets your camera rotate around a point within itself, making the whole assembly more stable.

Counterweights: Does your stand pass the finger test?

The heavier your camera, the heavier a counterweight you'll need in your stand to keep things balanced. If your camera is too heavy for your counterweights, it will tend to sink when the stand is loosened. If you have too many extra counterweights, it will float upward. If your stand is correctly balanced, you should be able to adjust it – even with a heavy 8x10 camera – with one finger.

## ORDERS · INFORMATION · DEALERS
(800) 456-0203

Mini Universal Tripod

This versatile mini tripod (only 11" high) can be extended with combitubes for use on stairs or other uneven surfaces.

31-0123 . . . .*$425.00*

Alfao/Alfeo Tripod Combo

This heavy-duty tripod is perfect for your medium or large format camera. It will comfortably hold either a 4x5 or 8x10 camera. You can increase the basic height of the tripod to an almost unlimited height by using combitubes. This tripod consists of (31-0103) and (31-0102.)

31-0136 . . . .*$1175.00*

Panoramic Adapter

The panoramic adapter is a 360° rotatable collar which features both $3/8$" and $1/4$" threads. It can be used on the Alfao/Alfeo, Mini Universal tripod or any other tripod or camera stand.

31-0156 . . . .*$190.00*

Alfao Tubular Tripod

Maximum height $58^1/2$". Minimum height 30". With 3 section legs.

31-0102 . . . .*$665.00*

Crank Insert

Geared center column for the Alfao tripod. Can be extended 15".

31-0103 . . . .*$580.00*
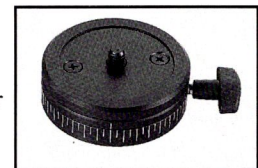
Pan Tilt Head ⓢ

Foba's pan tilt head for either their camera stands or tripods. Comes equipped with both $3/8$" and $1/4$" threads.

31-0119 . . . .*$545.00*

Ballsocket Foot

31-0108 . . . .*$52.00*

Tripod Spike

31-0107 . . . .*$20.00*

Double Pan Tilt Head ⓢ

The double pan tilt head is similar to the original head, but features an additional tilt movement for full 3-dimensional flexibility.

31-0118 . . . .*$765.00*

Rubber Foot

Separate.

31-0124 . . . .*$10.50*

ⓢ indicates special order items. See pg. 116 for details.

Tripod Carrying Case

31-0105 . . . .*$315.00*

Superball Ball Heads

Foba Superball

The Foba Superball is made with the precision of SINAR and the reliability of FOBA. This ball head comes with the largest range of accessories available. Whether you need a quick release plate, a normal camera plate (we offer both $3/8$" and $1/4$"), or even a Hasselblad plate, our Superball head has them all.

The Superball has one of the strongest fixation devices on the market today. Once the ball is locked it stays locked. But that's not to say you can't adjust the friction on the ball to suit your needs. Besides this, the base can rotate a full 360o and its tension is adjustable.

Superball with $3/8$" / $1/4$" Standard Head

Can be used on all types of tripods and studio stands. Will take Superball accessories. Standard head can be reversed for $1/4$" or $3/8$" threads.

Base diameter:	3"
Height:	5"
Weight:	2.6 lb
Capacity:	25 lb.

33-0500 . . . .$385.00

Superball with Quick Release Head

The quick release plate allows you to change cameras quickly and easily with the twist of just one knob. Head includes a removable safety stopper. There are six types of quick release plates to choose from: $3/8$", $1/4$", 35mm, Hasselblad $3/8$" and $1/4$" and Sinar a1.

Base diameter:	3"
Height:	5"
Weight:	2.6 lb.
Capacity:	25 lb.

33-0505 . . . .:. .$399.00

Mini-Superball

Foba's new Mini-Superball puts the advanced features of Foba's popular Superball into a very compact, lightweight package. Mini-Superball features include:

- Large, $1/4$ turn locking lever makes the head very easy to handle and locks down firmly with just a twist.
- User-adjustable tension allows you to fine-tune the performance of the ball to suit the shooting situation, as well as to compensate for wear over the life of the ball.
- Teflon collar for smooth rotation
- Compact size and 12-lb. capacity are ideal for small and medium format cameras in the studio or in the field.
- Specifications:

Base diameter:	2.5"	Height:	3.9"
Weight:	1.3 lb.	Capacity:	12 lb.

Mini Superball

33-0400 . . . .$199.00

Mini Superball with quick release head

33-0404 . . . .$245.00

CALL

FOR THE SINAR BRON DEALER NEAR YOU

(800) 456-0203

Type	Thread	Cat. #	Price
35mm	$1/4''$	33-0508	$59.00
Hasselblad	$3/8''$	33-0509	$59.00
Hasselblad	$1/4''$	33-0506	$59.00
Mamiya	$3/8''$	33-0515	$64.00
Universal	$3/8''$	33-0512	$54.00
Universal	$1/4''$	33-0510	$54.00
Sinar a1	$3/8''$	33-0516	$59.00

All Quick Release plates are designed for use with the Superball Quick Release Head for easy mounting and removal of cameras.

Prices and specifications are subject to change without notice.
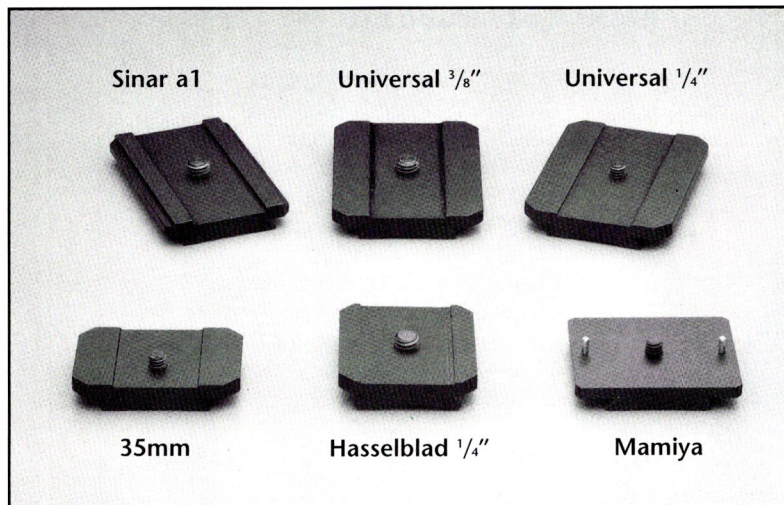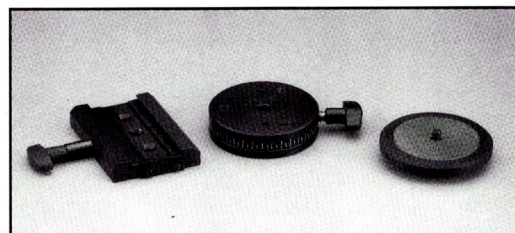

Base Plate
Attaches to the bottom of the Superball head. This allows the head to be used easily from a very low level such as the ground, or for table top use.
33-0507 . . . .*$99.00*

Universal Reversible Camera Plate
Has both $3/8''$ and $1/4''$ threads. Supplied with the standard Superball head (33-0500).

Universal Plate for Superball
33-0511 . . . .*$54.00*
Universal Plate for Mini-Superball
33-0517 . . . .*$50.00*

Quick Release Head
Can be added to the standard ball head as an option at a later date. Supplied with (33-0505).

Quick Release Plate for Superball
33-0513 . . . .*$102.00*
Quick Release for Mini-Superball
33-0518 . . . .*$93.00*

Panorama Adapter
For use on either Superball. Allows rotation of the camera plate at any angle in addition to the base rotation.
33-0514 . . . .*$155.00*

New Panoramic Base for Mini-Superball
Provides calibrated 360° base rotation for either Mini-Superball.
33-0519 . . . .*$89.95*

91

Combitube System
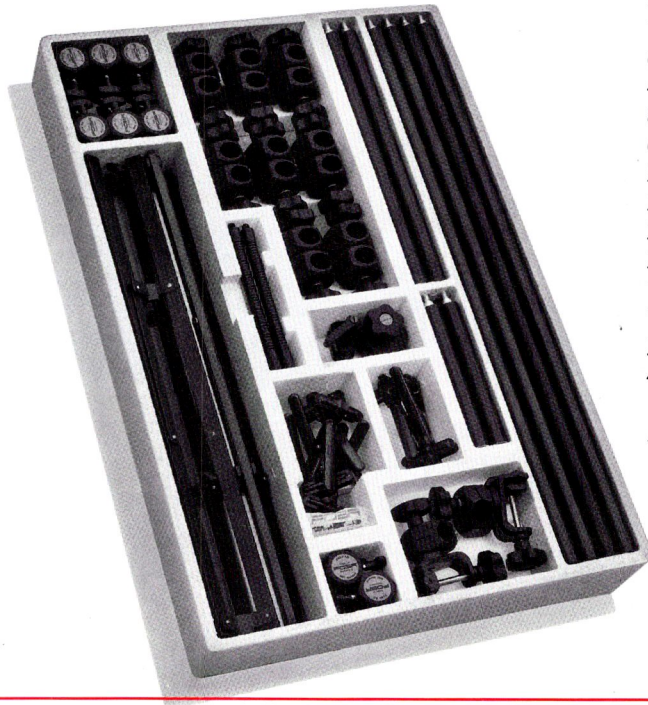
MAXI Combitube Kit

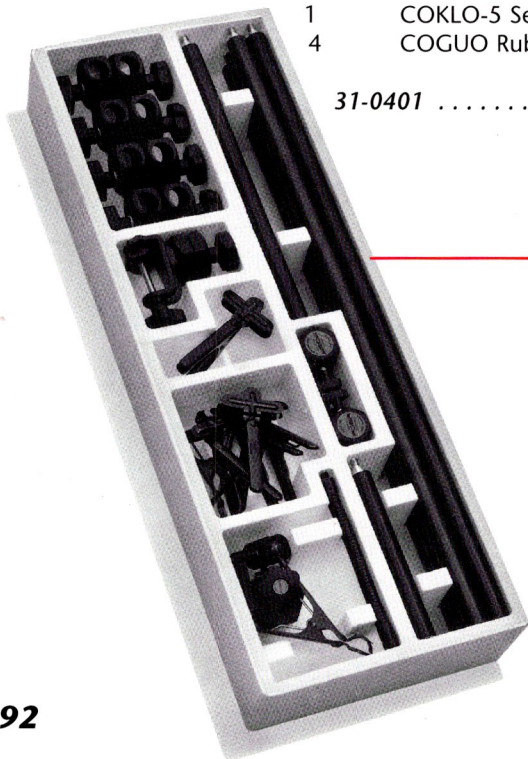|	
16	CONRO AS 80 cm Combitube
6	COKRO AS 40 cm Combitube
4	COARO AS 20 cm Combitube
8	COGEA Adjustable clamp
6	CODEA Right angle connector
2	CODIO Cross-connector
2	COGAE Universal table clamp
2	COFLO Flexible arm, 20cm
2	COKLE Combitube clamp, tapped $^3/_8$"
1	COKLO-5 Set of 5 Combitube clamps
1	CEKLU Swiveling clamp for Combitube
2	COSNO AS Tripod, black
4	COGUO Rubber foot

31-0400 . . . .$1395.00

MIDI Combitube Kit

9	CONRO AS 80 cm Combitube
4	COKRO AS 40 cm Combitube
4	COARO AS 20 cm Combitube
6	COGEA Adjustable clamp
2	CODEA Right angle connector
2	CODIO Cross-connector
1	COGAE Universal table clamp
1	COFLU Flexible arm, 40cm
1	COKLE Combitube clamp, tapped $^3/_8$"
1	COKLI Universal joint with clamp
1	COKLO-5 Set of 5 Combitube clamps
4	COGUO Rubber foot

31-0401 . . . .$825.00

MINI Combitube Kit

6	CONRO AS 80 cm Combitube
4	COKRO AS 40 cm Combitube
2	COARO AS 20 cm Combitube
4	COGEA Adjustable clamp
2	CODEA Right angle connector
1	COGAE Universal table clamp
1	COFLO Flexible arm, 20cm
1	COKLE Combitube clamp, tapped $^3/_8$"
1	COKLI Universal joint with clamp
2	COSNO AS Tripod, black

31-0402 . . . .$620.00

Combitube

The heart of the Foba Combitube system is the tube itself. The combitubes are made of aluminum and have a non-reflective matt black surface. The unique cone connectors allow you to connect an unlimited number of combitubes.

Combitube 20 cm
31-0216 . . . .$24.00

Combitube 40 cm
31-0227 . . . .$30.00

Combitube 80 cm
31-0236 . . . .$36.00

Combitube 160cm
31-0230 . . . .$63.00

Spring Tension Tube
31-0218 . . . .$133.00
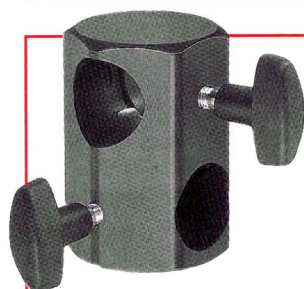
CODIO
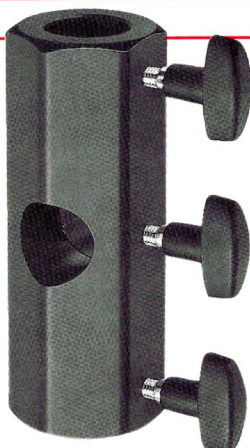
COTRA

COTRI

CODEA

Fixed Connectors

The Combitube system includes a variety of clamps to attach combitubes to each other and to other objects.

CODIO
Cross-connector for two Combitubes.
31-0411 . . . .$34.00

CODEA
Right-angle connector attaches one Combitube perpendicular to the end of another.
31-0410 . . . .$32.00

COTRI
Hinged right-angle connector can attach anywhere on existing Combitube assemblies without dismantling anything.
31-0421 . . . .$56.00
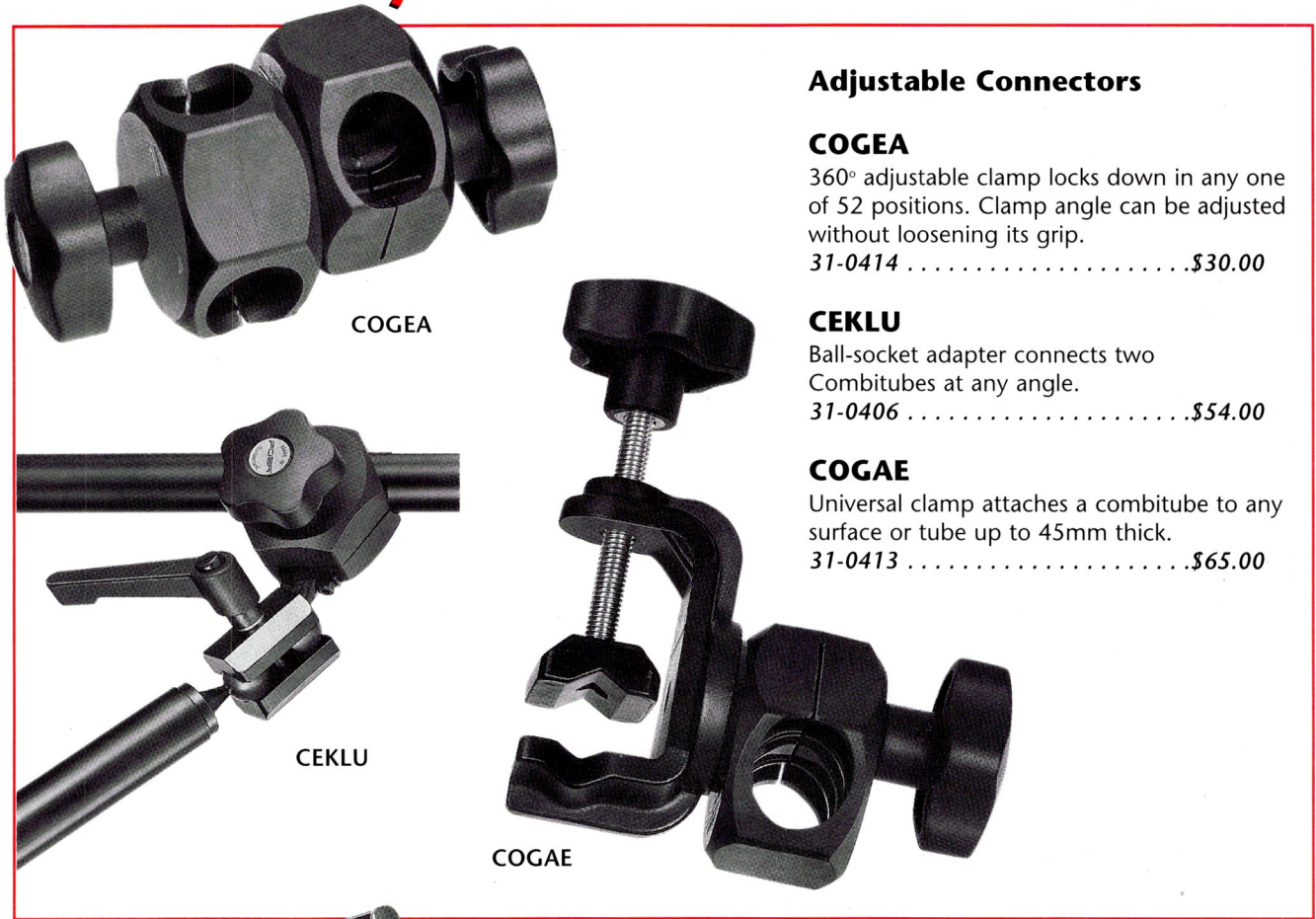
COTRA
Triple connector attaches two tubes together at the ends with a third tube in between, at right angles to the others.
31-0420 . . . .$44.00

Combitube System

COGEA

CEKLU

COGAE

Adjustable Connectors

COGEA
360° adjustable clamp locks down in any one of 52 positions. Clamp angle can be adjusted without loosening its grip.
31-0414 . . . .$30.00
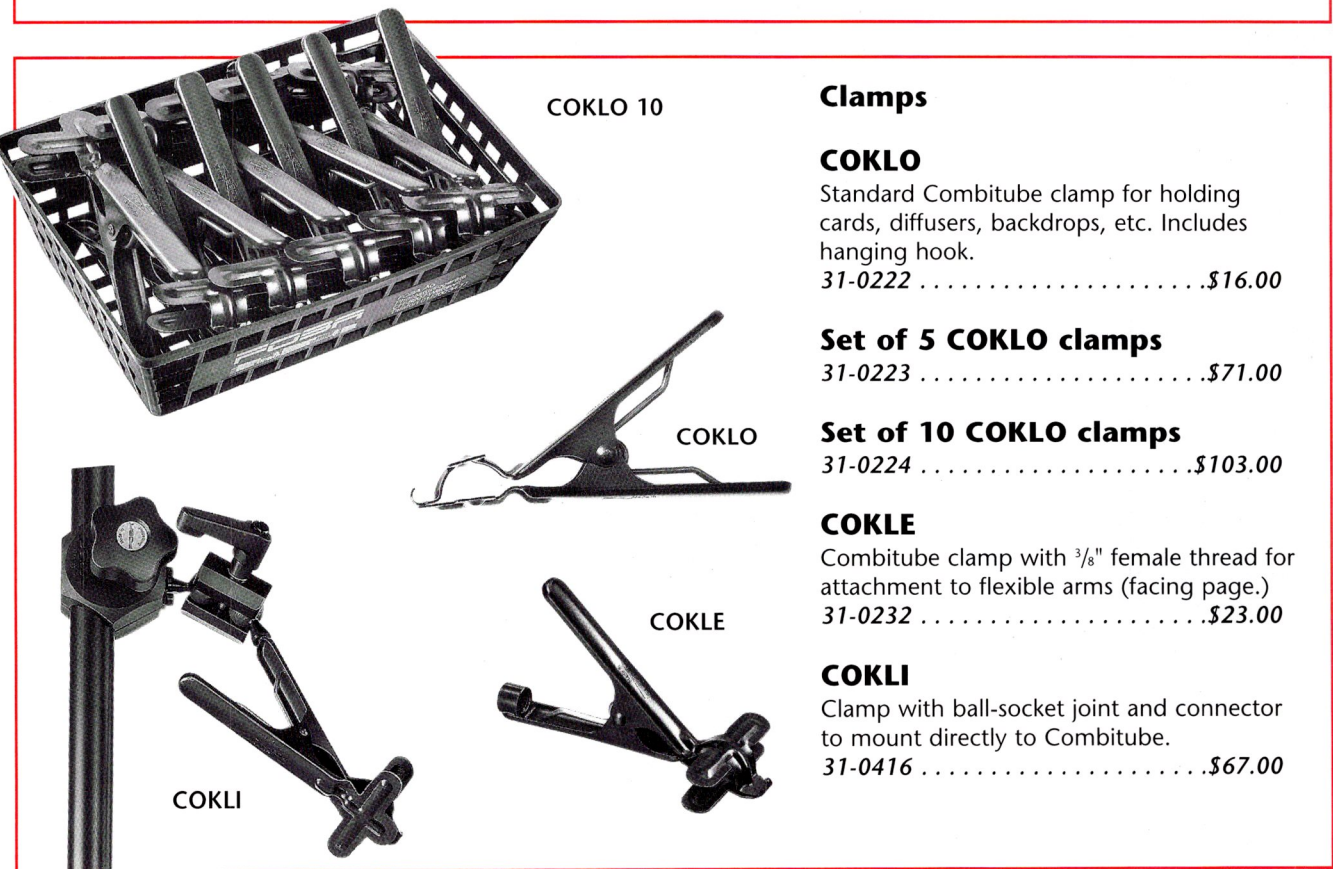
CEKLU
Ball-socket adapter connects two Combitubes at any angle.
31-0406 . . . .$54.00

COGAE
Universal clamp attaches a combitube to any surface or tube up to 45mm thick.
31-0413 . . . .$65.00

COKLO 10

COKLO

COKLE

COKLI

Clamps

COKLO
Standard Combitube clamp for holding cards, diffusers, backdrops, etc. Includes hanging hook.
31-0222 . . . .$16.00

Set of 5 COKLO clamps
31-0223 . . . .$71.00

Set of 10 COKLO clamps
31-0224 . . . .$103.00

COKLE
Combitube clamp with ³/₈" female thread for attachment to flexible arms (facing page.)
31-0232 . . . .$23.00

COKLI
Clamp with ball-socket joint and connector to mount directly to Combitube.
31-0416 . . . .$67.00

CEBRA
12.5 lb., 12" base stand.
31-0404 . . . .$87.00

CESRU
Additional weight (19 lb.) for CEBRA
31-0257 . . . .$103.00

CARRI
Wall flange; mounts Combitubes to wall or ceiling.
31-0403 . . . .$32.00

COFLU
16" flexible arm, for use with CEBRO and COKLE.
31-0412 . . . .$43.00

COFLO
8" flexible arm
31-0250 . . . .$32.00

CEBRO
2.4 lb tabletop base; for use with COFLU/COFLO and COKLE clamp.
31-0408 . . . .$46.00
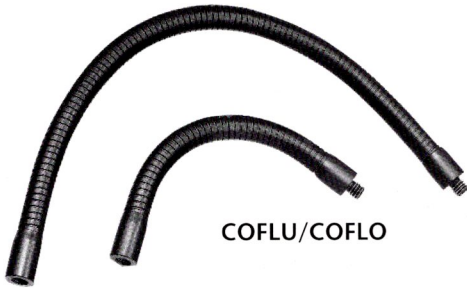
CEBRA

CESRU

COFLU/COFLO

CARRI

CEBRO

CESRO
32 lb., 4-leg caster base for Combitubes.
31-0407 . . . .$335.00

STARO
As above; includes heavy-duty 30mm tube.
31-0906 . . . .$400.00

COSNO
26" Aluminum folding stand
31-0249 . . . .$96.00

COSTO
36" aluminum folding stand.
31-0243 . . . .$162.00

CEONO
Clampholder; ideal for mounting lampheads to combitube. Slides instantly by pulling the trigger, locks in place by releasing it.
31-0209 . . . .$150.00

SAONO
Clampholder for STARO stand
31-0902 . . . .$166.00

COLRU
Caster for Combitube
31-0418 . . . .$30.00

CEONO

CESRO

COLRU

COSNO

COSTO

95

Combitube System

Adapters

CEONA
Extension for CEONO Clampholder.
31-0907 . . . .$69.00

RODEE
Lamphead adapter threaded for Combitubes.
Ideal for mounting the Broncolor Primo head.
31-0300 . . . .$21.00

CEHUA
Adapter sleeve, tapped $^3/_8$"
31-0405 . . . .$13.00

CEHUO
Adapter sleeve. Threaded for Combitube on
the bottom, holds insert adapters (CEBLO,
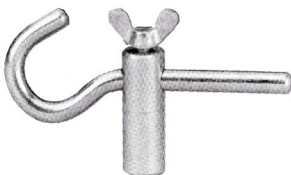CEPRO, COLBE, CORPO) for quick release.
31-0207 . . . .$18.00

CEPRO
Insert adapter with hook. Attaches via
CEHUA/CEHUO sleeve.
31-0210 . . . .$25.00

CORPO
Forked insert adapter designed to support
Foba background core. Attaches via
CEHUA/CEHUO sleeve.
31-0238 . . . .$25.00

COLBE
Universal $^3/_8$" insert adapter with wing nut.
Attaches via CEHUA/CEHUO sleeve.
31-0417 . . . .$11.50
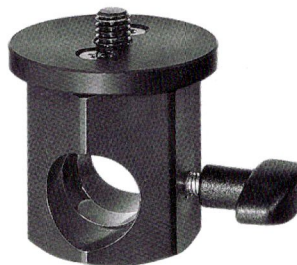
CEBLO
$^3/_8$" insert adapter. Bored for tightening with
bar or screwdriver.
31-0202 . . . .$16.00

CESTU
Camera adapter for Combitube, with $^1/_4$" and
$^3/_8$" threads.
31-0409 . . . .$56.00

CESTO
$^3/_8$" rod with adjusting disk, to mount camera
to end of Combitube.
31-0213 . . . .$31.00

Miscellaneous Accessories

COTIO
Table plate, 19" diameter. For use with Combitube and base stand.
31-0419 . . . .$103.00

COGUO
Rubber foot for Combitube.
31-0415 . . . .$4.25

CEGEO
6 lb. counterweight for Combitube boom assemblies.
31-0204 . . . .$99.00

CEGOE
4 lb. additional counterweight for CEGEO.
31-0205 . . . .$60.00

CEGEE
Locking ring for counterweight.
31-0203 . . . .$17.00

COSAO
Combitube carrying bag.
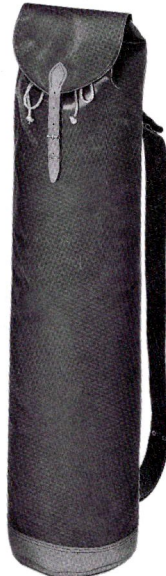31-0239 . . . .$181.00

COTIO

CEGEO

COGUO

CEGOE

COSAO

Light Stand Package

One common use of the Combitube system is to construct flexible light stands. We've put together a package that includes everything you need for a Combitube light stand. The package includes:

31-0404	Base stand
31-0236	2'9" Combitube
31-0209	Clampholder
31-0422	Adapter

Mounting the head on the clampholder allows you to adjust its height and direction instantly and without restriction. You can lower the head to within inches of the floor, something not possible with conventional light stands.
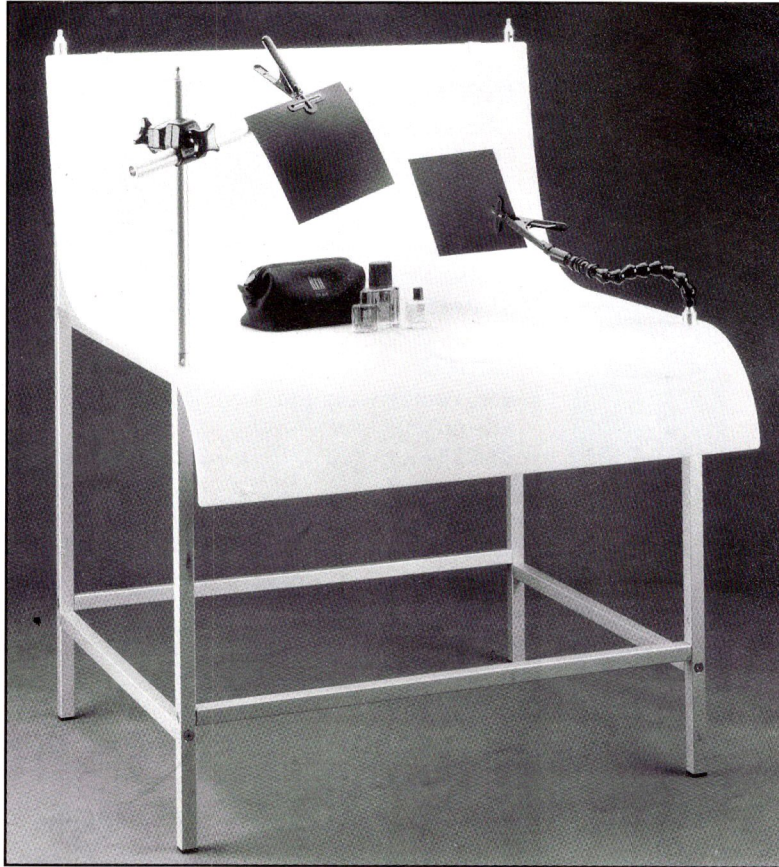When using heads with large softboxes, we recommend using the additional weight for the base (31-0257).
31-0499 . . . .$205.00

TOLL FREE ORDER LINE (800) 456-0203

Shooting Tables

DIMIU Shooting Table 🚚

This compact, affordable table is ideal for studios where space is at a premium, since it measures only 36"w x34"d x45"h. Like all Foba tables, the DIMIU has no crossbars behind the color-correct plexiglass surface, allowing you the freedom to light from above or below anywhere on the table surface. The table also has connectors for the Combitube accessory system. Shown with optional accessories.

31-0316 . . . . $515.00

Replacement Plexi for DIMIU
31-0317 . . . . $307.00

Replacement Frame for DIMIU
31-0319 . . . . $235.00

24 HOUR FAX LINE
(908)
754-5807

DIMIL 🚚

- 33" high, 69" long by 48" wide color correct plexi shooting surface.
- Preformed front curve built in.
- Sand blasted surface allows for reflection free photography.
- No visible crossbars to prevent you from shooting into the curve.
- Combi connectors attach the versatile combitube system directly onto the table for added flexibility.
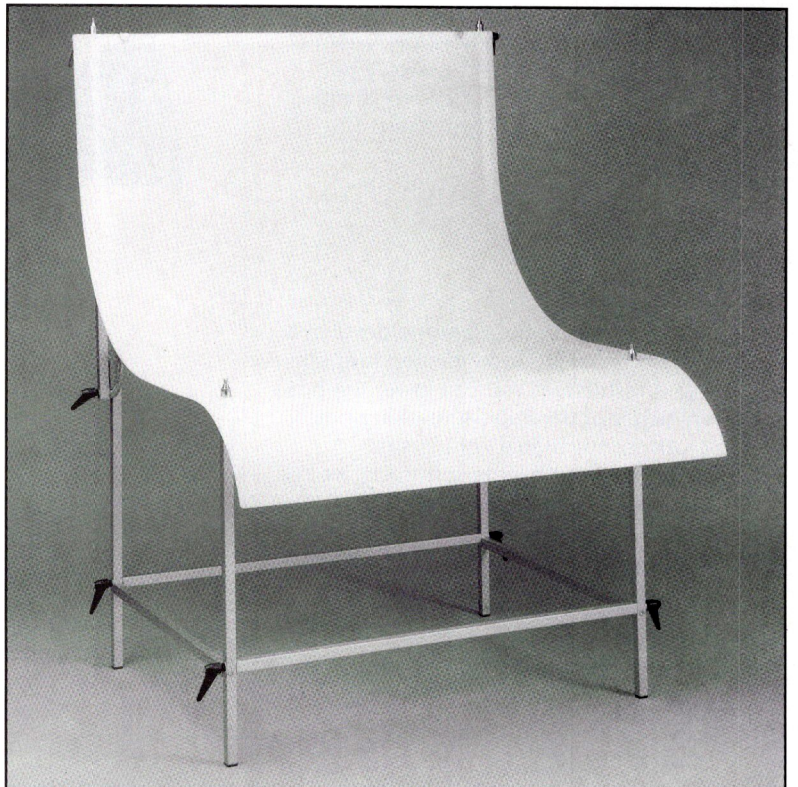
31-0333 . . . . $930.00

Aluminum Frame
31-0320 . . . . $550.00

Plexiglas Replacement 🚚
31-0309 . . . . $620.00

Casters
31-0233 . . . . $82.00

Prices and specifications are subject to change without notice.

DIMIO

The most versatile Foba table was designed with the needs of tabletop photographers in mind. The height and angle of the shooting surface are adjustable. It can even be placed vertically for use as a diffuser or reflector. The DIMIO also features an adjustable holder for background rolls. An optional sandblasted diffusion plate is available.
31-0327 . . . .$1655.00

Combi Connectors

Set of 3 for DIMIO. Allows you to use your Foba combitubes with the table.
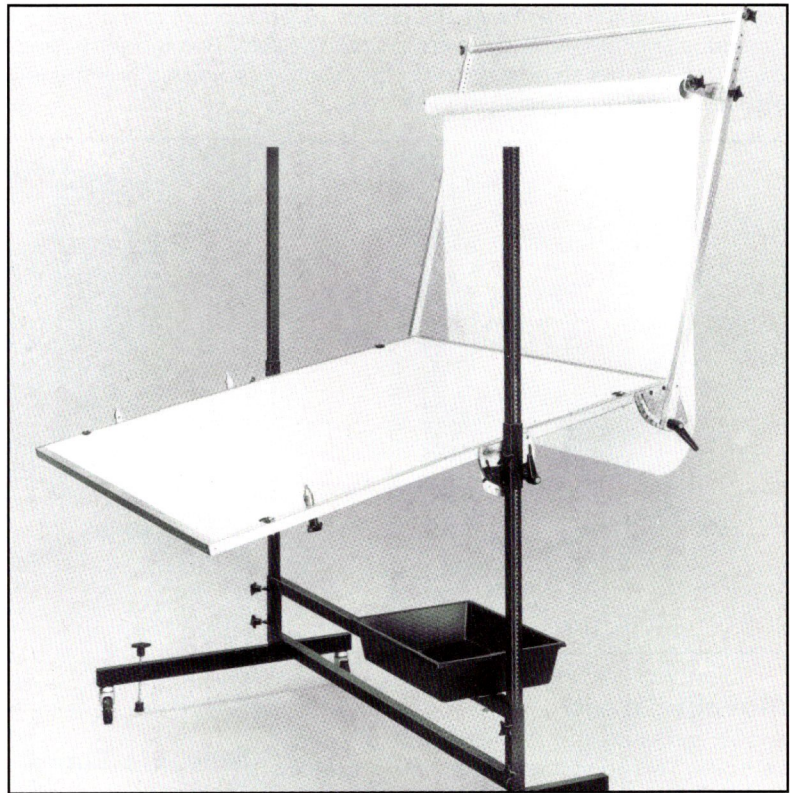31-0343 . . . .$61.00

Deposit Basket

To hold accessories under the table.
31-0344 . . . .$58.00

Opal Diffusion Plate

Sandblasted and color correct 53x47" plexi for use on the DIMIO table.
31-0345 . . . .$358.00

DIGRO

Foba's largest light table with curved front. Size of plexi plate 51" wide x 82" deep x 35" high.
31-0318 . . . .$3115.00

Caster

Allows your shooting table to be easily moved anywhere in the studio.
31-0231 . . . . .ea. $44.00

Plexiglass replacement

31-0325 . . . .$1865.00

Brackets replacement

Set of 2
31-0326 . . . .$565.00

DIBRO

Same as DIGRO, 63" wide.
31-0351 . . . .$3875.00

Plexiglas Cone - large

Base diameter 19.5", height of 19.5".
31-0340 . . . .$390.00

Plexiglass Cone - small

Base Diameter 7¾", Height 8.5".
31-0341 . . . .$140.00
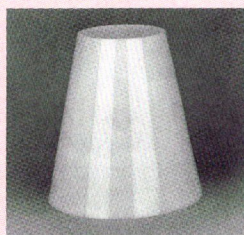
Background Stands

Foba background supports are the perfect studio accessory for any photographer who uses background paper. Three different versions are available. Two movable stands provide easy access to background paper anywhere in the studio, and a motorized wall mounted support system allows easy loading and unloading of paper rolls.
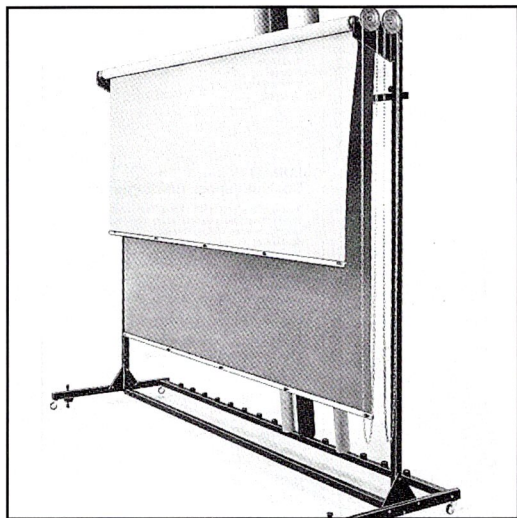
Movable Stand

For background paper. Stores 15 rolls of paper vertically. Two additional rolls are always ready to use. Requires the use of clamp with brake (31-0305) to roll and unroll the background paper. Another recommended accessory is the trailing edge (31-0314).
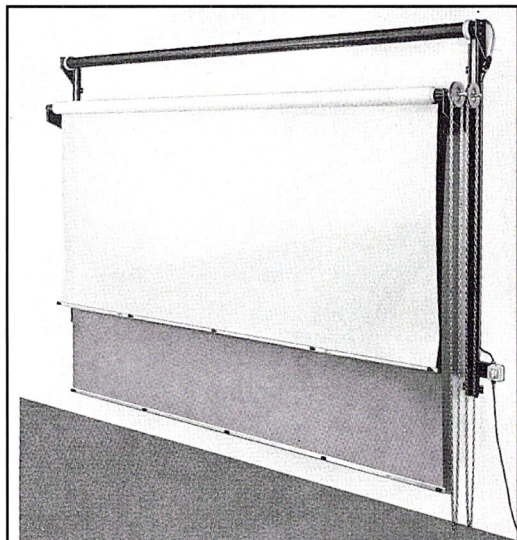31-0315 . . . .$1715.00
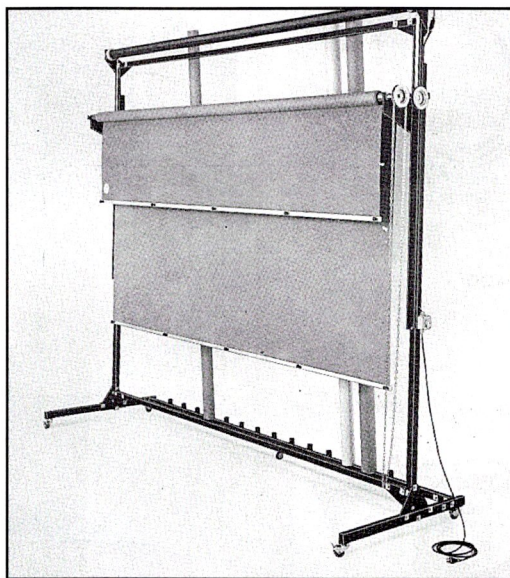
Movable Stand

For background paper with the height adjustment motorized. Holds 10' length of paper. Requires the use of the clamping device (31-0305).
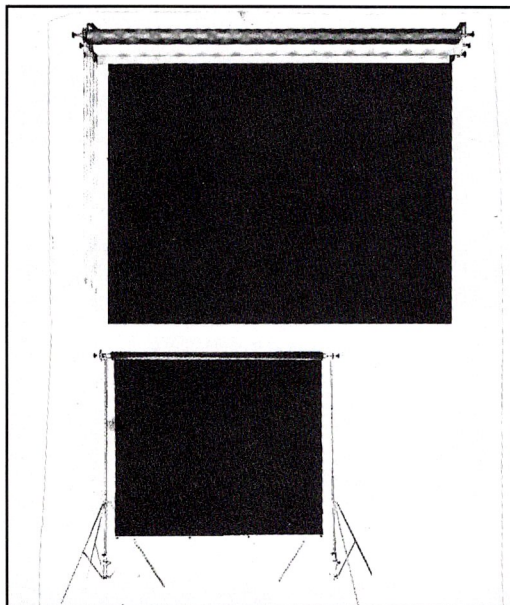31-0355 . . . .$3875.00

Motorized Wallmounted Background Stand

Raises and lowers the background paper for ease of changing rolls. Requires the clamp with brake (31-0305).
31-0357 . . . .$1655.00

Wallmounted Background Stand

For 3 rolls of paper. Consists of Triple bracket, 3 clamps with brakes, 3 trailing edges.
31-0348 . . . .$1035.00

Triple Bracket for Wallmount
Set of 2.
31-0331 . . . .$103.00

Single Brackets
Set of 2.
31-0329 . . . . .$53.00

Clamp with Brake
Consists of 2 improved clamp inserts (31-0304) for cardboard tube, Chainwheel (31-0339), Chain (31-0338) and Brake Device (31-0302).
31-0305 . . . .$182.00

Same as above but without chain and chain wheel.
31-0304 . . . .$135.00

Chain only
31-0338 . . . . .$29.00

Chainwheel only
31-0339 . . . .$23.00

Brake Device
To keep paper in position.
31-0302 . . . . .$29.00

Trailing Edge 9'
31-0314 . . . . .$88.00

Trailing Edge 11.5'
31-0312 . . . .$168.00

Brake Device
To keep paper in position.
31-0302 . . . . .$29.00

Trailing Edge
For paper 9' wide.
31-0314 . . . .$88.00

Trailing Edge
For paper 11.5' wide
31-0312 . . .$168.00

Reflo ⑤
Stand to hold large reflector boards.
31-0818 . . . .$515.00

When it comes to ceiling rail systems, FOBA wrote the book. Whether you need a large overhead system for car photography, or a lightweight ceiling rail system for people, FOBA has the system for you.

The traditional rail system is custom designed for your studio. We can help you design a system perfect for the type of photography you do. These systems can hold any type of light source from a single head to a giant light bank.

They can be operated either manually or fully automatically by infrared Servor control.

If you are tired of tripping over light cords and not having enough room to move in your studio, please give us a call and let us design a system for you.

The FOBA Roof Track system is an easy way to expand your studio square footage without moving! Imagine the amount of space to be gained just by eliminating light stands from the studio floor. Let alone the lamphead cables that you have so often tripped over.

When compared to the cost of just a few light stands and a couple of boom arms this system is relatively inexpensive.

You can choose from three basic kits or build your own custom system, and the installation is just as easy. If you need help in choosing the correct system just call your local FOBA dealer or Sinar Bron and we will be glad to discuss your Foba rail system.
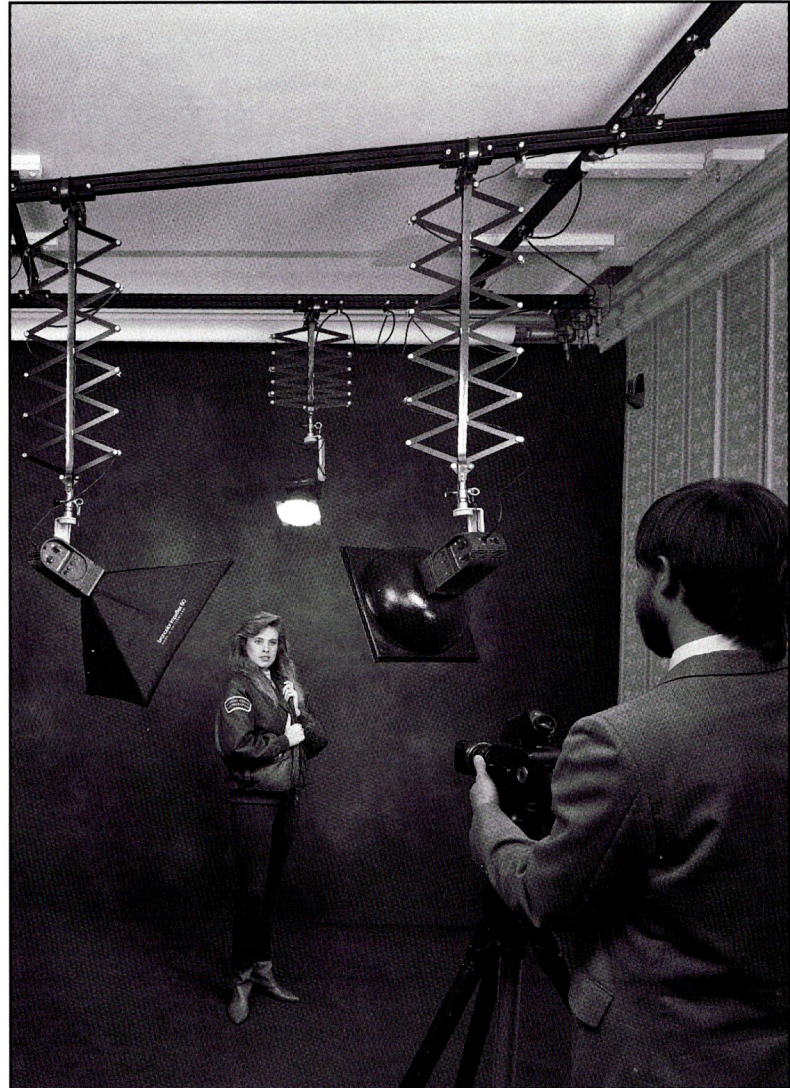
MINI-KIT (10x10')

Consists of:

4	32-0610	10' rails
8	32-0638	Endbuffers
4	32-0630	Cross trolleys
2	32-0651	Scissors
2	32-0624	Scissor trolleys
3	32-0639	Roof mount, set of 2
2	32-0635	Cable holder set of 4
2	31-0840	Safety Cable
2	32-0678	Universal adapters

32-0133 . . . .*$1655.00*

PROFI-KIT (10x10')

Consists of

4	32-0610	10' rails
4	32-0630	Cross trolleys
3	32-0651	Scissors
3	32-0624	Scissors trolleys
8	32-0638	Endbuffers
4	32-0639	Roof mount set of 2
3	32-0635	Cable holder set of 4
3	31-0840	Safety Cable
3	31-0678	Universal adapters

32-0232 . . . .*$2100.00*

MAXI-KIT (10x20')

Consists of

2	32-0620	20' rails
3	32-0610	10' rails
8	32-0638	Endbuffers
6	32-0630	Cross trolleys
4	32-0651	Scissors
4	32-0624	Scissor trolleys
2	32-0649	Spring C
5	32-0639	Roof mounts set of 2
4	32-0635	Cable holder set of 4
4	31-0840	Safety Cable
4	31-0678	Universal adapters
3	32-0649	24 lbs springs for scissors

32-0336 . . . .*$3115.00*

Roof Track System

Simple Light Suspension Kit

For lamps and banks up to 55 lbs, this is the most economical vertically motorized suspension option for the Mini-Cumulite or comparably-sized softboxes and lightbanks. Horizontal movements along the rail are manual, and there is no rotation.
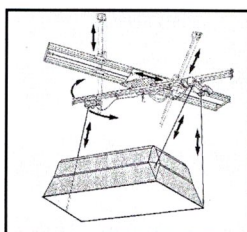Includes:
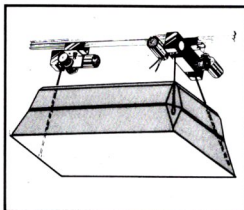
    Single motor group (cable length 13.5')
    Double motor group (cable length 13.5')
    4 Channel power control unit
    Carriage
13-4010 . . . .*$1175.00*

Light Suspension Kit with Rotation

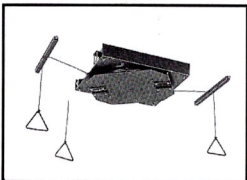Same as the Bank Light Suspension kit, with the up and down movements motorized, and manual rotation.
Includes:

    Single motor group (cable length 13.5')
    Double motor group (cable length 13.5')
    Rotation kit
    4 Channel power control unit
    6.5' Rail
    Endbuffers
    Carriage
    Cable holders
13-4011 . . . .*$1885.00*

Manual Rotation Kit

The Rotation Kit can be added to the Simple Suspension Kit to allow manual rotation of the light unit on a 6.5' rail. Connects to 2 parallel rails which must be joined with the spacers provided. The rotating rail is fixed to the lower part of the plate.
Includes:

    Rail spacers (2)
    Rope with handgrips (3)
**32-0666** *$545.00*

Motorized Rotation Kit

Same as above but with the rotation motorized. Requires the use of either the 4 or 8 Channel Power Control Unit.
32-0667 . . . .*$1165.00*

Megaflex Suspension ✋

This new system mounts the Megaflex 200 and 300 light banks to any Foba rail system. The system is available in either manual cable controlled or motorized infrared controlled versions. For the Roof Track system, the suspension requires the proper trolleys, below.
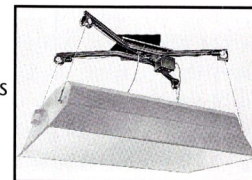
Infrared Controlled Suspension
32-0100 . . . .*$4460.00*
Cable Controlled Suspension
32-0105 . . . .*$3575.00*

Set of 4 Trolleys for Megaflex Suspension to Roof Track
32-0660 . . . .*$110.00*

Fully Motorized Suspension Kit

For the Broncolor Mini-Cumulite or any soft box, for use with the Foba Mini Rail system. Roof Top Twist allows full motorization of all movements (up-down, right-left, forward-backward, and rotation.) Movements are operated by a cable remote. Ideal for any large bank light weighing up to 55 lbs. This kit includes enough cross trolleys for mounting on two rails.

Includes:

    Single motor group (cable length 13.5')
    Double motor group (cable length 13.5')
    Motorized rotation kit
    8 Channel power control unit
    6.5' Rail
    Endbuffers
    Carriage
    Cable holders
    Double brackets for twist super (2)
    Motorized carriage (2)
13-4012 . . . .*$3115.00*

Special Cross Trolley for the Motorized Suspension System
Should be used when the system is connected to three or more main rails.
32-0668 . . . .*$70.00*

Motorized Cross Trolley for the Motorized Suspension System
Additional motors should be used when the system is connected to four or more main rails.
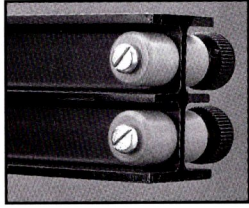**32-0669** *$250.00*

✋ indicates special order items. See pg. 116 for details.

Endbuffer

Set of 2. An endbuffer must be mounted at both ends of each rail section to prevent equipment from sliding off.

32-0638 . . . . . $19.00
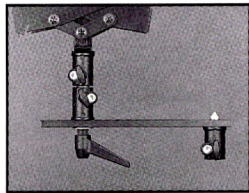
Cable Holders

Set of 4.

Clips will hold cable up to 1/2" diameter. The power pack or light is positioned at the point furthest away, hang and hook up the cable to the cable holder at the endbuffer of the rail. Distribute the 4 cable holders along the rail and hook the cable to each one of these.
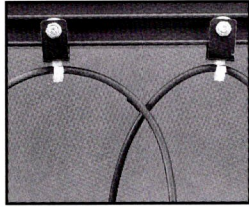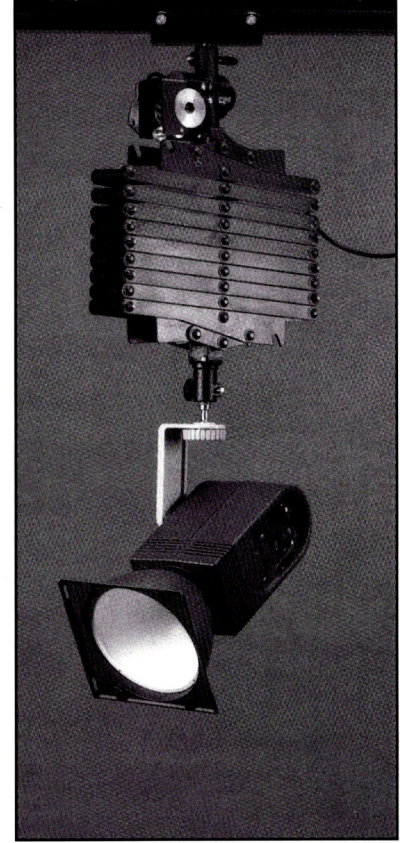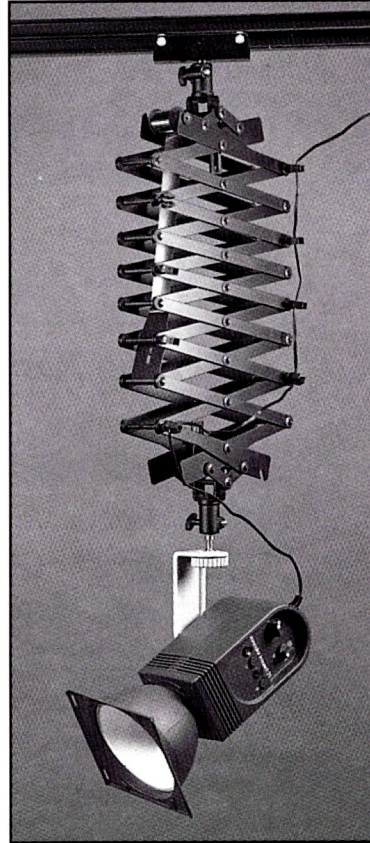
32-0635 . . . . $48.00

Balance Adapter

Has female attachment to be fitted between pantograph and unbalanced lighting fixtures or other appliances.

32-0657 . . . . . $39.00

Power Control Unit

To control motorized carriages, pantographs and suspension systems. This unit comes complete with a hand held remote unit that may be attached to any ferrous surface via a magnet on the back side. 24Vdc output.

4 Channel Power Control Unit
32-0654 . . . . $410.00

8 Channel Power Control Unit
32-0665 . . . . $615.00

Scissors

Extendible from 12" to 86". The scissors must be balanced with the proper combination of springs (below), depending on the weight it will carry. Includes Spring B.

32-0651 . . . . $299.00

Spring A (4.4 lbs.)
32-0647 . . . . $41.00

Spring B (8.8 lbs.)
32-0648 . . . . $48.00

Spring C (24.2 lbs.)
32-0649 . . . . $99.00

Spring Combinations

Springs	Weight supported
A	4.4 lb
B	8.8 lb
A+A	8.8 lb
A+B	13.2 lb
B+B	17.6 lb
C	24.2 lb
A+C	28.6 lb
B+C	33.0 lb
C+C	48.4 lb

Motorized Scissors Extension

This pantograph is extendible from 16 to 86". The pantograph will handle up to a 40 lb load. This unit requires the Trolley for Scissors Extension (32-0624) and use of one channel on the power control unit.

32-0653 . . . . $515.00

Trolley for Scissors Extension
32-0624 . . . . $50.00

Motorized Trolley

Allows motorized movements of pantographs along the rail. Requires 1 channel of either the 4 or 8 Channel Power Control Unit.

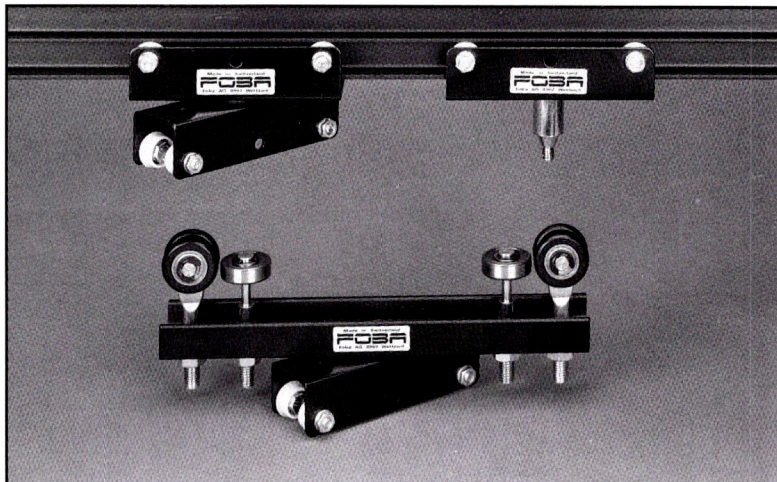*32-0658 . . . . $280.00*

Roof Track System

Roof Mount
Set of 2. Mounts rail section onto ceiling. It is advisable to attach mount to rail on the ground and then attach roof mount to ceiling with rail section attached.
32-0639 . . . .$40.00

Roof Track Rails, black
6.5'
32-0606 . . . .$81.00
10'
32-0610 . . . .$105.00
13'
32-0613 . . . .$160.00
20'
32-0620 . . . .$205.00

Cross Trolley
To install cross rails onto main rails.
32-0630 . . . .$58.00

Cross Trolley Special
To put roof track onto steel main rail.
32-0631 . . . .$235.00

Trolley for Adapters
32-0632 . . . .$51.00

Trolley with Combitube Adapter
Allows installation of combitubes on Roof Track System
32-0641 . . . .$53.00

Cable Holder with Hook
32-0634 . . . . .$14.50
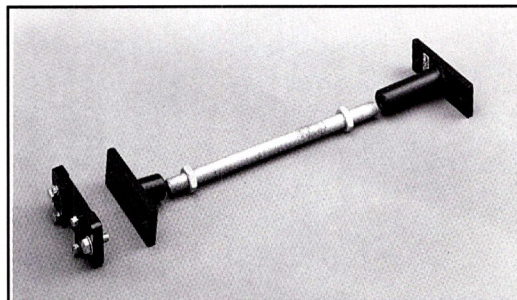
Adjustable Bracket
For use with an uneven ceiling, the bracket allows adjustment of the roof mounts so that they are level. Requires the use of the threaded bar.
32-0636 . . . .$84.00

M16 Threaded Bar (39")
For use with the adjustable bracket.
32-0637 . . . .$36.00
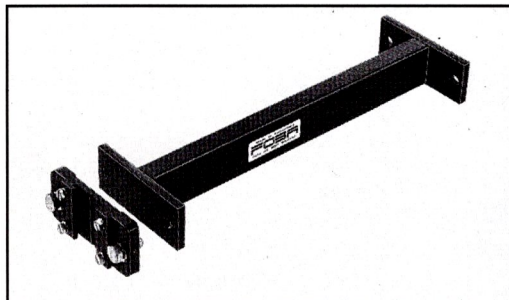
Extension Bracket Ⓢ
Using extension brackets enables rail system to be mounted at a fixed distance from the ceiling to allow for ducts, pipes and other obstructions.

Custom lengths from 4"-20"
32-0642 . . . .$50.00

Custom lengths from 21"-39"
32-0643 . . . .$59.00

Double Brackets
Used to connect two rails at right angles, or to run two rails parallel in an over/under configuration for added support where distances must be covered without ceiling mounts. Set of 2.
32-0628 . . . .$32.00

Brake, set of 2
32-0640 . . . .$26.00

Ⓢ indicates special order items. See pg. 116 for details.
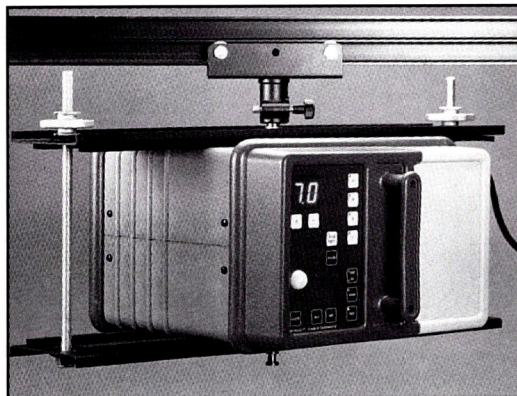
Power Pack Holder
Power pack rests on platform which is attached to rail system with 3/8" spigot. This will hold a pack up to 17" wide and 9" high. Requires (32-0624) and (32-0627).
32-0626 . . . .$97.00

5/8" Female to Female Adapter
Allows the power pack holder to be mounted directly to the trolley (32-0624)
32-0627 . . . .$24.00
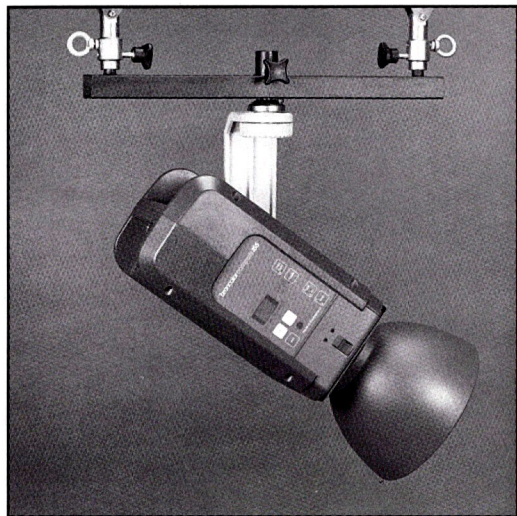
Multiple Scissors Bracket
Bracket for multiple mounting of scissors or extensions for lamps heavier than 48.5 lbs.
32-0675 . . . .$78.00
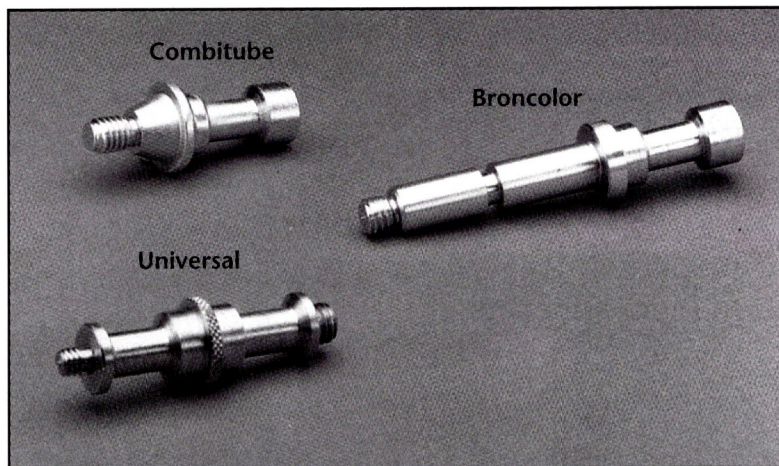
Broncolor Adapter
32-0671 . . . .$25.00

Hazy Adapter to Pantograph
13-3015 . . . .$220.00

Combitube Adapter
32-0673 . . . .$29.00

Universal Adapter
32-0678 . . . .$16.00

LET US PLAN YOUR NEW STUDIO

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Mega Rail System
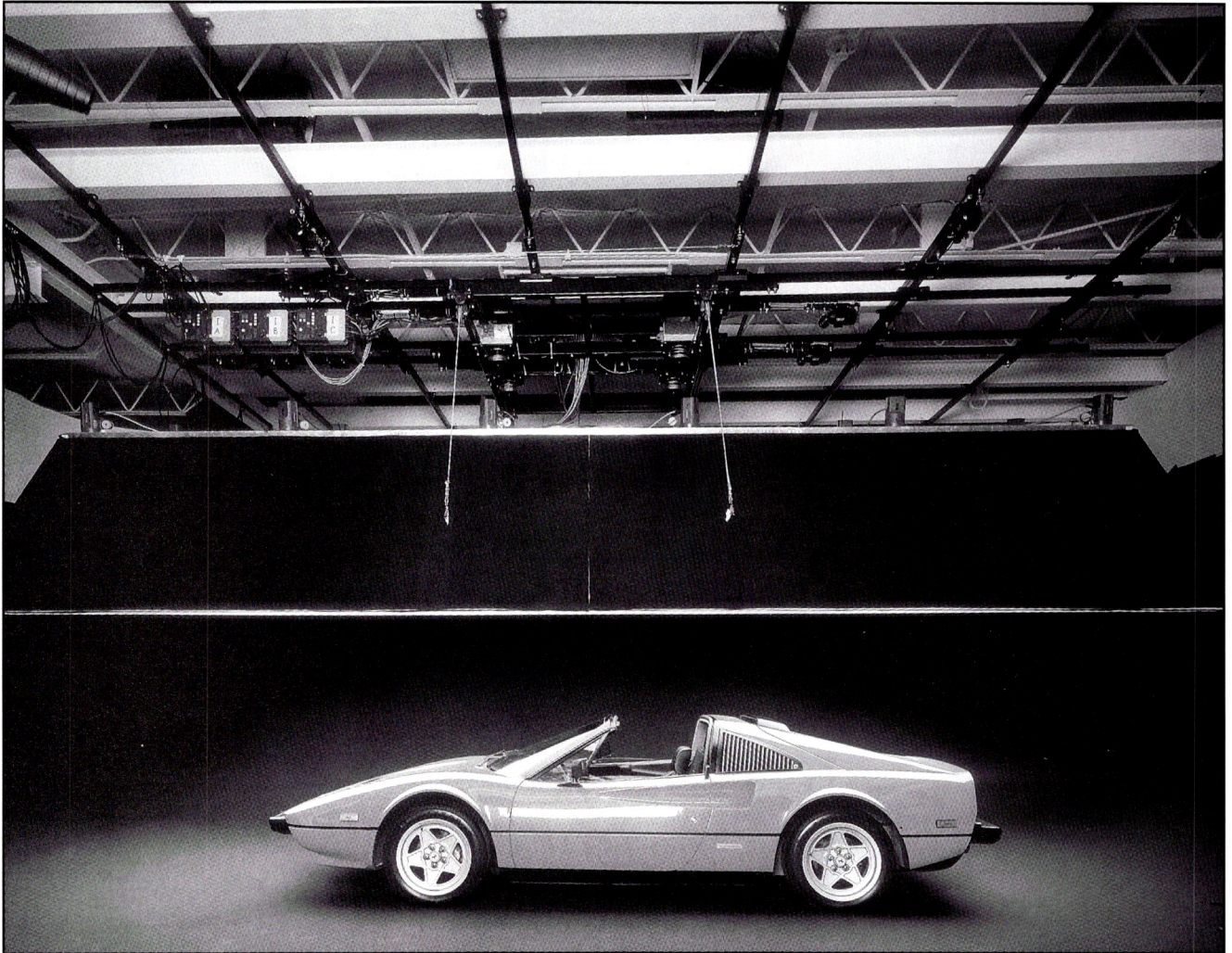
Ceiling Mounts
Attaches steel ceiling rail to roof supports.
31-0816 . . . .$45.00

Steel Ceiling Rail
Price per foot.
31-0812 . . . .$18.00
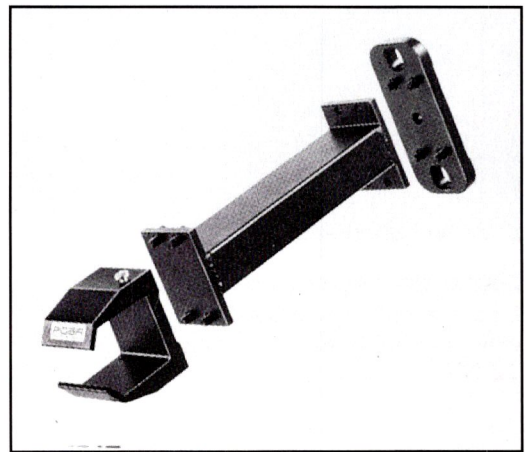
Extension Bracket Ⓢ
Custom made to lower ceiling rail system 4"-20".
31-0823 . . . .$54.00

Extension Bracket Ⓢ
To lower ceiling mounts 20"-40".
31-0824 . . . .$67.00
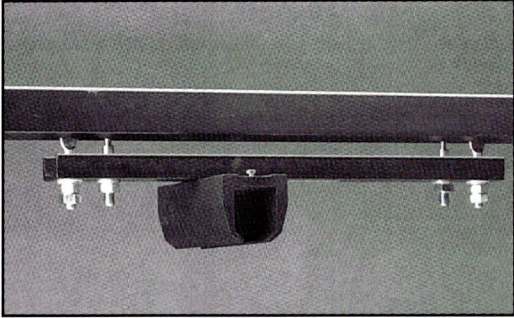
Single Cross Trolley

Dolly to make single moveable crossrail. Two are required to make one carriage.
31-0817 . . . . $245.00

Single trolley as above but with large bracket for added support.
31-0826 . . . . $268.00

Double Trolley

Used for a double crossrail. Minimum of 2 required.
31-0825 . . . . $455.00

Connection Trolley

To hang roof-track on traditional rail systems.
32-0631 . . . . $235.00
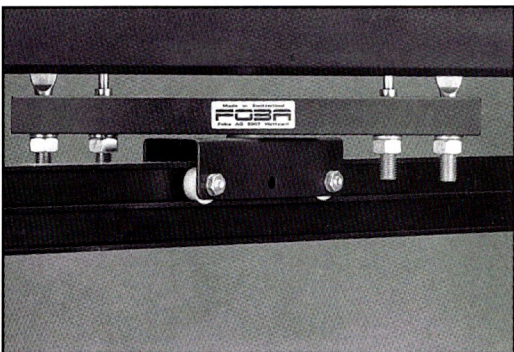
Connection Bracket

Connects two pieces of rail.
31-0815 . . . . $84.00

ﬂ indicates special order items. See pg. 116 for details.

Prices and specifications are subject to change without notice.
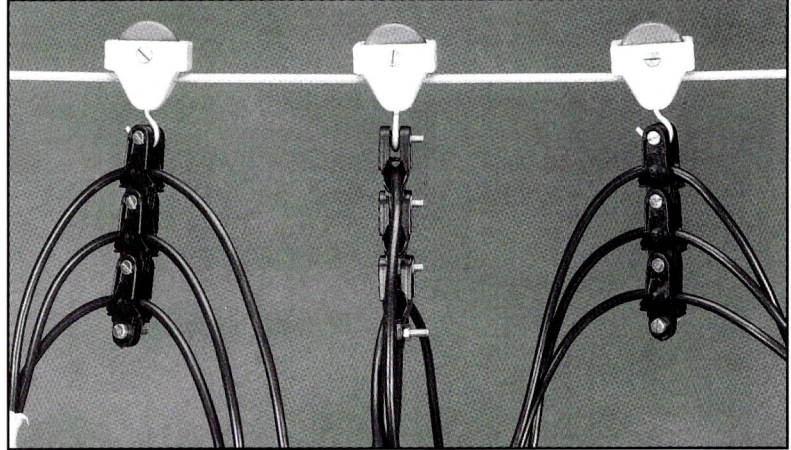
Power Cable Guide Roller
31-0855 . . . . $12.50

Wire Cable
Per foot.
31-0850 . . . . $2.60

Power Cable Guide only
31-0860 . . . . $71.00

¹/₄" Cable Holder
31-0865 . . . . $5.25

¹/₂" Cable Holder
31-0862 . . . . $5.25

³/₄" Cable Holder
31-0866 . . . . $5.25
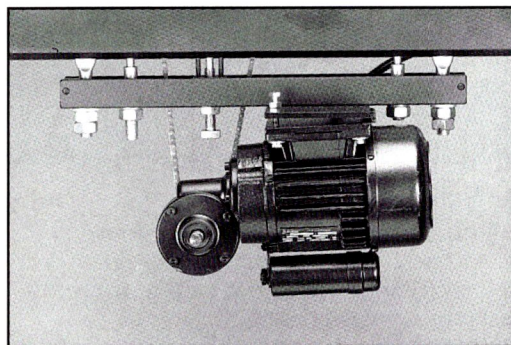
Tractor Carriage with Motor

To motorize length and cross movements.
31-0852 . . . . $1280.00
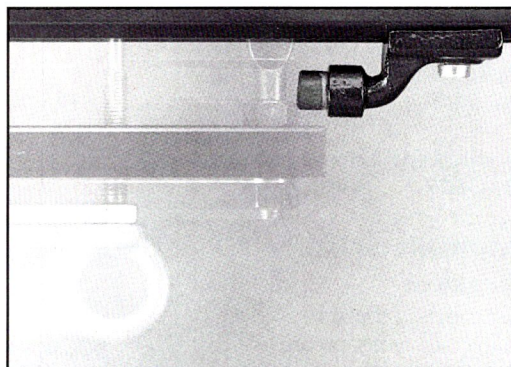
Endbuffer

To stop carriages at end of rail.
31-0814 . . . . $28.00
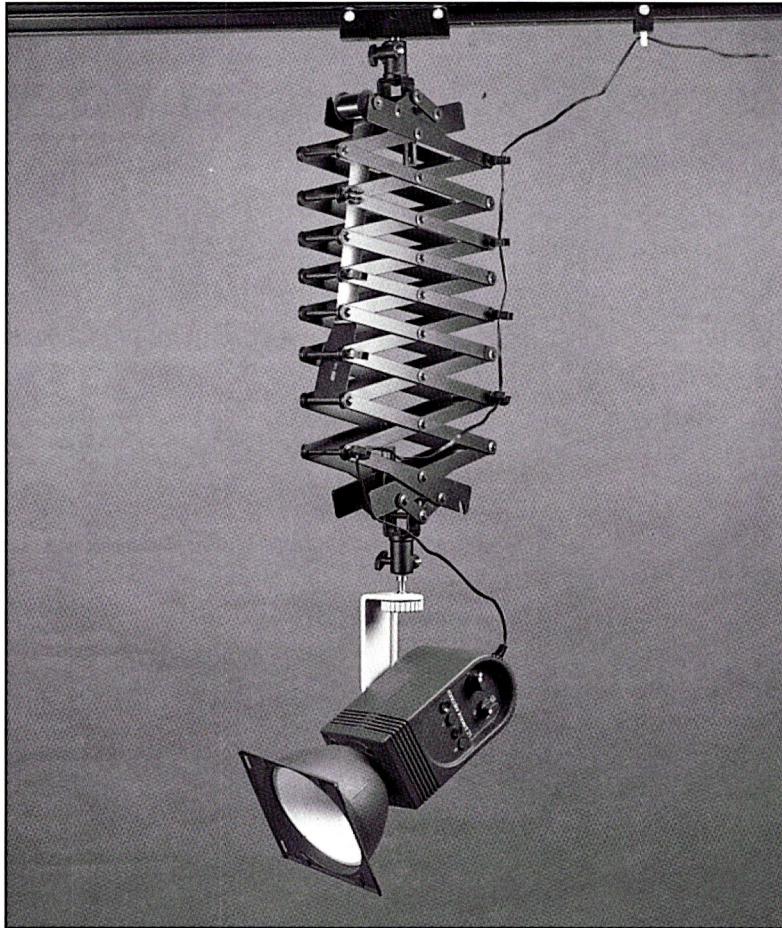
Mega Rail System

Extension Tube
Extends scissors down 19¾" from the bottom of the scissors trolley.
31-8001 . . . .$37.00

Extension Tube
Same as above but with an extension of 39.5".
31-8002 . . . .$49.00

Trolley Complete for one Pulso Pack 2,4,8.
13-4033 . . . .$750.00

Trolley Complete for two Pulso Packs 2,4,8.
13-4034 . . . .$935.00

Motorized Scissors
31-0820 . . . .$2645.00

Trolley for Scissors Extension
31-0829 . . . .$162.00

Scissors
Extendible from 12" to 86". The scissors must be balanced with the proper combination of springs (below), depending on the weight it will carry. Includes Spring B.
32-0651 . . . .$295.00

Spring A (4.4 lbs.)
32-0647 . . . .$39.00

Spring B (8.8 lbs.)
32-0648 . . . .$46.00

Spring C (24.2 lbs.)
32-0649 . . . .$95.00

Trolley for Scissors Extension
31-0829 . . . .$162.00

Multiple Scissors Bracket
Connection plate to hang heavy lamps on two scissors.
32-0675 . . . . .$75.00
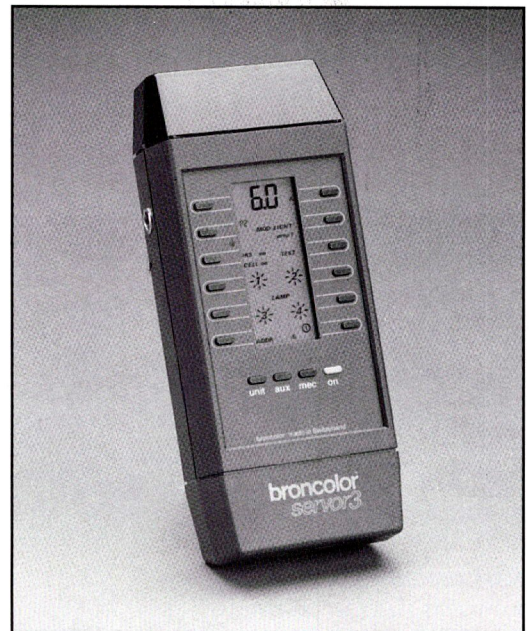
Servor 3 Remote Control
For Pulso A, Pulso and Servor receiver. Allows individual control of Broncolor power packs, along with control of the motorized functions of the Foba rail system.
16-3020 . . . .$1230.00

Megaflex Suspension ⓢ
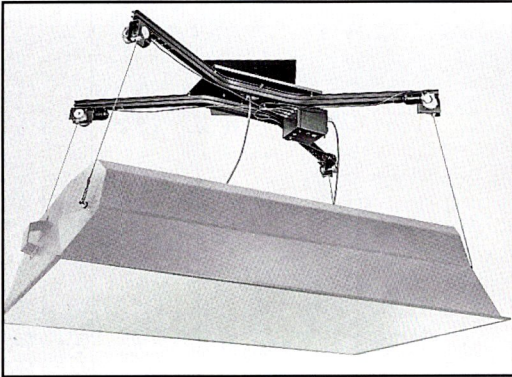
This new system mounts the Megaflex 200 and 300 light banks to any Foba rail system. The system is available in either manual cable controlled or motorized infrared controlled versions. For the Mega Rail system, the suspension requires the proper trolleys, below.

Infrared Controlled Suspension
32-0100 . . . .$4290.00
Cable Controlled Suspension
32-0105 . . . .$3439.00

Set of 2 Trolleys for Megaflex Suspension to Mega Rail
31-0835 . . . .$285.00

Motorized Suspension with Trolley for Remote 🚚 ⓢ
For mounting the single Cumulite on the Foba ceiling rails, operated by Servor Receiver. Includes Servor Receiver, requires transmitter.
13-4027 . . . .$8525.00

Hand Crank
For locking pulley carrier
31-0811 . . . .$61.00
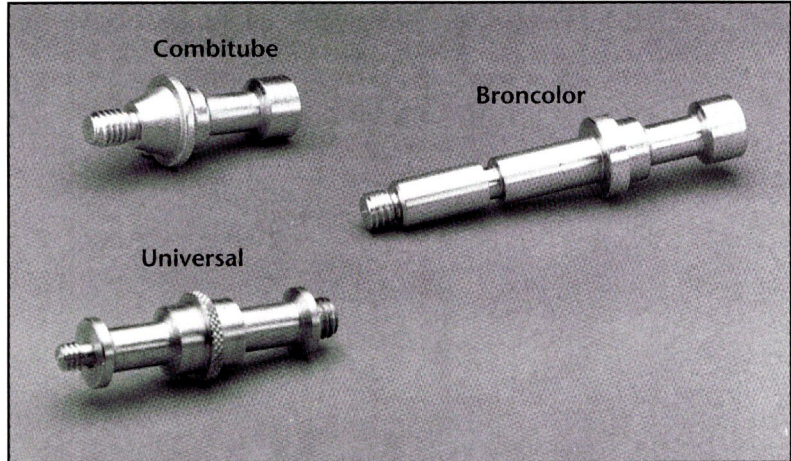
Universal Adapter
32-0678 . . . .$15.00

Combitube Adapter to Scissors
32-0673 . . . .$28.00

Broncolor Adapter
32-0671 . . . .$24.00

Safety Cable for Lamps
31-0840 . . . . .$15.00
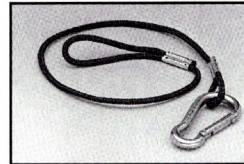
Twin Roller with Combitube Bottom
31-0804 . . . .$91.00

Trolley for Adapters
31-0827 . . . .$175.00

ⓢ indicates special order items. See pg. 116 for details.

PUTTING IN A STUDIO?

WHETHER YOU'RE USING DIGITAL PHOTOGRAPHY, TRADITIONAL METHODS OR A COMBINATION OF THE TWO, WE CAN HELP YOU OUTFIT A COMPLETE STUDIO SOLUTION TO MATCH YOUR NEEDS AND YOUR BUDGET.

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Pro Cyc
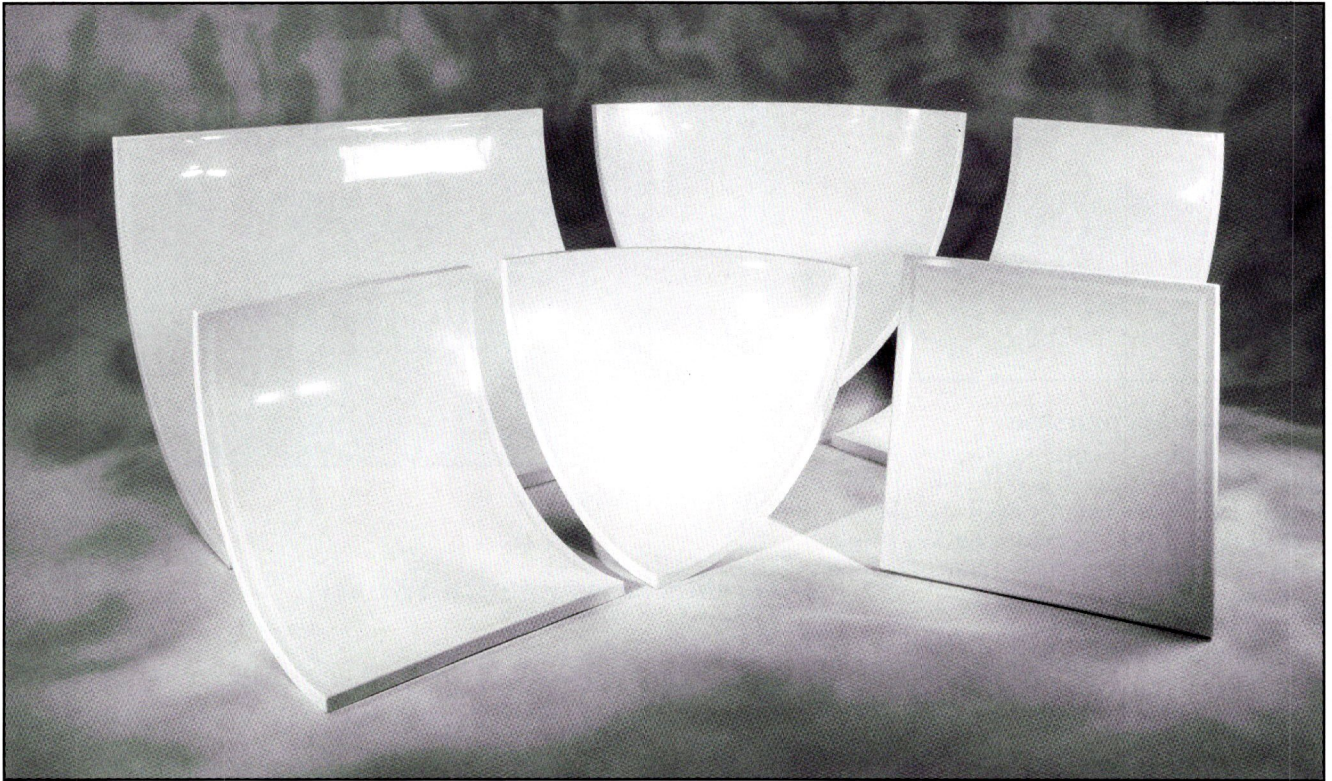
3¹/₂′ Radius 4′ Straight Section
70-2001 . . . .$350.00

3¹/₂′ Radius Corner Section
70-2003 . . . .$835.00

4′ Flat Square Panel
Used for flat sections of portable 3¹/₂′ installations with the new free-standing support system.
70-2002 . . . .$315.00

The 3¹/₂ foot radius system is ideal for studios where space is at a premium. Because of its reduced size and weight, the cyc wall occupies less space in your studio and can be shipped less expensively.

The 3¹/₂ foot radius cyc is made of ⁵/₁₆″ PVC, which is also far more durable than a traditional plaster cyc.

In the 3¹/₂ foot radius system, the standard 4 foot long sections can be user-modified to any required length. To maintain stability, the lip at the end of the section is cut off and reattached with PVC cement after the section is cut to the desired length.

5′ Radius Straight Section — up to 4 feet
70-1001 . . . .$740.00

5′ Radius Straight Section — over 4 feet to 8 feet
70-1002 . . . .$1060.00

5′ x 5′ Radius Corner Section
70-1003 . . . .$1165.00

5 foot radius Pro-Cyc is the strongest, most versatile cyc wall on the market. Its extra-large 5′ radius makes it easier to light than smaller radius cycs, since the broad curve is less likely to fall into shadow. And, because the modular sections are preformed, you can be assured of a smooth, perfectly curved surface.

5 foot radius sections are made of thick, highly durable fiberglass. Unlike traditional plaster cycs, the fiberglass will not be damaged by high heels, standing, or even jumping on it!

⑤ Pro-Cyc is a special order item. See pg. 116 for details.

🚚 All Pro-Cyc orders are shipped by truck. Call for shipping charges.
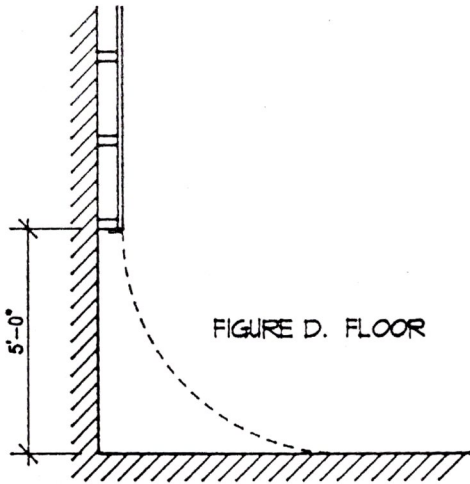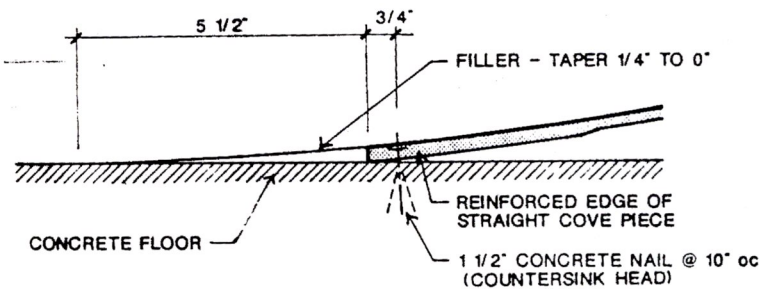
Both the 3½ and 5 foot radius Pro Cyc share these unique features:

- **Modular Design:** The entire system can be assembled by using just a few different types of pieces - floor, ceiling and corner sections.
- **Patented Tapered Design:** All edges are slightly tapered so that taped and spackled seams are the same level as the rest of the wall.
- **Fast Installation:** Because of its modular design, installation time is 50 to 75% less than a typical dry wall/ plaster cyc.
- **Movable:** All sections can be easily removed and reinstalled in a new studio.

FIGURE D. FLOOR

5'-0"

Installing Pro-Cyc is a fairly straightforward process. In fact, if you've ever installed drywall over rough framing, you can install Pro-cyc.

When installing a straight section, the module is aligned with the framing and secured with drywall screws. This process is repeated until an entire section is installed.

When you come to a corner module, one edge is attached to a vertical cove section and the remaining two edges become starting points for straight sections of cove modules.

Bottom edges are fastened to the floor with concrete nails and the space between floor and the lip of the cove is filled with compound and then taped.

Installation is not a difficult job and you'll find that your studio is only out of commission for only a few days instead of a few weeks with the old system.

5 1/2"   3/4"

FILLER - TAPER 1/4" TO 0"

REINFORCED EDGE OF STRAIGHT COVE PIECE

CONCRETE FLOOR

1 1/2" CONCRETE NAIL @ 10" oc (COUNTERSINK HEAD)

Freestanding Support System

Pro-Cyc's new modular frame system allows you to create temporary or freestanding 3½' radius cyc installations. Instead of framing drywall and bolting the cyc to your wall, you can set up the steel support structure and fill in the flat surfaces with the new 4' square panels. Once set up, you can fill in the joints and paint the cyc just as if it were a permanent installation.

In fact, you can use the support system for permanent installations, since it's strong enough to meet building codes. So whether you're installing a cyc for a short-term job or in a studio you know you'll eventually grow out of, the support system will allow you to easily take your cyc with you.

A freestanding installation requires one set of supports for every vertical "row" of cyc pieces, plus one for each end.

70-2010 . . . .*$119.00*

NEW!
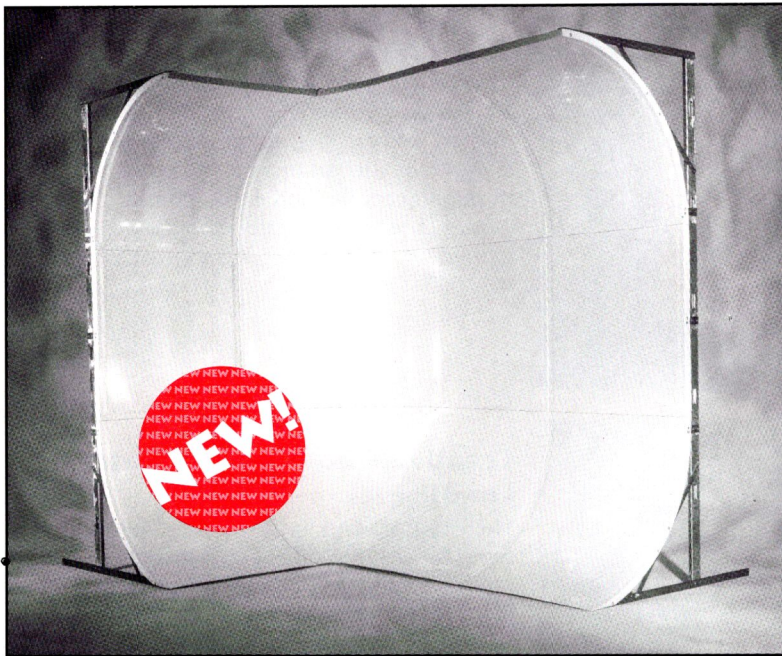
Publications

Volume 1
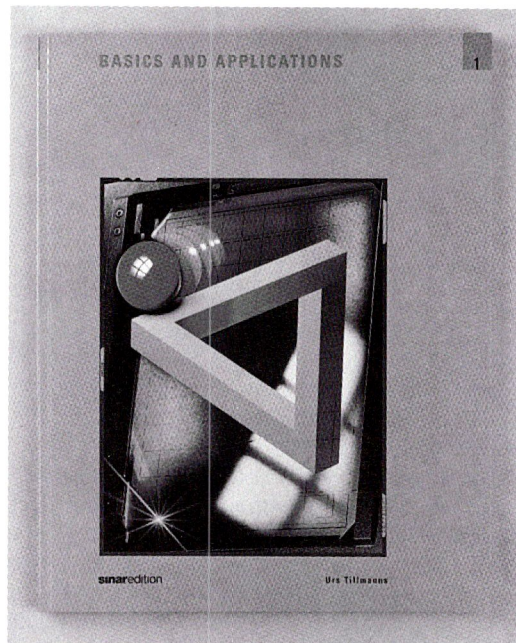
Creative Large Format: Basics and Applications

This is the first book in a series by noted Swiss author Urs Tillmans covering all areas of large format photography. The first volume is an in-depth introduction to large format, covering everything from basic view camera theory to advanced metering and filtration techniques.

Subjects such as the Scheimpflug rule of intersecting planes and the patented Sinar systems for calculating swings and tilts are illustrated in extreme detail.

By clearly explaining what appear to be complicated issues, "Basics and Applications" helps to convey the limitless creative potential of large format photography to new and experienced users alike. It serves as a technical reference for future volumes in the series, leaving them free to concentrate on the creative aspects and techniques of large format. Soft bound, 112 pages.
41-1052 . . . .$32.00

Volume 2
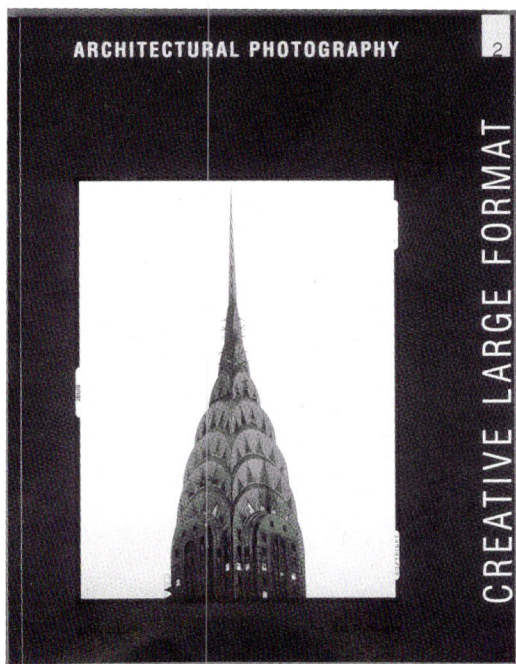
Creative Large Format: Architectural Photography

The second volume in the Creative Large Format series explores the demanding field of architectural photography. It explores the long-standing relationship between photography and architecture, from the beginnings of the art through today.

All the techniques and concepts involved in architectural work, from camera handling to natural light, are discussed in detail. Successful architectural work demands both technical mastery and creative vision. Author Urs Tillmans gives the reader an understanding of both through examples and illustrations of the techniques of many successful architectural photographers.
41-1057 . . . .$39.00

Volume 3
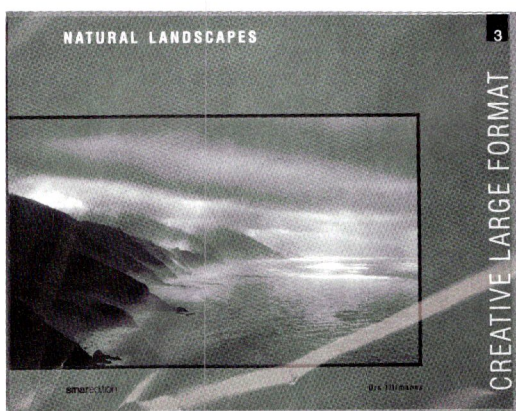
Creative Large Format: Natural Landscapes

The latest offering in the Creative Large Format series tackles the subject of landscape photography. The first half of the book, illustrated with many stunning examples, covers the technical aspects of landscapes. The second half takes a look at the work of seven accomplished photographers, with discussions of both their techniques and their individual philosophies.
41-1058 . . . .$39.00

Professional Lighting Technique, 2nd Ed.

Broncolor has completely revised their comprehensive Professional Lighting Technique to bring it up to date with current equipment and lighting styles. This book runs the complete gamut of lighting issues, including color and light theory, specific lighting techniques and styles, and a rundown of the application of specific equipment. Pro Lighting Technique is illustrated with work by many of today's most talented image makers.

41-1077 . . . .$TBA

Pro Lighting Technique, 1st Ed.
41-1075 . . . .$16.00

Ultimate Commercial Photographer's Handbook Volume III

Finelight's "Ultimate Commercial Photographer's Handbook III" spotlights the talents of seven successful professionals. The handbook, conceived by highly respected photographer and lecturer Dean Collins, showcases innovative techniques and aims to inform and inspire photographers working in a wide range of specialties.

Each photographer's work is illustrated and explained in separate sections featuring high-quality full page color reproductions, step-by-step analysis and set diagrams. In addition to the photographic how-to information, writer Bill Holshevnikoff has included insightful details on the photographers' philosophies and business strategies.

3 Ring Binder, 64 pages
41-1110 . . . .$39.95
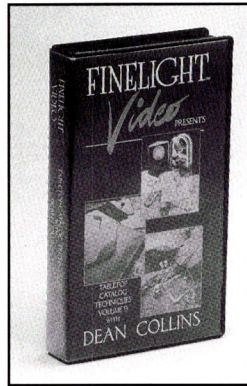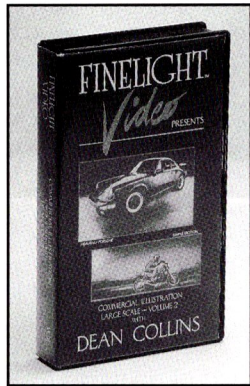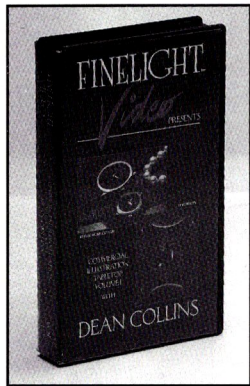
Finelight Video Series

Dean Collins' famous 11 volume Finelight video series takes an in-depth look at advanced techniques for the professional photographer.
Concepts are shown at work in actual shoots, and Dean explains a number of specialized techniques he has developed over the years.

Vol.			
Vol. 1	Commercial Illustration/Tabletop	41-2110	$39.95
Vol. 2	Commercial Illustration/Large Production	41-2120	$39.95
Vol. 3	Contemporary Portraiture	41-2130	$39.95
Vol. 4	Commercial Portraiture/Studio	41-2140	$39.95
Vol. 5	Commercial Portraiture/Location	41-2150	$39.95
Vol. 6	Glamour Through Chromazones	41-2160	$39.95
Vol. 7	Tabletop Through Chromazones	41-2170	$39.95
Vol. 8	Fashion/Location	41-2180	$39.95
Vol. 9	Tabletop Catalog Techniques	41-2190	$39.95
Vol. 10	Wedding Sales with Monte Zucker	41-2200	$39.95
Vol. 11	Location/Large Set Production	41-2210	$39.95
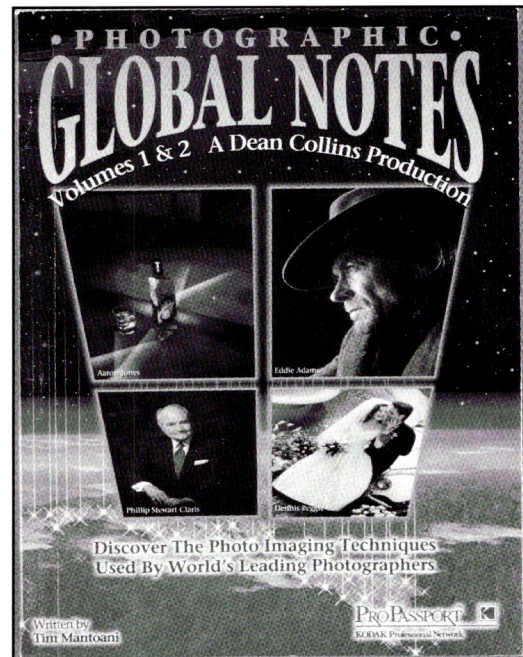
Photographic Global Notes, Vol. 1/2

"Global Notes" analyzes individual images from over 50 well known photographers, giving you full technical details and photographers' advice on their own techniques.
Soft bound, 300 pages.
41-2100 . . . .$29.95

View Camera Workshops
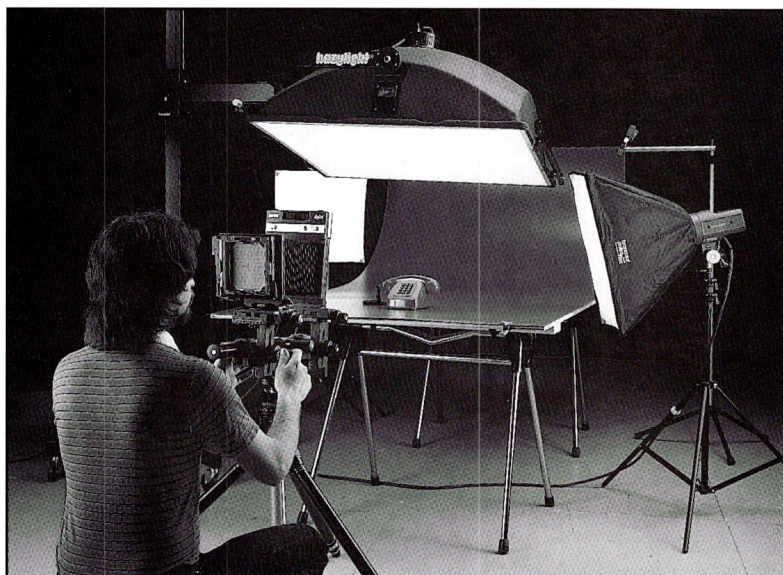
The professional photographer is continually learning, whether by attending workshops or by absorbing experience on the job. The problem with "on the job" training, though, is that it's painfully slow.

Sinar Bron's 4½-day workshop is designed to overcome this problem by building a thorough understanding of both the principles of photography and the practical day-to-day techniques of using sophisticated large format equipment.

Questions First, Shoot Later

The workshop is limited to only twelve participants and conducted by experts in their fields. Classroom segments include optical theory, how to apply movements to control depth-of-field, exposure control, film plane metering, shooting for reproduction, contrast, different lenses and their applications. Large format camera tilts and swings, converging vertical perspective, the Scheimpflug rule and implementing two-way sharpness distribution control are also covered in classroom discussions.

Working Together in Three Part Harmony

After the classroom portion of the course, the workshop is separated into three-person teams, each of which is assigned a complete setup, to work on a number of assignments similar to those that would be received from an advertising agency. Later, these shots are compared to previously executed photography, reviewed and critiqued.

One of the elements of the review is the presentation of SINAR solutions to the previous assignments.

For their successful completion, these assignments require asymmetrical swings along the vertical axis, which influences the perspective, and combined swings and tilts. They quickly provide a comfortable familiarity with handling the view camera and sophisticated accessories such as the SINAR Digital Shutter and film plane meters.

See the World in a Whole New Light

There's only one right way to operate a camera but lighting is in the eye of the beholder. A guest speaker, a well known commercial photographer, discusses lighting and light techniques using his portfolio as the basis. He outlines the light management problems encountered in his work, touching briefly on such subjects as lighting control, contrast control, metering, film plane metering, multiple exposures and brightness range.

Throughout the course you'll be working with the latest in lighting equipment-bank lights, spots, soft box, strip lights, Hazylights and mixed lighting.

In short, the SINAR workshop pulls together the many elements of good photography into an easily understood package that results not only in theoretical and practical knowledge, but in outstanding work.

The Professional View Camera Workshop is held throughout the year in Edison NJ. Course fee is $550.00, which includes all materials. Course fee with lodging is $980.00.

Sinar Bron
IMAGING

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🚚 Indicates truck shipment; call for pricing.

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Sales Tax (if applicable)	
Shipping & Handling	
Total	

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Account Number

Expiration Date   Signature

115

Special Orders

Sinar Bron can special order non-stock items with a normal delivery time of 4-6 weeks. Due to the one of a kind nature of these items, we cannot accept returns of these items unless the item is defective. A 50% non-refundable deposit is required at the time of the order, and an order cannot be cancelled after placement.

Order by Telephone

To take advantage of Sinar Bron's toll-free Order-By-Phone service, call 1-800-456-0203. We're open Monday thru Friday 9 a.m. to 5 p.m. Eastern.

For faster service, please have the following information ready before you call:
• Credit Card Number and Expiration Date.
• Sinar Bron's Product Number
• Quantity of each item.
• Description of each item.
• The price listed in the catalog.

  We suggest that you use the Order Form to help you organize this information, and to provide you with a record of your order.
  Price and availability will be confirmed at the time of your call. If you should require additional information, our Technical Sales Staff will be happy to help you.

Order By Mail

Use the accompanying Sinar Bron Order Form. Send your mail order, with payment to:
Sinar Bron, Inc.
17 Progress St.
Edison, N.J. 08820.
Please call for price confirmation before you mail in your order.

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Telephone and mail order may be charged directly to your Visa, Mastercard or American Express. We reserve the right to hold all first-time customer orders pending cardholder address verification.

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Sinar Bron will process your check and reserves the right to hold orders pending bank clearance on all first-time customer orders and others at its discretion.

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Now you can expand your purchasing ability without a large capital outlay using Sinar Bron's financing programs. These programs allow for payments up to 60 months. For full details on this plan, please call our Financing Department.

Warranty Repair for Sinar Bron Products

Should you have a Sinar Bron product that requires warranty service, return the item, pre-paid, directly to Sinar Bron Inc., 17 Progress St. Edison, N.J. 08820 Att: Service Dept. Please include a photocopy of your proof-of-purchase, as well as a note describing the problem you are having.

Return Procedure

1. You may return an item for any reason within 15 days from date of shipment.
2. To return an item, please call ahead (908) 754-5800 to get a Merchandise Return Authorization number. No items will be accepted without one.
3. To qualify for the return, the item must be in brand new condition, in the original undamaged packaging with all the components, and the original unused warranty card.
4. The returned item must be sent to us pre-paid. Returns sent C.O.D. or "shipping charges collect" will not be accepted.
5. All returns that do not meet the terms of the Sinar Bron return policy are subject to a minimum 15% restocking charge.

We have made every effort to assure the accuracy of all information in this catalog. However, we reserve the right to correct any errors, whether in pricing, description, specification, etc. All prices and specifications are subject to change without notice. Some prices may be subject to quantities on hand and availability.

Shortages

All claims for errors in shipments and/or shortage must be made to Sinar Bron in writing within 3 days of receipt of package. The claim must include a copy of the packing slip. You must retain all packing materials.

Loss and Damage

All products delivered to carriers have been inspected for accuracy of package contents, condition and packing. All claims for in-transit damage, carton shortage or pilferage must be made by you with the carrier. We will assist you in preparing the claim, if requested and notified within 3 days after receipt of product, when claim has been noted on the delivery receipt.

Sinar Bron
IMAGING

17 Progress St., Edison, NJ 08820
(908) 754-5800 • Fax (908) 754-5807
Toll Free (800) 456-0203

Commercial Financing Application
Confidential Information
$2,500 to $25,000

To be considered for the Sinar Bron Commercial Leasing Program, you need only meet these four criteria:

1. You must have been in business for at least two years.
2. Your business checking account must have a minimum average balance of $1,000.
3. You must have three good trade references which have you on credit. (No COD Trades or Utilities, please)
4. The Owner or Manager must have good personal credit.

APPLICANT NAME _____

LEGAL COMPANY NAME _____

ADDRESS _____

CITY _____ COUNTY _____

STATE _____ ZIP _____

TELEPHONE _____ CONTACT _____

FEDERAL ID # _____

SUPPLIER OR
DEALER OF EQUIPMENT _____

ADDRESS _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

TELEPHONE _____ CONTACT _____

TIME IN BUSINESS _____ CORPORATION/DATE INC. _____ PARTNERSHIP _____ PROPRIETORSHIP _____

OFFICERS / OWNERS (THOSE AUTHORIZED TO SIGN LEASE):

	FULL NAME	TITLE	HOME ADDRESS	SOCIAL SECURITY #	TIME AT ADDRESS?
1					
2					
3					

PREVIOUS ADDRESS (IF LESS THAN 5 YEARS)

BANK/CHECKING & SAVINGS: (IF CK. ACCOUNT LESS THAN 2 YEARS, PROVIDE PREVIOUS ACCT. # / BANK

	BANK	BRANCH	ACCT. #	OFFICER	PHONE	HOW LONG	CK	SV	CD
1									
2									
3									

BANK/LOANS:

	BANK	BRANCH	ACCT. #	OFFICER	PHONE	HOW LONG	TYPE OF LOAN
1							
2							
3							

TRADE REFERENCES: (PREFERABLY COMPARABLE $ TO LEASE REQUEST)

	FIRM NAME	PHONE	ASK FOR	CITY/STATE	HIGH CREDIT	HOW LONG
1						
2						
3						

Fill in equipment to be leased below, or attach a completed order form (pg. 115)

Qty.	Catalog Number	Description	Price (ea.)	Total

Equipment to be new unless otherwise noted as used or reconditioned.

ADDITIONAL PROVISIONS:

Total Equipment Cost	
Factor	
Sales Tax (if applicable)	
Shipping & Handling	
Total Cost	
Term	
Adv. Payments	
Document Fee	

THE UNDERSIGNED CERTIFIES THAT THE ABOVE INFORMATION, GIVEN FOR CREDIT PURPOSES IS TRUE AND CORRECT AND AUTHORIZES THE FIRM OR PERSON TO WHOM THIS APPLICATION IS MADE AND ANY CREDIT BUREAU OR OTHER INVESTIGATIVE AGENCY TO INVESTIGATE THE REFERENCES, STATEMENTS OR OTHER DATA LISTED OR ACCOMPANYING THIS APPLICATION. THE UNDERSIGNED AUTHORIZES ALL PARTIES CONTACTED TO RELEASE CREDIT AND FINANCIAL INFORMATION REQUESTED AS PART OF SAID INVESTIGATION.

Send completed form to:
Sinar Bron Financing
Att. Michele Mignone
17 Progress St.
Edison, NJ 08820
Fax: (908) 754-5807

APPLICANT

BY _____ TITLE _____

DATE

Technical Sales Representatives

Northern California, WA, OR, NV
Bruce Wiseman,
Sacramento, CA
(916) 971-3699

Southern California
Chris Benes, Aliso Viejo, CA
(714) 362-7177

Chicago Area
Lonnie Ruscito, W. Chicago, IL
(708) 293-3338

WI, MN, IA
Jim Drake, Beloit, WI
(608) 364-4121

Michigan, Northern Ohio
(800) 456-0203

Southern Ohio, Indiana, Kentucky
(800) 456-0203

Missouri, Kansas, Colorado
Bill Anderson, St. Louis, MO
(314) 367-4050

TX, OK, NM, AZ
Bill Croskey, Dallas, TX
(214) 739-5940

New England
Keith Johnson, Hamden, CT
(203) 288-2336

Manhattan
Mark Rezzonico
(212) 633-8967

Central / Northern NJ, Long Is., Staten Is., NY State, NE PA
(800) 456-0203

Mid Atlantic, South Jersey
Joe Cummings, Annandale, VA
(703) 256-3999

NC, SC, TN
Hugh Cashion, Wendell, NC
(919) 365-3096

GA, FL, AL
Dave Gallagher, Atlanta, GA
(404) 446-6365

To support you before, during and after a sale Sinar Bron has a nationwide network of field representatives. If there's no sales rep listed for your area, please call (800) 456-0203 for assistance.

Authorized Service Centers

Associated Camera Repair
Portland, OR
(503) 232-5625
Broncolor Only

Authorized Camera Service
Sherman Oaks, CA
(818) 788-0404
Sinar only

Pro Flash
Santa Ana Hts, CA
(714) 252-9206
Broncolor only

Keith H.Murphy Electronics
Warren, MI
(313) 779-0030
Broncolor only

Imagination Concepts Universal
Inver Grove Heights, MN
(612) 450-9924
Sinar Only

National Camera Exchange
Golden Valley,MN
(612) 546-6831
Broncolor Only

West Photo
Minneapolis, MN
(612) 379-2321
Sinar Only

Precision Camera Works
Darien, IL
(708) 850-9500

W. Schiller
St. Louis, MO
(314) 968-3650
Broncolor only

Photographic Maintenance
Dallas, TX
(214) 630-3466

SK Grimes Camera Repair
Boston, MA
(617) 951-1480

Arce Photographic Services
New Jersey
(908) 738-7255
Sinar only

Professional Camera Repair
New York, NY
(212) 382-0550
Sinar only

Pro Camera
Charlottesville, VA
(804) 979-1915
Broncolor only

Southeast Camera Repair
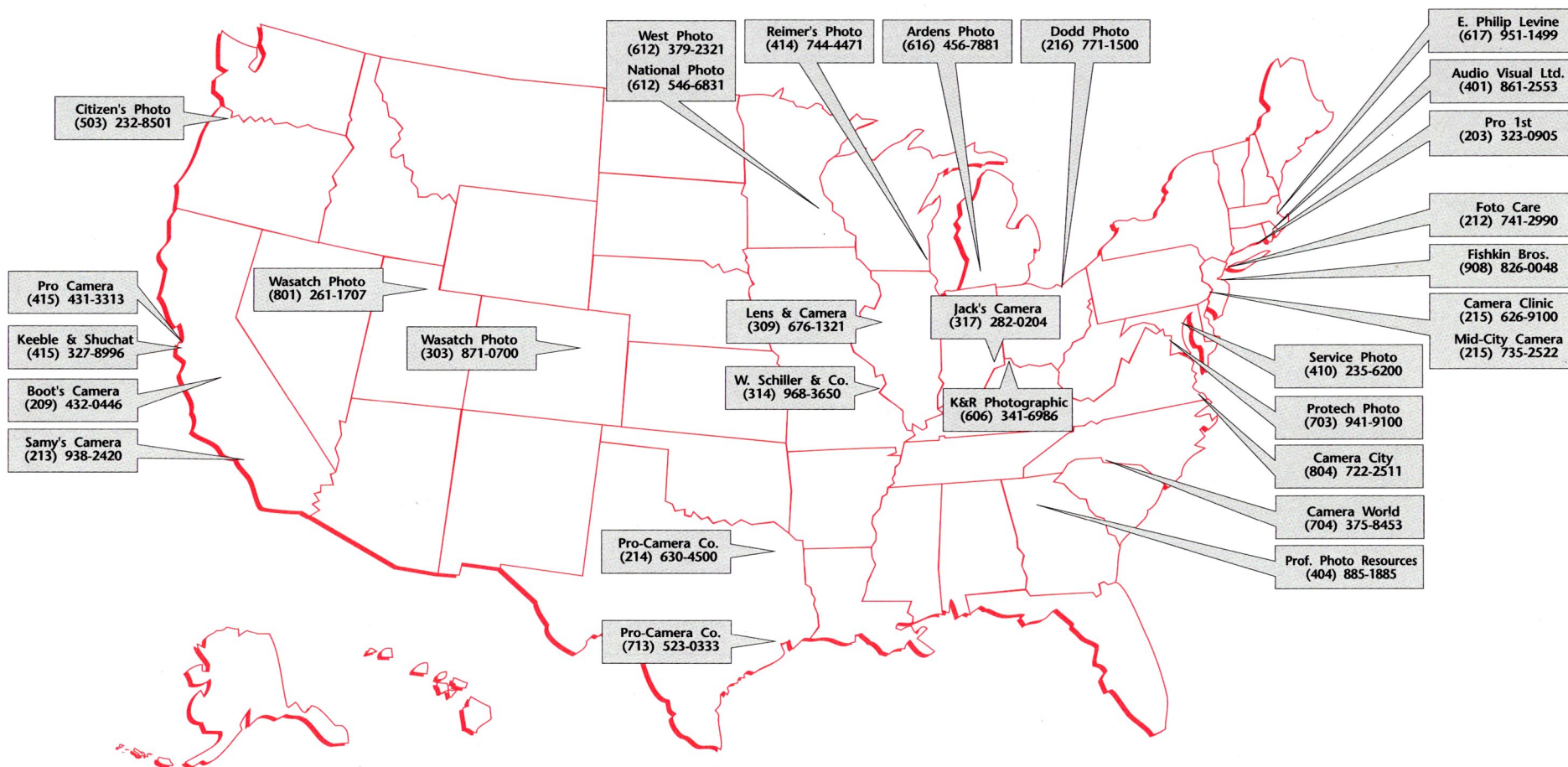Norcross, GA
(404) 441-7700
Sinar only

Peachtree Camera Repair
Marietta, GA
(404) 795-8020
Sinar only

Power Strobe Repair
Atlanta, GA
(404) 874-0022
Broncolor only

Besides Sinar Bron's own service department, there are a number of service centers across the country authorized to repair Sinar or Broncolor equipment.

Citizen's Photo
(503) 232-8501

West Photo
(612) 379-2321
National Photo
(612) 546-6831

Reimer's Photo
(414) 744-4471

Ardens Photo
(616) 456-7881

Dodd Photo
(216) 771-1500

E. Philip Levine
(617) 951-1499

Audio Visual Ltd.
(401) 861-2553

Pro 1st
(203) 323-0905

Foto Care
(212) 741-2990

Fishkin Bros.
(908) 826-0048

Camera Clinic
(215) 626-9100

Mid-City Camera
(215) 735-2522

Pro Camera
(415) 431-3313

Keeble & Shuchat
(415) 327-8996

Boot's Camera
(209) 432-0446

Samy's Camera
(213) 938-2420

Wasatch Photo
(801) 261-1707

Wasatch Photo
(303) 871-0700

Lens & Camera
(309) 676-1321

Jack's Camera
(317) 282-0204

W. Schiller & Co.
(314) 968-3650

K&R Photographic
(606) 341-6986

Service Photo
(410) 235-6200

Protech Photo
(703) 941-9100

Camera City
(804) 722-2511

Camera World
(704) 375-8453

Prof. Photo Resources
(404) 885-1885

Pro-Camera Co.
(214) 630-4500

Pro-Camera Co.
(713) 523-0333

Sinar Bron Full Line Dealers

All equipment in this catalog is also available through the Full Line Authorized Dealers listed above.
There are other fine Authorized Professional Dealers which carry part of our product line. However,
due to space limitations only the Full Line Dealers are listed here.

SBI Educational Services

For almost a decade, Sinar Bron Educational Services has been providing many levels of support to colleges, universities and art schools across the country. Deep discounts on equipment for schools and students, on-site seminars and a student rental camera program are just a few of the ways we've been helping emerging young photographers.

To date, we have helped nearly fifty photo departments and their professors obtain equipment for classroom use at discounts of up to 35% off catalog price. Many students have also taken advantage of inexpensive camera and lighting package pricing. Our traveling Sinar Seminar, as well as the student camera rental program further aid students getting started in large format photography.

To find out more about the support offered by SBI Educational Services, call Rich Andres, the program manager, at (800) 456-0203.

Soopum Sohn
Art Center College of Design
Pasadena, CA
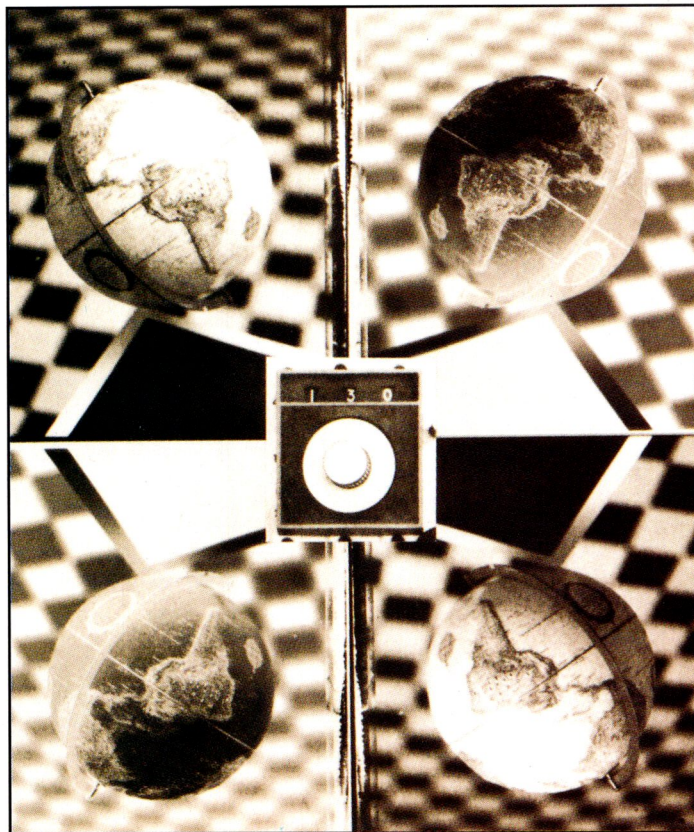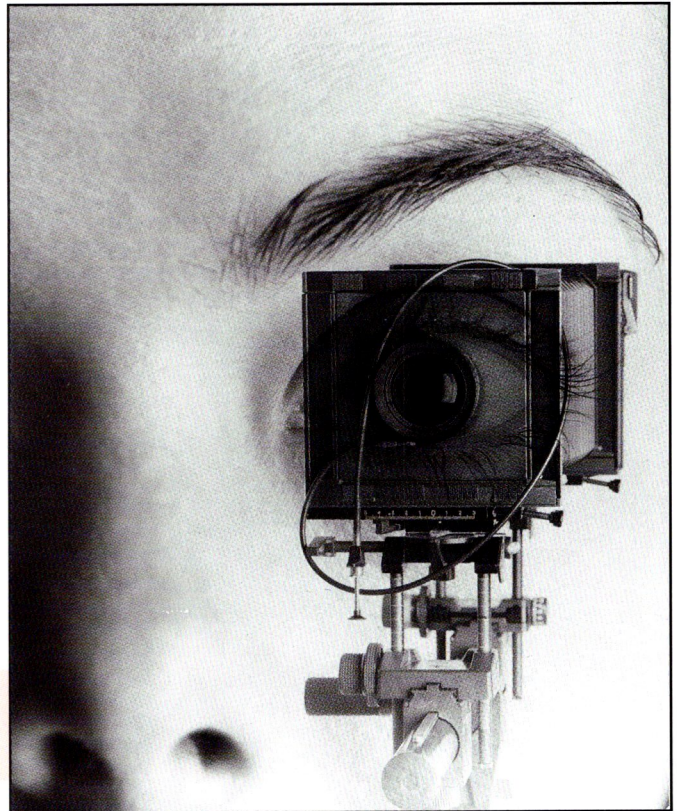
John Matthes
Art Center College of Design
Pasadena, CA

This year we sponsored a contest at the Art Center College of Design in Pasadena, CA for images to be included in the 1995 catalog. Of the dozens of images submitted by Art Center students, these two were selected for the catalog by the SBI staff.

Art Center student John Matthes, whose work is shown at left, was awarded a Sinar f2 Image Kit for his entry.

Multiple image work by another Art Center student, Soopum Sohn, won the photographer a Broncolor Minipuls Student Kit.

Everyone at Sinar Bron extends their congratulations to the winners, and to the other talented photographers who entered their work.

*******************************3-DIGIT 973
RONALD BENNETT
OR CURRENT RESIDENT   P015
CMG
11260 SIMPSON RD
MONMOUTH OR 97361-9630

Sinar Bron
IMAGING

17 Progress St., Edison, NJ 08820
Tel (908) 754-5800
Fax (908) 754-5807
Toll Free (800) 456-0203
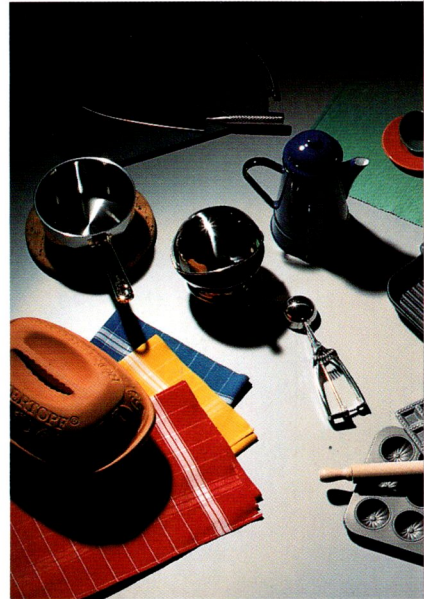
Boxlite 40

Mini-Hazylight

Pulsoflex VM 150x150cm (59x59") with double diffuser

Mini-Cumulite

Hazylight Soft

Hazylight 2

Pulsoflex VM 35x60cm (14x24")

Pulsoflex VM 40x155cm (16x61")

Pulsoflex VM 80x80cm (32x32")

Pulsoflex VM 80x140cm (32x55")

Pulsoflex VM 80x80cm (32x32") with mask

Pulsoflex VM D170 (68" hex) with double diffuser

P-Travel Reflector

P50 Reflector

P65 Reflector

P70 Reflector

P120 Reflector

Softlight Reflector

Softlight Reflector with honeycomb

White Umbrella, 40"

P70 Reflector with honeycomb

Silver Umbrella 40"

Effect Light

Transparent Umbrella 40"

Satellite Reflector

Pulso-Flooter S

Fresnel Spot Attachment

Pulsospot 4

Profil 11/26 Spot

Pulsospot 4 with 150mm lens

Megaflex 200 (4x6.5″)

Striplite 60

Cumulite 2

Lightbar 120

Hazylight 2 with honeycomb grid

Striplite 120 with honeycomb grid

Lamphead / Reflector Combinations

Consult the chart below to find out which reflectors are compatible with both current and older style Broncolor lampheads and self-contained units.

		HMI F575	Minipuls C40	Minipuls C80	Compuls 65	Compuls 95	Compuls 165	Primo Lampbase	Pulso 2 Lampbase	Pulso F2 Lampbase	Pulso Twin Lampbase 2	Pulso 4 Lampbase	Pulso F4 Lampbase	Pulso Twin Lampbase 4	Pulso 8 Lampbase	Pulso-Hazy Lampbase 2	Pulso-Hazy Lampbase 4	Pulso-Hazy Lampbase 8
Reflectors	Standard Reflector P70	5	■	■	■	■	■	■	■	5	2	■	5	2	2			
	Standard Reflector P65	4	1	1	1	1	1	1	1	4	■	1	4	■	■			
	Narrow Angle Refl. P45	3	■	■	■	■	■	■	■	9		■	9					
	Narrow Angle Refl. P50	4	1	1	1	1	1	1	1	4	■	1	4		■			
	Softlight Reflector	■	■	■	■	■	■	■	■	9		■	9					
	Wide Angle Refl. P120	■	■	■	■	■	■	■	■	■	■	■	■	■	■			
	Zoom Reflector P60-90	5	5	5	5	5	5	5	5	5	5	5	5	5				
	Conic Snoot		■	■	■	■	■	■	■	■	■	■	■	■	■			
	Umbrella Reflector		■	■				■	■			■	■					
	Fresnel Spot Attachment		■	■	■	■	■	■	■	8		■	8					
	Projection Attachment		■	■	■	■	■	■	■	9		■	9					
	Pulso Flooter S	■	■	■				■	■	8	3	■	8	3	■			
	Satellite	10								10			10					
Pulsoflex VM	50x50		■	■	■	■	■	■	■	■	■	■	■	■	■			
	80x80	12	■	■	■	■	■	■	■	■	■	■	■	■	■			
	110x110	12	■	■	■	■	■	■	■	■	■	■	■	■	■			
	35x60		■	■	■	■	■	■	■	■	■	■	■	■	■			
	55x95		■	■	■	■	■	■	■	■	■	■	■	■	■			
	80x140	12	■	■	■	■	■	■	■	■	■	■	■		■			
	30x110		■	■	■	■	■	■	■	■	■	■	■	■	■			
	40x155		■	■	■	■	■	■	■	■	■	■	■		■			
	D170							■	■	■	■	■	■	■	■			
Area Lights	Mini Hazylight		7	7	■	■	■	7	7	7	7	7	7	7	7			
	Mini Cumulite	■						■	■	■	■	■	■	6	6			
	Hazylight 2															■	■	■
	Hazylight Soft	■						■	■	■	■	■	■	6	6			
	Cumulite 2	■						■	■	■	■	■	■	6	6			
	Megalite	■						■	■	■	■	■	■	■	■			
	Megaflex	■						■	■	■	■	■	■	■	■			

■ Required combination
1 Center-focus light
2 Uniform Illumination
3 Not optimized illumination
4 Adjustable illumination, heavily center-focused until uniform
5 Adjustable illumination, center-focused until uniform
6 Only with aluminum counter reflector
7 Requires model with bracket
8 Extending light angle
9 Restricted focusing
10 Hot spot, adjustable illumination (as 4), subtle gradations
12 Only Pulsoflex/HMI version