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OMEGA VIEW 45E & 45F

Instructions



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Introduction

CONGRATULATIONS — on becoming the owner of an Omega View camera. Your Omega View has been carefully designed and crafted for rugged use on location or in the studio. Treat it with the same good care you would give every precision photographic instrument, and it will provide you with many years of reliable service.

If you have had prior experience in large format photography, you will appreciate the camera's ready adaptability to your creative

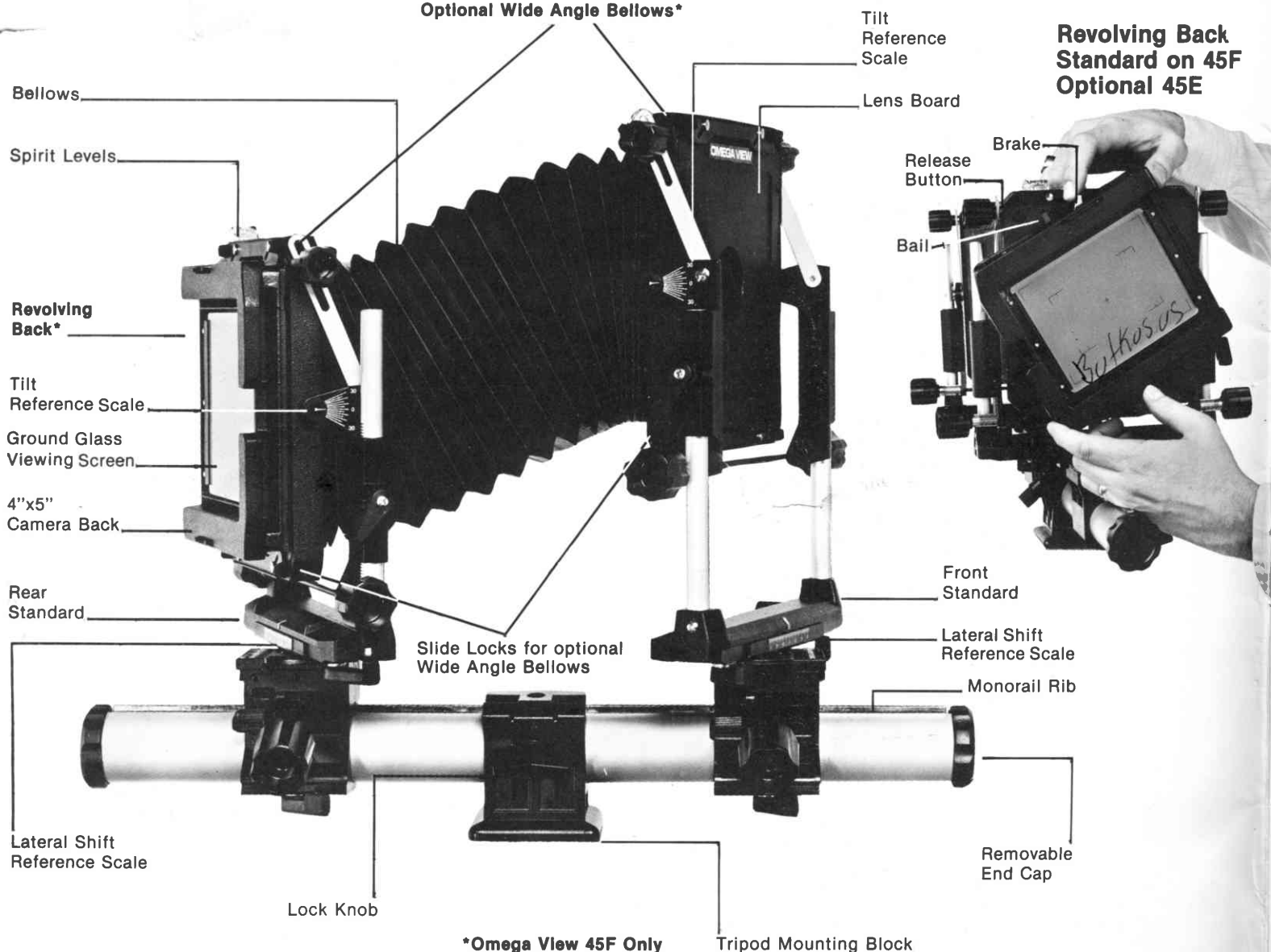
demands. Some of the operating procedures outlined in this manual will already be familiar to you.

Should your previous photographic activity be limited to the use of smaller format, non-adjustable cameras, your Omega View will open up an exciting new world to you, a world in which you can explore new dimensions in photography that can lead to realization of the finest photographic craftsmanship, control and quality.

Components and Controls

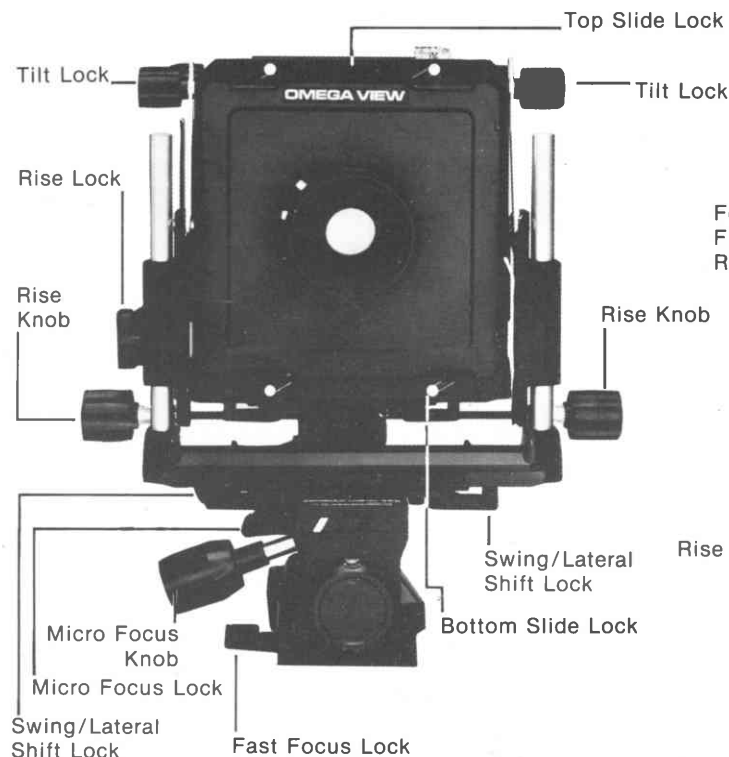
Major Components

Slide Locks for
Optional Wide Angle Bellows*

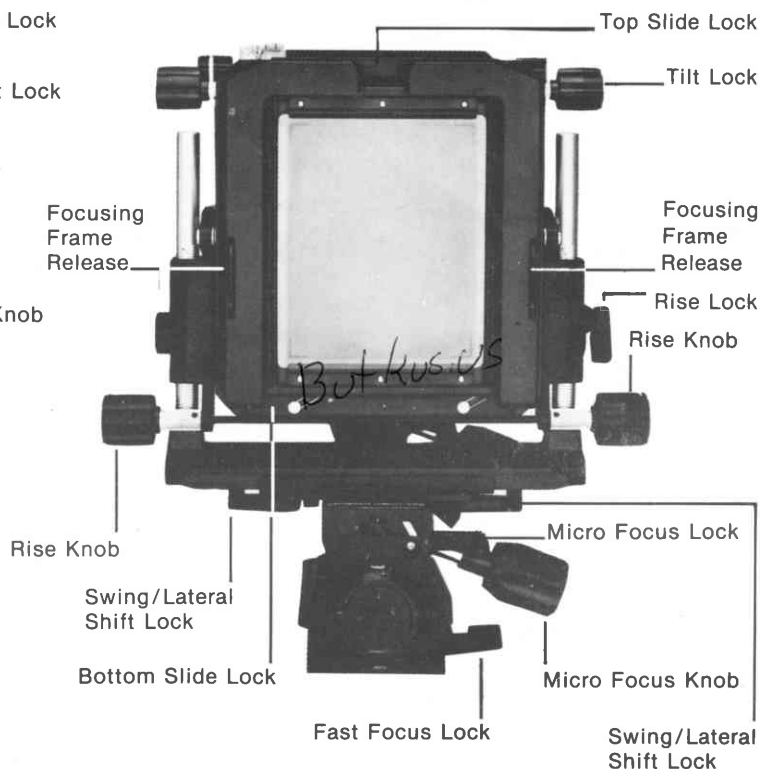


*Omega View 45F Only

Front Controls



Back Controls



Special Features of Your Omega View

Large Square Lensboard

The Omega View lensboard will accept almost any size lens and shutter combination. Because the lensboard is square, it can be placed on the camera in any of four positions. This means that the shutter speed and aperture controls can be easily used regardless of camera position.

Spirit Levels

The horizontal and vertical spirit levels on the camera back frame permit convenient positioning of the camera in the neutral position. The levels can also be used to bring the camera back to the vertical position when correcting for vertical distortion.

The Large Monorail

Insures stability. The rib on the monorail features a scale calibrated in 10mm increments for convenient determination of bellows extension. The keyway in the tripod mounting block allows the camera to rotate 10° on the monorail to compensate for unevenness of the tripod and to help bring the horizon to the level point.

GraflokTM Accessories

The groundglass back can be removed to accommodate Graflok type accessories. Simply push down the focusing frame releases and slide the ground glass back off the camera.

Film Holders

The Omega View is designed to accommodate all standard 4"x5" sheet film holders and the*Polaroid 4x5 Land Film Holder Model 545 without removing the groundglass focusing frame. 6x7cm and 6x9cm roll film formats are available with the optional Quick Roll Slider. The Polaroid Land Pack Film Holder Model 405 can be used by removing the ground glass frame and securing the holder with the slide locks.

Bellows

The rugged Omega View bellows is made of a special extremely flexible material which permits camera movements even with shorter focal length lenses. The bellows is durable, and requires no special care.

Wide Angle Bellows 45F Only

The optional wide angle bellows is an ideal aid for wide angle photography. The flexible construction allows maximum camera movements at minimum bellows extension. Along with the optional 250mm monorail (designed for both 45E and 45F cameras), these accessories are additional conveniences when using wide angle or short focal length lenses.

Recessed Wide Angle Lensboard

For architectural, scenic and other short focal length photography, the Omega View recessed wide angle lensboard should be used to permit easy focusing and camera movements with wide angle lenses.

Ground Glass Viewing

1. The large ground glass area lets you accurately evaluate and compose the image exactly as it will appear on film.
2. Camera adjustments can be accurately used only with a ground glass screen.
3. When making multiple exposures on one piece of film, you can preplan your composition, and draw the layout for each exposure on the ground glass. Use a grease pencil, crayon or other pencil that will wipe off easily.
4. For an even brighter image on the ground glass, the accessory Fresnel Focusing Screen Kit may be installed.

*Polaroid is a registered trade mark of the Polaroid Corporation.

Unpacking

Your Omega View has been specially packaged in form-fitted styrofoam. It can be quickly set up or disassembled, for ease in storing or carrying in relatively small spaces. This makes it possible to transport the camera in a luggage style case; or, when properly protected, in a backpack for carrying in the field without the bulk of a fully assembled camera.

Carefully remove all the Omega View components from the container, and place them on a clean level surface. You will find the following items:

1. Front and rear standards assembled with bellows, ground glass and lensboard.
2. Monorail with removable end caps.
3. Tripod mounting block.
4. Reference Scales.



NOTE: Save the packaging materials and carton in the event you wish to ship the camera at a later date.

Assembly

1. Remove one of the end caps from the monorail. Depress the locking button, and slide the end cap off the rail.
2. Loosen the fast focus locking levers on the front and rear standards.
Remove the cardboard shipping tube from the front and rear standards.

3. Loosen the lock knob on the tripod mounting block.
4. Gently slide the monorail through the front standard. Make certain that the ribbed guide on the monorail fits the keyway on the front standard.
5. Slide the tripod mounting block onto the monorail, centering it with the lock knob on the left side.
6. Slide the rear standard onto the monorail and replace the monorail end cap.
7. Tighten the fast focus locking levers on the front and rear standards. Tighten the lock knob on the tripod mounting block.



NOTE: Tighten the lock knobs and levers firmly, but do not over-tighten. Excessive force is not required to hold the camera in position.

Tripod Mounting

Place your Omega View on a sturdy tripod, and secure firmly. There are two tripod mounting sockets: one for standard tripods (1/4 x 20), and one for European threaded tripods.

Mounting The Lens

If a lens was not mounted on the lensboard when your Omega View was purchased, take the lens and lensboard to a qualified camera repair technician for proper mounting. The Consumer Service Division of Berkey Marketing Companies will also mount your lens for a nominal charge.

To place the lensboard on the camera:

1. Push the top lensboard slide lock up, and the lower lensboard slide lock down.

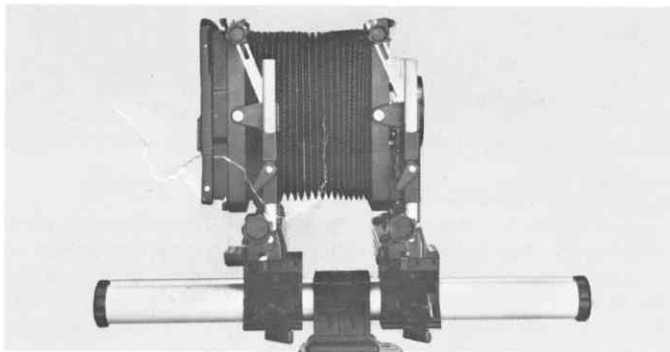
NOTE: Always hold the lens with one hand while engaging or unfastening the slide locks to prevent it from falling.

2. Place the lensboard on the camera and return the slide locks to their locked positions.
3. The lens diaphragm and shutter speed controls should be easily accessible.



Bringing the Camera to the Neutral [Zero] Position

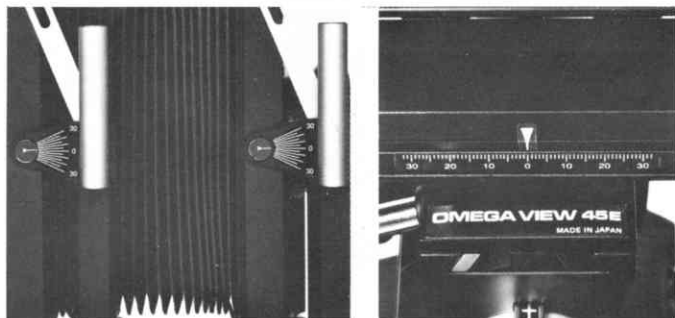
The neutral position is the point where the camera is level; the front and rear standards are vertically and horizontally parallel to each other with no front and back rise or lateral shift. The detents for the tilts, swings and lateral shifts will help you bring the camera to neutral easily. A slight amount of finger pressure on the right tilt braces will provide more positive tilt detenting.



1. Unfasten the front and rear rise and fall locking levers, and bring the front and rear frames to the lowest position by turning the rise and fall knobs. Relock the levers.
2. Unfasten the lateral shift and swing locking levers. Move the front and rear standards to the horizontal position. Lateral shift and swing positions are at zero when the detents are engaged. Lock the levers.
3. Unfasten the tilt lock knobs, and set the front and rear standards to the vertical zero position. The vertical tilt positions are at zero when the detents are engaged. Lock the tilt knobs.
4. The spirit levels on the rear standard will tell you when the entire camera is level.

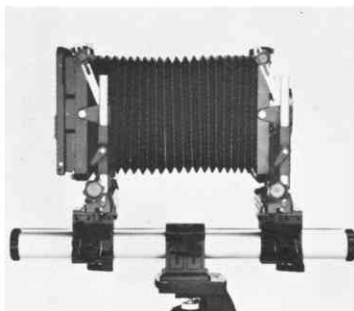
The Reference Scales

Packaged with your Omega View is a set of self adhesive reference scales for the front and rear standards. These scales indicate the amount of tilt and lateral shift. Before applying the scales, be certain that the camera is in the **neutral position**. Follow the instructions supplied with the reference scales.



Basic Operating Procedure

1. It is usually best to position the front and rear standards so the tripod mounting block is centered between them. This assures even weight distribution and maximum stability on the tripod. When using short focal length lenses, move the front standard to its forward most position to prevent the possibility of the monorail protruding into the picture.



2. Open the lens and set the diaphragm to its maximum aperture for viewing and focusing.

3. The camera back can be changed from vertical to horizontal to fit the composition you choose. Simply push the top slide lock up, and the bottom slide lock down. Remove the back and position it as needed. Push the slide locks into the locked position.



NOTE:

Always hold the back with one hand while engaging or unfastening the slide locks to prevent the back from falling.

4. The Omega 45F will accommodate a wide angle bellows simply by unlocking both the top and bottom bellows slide locks on the front and rear standards. Remove the standard bellows and attach the wide angle bellows, then relock all slide locks.
5. Place a focusing cloth, focusing hood, reflex mirror hood or magnifying hood on the back of the Omega View to facilitate viewing and focusing.

6. Unlock the rear standard fast focusing locking lever, and slide the rear standard forward or backward on the monorail until the subject comes into focus. It may also be necessary to move the front standard forward. Relock the fast focus locking lever when the image appears sharp.



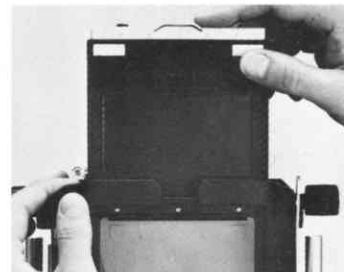
7. For critical focusing, loosen the microfocus locking lever and turn the micro focusing knob. The rack and pinion mechanism allows for extremely precise focus control.



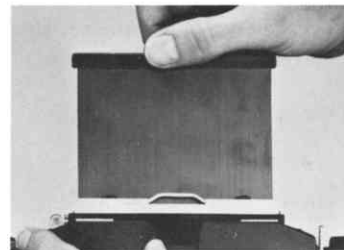
8. The revolving back is standard on the 45F, optional on the 45E, and will rotate a full 360°. Release the brake lever, position the back in any vertical, horizontal or intermediate position, and then secure the brake lever to lock the back in place. Film holders can be easily inserted simply by lifting the bail release.

9. After composing and focusing, close the lens; set the required f number and shutter speed; cock the shutter.

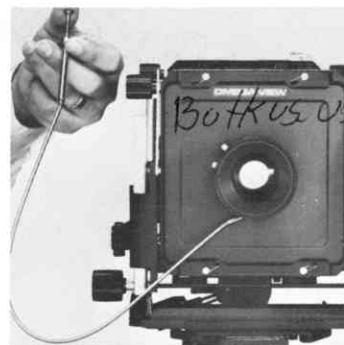
10. Insert a sheet film holder which has been loaded with the film of your choice. To insert the film holder, pull the top of the ground glass frame backward and slide the holder into position.



11. Remove the dark slide from the film holder.



12. Expose the film using a cable release to trip the shutter. For more convenient cable release handling, and to prevent strain on the cable, the cable release adapter can be used.



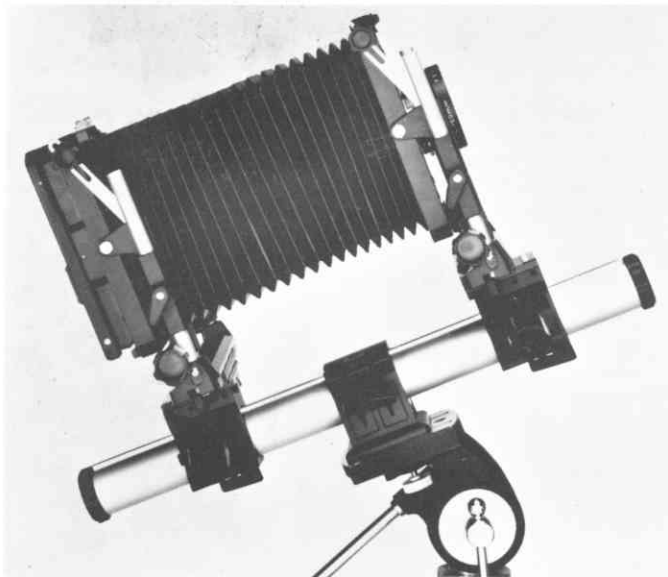
13. Replace the dark slide, and remove the film holder from the camera. The film is ready for processing.

Camera Movements

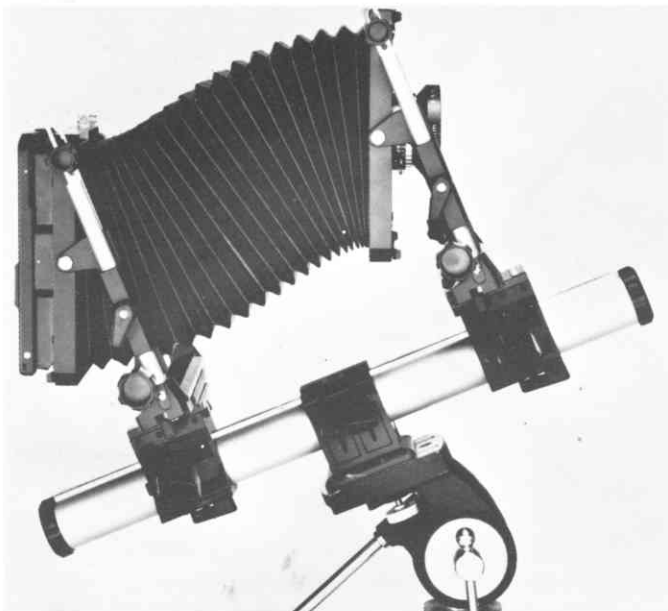
When your Omega View is in the neutral position, it functions in the same manner as an SLR or other "rigid" camera. Taking advantage of the camera's movements is the key to creative freedom through the control of distortion, sharpness and depth of field. The versatility of the Omega View is characterized by the ability to move its major components vertically, horizontally and laterally. These movements are called tilts, swings, lateral shifts, rising back and rising front.

Vertical Distortion

Starting Camera Position



Solution: Tilt back to vertical to correct distortion. Tilt front to vertical to correct sharpness. Use the spirit levels to accurately bring the back to vertical.



Using camera movements **is easy to learn**. Just remember these four basic rules:

1. Swinging or tilting the camera back controls distortion and depth of field.
2. Swinging or tilting the camera front controls sharpness and depth of field.
3. Swinging and/or tilting the camera front and back in combination controls distortion, sharpness and depth of field.
4. The lateral shifts, rising front and rising back control image positioning for improved composition.

Problem: Converging vertical lines



Corrected Photograph



Horizontal Distortion

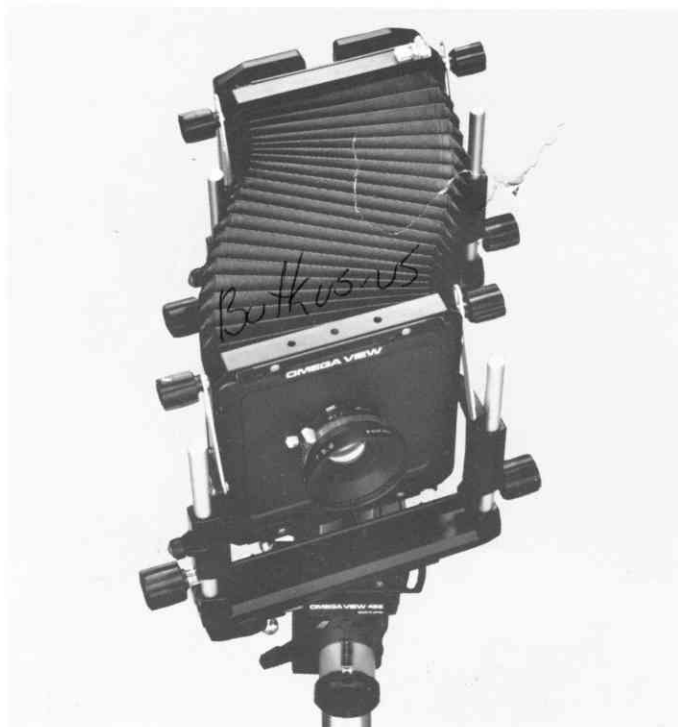
Starting Camera Position
Camera Neutral



Problem: Converging Horizontal Lines



Solution: Swing back to correct distortion. Swing front to correct sharpness



Corrected Photograph



Horizontal Image Position

Starting Camera Position

Camera Neutral (Front View)



Problem: Poor composition
Reposition Image



Solution: Lateral Shift

Shift front and/or back laterally for desired correction.

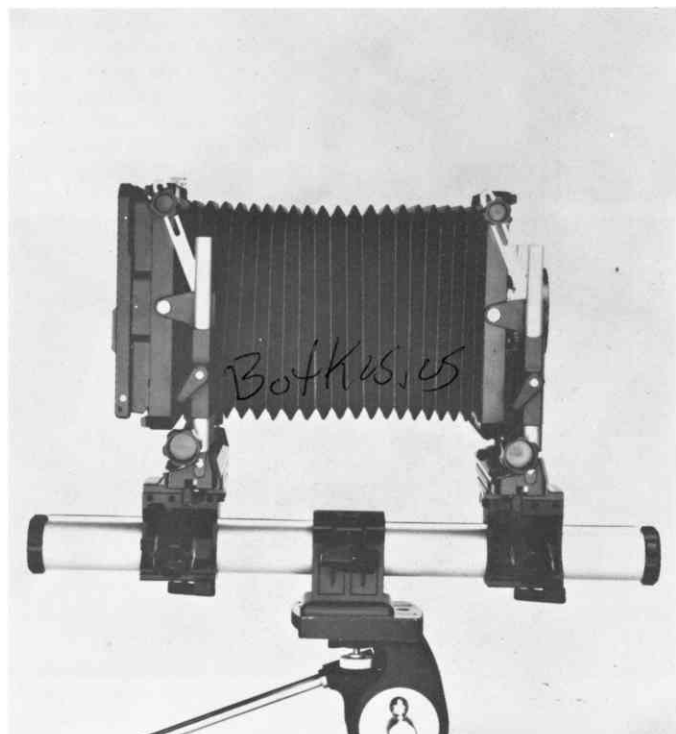


Corrected Photograph

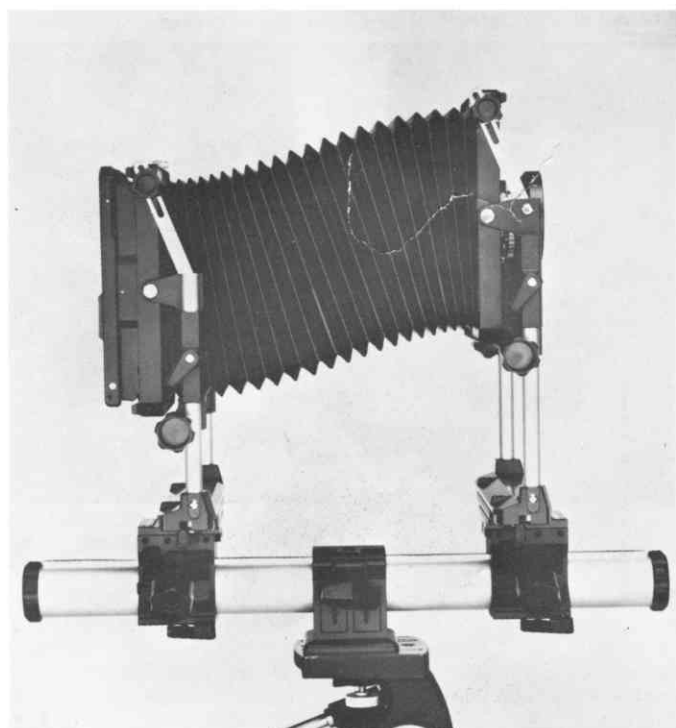


Vertical Image Position

Starting Camera Position
Camera Neutral



Solution: Rising front and back
Raise front and/or back vertically for desired correction.



Problem: Poor Composition
Reposition Image



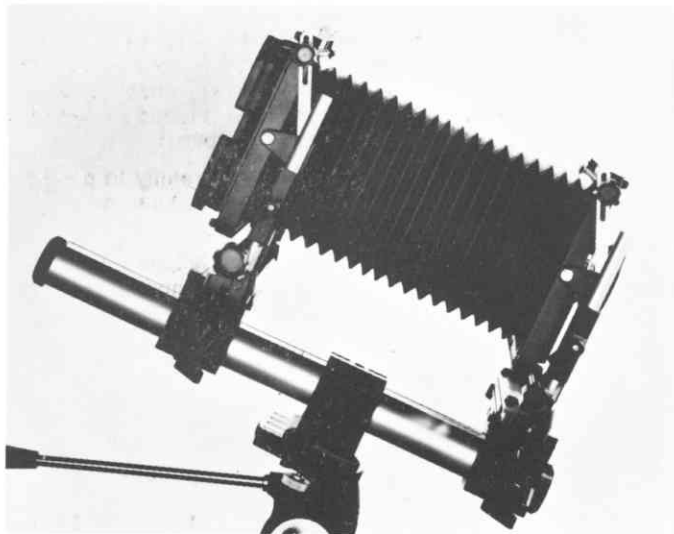
Corrected Photograph



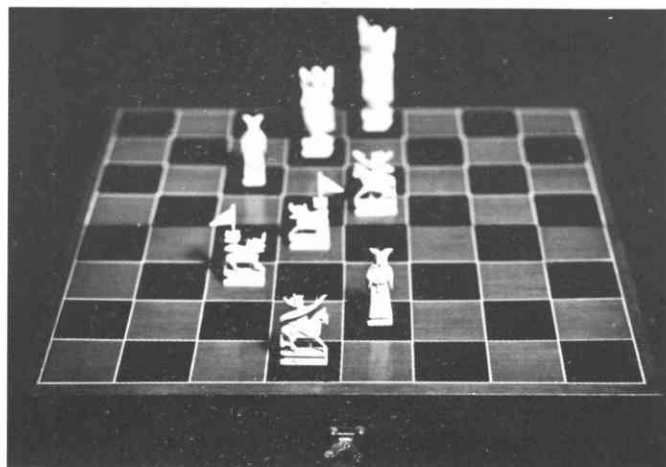
Depth of Field

Depth of field can be controlled with the lens aperture, but may be increased considerably by using camera movements.

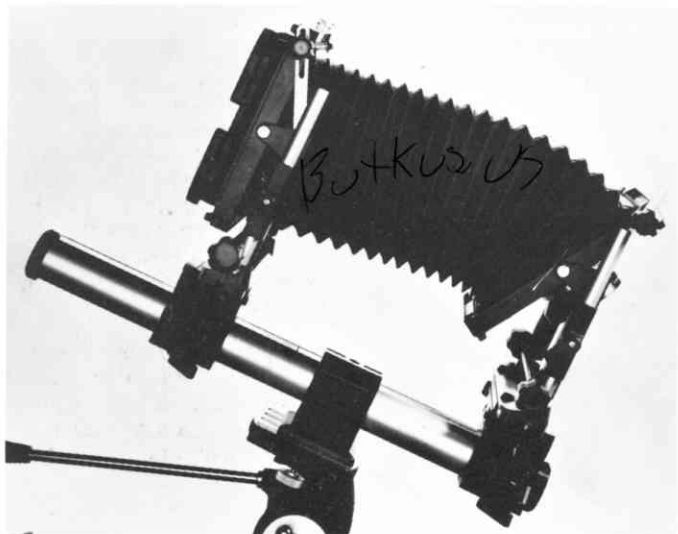
Starting Camera Position



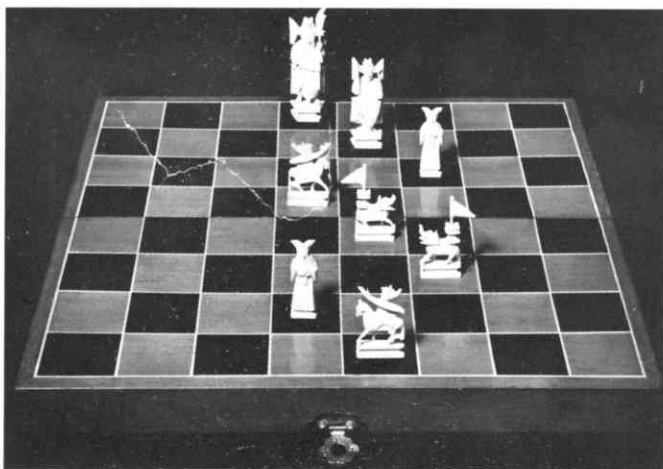
Problem: Insufficient Depth of Field



Solution: Tilt front forward to increase depth of field



Corrected Photograph



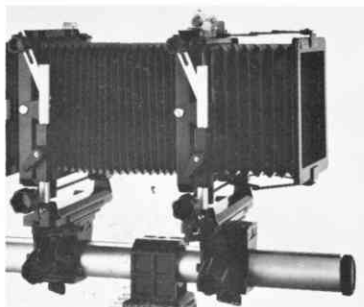
NOTE: The camera back can also be used separately or with the front to control depth of field. Swings can be used in the same manner to compensate for insufficient depth of field on the horizontal plane.

These are the most commonly used camera movements and applications. All of these movements can be used separately or in combination to achieve the desired correction. For more technical information, you may want to consult some of the excellent books on large format photography which are available from your camera dealer.

Omega View 45E and 45F Accessories

Collapsible Lens Hood

Because view camera lenses vary in front diameter, it is sometimes difficult to find appropriate screw on or slip on lens shades. The collapsible lens hood can be used with nearly all lenses from short to long focal length. It attaches conveniently to the camera by screwing the bracket into the mounting socket on the front standard. The collapsible lens hood is hinged so that it will swing upward providing easy access to shutter and aperture controls.



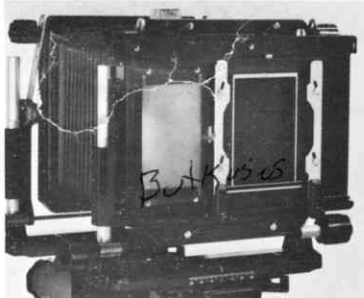
Revolving Back Standard On 45F, Optional on 45E

The revolving back rotates a full 360° so that the image can be changed from horizontal to vertical without removing the back from the camera. The rotating feature is also helpful for aligning the image or changing the image position on the ground glass. The bail release simplifies insertion of film holders and opens the back wide enough to accept the Polaroid™ Land Pack Film Holder Model 405.



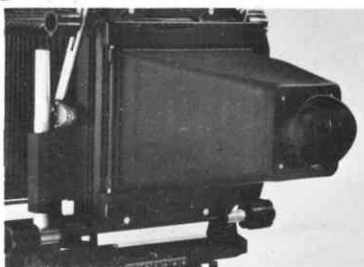
Quick Roll Sliders

Using one of the Quick Roll Sliders quickly converts the Omega View to 6x9cm or 6x7cm roll film formats with the use of Mamiya™ or Graflex™ 120 roll film backs (not included). The Quick Roll Slider features a ground glass fresnel focusing screen that slides into position for focusing and composing. After focusing, the Quick Roll Slider shifts to the exposure position making it unnecessary to remove either the ground glass or roll film back during the focusing or exposure procedure. The Quick Roll Slider has a built-in cam operated darkslide to prevent accidental exposure or light leaks when in the focusing position.



4"x5" Magnifying Hood

The 4"x5" magnifying hood eliminates the need for a focusing cloth. The built-in magnifier provides for quick precise focusing and viewing of the ground glass. The magnifying hood will swing away from the back of the camera for convenient access to the ground glass surface.



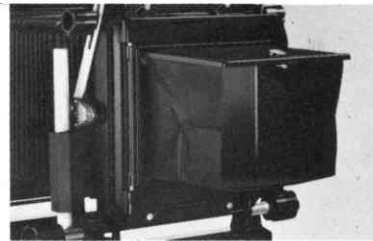
6x9cm Magnifying Hood

The 6x9cm magnifying hood is designed specifically for the Quick Roll Slider and functions in the same way as the 4"x5" magnifying hood.



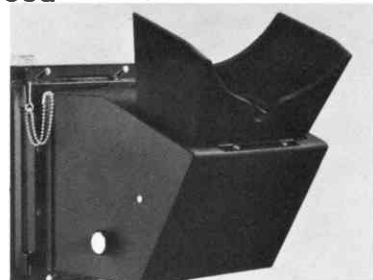
4"x5" and 6x9cm Focusing Hoods

These hoods are designed primarily for use in the field, the 4"x5" for the standard Omega View back and the 6x9cm for the Quick Roll Slider. When not in use, both hoods fold flat against the camera back and need not be removed while the camera is being carried. When closed, the hood will also protect the ground glass.



4"x5" Reflex Mirror Hood

The most useful focusing and viewing accessory is the Reflex Mirror hood. It has a built-in magnifier that permits viewing with both eyes in the horizontal and vertical ground glass positions. And, most important, the Reflex Mirror Hood inverts the ground glass image so that the subject is seen right-side-up for ease of composition and focusing.



Adapter Lensboards

For those photographers who have purchased an Omega View and also own a 4"x5" Calumet™ Speed Graphic™ or Linhof™ Technica camera, the adapter lensboards make it possible to change lenses from one of these cameras to the Omega View without removing the lenses from their present lensboards. Standard flat lensboards for normal and long focal length lenses, and recessed lensboards for wide angle lenses are available.

250mm Monorail

The short 250mm monorail is designed for use in wide angle photography as an additional convenience when using wide angle or short focal length lenses. It fits the Omega View 45E with a standard bellows and the 45F with either the standard or optional wide angle bellows. Featuring an elevated rib for greater stability and calibrated in 10mm increment marks, it permits greater than 1:1 magnification when used with a 90mm lens.

Wide Angle Bellows for 45F

The optional wide angle bellows is an ideal aid for wide angle photography. The flexible construction allows maximum camera movements at minimum bellows extension, when using wide angle or short focal length lenses. Designed to be on the Omega View 45F and Toyo View cameras.

Carrying Case

The sturdy carrying case is designed to hold the completely assembled camera, and has two additional compartments for lenses and accessories.

Helpful Operating Suggestions

1. Always bring the swings, tilts and lateral shift to the zero positions before composing, focusing and making camera movements.
2. Keep your view camera clean and dust free. Wipe the exterior surfaces with a clean lint free cloth. Occasionally, clean the inside of the camera using a vacuum cleaner with a crevice tool attached to the hose. Remove the lensboard and camera back before vacuuming.
3. Sheet film holders must be cleaned regularly. Vacuum or dust thoroughly before loading.
4. If you are using a focusing cloth instead of a magnifying or focusing hood, the cloth should be made of heavy black material and large enough to be used comfortably (approximately 4'x4'). When working outdoors on hot sunny days, a focusing cloth with black material on one side and white on the other side is ideal. Use the white side on top so it will reflect some of the heat from the sun.
5. Don't subject your film holders to heat or intense light for long periods of time.
6. Always use a cable release when tripping a view camera shutter. A long flexible cable release works well because it will not transmit the movement of your hand to the camera during long exposures.
7. A sturdy tripod is necessary to avoid camera shake.
8. Wait several seconds after removing the dark slide and cocking the shutter before making the exposure. This will help prevent camera shake which can cause lack of sharpness in your photographs.
9. A small angle finder that can be purchased at any hardware store is an excellent aid for correcting converging vertical lines. After tilting the camera back, use the angle finder to make certain the lensboard is parallel to the back.
10. **Close up photography:** As you move closer to the subject, the lens-to-film distance increases, and the amount of light falling on the film decreases. When you work at closer than normal lens-to-subject distances there must be exposure compensation for the added bellows extension. The following formula for finding the "effective aperture" is a convenient one for determining the additional exposure required.
 - a. Measure the length of the bellows extension from the center of the shutter to the ground glass.
 - b. Use a light meter to determine exposure (indicated f/stop and shutter speed).
 - c. Effective aperture =

$$\frac{\text{Bellows Extension X Indicated F Stop}}{\text{Lens Focal Length}}$$

Example: light meter reads f/16 (indicated f/stop) at 1/125th Second.

Bellows extension is 16"

Lens focal length = 210mm (approximately 8")

$$\frac{16" \times f/16}{8"} = f/32 \text{ (effective aperture)}$$

This means that the indicated f/stop has a true value of f/32. In order to achieve proper exposure, we must open the lens 2 f/stops or make the equivalent change in the shutter speed. In this example, we could open the lens to f/8 or increase the shutter speed to 1/30 second.

There are several calculators for computing close-up exposures available from your photo dealer. When making close-up photographs it may be necessary to focus with the rear focusing controls, or slide the monorail forward or backward through the tripod mounting block to obtain sharpness and maintain the desired magnification.

11. A small 24" tape measure is helpful for determining bellows extension.
12. Filters and adapter rings for view camera lenses can be obtained from your photo dealer. If the front diameter of your lens is extremely large, smaller filters can be attached to the rear of the lens. When using filters, always focus the camera with the filter in place for optimum sharpness.
13. Always insert and remove film holders carefully to prevent the camera back from snapping against the frame and breaking the ground glass.
14. A lupe or ground glass magnifier is very helpful for critical focusing when using a focusing cloth or non-magnifying focusing hood.

Choosing View Camera Lenses

The term "normal lens" applies to all cameras and formats, and simply means that the lens is neither wide-angle nor telephoto, but has a "normal angle of view." The usual way of determining the normal focal length for a given format is to measure the diagonal of the negative.

The diagonal of a 4"x5" negative is 162mm (approximately 6½"). So it would seem that a normal lens for your 4"x5" camera would be approximately 165mm in focal length. However, there is one important fact to remember: most 150-165mm lenses (except wide field lenses) **do not** produce a large enough circle of usable illumination to permit the use of maximum camera movements without vignetting. Further, a lens of that focal length is too short for portraiture and general still life applications because it tends to foreshorten facial features and exaggerate perspective. For these reasons, it is best to use a longer focal length lens for "general purpose" view camera photography.

An excellent general purpose focal length for the Omega View is 210mm, because it will allow complete camera movements and can be used for most portrait, commercial and still life applications. The normal bellows draw of the Omega View will also permit magnifications up to 1:1 making close-up photographs possible with the 210mm focal length.

A basic guide to 4"x5" view camera focal lengths:

General Purpose: 180mm, 210mm, 240mm

Portraiture: 240mm, 254mm, 300mm

Product & Still Life: 210mm, 240mm, 300mm

Architectural Interiors,

Exteriors & Wide Angle: 90mm, 75mm, 65mm

Short Focal Length

Semi Wide Angle: 150mm, 135mm

When Choosing a View Camera Lens Remember:

1. Longer focal length lenses require more bellows extension to focus than shorter focal length lenses. You will need a bellows extension the same as the focal length of the lens to focus at infinity (exception: telephoto formula lenses).
2. The lens should produce a large enough circle of usable illumination to permit camera movements. (Exceptions: extreme wide angle lenses: 65mm, 75mm). If camera movements are not necessary, the circle of usable illumination can be smaller, but should fully cover the negative area.
3. The choice of focal length is largely a matter of personal preference. One photographer may prefer a 210mm lens for a portrait, another photographer may use a 300mm lens for the same kind of photograph.
4. The choice of focal length can be determined by the desired photographic effect. For instance, there is no law that says wide angle lens must be used for architecture only. Excellent still life photographs can be made with short focal length lenses to force perspective and give the illusion of extreme depth.
5. Each lens you own should be mounted on an appropriate lensboard. Normal and long focal length lenses should be mounted on the standard lensboard. Wide angle lenses should be mounted on recessed lensboards to allow convenient focusing and camera movement.

Specifications

Format: 4"x5" accepts standard sheet film holders, Polaroid™ back, film packs and Grafmatic back.

Additional Formats: 6x7cm and 6x9cm using Graflex™ or Mamiya™ Roll Film Backs with Accessory Quick Roll Sliders.

Camera Movements (Front and Rear)

Tilts	± 30°
Swings	± 20°
Rise	90mm (3.5")
Lateral Shift	± 32mm (1.3")
Revolving Back [45F only]	360°

Dimensions:

Length Overall	474mm (18.7")
Height Overall	330mm (13")
Width Overall	280mm (11")
Maximum Extension	452mm (17.8")
Minimum Extension	86mm (3.4")
Minimum Extension with Recessed Lens Board	41mm (1.6")
Monorail Diameter	39mm (1.5")
Weight	4 kg. (8.8 lbs.)
Lensboard Size	158mmx158mm (6.3"x6.3")

Specifications subject to change without notice.

Omega View/Toyo Division

BERKEY MARKETING COMPANIES

25-20 Brooklyn-Queens Expwy. West, Woodside, NY 11377 ■ (212) 932-4040
1011 Chestnut Street, Burbank, California 91506 ■ (213) 843-1883



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1. Longer focal length lenses require more bellows extension to focus than shorter focal length lenses. You will need a bellows extension the same as the focal length of the lens to focus at infinity (exception: telephoto formula lenses).
2. The lens should produce a large enough circle of usable illumination to permit camera movements. (Exceptions: extreme wide angle lenses: 65mm, 75mm). If camera movements are not necessary, the circle of usable illumination can be smaller, but should fully cover the negative area.
3. The choice of focal length is largely a matter of personal preference. One photographer may prefer a 210mm lens for a portrait, another photographer may use a 300mm lens for the same kind of photograph.
4. The choice of focal length can be determined by the desired photographic effect. For instance, there is no law that says wide angle lens must be used for architecture only. Excellent still life photographs can be made with short focal length lenses to force perspective and give the illusion of extreme depth.
5. Each lens you own should be mounted on an appropriate lensboard. Normal and long focal length lenses should be mounted on the standard lensboard. Wide angle lenses should be mounted on recessed lensboards to allow convenient focusing and camera movement.

Specifications

Format: 4"x5" accepts standard sheet film holders, Polaroid™ back, film packs and Grafmatic back.

Additional Formats: 6x7cm and 6x9cm using Graflex™ or Mamiya™ Roll Film Backs with Accessory Quick Roll Sliders.

Camera Movements (Front and Rear)

Tilts	± 30°
Swings	± 20°
Rise	90mm (3.5")
Lateral Shift	± 32mm (1.3")
Revolving Back [45F only]	360°

Dimensions:

Length Overall	474mm (18.7")
Height Overall	330mm (13")
Width Overall	280mm (11")
Maximum Extension	452mm (17.8")
Minimum Extension	86mm (3.4")
Minimum Extension with Recessed Lens Board	41mm (1.6")
Monorail Diameter	39mm (1.5")
Weight	4 kg. (8.8 lbs.)
Lensboard Size	158mmx158mm (6.3"x6.3")

Specifications subject to change without notice.

Omega View/Toyo Division

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