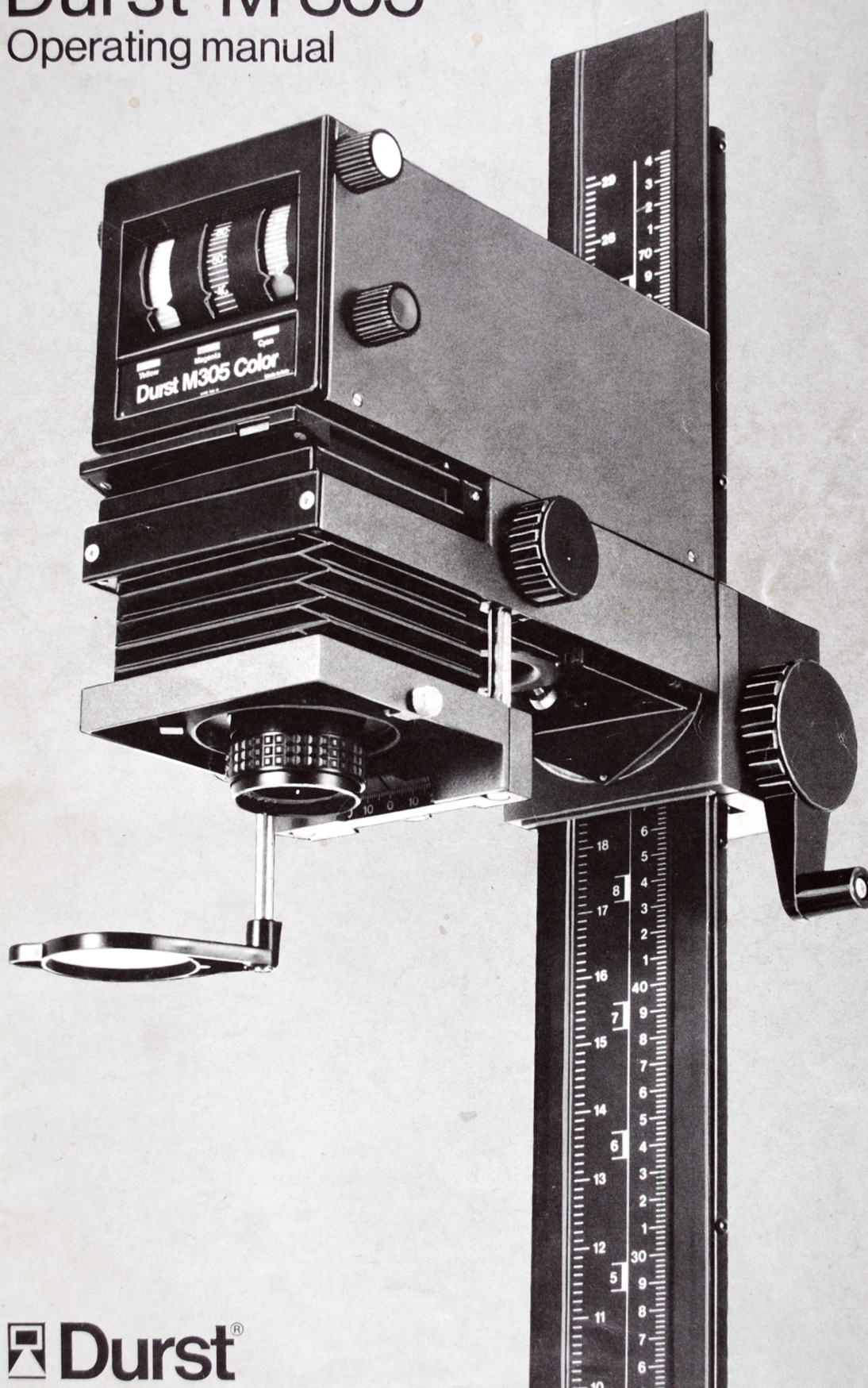



# Durst M 305

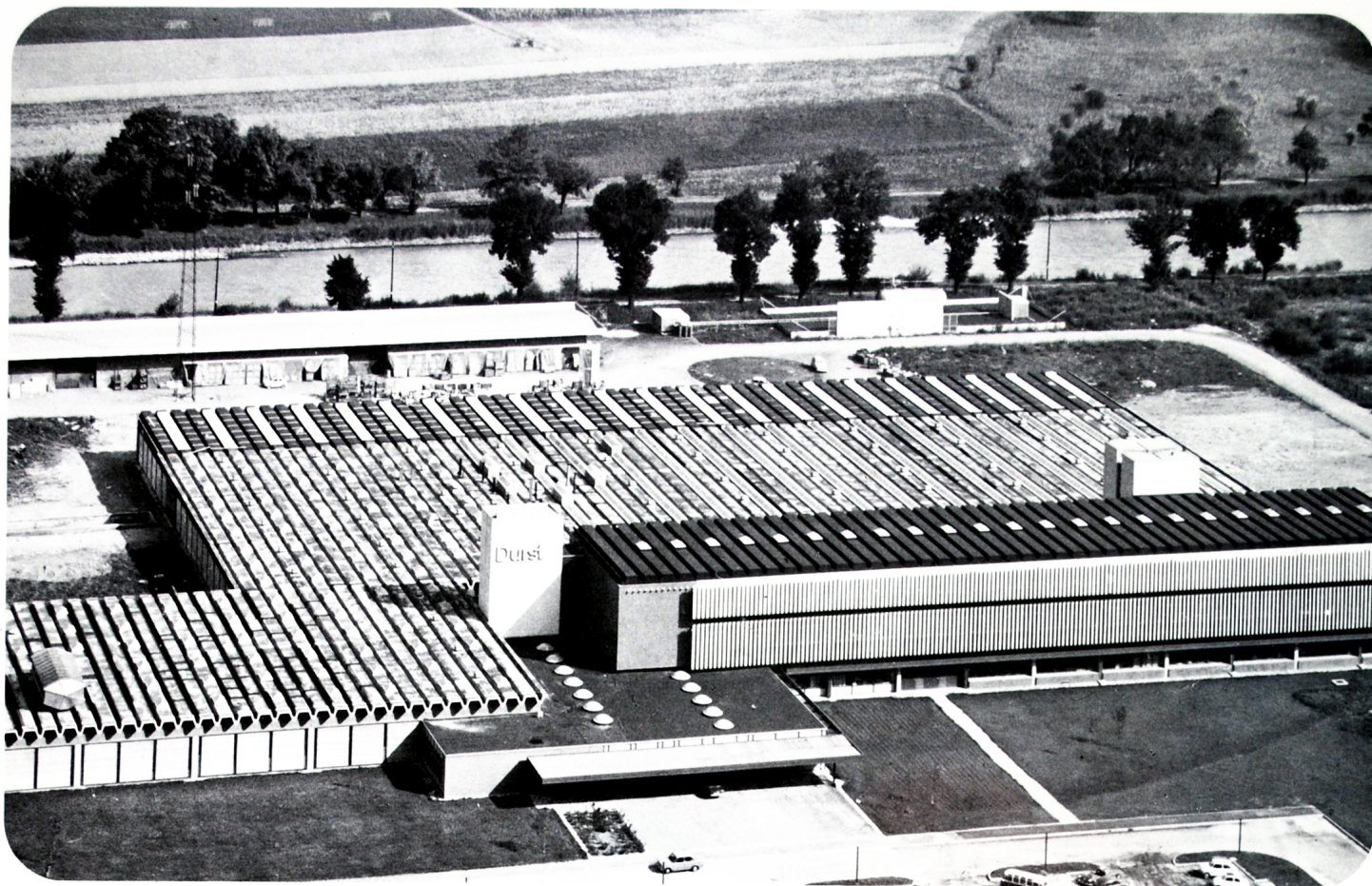
Operating manual



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*We are pleased that you have chosen a Durst M 305 enlarger. At the same time we thank you for the confidence you have thereby shown in our product.*

*With the Durst M 305 you have an enlarger made to strict Durst quality standards and fully up-to-date in design and engineering.*

*This instruction manual aims to familiarise you easily and clearly with the Durst M 305 and its two lighting systems. But it can do so only if you make full use of it. So do take the time to study this manual thoroughly — it is worth your while.*

*Keep this instruction manual carefully for later reference or for more detailed information on specific questions.*

*We wish you much fun and success with your home enlarging.*

*Durst AG, Bolzano, Italy*

## **Contents**

### **1.0.0 General note**

### **2.0.0 Assembly**

- 2.1.0 Checking out
- 2.2.0 Components and operating controls
- 2.3.0 Assembling the basic unit
  - 2.3.1 The baseboard and column
  - 2.3.2 The enlarger head
  - 2.3.3 The negative carrier
  - 2.3.4 Lenses
  - 2.3.5 The red filter
  - 2.3.6 Fitting the opal lamp
- 2.4.0 Mounting the NERIOKIT BW condenser lighting unit
- 2.5.0 Fitting the tungsten-halogen lamp in the colour mixing head
  - 2.5.1 Mounting the CLS 305 colour mixing head
  - 2.5.2 Connecting the TRA 305 transformer, respectively the EST 305 stabiliser, and a timer

### **3.0.0 Features**

- 3.1.0 Features of the basic unit
  - 3.1.1 The baseboard
  - 3.1.2 The column
  - 3.1.3 Vertical adjustment
  - 3.1.4 The negative carrier system
  - 3.1.5 Focusing
  - 3.1.6 Correcting converging verticals
  - 3.1.7 Lens panels
  - 3.1.8 Lenses
  - 3.1.9 The filter drawer
  - 3.1.10 Ventilation
  - 3.1.11 The red filter
- 3.2.0 Features of the NERIOKIT BW condenser lighting unit
  - 3.2.1 Lighting system and light source
  - 3.2.2 The condenser
  - 3.2.3 Even illumination
- 3.3.0 Features of the CLS 305 colour mixing head
  - 3.3.1 Lighting system and light source
  - 3.3.2 Filter control
  - 3.3.3 Comparison tables of Durst, Kodak and Agfa filter values
  - 3.3.4 Supplementary filter
  - 3.3.5 Ultraviolet and heat absorbing filters
  - 3.3.6 The white-light lever
  - 3.3.7 The mixing box
  - 3.3.8 The transformer

### **4.0.0 Operation**

- 4.1.0 Clean negatives
- 4.2.0 Centering the lamp with the NERIOKIT BW condenser lighting unit
- 4.3.0 Inserting film strips and single negatives
- 4.4.0 Setting the magnification
- 4.5.0 Focusing
- 4.6.0 Exposure
- 4.7.0 Cropping
- 4.8.0 Giant enlargements
- 4.9.0 Distortion control

### **5.0.0 Enlarging in colour and black-and-white**

- 5.1.0 Colour enlargements
  - 5.1.1 Basic requirements
  - 5.1.2 Exposure and filter control
  - 5.1.3 Colour prints from transparencies
  - 5.1.4 Processing exposed colour prints
- 5.2.0 Black-and-white enlargements
- 5.3.0 Processing exposed black-and-white prints

### **6.0.0 Copying**

### **7.0.0 Maintenance**

### 1.0.0 General note

The Durst M 305 is a high-performance amateur enlarger for colour and black-and-white enlargements, meeting professional requirements.

The M 305 enlarges all negative sizes from 8×11 mm to 24×36 mm.

This amateur enlarger is supplied to order either with the CLS 305 colour mixing head or with the NERIOKIT BW condenser lighting unit.

This instruction manual provides detailed informations on the basic M 305 enlarger, the CLS 305 colour mixing head and the NERIOKIT BW condenser lighting unit.

### 2.0.0 Assembly

#### 2.1.0 Checking out

The Durst M 305 is shipped in a special break-resistant package. Depending on the unit ordered, the package contains the colour version of the M 305 consisting of:

- (1) the basic unit, and
  - (2) the colour mixing head;
- or the condenser version of the M 305 for black-and-white enlargements, consisting of:
- (1) the basic unit, and
  - (2) the condenser lighting unit.

Please check against the components list below that all parts are there. Separate sections of this list cover the basic M 305 unit, the NERIOKIT BW condenser lighting unit and the CLS 305 colour mixing head.

To make the assembly instructions clearer, all components and operating controls are numbered.

Before assembly carefully de-dust all parts with a cloth.

#### 2.2.0 Components and operating controls

##### Basic M 305 unit:

- 1. Baseboard
- 2. Column with column base
- 3. Bolts
- 4. Backing plate
- 5. Enlarger head

- 6. Locking knob of enlarger head
- 7. Carriage
- 8. Negative carrier
- 9. Opening bar of negative carrier
- 10. Negative carrier closing key
- 11. Film stop pins
- 12. Lens panel
- 13. Lens standard
- 14. Milled screw to secure lens panel
- 15. Red filter
- 16. Hole for red filter shaft
- 17. Red filter clamping screw
- 18. Bellows
- 19. Lens standard rails
- 20. Milled screws to secure condenser lamphouse or colour mixing head
- 21. Profile column
- 22. Cm scale
- 23. Inch scale
- 24. Magnification scale for 50 mm lenses
- 25. Vertical adjustment knob
- 26. Focusing knob
- 27. Friction drive adjustment screw

##### NERIOKIT BW condenser lighting unit:

- 28. NERIOKIT BW condenser lamphouse
- 29. Filter drawer
- 30. Lamp holder
- 31. Milled screw on lamp support
- 32. Opal lamp

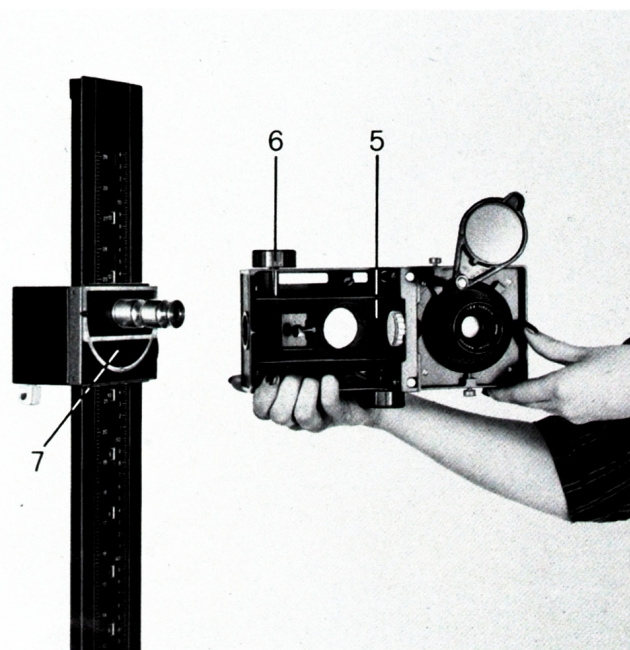
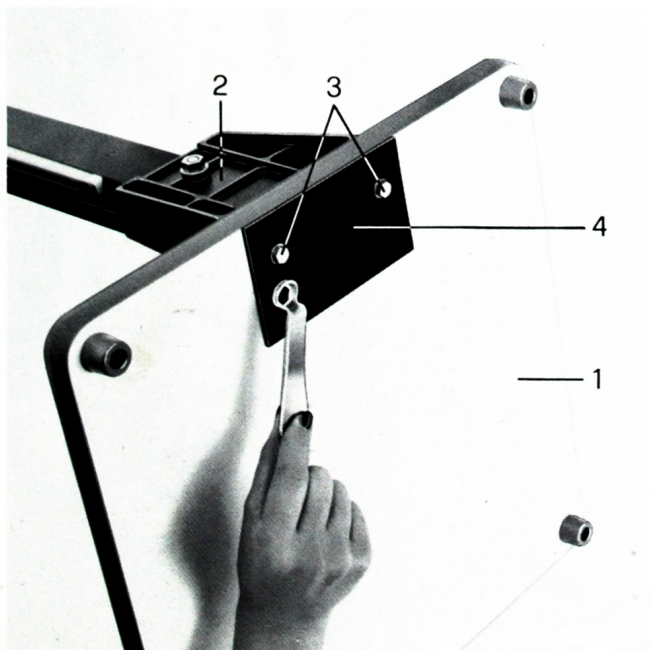
##### CLS 305 colour mixing head:

- 33. CLS 305 colour mixing head
- 34. Retaining bracket
- 35. Scale wheels
- 36. Knob for supplementary filter
- 37. White-light lever
- 38. 12 volt 100 watt tungsten-halogen lamp

#### 2.3.0 Assembling the basic unit

##### 2.3.1 The baseboard and column

Place the baseboard (1) with the rubber feet down on a table and locate the column base with column (2) over the holes





in the baseboard so that the reinforcing ribs of the column base (2) face towards the rear. Place the backing plate (4) in position and push the bolts (3) into the holes of the baseboard and column base from below. Screw tight with the hexagonal spanner supplied.

### 2.3.2 The enlarger head

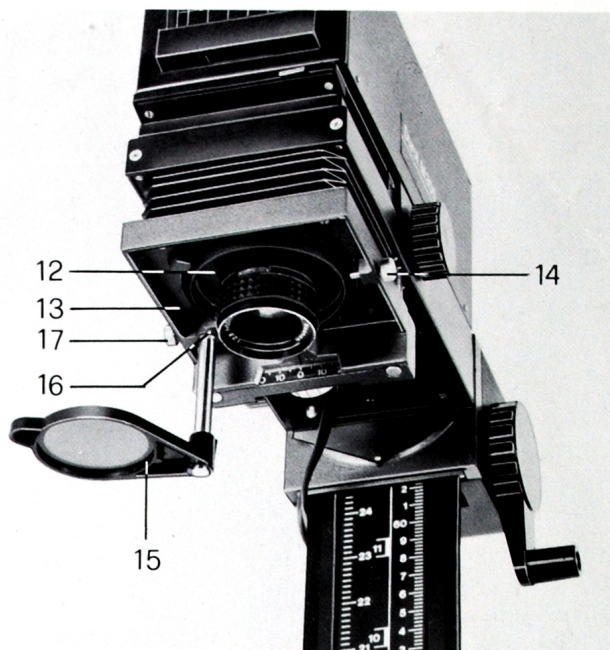
Place the enlarger head (5) on the trunnion of the carriage and secure with the locking knob (6) at the left. The catch of the enlarger head must engage the groove in the carriage (7).

### 2.3.3 The negative carrier

Push the negative carrier (8), with the opening bar (9) on top, fully into the enlarger head.

### 2.3.4 Lenses

Fully screw the lens into the lens panel (12). Then insert the lens panel together with the lens into the lens standard (13) and secure with the milled screw (14). Orient the lens so that the aperture scale is visible from the front.



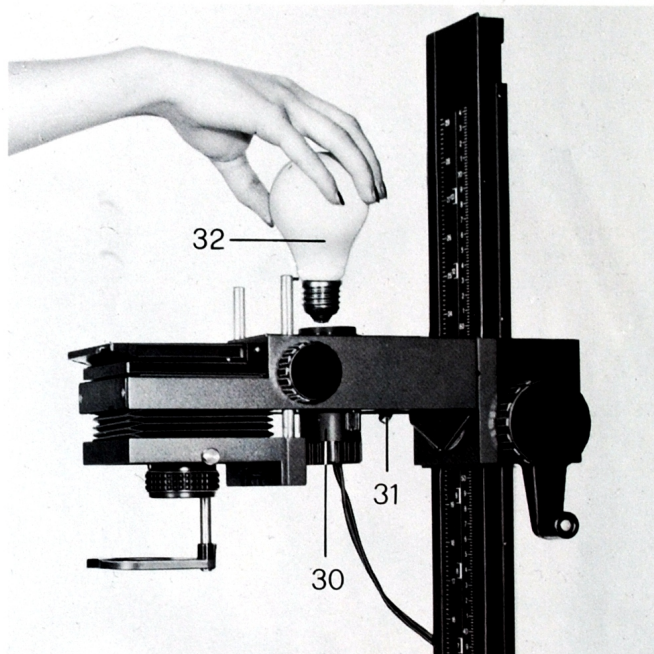
### 2.3.5 The red filter

To fit the red filter (15), insert the red filter shaft into its hole (16) in the lens standard and secure with the locking screw (17).

The red filter is only used for black-and-white enlarging and needs not be mounted for colour work.

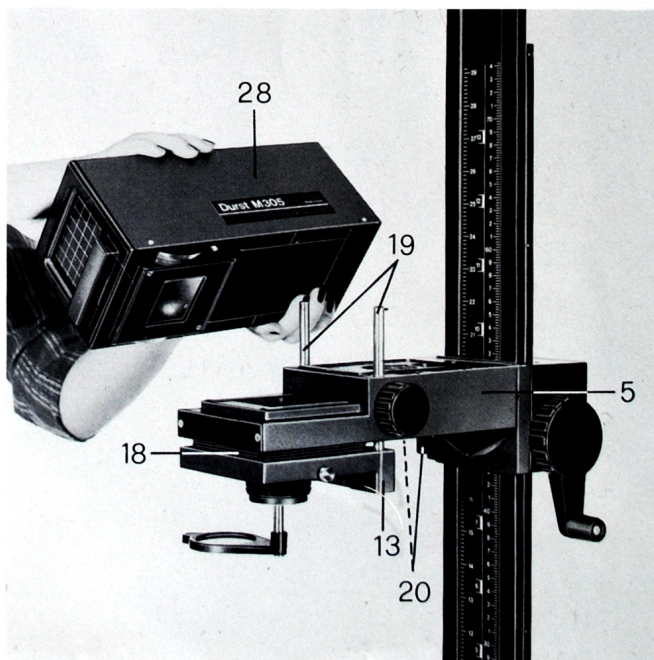
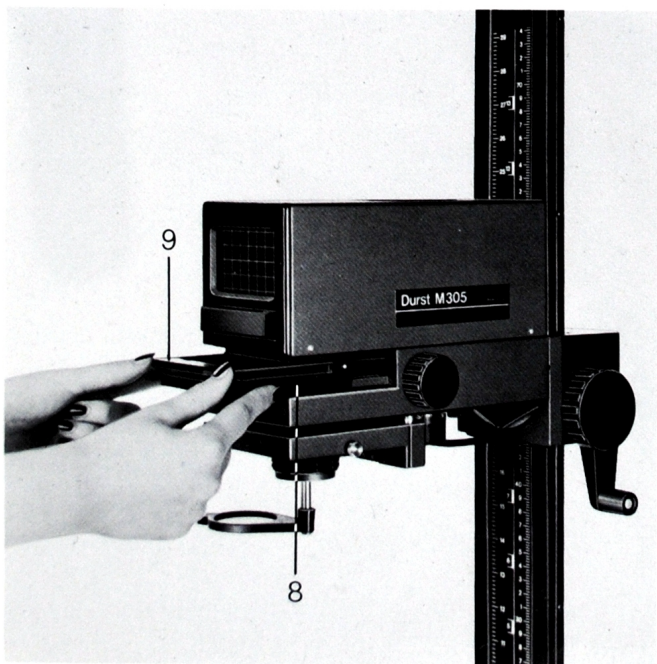
### 2.3.6 Fitting the opal lamp

Push in the lamp holder (30) into the lamphouse from underneath and from above screw in the lamp (32) supplied with the enlarger. Secure the lamp holder with the milled screw (31) on the lamp support.

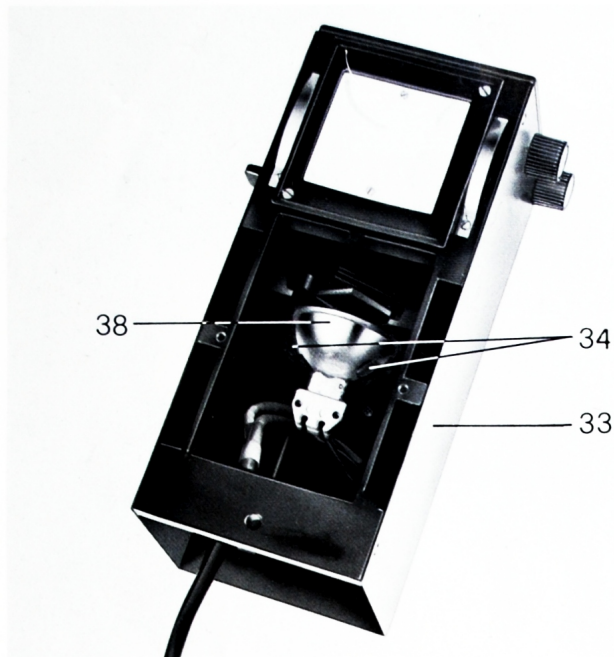


### 2.4.0 Mounting the NERIOKIT BW condenser lighting unit

Fully retract the bellows (18) and fit the condenser lamphouse (28) over the two protruding rails (19) of the lens standard (13). Now secure the condenser lamphouse (28) to the enlarger head (5) with the two milled screws (20).







### 2.5.0 Fitting the tungsten-halogen lamp in the colour mixing head

The retaining brackets (34) are visible inside the base of the colour mixing head (33) and secure the tungsten-halogen lamp (38).

Hold the tungsten-halogen lamp (38) — supplied with the enlarger — in one hand with the lamp axis horizontal and the protruding lug on the reflector pointing downwards. Now introduce the lamp in lamphouse and push in front of the two retaining brackets (34) by pressing down on the reflector. Never touch the inside of the reflector. No centering is necessary.

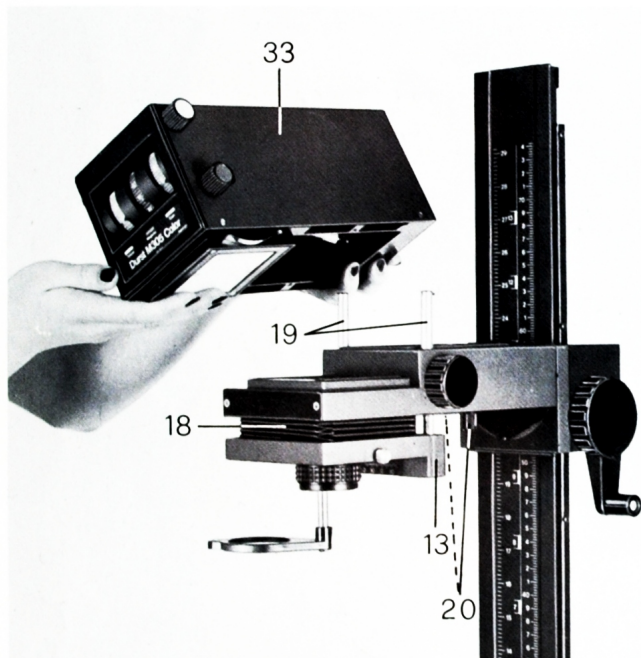
### 2.5.1 Mounting the CLS 305 colour mixing head

Move the bellows unit (18) fully to the top and place the colour mixing head (33) over the two protruding rails (19) of the lens standard (13). Now secure the colour mixing head to the enlarger head with the two milled screws (20).

For colour enlargements use a cover to block the lampholder opening of the enlarger head from above, to prevent stray light from reaching the projected image.

### 2.5.2 Connecting the TRA 305 transformer, respectively the EST 305 stabiliser (for colour) and a timer (for colour and black-and-white)

The Durst TRA 305 transformer, respectively the Durst EST 305 stabiliser, which are delivered with the enlarger unit as per order, is essential for all colour enlarging with the CLS 305 colour mixing head. Plug the lead of the CLS 305 colour mixing head into the transformer, respectively into the stabiliser, then plug the lead of the transformer, respectively of the stabiliser or of the condensor housing into the timer. Finally plug the mains lead of the timer into a mains supply socket.



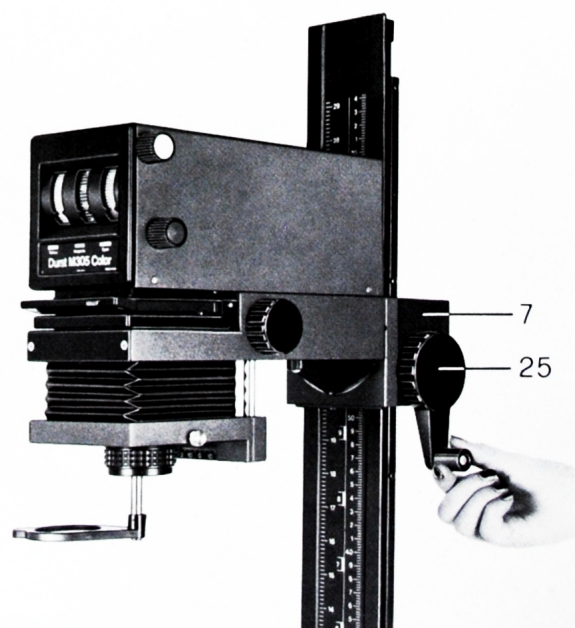
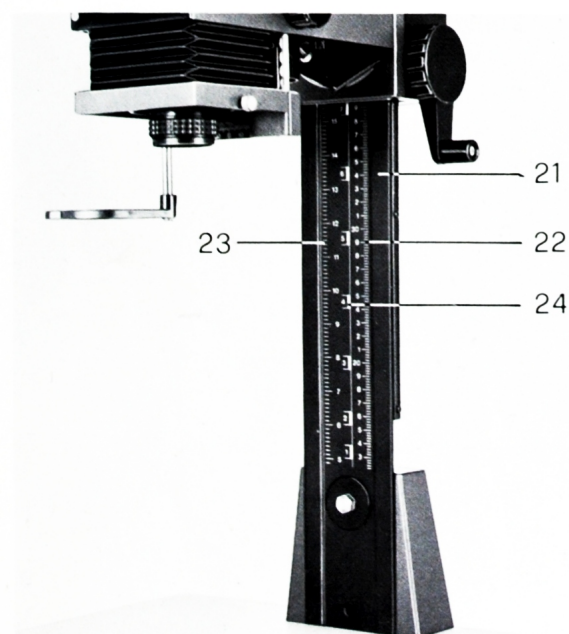
### 3.0.0 Features

Durst enlargers and especially the Durst M 305 offer a wide range of features and advantages that become evident in various details. Before dealing with operation, here is a description of some of these special product features.

#### 3.1.0 Features of the basic unit

##### 3.1.1 The baseboard

The Durst M 305 has a baseboard for enlargements up to 30×40 cm or 12×16 inches without masking frame.





### 3.1.2 The column

The wide profile column (21) makes the enlarger particularly rigid. It carries cm (22) and inch (23) scales as well as a magnification scale for the 50 mm lens.

### 3.1.3 Vertical adjustment

The enlarger head is raised and lowered with the knob and crank (25) on the carriage. A rack ensures precise adjustment.

### 3.1.4 The negative carrier system

The basic outfit includes a hinged book-form negative carrier (8) with a format mask for 24×36 mm negatives. On removal of the format mask, the carrier also takes mounted 5×5 cm (2×2 inch) transparencies. Pairs of format masks are available separately for the following smaller film sizes:

- 26×26 mm - Code: NERIOMA 26
- 18×24 mm - Code: NERIOMA 18
- 12×17 mm - Code: NERIOMA 110
- 8×11 mm - Code: NERIOMA 11

### 3.1.5 Focusing

The image is focused by raising or lowering the lens standard via the friction drive of the focusing knob (26). A small screw (27) permits adjustment of the friction.

### 3.1.6. Correcting converging verticals

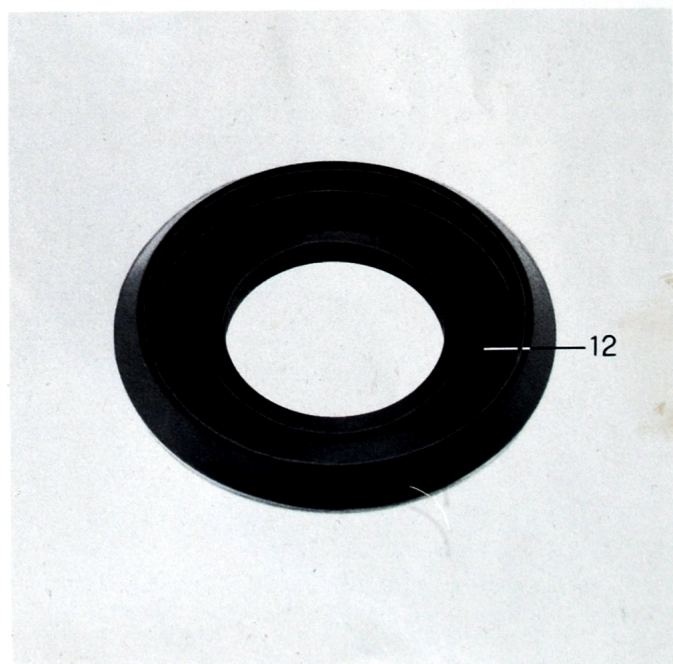
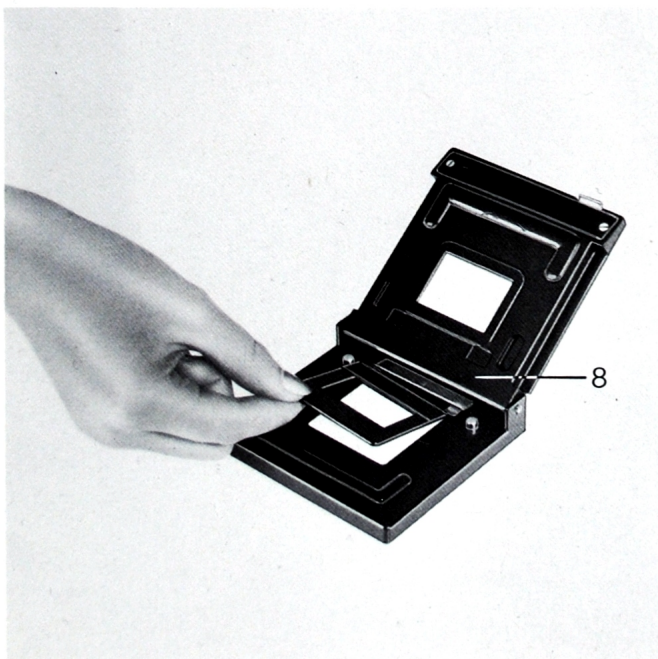
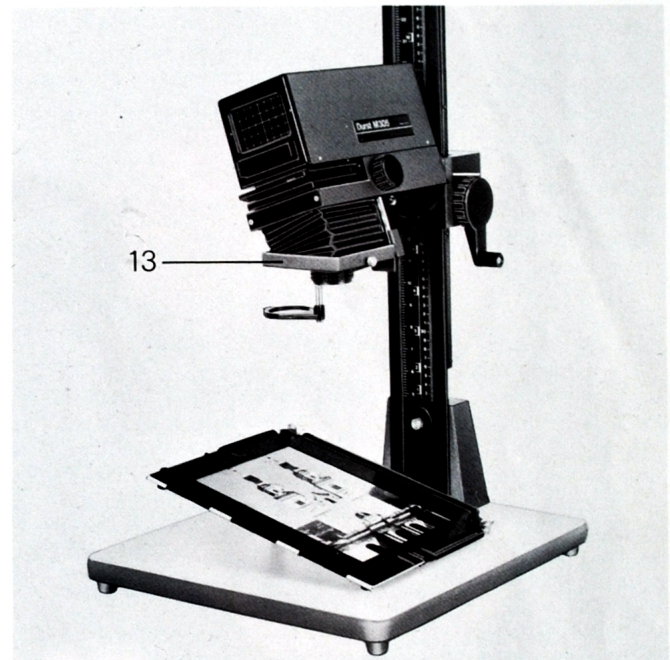
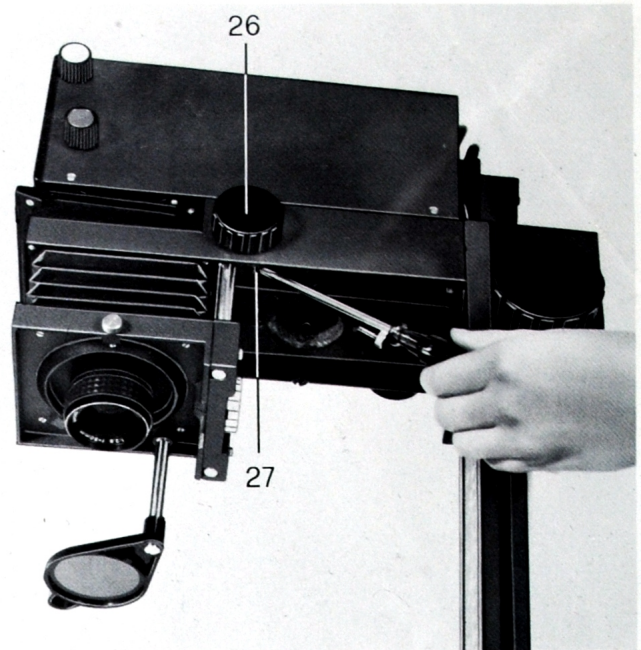
You can correct converging verticals by tilting the enlarger head and raising the paper holder. Complete distortion control by the Scheimpflug system is also possible by tilting and horizontally displacing the lens standard (13).

### 3.1.7 Lens panels

A flat lens panel (12) is supplied with the Durst M 305 to take 50 mm lenses with M39×26 tpi screw thread. The following lens panels are available separately to order for the 35 mm and 28 mm lenses:

- 35 mm: NERIOTUB
- 28 mm: NERIOTUB

Use the FLARING reducing ring for mounting lenses with M25 thread on panels or tubes with M39×26 tpi thread.





### 3.1.8 Lenses

Use only special enlarging lenses for making enlargements, as only such lenses are specifically corrected to the distance range used in enlarging.

Further be sure to use the correct lens for each film size. The appropriate lens for different negative sizes and the maximum print sizes obtainable on the baseboard are shown in the table below.

Focal length	Negative size	Maximum enlargement on baseboard
50 mm	24×36 mm	Approx. 30×45 cm (12×18")
35 mm	26×26 mm	Approx. 50×50 cm (20×20")
	18×24 mm	Approx. 34×46 cm (13.4×18.1")
28 mm	12×17 mm	Approx. 27×40 cm (10.6×16")

### 3.1.9 The filter drawer

The front of the M 305 condenser lighting unit carries a filter drawer (29) to hold variable contrast and heat filters. The drawer takes 70×70 mm filters.

### 3.1.10 Ventilation

The condenser lamphouse is fitted with chimney-type ventilation to prevent overheating. In addition, cooling fins ensure more efficient cooling.

### 3.1.11 The red filter

The red filter (15) permits observation of the image with the enlarger switched on and the black-and-white enlarging paper in position.

### 3.2.0 Features of the NERIOKIT BW condenser lighting unit

The basic enlarger can be ordered with the condenser lamphouse (28) for black-and-white enlargements or — if required — subsequently fitted with this condenser unit.

### 3.2.1 Lighting system and light source

The condenser lighting unit is fitted with a 75 watt opal lamp. This is available through photo dealers (Code: LAMP 75).

Check the bulb regularly for dark deposits on the inside of the glass. If these become visible on projection, replace the lamp.

Like all Durst enlargers, the condenser unit of the Durst M 305 has a reflex lighting system. A mirror set at 45° redirects the light from the opal lamp to the negative carrier. The advantage of this arrangement is that most of the heat passes through the reflector and does not reach the negative carrier.

### 3.2.2 The condenser

The built-in fixed single condenser for all film sizes up to 24×36 mm ensures exceptionally even image illumination on the baseboard.

### 3.2.3 Even illumination

The reflex lighting system with the condenser and opal lamp ensures exceptionally even illumination, provided the lamp is carefully centered before enlarging. (For centering see section 4.2.0.)

### 3.3.0 Features of the CLS 305 colour mixing head

The basic unit can be ordered complete with the CLS 305 colour mixing head (33) or subsequently converted to this head if required.

### 3.3.1 Lighting system and light source

Like all Durst colour mixing heads, the CLS 305 has a reflex lighting system for exceptionally uniform high-intensity illumination with low heat evolution. The 100 watt tungsten-halogen lamp supplied for, and used in, the colour mixing head offers the following advantages especially for colour work:

1. Constant colour temperature.
2. Full light output during the whole burning life (no loss of light intensity).
3. The diathermic tungsten-halogen reflector absorbs part of the radiant heat.

With the reflex lighting system this ensures minimum heating of the negative. The high-intensity light of the tungsten-halogen lamp is diffused in the mixing box.

This light source and diffused illumination offer the following advantages:

1. Optimum illumination at all magnifications.
2. Reduced retouching and spotting, as the light subdues scratches, fingerprints and dust marks.
3. Better enlargements with superior tone range.

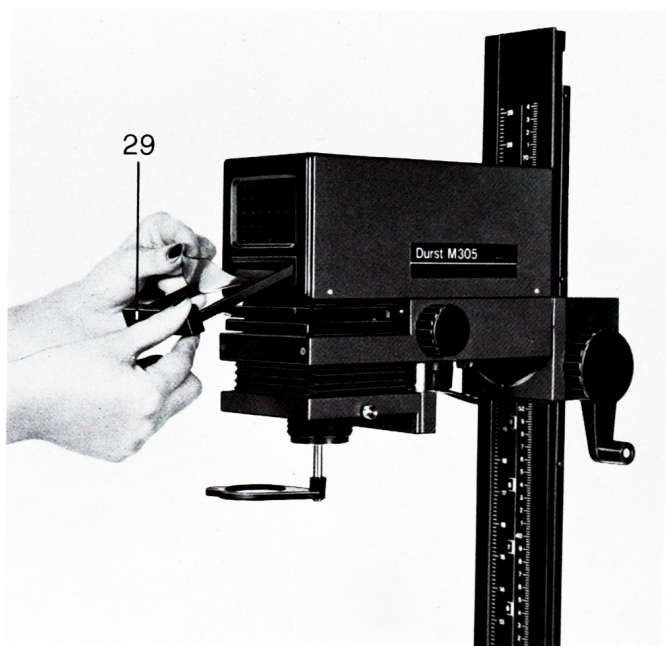
While the advantages of diffused illumination used to be emphasised particularly for colour work, modern lighting engineering has shown that diffused illumination offers the same advantages also for black-and-white work.

For black-and-white enlargements set all filters to zero or swing them out of the light path with the white-light lever (37). The colour mixing head is then fully operative also for black-and-white enlargements.

### 3.3.2 Filter control

The CLS 305 colour mixing head uses non-fading dichroic filters that permit infinitely variable filter control over a range of density values from 0 to 130. This subtractive colour mixing system allows the filters to be moved continuously into the light path while large illuminated scale wheels (35) in the front of the colour mixing head show the filter values set.

Note that the knob for the cyan filtration is at the left-hand side of the colour mixing head (as seen from the operator's position) while the more frequently used controls for yellow and magenta are on the right-hand side (see illustration).





### 3.3.3 Comparison table of Durst, Kodak and Agfa filter values

Kodak		Durst
50 yellow	=	30 yellow in colour mixing head
50 magenta	=	30 magenta in colour mixing head
50 cyan	=	30 cyan in colour mixing head

Agfa		Durst
50 yellow	=	25 yellow in colour mixing head
50 magenta	=	25 magenta in colour mixing head
50 cyan	=	25 cyan in colour mixing head

### 3.3.4 Supplementary filter

For high filter densities a supplementary dichroic filter can be moved into the light path by the knob (36) at the rear of the colour mixing head. This filter is equivalent to equal parts of 40 yellow and 40 magenta in the colour mixing head. It permits filter settings for negatives where even the maximum setting of 130 is insufficient.

### 3.3.5 Ultraviolet and heat absorbing filters

An ultraviolet absorbing (UV) and heat absorbing filter (IR) are built into the colour mixing head.

### 3.3.6 The white-light lever

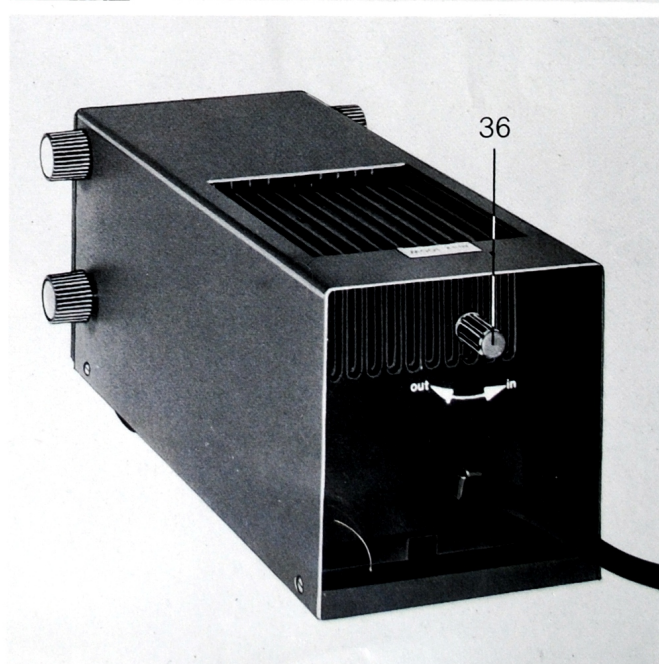
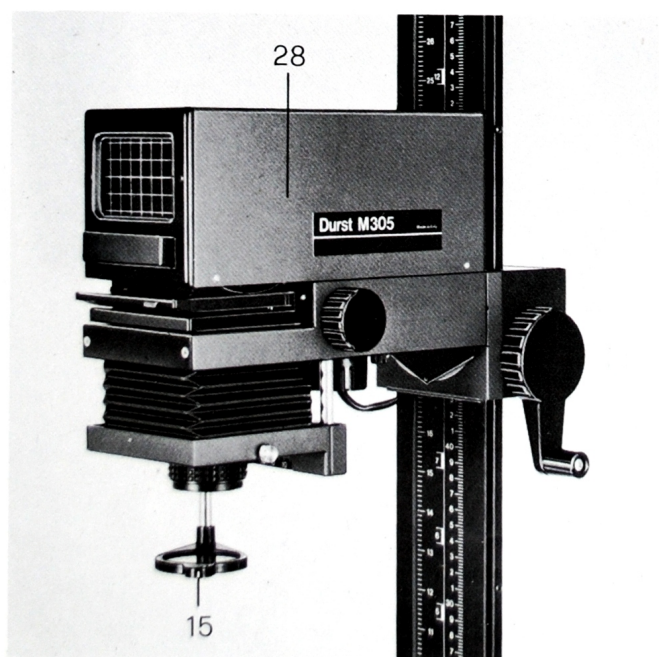
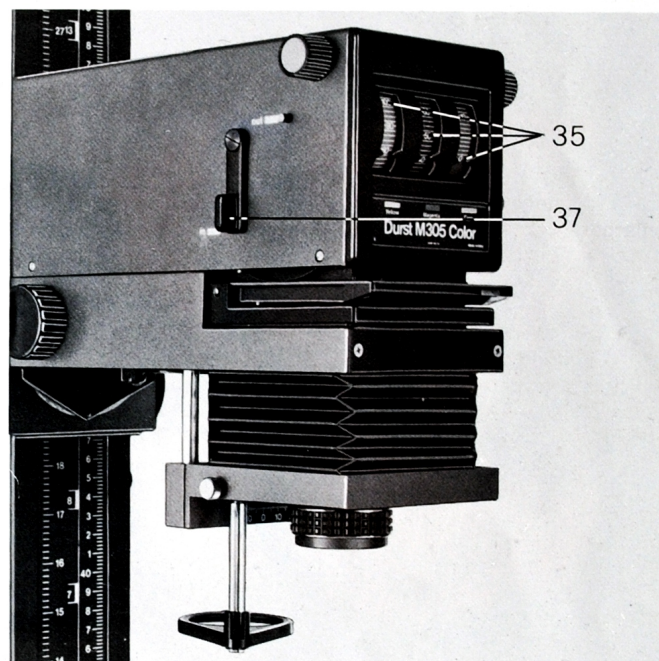
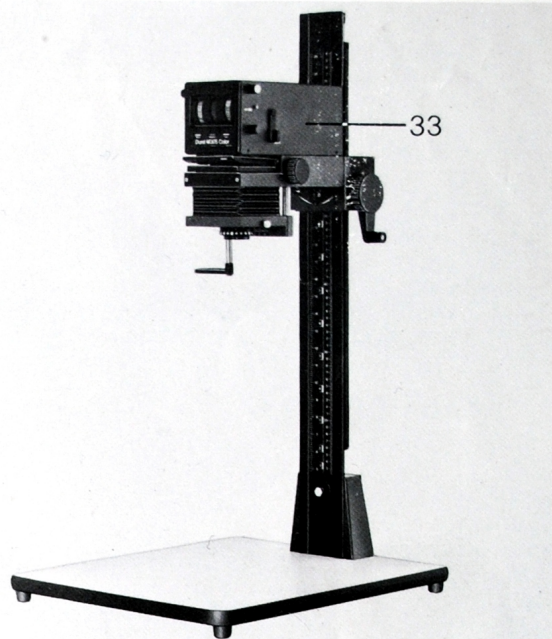
An important aid to sharp focusing is the white-light lever (37) which swings any selected filter setting completely out of the light path. This permits clearer and easier precision focusing.

### 3.3.7 The mixing box

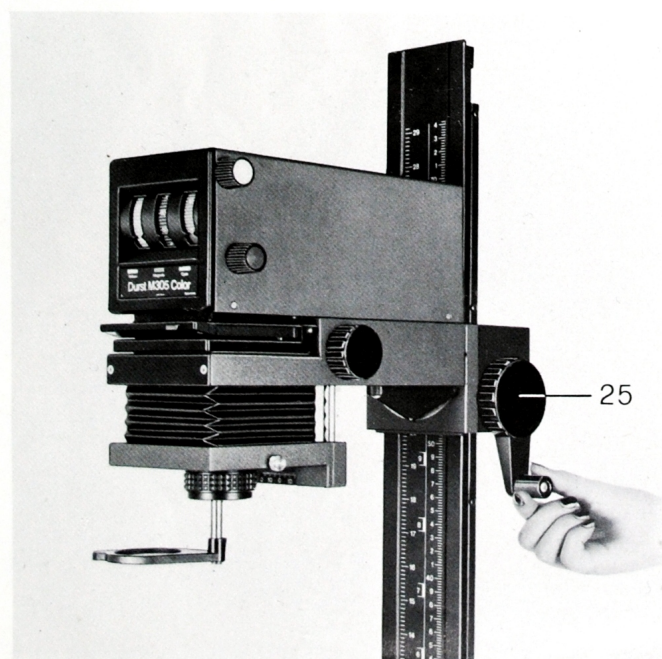
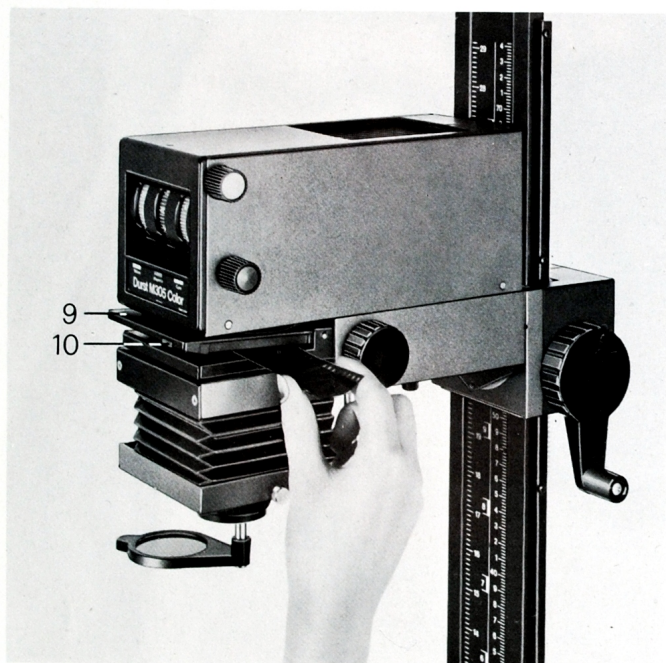
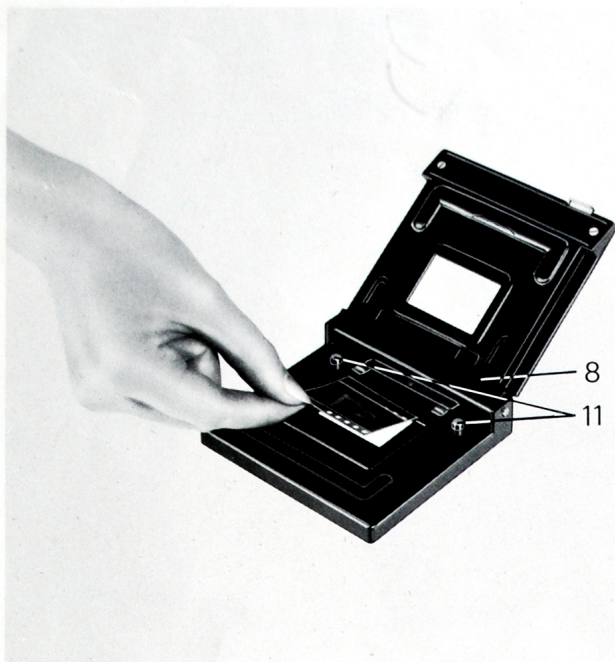
The CLS 305 colour mixing head has a permanently fitted mixing box for perfect mixing of the light from the opal lamp before it reaches the negative.

### 3.3.8 The transformer

The CLS 305 colour mixing head must always be used with the Durst TRA 305 transformer, respectively with the Durst EST 305 stabiliser. For connecting the TRA 305 transformer respectively the Durst EST 305 stabiliser, see section 2.5.2 of this manual.







## 4.0.0 Operation

### 4.1.0 Clean negatives

Dust and fingerprints on negatives show up disturbingly in enlargements. So before enlarging, preferably clean dirty negatives with a camel hair or antistatic brush.

Wipe off fingerprints by gently rubbing with a fluffless cloth.

Remove obstinate dirt with a film cleaning fluid. Negatives must be completely dry before insertion in the negative carrier. Always clean negatives very carefully to avoid scratching the emulsion surface.

### 4.2.0 Centering the lamp with the NERIOKIT BW

Before inserting the negative, check for even illumination on the baseboard. If, with the enlarging lamp switched on, the baseboard lighting appears uneven, center the lamp by moving it up and down and rotating it in its fitting until all shadows and hot spots disappear.

### 4.3.0 Inserting film strips and single negatives

To insert single negatives, withdraw the negative carrier from the enlarger head. Place the negative accurately over the carrier (8) opening to utilise the whole film area. Then close the negative carrier (the film is now held securely) and insert in the enlarger head.

To insert film strips, raise only the top section of the carrier; it locks open in this position. Now slide in the film strip from the front. It is correctly aligned when the strip abuts the film stop pins (11).

Then close the negative carrier by pressing the key (10) in the operating bar.

### 4.4.0 Setting the magnification

Now set the magnification of the enlargement by raising or lowering the enlarger head. The higher up the head, the larger the image. Move the enlarger head with the knob and crank (25).

### 4.5.0 Focusing

Focus the image sharply (with the lens at full aperture) by turning the focusing knob (26). Focus on the masking frame placed on the baseboard, with a sheet of white paper (not photographic paper) of the same size and thickness as the enlarging paper to be used. Turn the focusing knob until the image projected on the baseboard appears sharpest. After focusing you may have to readjust the image size; that in turn require a final fine focusing adjustment.

### 4.6.0 Exposure

After focusing and possibly measuring the exposure, expose the enlargement: Stop down the lens by two stops and set the required exposure time on the timer. Switch to darkroom safelighting, place the enlarging paper in position and expose.

### 4.7.0 Cropping

Even expert photographers do not always manage to frame the required field of view exactly during the camera exposure. Precise framing is possible only during enlarging. This way



you can often obtain several interesting enlargements from one negative or transparency.

#### 4.8.0 Giant enlargements

For giant enlargements project on the floor or on the wall.

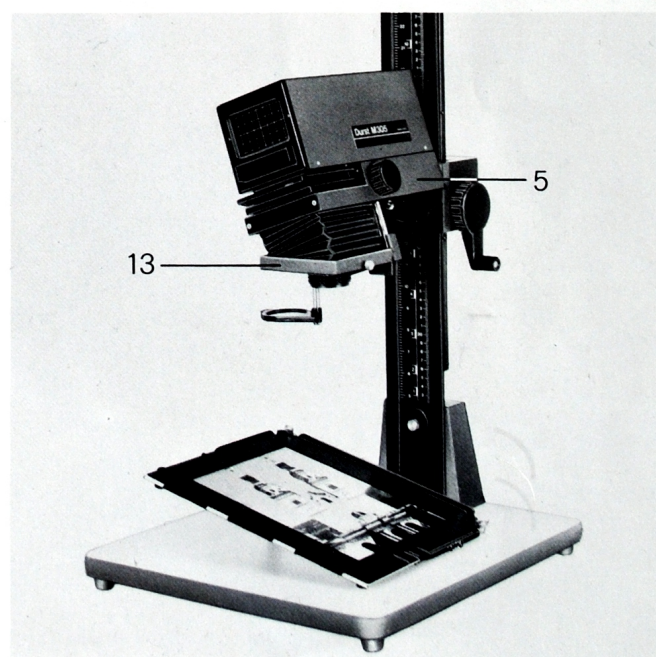
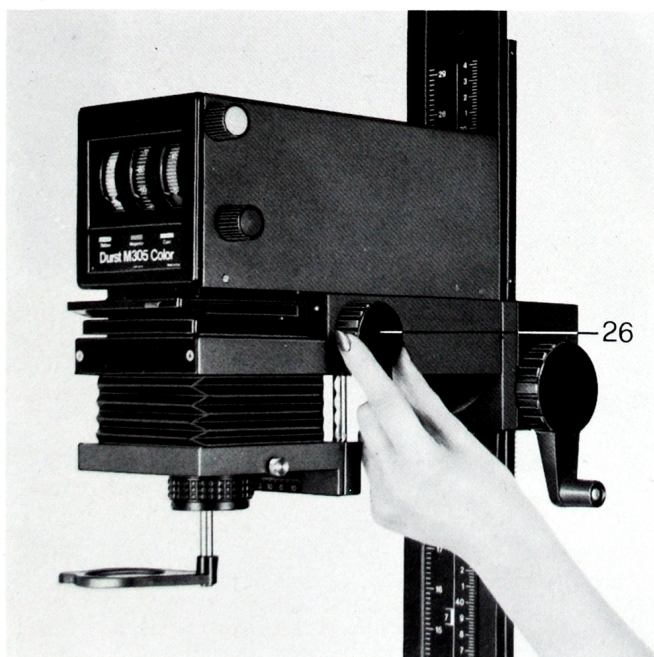
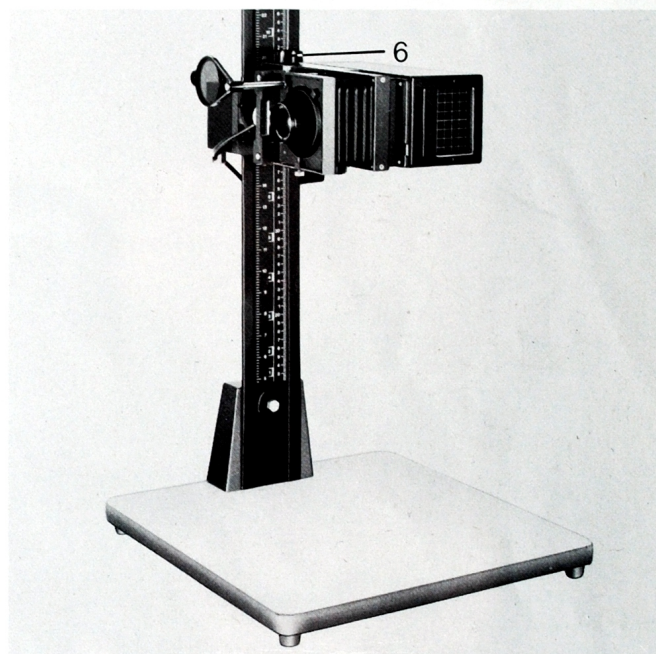
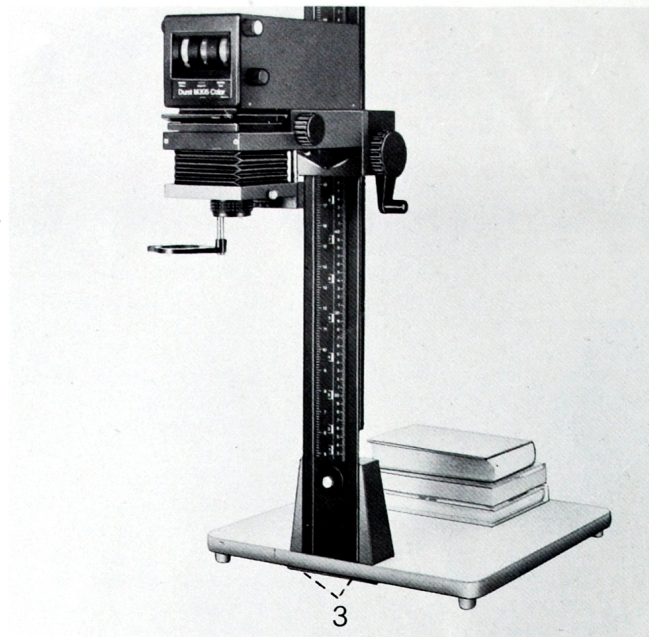
For floor projection unscrew the bolts (3), turn the column base and column round through 180°, then refit the bolts.

Stabilise the baseboard with suitable weights to stop the enlarger from tipping over. For projection on the wall slack off the locking knob (6) and turn the enlarger head through 90°; it engages in this position. Then tighten the locking knob again.

#### 4.9.0 Distortion control

Converging verticals are the result of tilting the camera when taking the picture. If for instance you shoot a high building from street level by pointing the camera up against the sky, the vertical lines will converge in the negative. Such unwanted convergence can be corrected by tilting the enlarger head (5) and the lens standard (13). To keep the image sharp all over its area with the enlarger head tilted, stop down the lens by two stops or more to increase depth of focus.

This method of distortion control is limited by the depth of focus of the lens and the exposure variation across the image being corrected. With the enlarger head tilted, the projected image receives more light at one side of the paper. To compensate for this, shade the brighter image part during the exposure.





## 5.0.0 Enlarging in colour and black-and-white

### 5.1.0 Colour enlargements

#### 5.1.1 Basic requirements

Any room is suitable that can be adequately blacked out. As photo-chemical processes require constant temperature, preferably work in a room where the temperature remains constant between 20 and 25°C (68 and 77°F). If the room is colder, the solutions and equipment may need warming up.

The nearer the room temperature is to the process temperature, the simpler becomes constant temperature control. Always develop colour prints in a daylight developing drum.

At first preferably keep to one make, type and batch of paper. Changing any one of these factors significantly affects the results. It is therefore advisable to lay in a sufficient stock of colour paper. Keep the paper in a refrigerator (but not in the freezer compartment) until required. Apart from that, observe the paper manufacturer's instructions concerning storage. Make up the solutions required for a print process the previous day and fill into brown bottles, closed air-tight with a plastic or rubber stopper.

#### 5.1.2 Exposure and filter control

The steps of making colour enlargements start with the basic print. For this proceed as follows:

- Place the negative, emulsion side down, into the negative carrier.
- Move all filters out of the light path (zero setting).
- Switch off the room lighting and switch on the enlarger.
- Select the magnification and focus the image sharply (enlarger lens at full aperture).
- Stop down the enlarger lens by two stops.
- Switch off the enlarger light. (Now you can switch on the Durst darkroom lamp with safelight.)
- Make a test exposure to establish the correct exposure time, using the Durst COMASK multi-print masking frame or the Durst test strip holder.

Process, rinse and dry the test strip. Then select the section that has received the correct exposure and set this time on the exposure timer.

This basic print indicates the correct exposure time, but in 99 cases out of 100 it will also show a colour cast. You now have to get rid of this cast by correct filtration.

Three filter colours are available for this purpose:

- Yellow (Y)
- Magenta (M)
- Cyan (C)

Before using these filters note the filter rules listed below. (More about filter effects in the booklet « Enlarge your own colour prints » available from photo dealers and from our agencies.)

Rule 1:

A colour cast in an enlargement is neutralised by a filter or filter combination of the same colour.

Rule 2:

Always use only one or two — but never three — filter colours.

Rule 3:

The stronger the colour cast, the higher must be the correcting filter value.

Rule 4:

The higher the filter value, the longer becomes the exposure time. This applies especially to the magenta and cyan filter settings.

Rule 5:

Always note the filter values, exposure time and lens aperture on the back of every test and every print.

Rule 6:

Preferably assess print colours by daylight or a matched daylight type source.

#### Notes to Rule 4

To ensure correctly exposed subsequent prints with different filter settings, the exposure time needs recalculation whenever filter settings are changed. Use the filter factors listed in the table below by substituting them in this equation:

$$T(\text{new}) = T(\text{old}) \times \frac{(F_1 \times F_2 \times F_3) \text{ new}}{(F_1 \times F_2 \times F_3) \text{ old}}$$

where:

$$\begin{aligned} T(\text{new}) &= \text{new exposure time} \\ T(\text{old}) &= \text{old exposure time} \\ (F_1 \times F_2 \times F_3) \text{ new} &= \text{new filter factors} \\ (F_1 \times F_2 \times F_3) \text{ old} &= \text{old filter factors} \end{aligned}$$

#### Filter factors

Filter setting	Yellow	Magenta	Cyan
00	1.00	1.00	1.00
05	1.02	1.08	1.06
10	1.04	1.15	1.11
15	1.06	1.21	1.16
20	1.08	1.26	1.20
25	1.10	1.31	1.24
30	1.11	1.36	1.28
35	1.12	1.40	1.31
40	1.13	1.44	1.34
45	1.14	1.48	1.37
50	1.15	1.52	1.40
55	1.16	1.56	1.43
60	1.17	1.60	1.46
65	1.17	1.64	1.49
70	1.18	1.68	1.52
75	1.18	1.71	1.54
80	1.18	1.74	1.56
85	1.19	1.77	1.58
90	1.19	1.80	1.60
95	1.19	1.83	1.62
100	1.20	1.86	1.64
105	1.20	1.89	1.66
110	1.20	1.92	1.68
115	1.21	1.95	1.70
120	1.21	1.98	1.72
125	1.21	2.01	1.74
130	1.21	2.04	1.76

#### Practical examples

Example 1:

New filter settings:            20            40            00  
Old filter settings:            20            10            00  
If the old exposure time was 10 seconds, what is the new exposure?

Colour cast	Filter required
Yellow	Yellow
Magenta	Magenta
Cyan	Cyan
Red	Yellow + magenta
Blue	Magenta + cyan
Green	Cyan + yellow



Find the filter factors of the new and the old filter settings from the table and substitute them in the equation:

$$T(\text{new}) = T(\text{old}) \times \frac{(F_1 \times F_2 \times F_3)_{\text{new}}}{(F_1 \times F_2 \times F_3)_{\text{old}}} =$$

$$= 10 \times \frac{1.08 \times 1.44 \times 1.00}{1.08 \times 1.15 \times 1.00} = 12.5 \text{ seconds}$$

Example 2:

New filter settings:	20	00	00
Old filter setting:	20	10	00

If the old exposure time was 20 seconds, what is the new time?

$$T(\text{new}) = 20 \times \frac{1.08 \times 1.00 \times 1.00}{1.08 \times 1.15 \times 1.00} = 17.4 \text{ seconds}$$

One important point: Do not change the magnification until you have finished all filter tests. Make a new test strip every time you change the filter setting, until you have reached the optimum filter combination. Now make the final enlargement. This procedure is much simpler and quicker with a colour analyser, for instance the Durst COLORNEG® III HS. The LUXONEG® exposure meter is particularly useful when you change the magnification.

### 5.1.3 Colour prints from transparencies

Mounted slides can be placed directly — without mask — in the M 305 negative carrier.

When making enlargements from transparencies, colour analysis with a colour analyser does not offer appreciable time and material savings. Once you have established the filter settings by a test, they rarely change significantly with a given paper batch and a given film.

Use the LUXONEG® exposure meter to establish the image density and hence exposure time.

### 5.1.4 Processing exposed colour prints

The results depend appreciably on the processing time, temperature and agitation. For perfect colour enlargements all these factors must remain absolutely constant. If one factor changes in the course of processing several prints, the finished pictures will also differ in colour balance and contrast.

### 5.2.0 Black-and-white enlargements

With the Durst M 305 you have two ways of enlarging black-and-white prints:

- (1) With the black-and-white lighting unit
- (2) With the colour mixing head

For black-and-white enlargements with the colour mixing head simply set all filters to zero. The diffused light is also suitable for black-and-white enlargements. Any loss of contrast can be compensated by using a harder black-and-white paper grade. Diffused lighting suppresses dust marks and scratches and yields enlargements with an extended tone range. An important point is that the diffused lighting does not affect image sharpness. The latter depends exclusively on the negative quality and the enlarging lens.

### 5.3.0 Processing exposed black-and-white prints

The most convenient way is with concentrated liquid developers which are usually diluted 1 : 10 to 1 : 15 with water. Make up only as much print developer as you need to at a time. Preferably do not develop more than 20 to 25 prints

18×24 cm or 8×10 inches in one litre of developer. Follow the recommendations of the chemicals manufacturer.

If you use a plain water intermediate rinse or stop bath, renew this after every 10 prints. The prints continue developing in the water, so the intermediate rinse should not be longer than about 30 seconds. Alternatively use a stop bath made up of 20 ml glacial acetic acid diluted with 1 litre of water. This immediately arrests development. Again leave the prints in this for 30 seconds.

For the fixing bath, liquid concentrates are recommended. Do not fix more than about 20 to 25 prints 18×24 cm or 8×10 inches per litre of fixer. The fixing bath keeps almost indefinitely, so it is useful to make up a large amount such as 5 to 10 litres. Pour away used solutions.

The method for drying prints depends on the paper in use. Note that current resin or plastic coated papers must not be dried on conventional glazers. (See enclosed leaflet for details of driers.)

## 6.0.0 Copying

The M 305 can also be used as a copying stand for a normal camera. The latter is mounted on the column via the camera arm (Code: NERIOCAM), available as an accessory.

## 7.0.0 Maintenance

Dust is the greatest enemy in the darkroom. When you are not actually using the enlarger, preferably store it either in a closed cupboard or cover it with the SIRIOCUP dust cover.


For optimum enlargements also clean the lens with a fluffless cloth before an enlarging session. Occasionally grease the rack of the column with vaseline or mineral oil.

Durst products are being constantly developed to the latest state of the art. Illustrations and descriptions are therefore subject to modification.







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