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TOYO-VIEW
C450
INSTRUCTION MANUAL
取扱い説明書
Introduction

Congratulations — on becoming the owner of a Toyo-View 45C camera. Your Toyo-View 45C has been carefully designed and crafted using our time-proven technology and experience in large format camera production for rugged use on location or in the studio. The camera will open up an exciting new world to you, a world in which you can explore new dimensions in photography.

The following pages will review basic operation and will explain the purpose and the use of many features built-into the camera. To use your camera most efficiently we recommend that the instructions are carefully read.

www.orphancameras.com
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Components

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- Focusing Frame Release Arm-Top
- Focusing Frame Release Arm-Bottom
- Intermediate Locking Lever
- Bail Arm
- Shift Locking Knobs
- End Cap
- Monorail
- Bellows Frame-Front
- Tilt Reference Scales
- Rise Locking Knobs
- Tilt Locking Knobs
- Rising Knobs
- Swing Locking Levers
- Microfocusing Knobs
- Microfocus Locking Levers
- Fastfocus Locking Knobs
Basic Operation

ASSEMBLY

Your Toyo-View 45C is carefully packaged as three components in preformed styroforms. It can be set up or disassembled quickly for ease in storing or carrying in relatively small spaces.

1. Remove carefully the component of front and rear standards assembled with bellows, camera back and lensboard; monorail with removable end caps; and tripod mounting block from the package.

2. Remove one of the end caps from the monorail. Depress the locking button using a sharp pointed matter and slide the end cap off the rail.

   The monorail is finished in matte black so that to avoid glaring.

3. Loosen the fastfocus locking knobs on the front and rear standards, and remove the cardboard shipping tube from the standards.
4. モノレールを前枠に挿入します。モノレール上のキーと前枠のキー溝を合せて入れて下さい。
5. 後枠にモノレールを挿入し、エンドキャップをして下さい。

6. 支持台ロックイングノブを弛め、ノブが左側に来るようにして支持台をモノレール中央に置き、確実に固定します。
7. 前枠、後枠の早送りカルシングのロックイングノブを締めて下さい。
8. 三脚やスタンドなどにカメラを確実に取付けます。支持台には3/8インチの大ネジと、1/4インチの小ネジの両方が備えています。カメラの左右方向のわずかな傾きは、支持台で修正できます。

プレのない写真を撮るには、大型で安定した三脚やスタンドが必要です。トヨ・プロ三脚、トヨ・ウエイトスタンドやエレベータースタンドをお勧めします。

4. Slide the monorail through the front standard gently. Make certain that the ribbed guide on the monorail fits the keyway on the front standard.
5. Slide the rear standard on the monorail and replace the monorail end cap.

6. Loosen the locking knob of the tripod mounting block; place and center the block on the monorail so that the knob locates on the lefthand side; secure the locking knob.
7. Tighten the fastfocus locking knobs on the front and rear standards.
8. Place your Toyo-View on a sturdy tripod or stand, and secure firmly. There are two tripod mounting sockets: one for 1/4" and one for 3/8" threads.

To result a blurless clear negative, large and stable tripod or stand is required. Toyo-Pro tripods, Toyo Weight Stands and Toyo Elevator Stand are recommended.

If required, loosen the locking knob on the tripod mounting block and level the camera laterally.
MOUNTING THE LENS

To mount a lens on the lensboard, take the lens and lensboard to a competent camera mechanic for proper mounting. Besides flat lensboard, recessed lensboard for wide angle lens and various adaptors to allow the use of other cameras' boards commonly are also available. Please refer the paragraphs "Accessories to Increase Camera Performance" on page 21, and "Choosing View Camera Lenses" on page 27.

9. To remove the lensboard, push the top lensboard slide lock up, and the bottom lensboard slide lock down.

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

10. To mount the lensboard, place the board on the groove of bellows frame and return the slide locks to their locked positions.

As the lensboard is square, it can be mounted any of four positions so that the diaphragm and shutter speed controls are easily accessible regardless of camera position.
CHANGING THE BELLOWS AND CAMERA BACK

11. Bellows and camera back are also replaced by top and bottom slide locks as lensboard.

Note: Camera back is only able to mount one position as its revolving release button locates at left top corner.
BRINGING THE CAMERA TO THE NEUTRAL (ZERO) POSITION

By the provision of camera movements, the front and rear standards of the camera can be risen, shifted, tilted and swung freely. The neutral position is the point where the camera is level; the front and rear standards are vertically and horizontally right angle to the monorail with no front and back rise or lateral shift. The detents for the tilts, swings and lateral shifts, and reference scales will help you bring the camera to neutral easily.

12. Unlock both rise locking knobs of the front standard, and bring the bellows frame to the lowest position by turning the rising knobs. Relock the knobs.

13. Unlock both tilt locking knobs of the front standard, and set the bellows frame to the vertical zero position. Relock the knobs. The vertical tilt position is at zero when the detent is engaged.

Note: There are two additional detents at 35° tilt down and up besides at zero. Beyond the detents, no film holders can be inserted at horizontal composition.
Unlock the swing locking lever of the front standard, and set the standard to the zero position. Relock the lever. The swing position is at zero when the detent is engaged.

Note: The swing movement provides positive detents at each 90° right angle.

Unlock two shift locking knobs of the front standard, set the standard to the zero position. Relock the knobs. The shift position is at zero when the detent is engaged.

Repeat the above steps 12 to 15 with the rear standard.

The dual spirit level on the rear standard will tell you when the level of entire camera is needed.
PHOTOGRAPHING

Generally it is recommended to place the tripod mounting block at the center of monorail for better balancing and supporting the camera on the tripod and easier handling. However, to use a wide angle lens it is recommended to set the camera as front as possible and to place the tripod mounting block at the back of rear standard in order to avoid vignetting and fogging the negative by monorail.

18. Open the shutter blades and aperture diaphragms for focusing.

19. If foldable focusing hood is provided, open the hood by pushing the hood release latch upwards.

To remove the hood, swing the closed hood to a 90° position – parallel to monorail, and push the hood up to disengage the lower pivot then lean back and push down it to disengage spring loaded upper pivot.
Unlock the rear standard fastfocus locking knob, and slide the rear standard forward or backward until the subject comes into focus. It may also be necessary to move the front standard. Relock the knob when the image appears sharp.

The revolving camera back rotates a full 360°. To position the back in any vertical, horizontal or intermediate position, push the intermediate locking lever to clockwise and having depressed the revolving release button, rotate the focusing frame either way to best fit the composition. The back will be detained automatically at right angles. At an intermediate composition, secure the intermediate locking lever to counter-clockwise.

For critical focusing, loosen the microfocus locking lever of the rear standard, and turn the microfocusing knob.

It is recommended to use focusing aids viz. monocular lupe, reflex mirror box with binocular lopes which converts the image right-side up. See page 25 for further detail.

After composing and focusing, check aperture effect, and relock the microfocus locking lever.
23. Close the lens and focusing hood; set the exposure; charge the shutter.

24. Insert a cut — or appropriate — film holder which has been loaded with the film of your choice facing its film side towards lens. Lift the bail arm and slide the holder into position gently. Replace the bail arm, and remove the dark slide from the film holder.

Trip the shutter through a long flexible cable release as it will not transmit the movement of your hand to the camera during long exposures.

25. After exposed, replace the dark slide, and remove the film holder from the camera.

The drawer of cut film holder is coloured one side in white and the other side in black enabling to identify the loaded film is fresh or exposed.

26. Recheck composing and focusing.
Universal Back

In addition to the features of a full 360° revolving and direct insertion of thick film holders viz. Toyo Roll Film Holders 67/45, 69/45 and various Polaroid holders as the back opens its slot wide enough, the focusing frame of the camera back of Toyo-View 45C can be removed easily. This provision is named the Universal Back. If removed the focusing frame, other film holders with Graflex type provision can be used regardless the thickness.

1. Upon composing and focusing, having depressed the knurled edges of the top and bottom focusing frame release arms to disengage the hooked portions of the arms from the corresponding pins, shift the focusing frame towards direction arrow, and remove the focusing frame.

2. To mount a film holder, place the holder on position and shift the top and bottom slide locks inward.

3. To reattach the focusing frame, reverse the removing procedure. Replace the slide locks outward, make sure proper engaging the hooks and pins.
Camera Movements

When your Toyo-View is in the neutral position, it functions in the same manner as an ordinary rigid camera. In addition to a 4x5 inch large format, Toyo-View 45C provides all directional movements on its front standard (lens) and rear standard (film) which realize new creation of photography. These movements are called rise, shifts, swings, and tilts. Using camera movements is easy to learn. Just remember following basic rules.

RISE AND SHIFTS CONTROL THE IMAGE POSITIONING FOR IMPROVED COMPOSITION

A. TO CONTROL IMAGE VERTICALLY, USE FRONT AND REAR STANDARDS RISE

Photo (1) composes image too low as the camera can not be set at right position.

Photo (2) controlled the composition by rising front standard to desired improved composition. Unlock both rise locking knobs; turn rise control knobs to desired composition on the glass; relock the locking knobs. To control image oppose direction, use rear standard rise.
B. TO CONTROL IMAGE LATERALLY, USE FRONT AND REAR STANDARDS SHIFT

Photo (3): An objection places in front of subject.

Photo (4): Replace camera position to left; control the image to desired composition by shifting rear standard to left — or front standard to right. Unlock two shift locking knobs; shift the standard manually; relock the locking knobs upon composing through focusing glass.
TILT AND SWING OF REAR STANDARD COMPENSATE OR EMPHASIZE PERSPECTIVE AND DISTORTION OF SUBJECT

If the subject plane and film plane are parallel, the subject won’t be distorted which causing by perspective. For a three dimensional subject, choose one plane to be compensated. To emphasize the perspective, unparallel the planes.

C. TO CONTROL VERTICALLY, USE REAR STANDARD TILT

Photo (5): Due to unparallel the film and subject planes, the vertical lines converged.

Photo (6): Unlock two tilt locking knobs at rear standard; tilt the bellows frame to parallel (in this case — vertical) the film plane with subject; relock the knobs upon completion the adjustment. Use dual spirit level to check perpendicular accurately. Tilting the lens may be needed to refocus.
D. TO CONTROL HORIZONTALLY, USE REAR STANDARD SWING

Photo (7): Due to unparallel the film plane and subject, horizontal lines converged.

Photo (8): Unlock the swing locking lever at rear standard; swing the film plane to parallel with subject; relock the lever upon completion the adjustment. Swinging the lens may be needed to refocus.
TILT AND SWING OF FRONT STANDARD CONTROL THE FOCUS AND DEPTH OF FIELD REGARDLESS THE APERTURE EFFECT

To sharpen the focus, the rule that intersecting the three planes of subject, lens and film is useful besides 1. parallel the three planes; 2. aperture effect.

E. TO CONTROL VERTICALLY, USE FRONT STANDARD TILT

Photo (9): The entire picture is not sharp enough as its depth of field depends on aperture effect only.

Photo (10): Enabling to sharpen the entire photo, unlock two tilt locking knobs of front standard; tilt down the lens so that to intersect the lens plane with the intersecting point of subject and film planes; relock the knobs after adjustment. Both photos used the same aperture opening.
F. TO CONTROL HORIZONTALLY, USE FRONT STANDARD SWING

Photo (11): Note a narrow range of sharp focusing as the photo uses aperture effect only.

Photo (12): Enabling to sharpen the entire photo, unlock the swing locking lever of front standard; swing the lens to right so that to intersect the lens plane with the intersecting point of subject and film planes; relock the lever after adjustment. Both photos used the same aperture opening.

Normally, the above basic rules are combined to use, and refocusing and/or recomposing may be required when using the movements. In order to fully apply the movements, it is essential to take care for vignetting by bellows or bellows frame, and using a lens with sufficient image circle to cover full movements. Refer the paragraph “Choosing View Camera Lenses” on page 27.
Accessories to Increase Camera Performance

LENSEBOARDS AND ADAPTORS

Besides flat standard lensboard, Toyo-View provides a recessed lensboard (No. 1129), and various flat and recessed adaptors to use other cameras’ lensboards compatibly as follows:

<table>
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<th>Use the Lensboard of</th>
<th>Flat Adaptor</th>
<th>Recessed Adaptor</th>
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<td>No. 1050</td>
<td>No. 1055</td>
</tr>
<tr>
<td>Linhof Master Technika 4 x 5</td>
<td>No. 1051</td>
<td>No. 1056</td>
</tr>
<tr>
<td>Toyo-Field 45A</td>
<td>No. 1052</td>
<td>No. 1057</td>
</tr>
<tr>
<td>Sinar</td>
<td>No. 8054</td>
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COLLAPSIBLE LENS HOOD NO. 8060

The hood can be used with a range of lenses from wide angle to long focus by adjusting bellows, swung-up to set shutter speed and apertures; is supplied with one each of gelatin filter holders for 3, 4 and 5 inch square which insert either front or back of the hood.

No. 8062 Set of extension rods is also furnished to accommodate extra long focus and tele lenses.
●モノレール

トヨ・ビュー45Cのモノレールは、他のトヨ・ビューのモノレールと結合延長できませんが、同じ断面形状のため延長可能なモノレールと交換できます。
No.8310 基本モノレール250mm
下記レールのいずれかを両端に延長でき、最長1250mmまで可能です。
No.8311 延長モノレール250mm
No.8312 延長モノレール500mm
No.8313 延長モノレール150mm
別に広角レンズに便利で格納しやすい250mmの延長できないモノレール（No.8811）もあります。

●蛇腹
No.8021 袋蛇腹4”×5”
広角レンズでカメラムーブメントを活かします。
No.8022 長尺蛇腹4”×5”
長焦点レンズや接写に有効です。活用するには、モノレールをNo.8310とNo.8312に交換、延長が必要です。

MONORAILS

Standard monorail of Toyo-View 45C cannot be connected or extended with other Toyo-View's, but can be replaced with them as the identical sectional dimensions adopted.

No. 8310 Basic monorail 250 mm accepts to connect one of following rails on its either ends to extend upto 1250 mm long.
No. 8311 Extension monorail 250 mm
No. 8312 Extension monorail 500 mm
No. 8313 Extension monorail 150 mm

In addition to the aboves, No. 8811 unextendable short monorail of 250 mm is also available which convenient for wide angle lens, storage and etc.

BELLows

No. 8021 Balloon bellows 4x5 for wide angle lenses.
No. 8022 Longer bellows 4x5 is effective to use with long focus lenses or close up. To use its full extension, a set of Nos. 8310 and 8312 monorails required.
FILM HOLDERS

No. 1041 Cut Film Holder 4 x 5 inch
No. 1042 Cut Film Holder 9 x 12 cm
No. 8031 Toyo Roll Film Holder 67/45 with 4 x 5 adaptor plate
No. 8032 Toyo Roll Film Holder 67
No. 8033 Toyo Roll Film Holder 69/45 with 4 x 5 adaptor plate
No. 8034 Toyo Roll Film Holder 69

Note: Nos. 8032 and 8034 holders are to be used with Nos. 1035 or 1045 Quick Roll Sliders.
QUICK ROLL SLIDERS

Quick Roll Slider switches focusing and photographing positions instantly with roll film holder mounted, and offers a convenience for repeat photography.

No. 1033 Accepts roll film holders for Mamiya Press camera, but except model 3. Useable for Toyo 4x5 cameras only.
No. 1035 Accepts Toyo Roll Film Holders No. 8032 6x7 cm and No. 8034 6x9 cm, and holders of Graphic 2-1/4x3-1/4 inch standard viz. Mamiya RB67 and Horseman. Useable for Toyo 4x5 cameras only.
No. 1043 Same as No. 1033, useable with 4x5 cameras of Graflok type provision.
No. 1045 Same as No. 1035, useable with 4x5 cameras of Graflok type provision.

SUB FRAME 4x5 NO. 8081

Convenient as an intermediate standard for additional bellows, subject stage for repro, and close-up photographies, mirror holder and etc.
TOYO-VIEW45C

FOCUSING HOODS

No. 2006 Foldable Focusing Hood 4×5 inch shields the ground glass from ambient light to brighten image, and protects the glass.
No. 1024 Flexible Rubber Monocular Lupe 4×5 inch.
No. 1026 Reflex Mirror Box 4×5 converts the image right side up through binocular loupes.
No. 1039 Foldable Focusing Hood for Quick Roll Slider.
No. 1040 Monocular Lupe for Quick Roll Slider.

STANDS

No. 40 Toyo Weight Stand 101, max. height 2185 mm.
No. 41 Toyo Weight Stand 101 L, max. height 2985 mm.
No. 42 Toyo Weight Stand 81, max. height 1735 mm.

Your Toyo-View 45C is able to combine with Toyo-View G Series view cameras so that to expand formats 5×7 and 8×10 inches. For further detail, please consult to your dealer.

www.orphancameras.com
ビューカメラ用レンズを選ぶ時のポイント

トヨ・ビュー45Cの特長を充分に活かすには、正しいレンズを選ぶことが大切です。下記の条件を考慮し、撮影目的に合ったレンズを選んで下さい。

1. 焦点距離

4”×5”用レンズを選ぶ時の一般的な焦点距離は、次のとおりです。

- 一般：150〜210mm
- コマーシャル：65〜300mm
- ポートレート：210〜300mm
- 自然：65〜300mm
- 建築、広角：65〜90mm
- セミワイド：120〜150mm

180〜210mmの焦点距離ならカメラのムーブメントを充分に活かせます。ポートレート、コマーシャル、その他の撮影にも殆んど使用、トヨ・ビュー45Cの一般的レンズとして最適でしょう。

2. イメージサークル

無限遠の位置にあるレンズの結像能力の直径のことです。このカメラの特長を活かすには、カメラムーブメントの全域をカバーするイメージサークルが望まれます。ムーブメントを用いない場合もフィルムの全画面をカバーしなければなりません。

3. フランジ焦点距離とフランジパック

無限遠の位置にあるレンズのレンズボード取付け面からピント面までの距離がフランジ焦点距離（Ff）です。蛇腹を一杯に縮めたカメラのレンズボード面とフィルム面の間の距離が最小フランジパック（Fb Min.）です。FfがFb Min.より短いレンズは、無限遠でピントを結びません。例えば、このカメラのFb Min.は82mmですから、Ffがそれよりも短いレンズでは、Fb Min.を45mm以下に短縮できるNo.1129広角用くぼみボード又はくぼみアダプターを用いなければなりません。次項をご参照下さい。

蛇腹を一杯に伸ばした時のレンズボード前面からフィルム面までの距離が、最大フランジパック（Fb Max.）です。無限遠の撮影での蛇腹の伸びは、そのレンズの焦点距離とほぼ同じ長さが必要です（テレタイプレンズを除く）。このカメラのFb Max.は449mmですから、無限遠のみの撮影なら420〜450mm（テレタイプならば600mm）までのレンズが使用できます。

等倍撮影では、そのレンズの焦点距離の2倍の長さの蛇腹の伸びが必要です。例えば、210mmレンズなら蛇腹の伸びは420mmですから蛇腹は等倍まで伸びますが、250mmレンズでは等倍まで近接できません。

※焦点距離の実際値と公称値の差、主点位置と取付け面の距離、レンズ設計と構成などにより、異なることがあります。
Choosing View Camera Lenses

Enabling to fully utilize the features of Toyo-View 45C, it is important to choose right lenses, and recommended to choose one considering the suggestions below:

1. **FOCAL LENGTH**

   General suggestion of focal length to choose 4 x 5 inch lenses is as follows:
   - General : 150 to 210 mm
   - Commercial : 65 to 300 mm
   - Portraiture : 210 to 300 mm
   - Nature & landscape : 65 to 300 mm
   - Architecture & wide angle : 65 to 90 mm
   - Semi wide angle : 120 to 150 mm

   Excellent general purpose focal lengths for the Toyo-View 45C are 180 to 210 mm, because the lenses will allow complete camera movements and can be used for most portrait, commercial, and other applications.

2. **IMAGE CIRCLE**

   Is a diameter of useable image and illumination that produced by the lens focused at infinity. To use the features of this camera completely, the image circle to cover full camera movements is desirable. If movements are not necessary, it should cover the negative area at least.

3. **FLANGE FOCAL LENGTH AND FLANGE BACK**

   Flange focal length (Ff) is the distance between the mounting plane of lens and the film plane at infinity. Minimum flange back (Fb Min.) is the distance between the lensboard front surface and the film plane of the camera at fully collapsed bellows. A lens of its Ff is shorter than the Fb Min. of the camera does not focus at infinity. For example, Fb Min. of Toyo-View 45C is 82 mm, so any lens with an Ff of shorter than this value should be mounted on No. 1129 Recessed lensboard or recessed adaptors which shorten the Fb Min. under 45 mm. Refer the following paragraph.

   Maximum flange back (Fb Max.) is the distance between the lensboard front surface and the film plane at fully extended bellows. Generally, a bellows extension at infinity is approximately same as the focal length of the lens being used (except telephoto formula lens). As the Fb Max. of Toyo-View 45C with flat lensboard is 449 mm, lenses upto 420 to 450 mm (600 mm of telephoto) may be used at infinity.

   To photo 1:1 magnification, it is required a double extension* of bellows of the focal length of the lens in use. For instance, with 210 mm lens, the bellows is able to draw 1:1 photo, but not with 250 mm lens.

   * Subject to the factors i.e., the difference of actual and nominal focal length, lens formula, construction and etc.
4. Flange back dimensions (Fb Min. & Fb Max.) of Toyo-View 45C with Combinations of various lensboards, adaptors and camera backs.

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<td>No1050フラットアダプターとNo5081グラフィックボードの組合せ</td>
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<td>99-466</td>
<td>119-486</td>
</tr>
<tr>
<td>No1051フラットアダプターとNo117リンホフボードの組合せ</td>
<td>No. 1051 Flat adaptor with No. 117 Linhof standard flat board</td>
<td>81-448</td>
<td>99-466</td>
<td>119-486</td>
</tr>
<tr>
<td>No1052フラットアダプターとNo1601トヨフィールド45Aボードの組合せ</td>
<td>No. 1052 Flat adaptor with No. 1601 Flat lensboard for Toyo-Field 45A</td>
<td>81-448</td>
<td>99-466</td>
<td>119-486</td>
</tr>
<tr>
<td>No8054フラットアダプターとジナーレンズボードの組合せ</td>
<td>No. 8054 Flat adaptor with Sinar lensboard</td>
<td>85-452</td>
<td>103-470</td>
<td>123-490</td>
</tr>
<tr>
<td>No1055広角用くぼみアダプターとNo5081グラフィックボードの組合せ</td>
<td>No. 1055 Recessed adaptor with No. 5081 Flat lensboard for Toyo Super Graphic</td>
<td>43-410</td>
<td>61-428</td>
<td>81-448</td>
</tr>
<tr>
<td>No1056広角用くぼみアダプターとNo117リンホフボードの組合せ</td>
<td>No. 1056 Recessed adaptor with No. 117 Linhof standard flat board</td>
<td>42-409</td>
<td>60-427</td>
<td>80-447</td>
</tr>
<tr>
<td>No1057広角用くぼみアダプターとNo1601トヨ・フィールド45Aボードの組合せ</td>
<td>No. 1057 Recessed adaptor with No. 1601 Flat lensboard for Toyo-Field 45A</td>
<td>45-412</td>
<td>63-430</td>
<td>83-450</td>
</tr>
<tr>
<td>No1052フラットアダプターとNo1640広角用くぼみボードの組合せ</td>
<td>No. 1052 Flat adaptor with No. 1640 Recessed lensboard for Toyo-Field 45A</td>
<td>54-421</td>
<td>72-439</td>
<td>92-459</td>
</tr>
<tr>
<td>No1057広角用くぼみアダプターとNo1640広角用くぼみボードの組合せ</td>
<td>No. 1057 Recessed adaptor with No. 1640 Recessed lensboard for Toyo Field 45A</td>
<td>16-383</td>
<td>34-401</td>
<td>54-421</td>
</tr>
</tbody>
</table>
Specifications

<table>
<thead>
<tr>
<th>No. and Code</th>
<th>No. 89 TV45C</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Format</strong></td>
<td>International standard 4x5 inch, including Polaroid 405, 545 &amp; 550; and 6x7 &amp; 6x9 cm with direct mount roll film holder or via Quick Roll Slider</td>
</tr>
<tr>
<td><strong>Lensboard</strong></td>
<td>158 x 158 mm Toyo-View standard</td>
</tr>
<tr>
<td><strong>Movements</strong></td>
<td>Front standard Rear standard</td>
</tr>
<tr>
<td>Rise</td>
<td>120 mm 120 mm</td>
</tr>
<tr>
<td>Shift</td>
<td>45 + 45 mm 45 + 45 mm</td>
</tr>
<tr>
<td>Tilt</td>
<td>48° + 48° 48° + 48° (35° + 35° at horizontal composition)</td>
</tr>
<tr>
<td>Swing</td>
<td>360° 360°</td>
</tr>
<tr>
<td><strong>Camera back</strong></td>
<td>Universal back with revolving, intermediate lock, corner cut ground glass with 10 mm grid &amp; 6x7 &amp; 6x9 cm field indications, and bail arm, but without fresnel screen</td>
</tr>
<tr>
<td><strong>Microfocusing</strong></td>
<td>42 mm each on both standards</td>
</tr>
<tr>
<td><strong>Monorail, unextendable</strong></td>
<td>Overall length : 474 mm Actual length : 452 mm Diameter : 39 mm</td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>Length : 474 mm Height : 352 mm Width : 274 mm</td>
</tr>
<tr>
<td><strong>Weight</strong></td>
<td>4.1 kgs</td>
</tr>
<tr>
<td><strong>Flange back (Fb)</strong></td>
<td>With flat lensboard : 82 to 449 mm With recessed lensboard : 43 to 410 mm</td>
</tr>
</tbody>
</table>

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