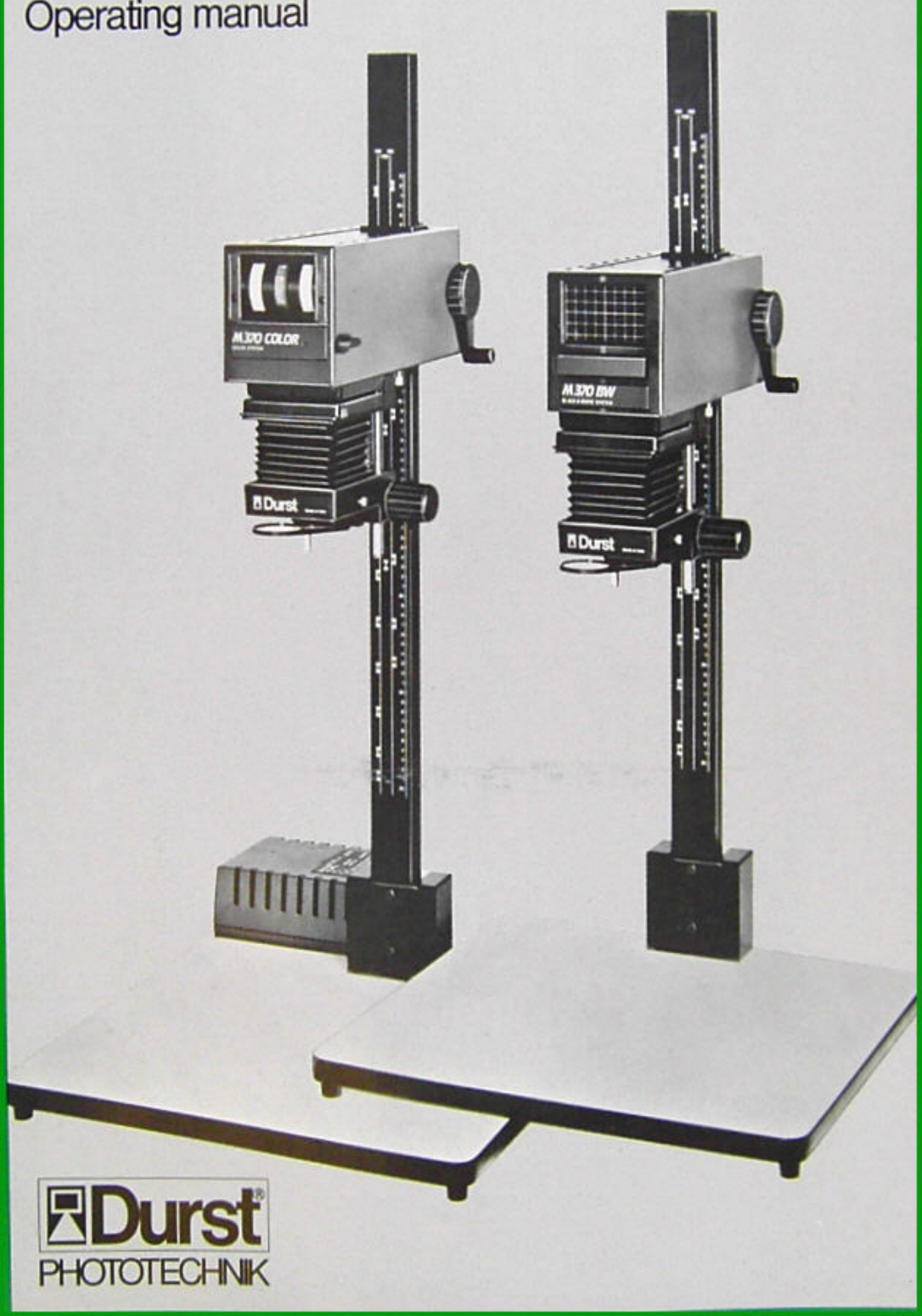
Durst M 370 BW
Durst M 370 COLOR

Operating manual



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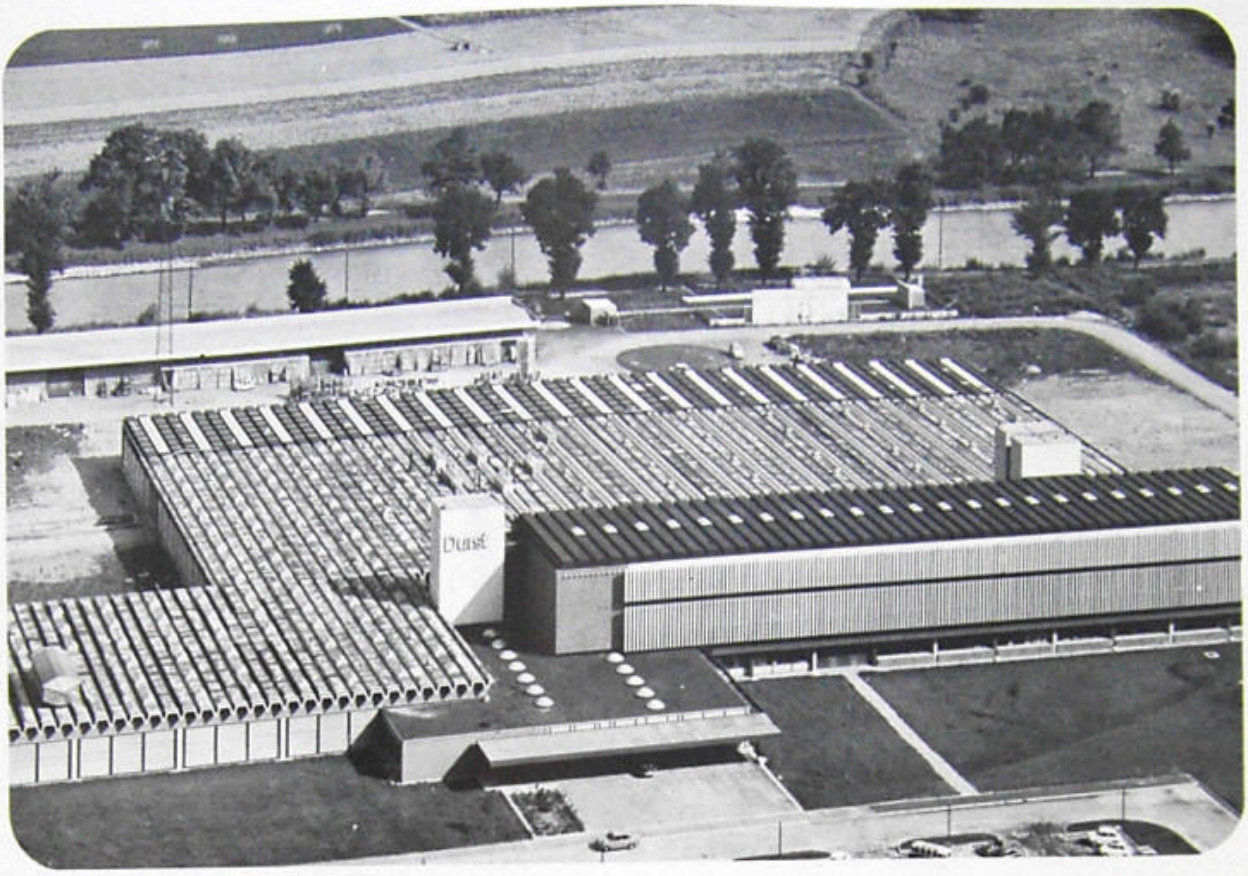

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Operating manual

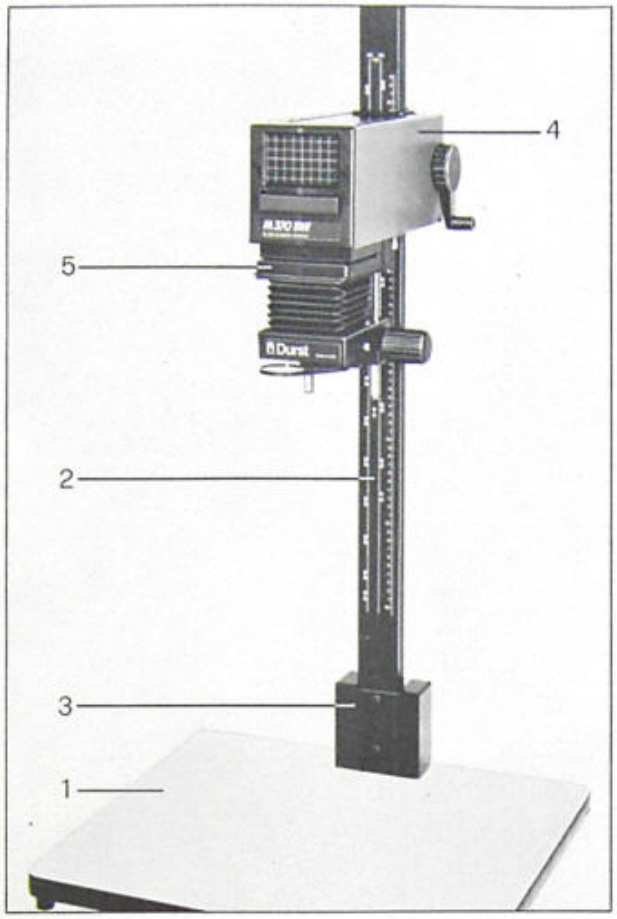
We are pleased that you have chosen the Durst M 370 BW or M 370 COLOR. This quality enlarger is the product of a specialist firm with over 40 years of experience in enlarger design and production for every photographic application. We are sure that it will give you superb results and much pleasure.

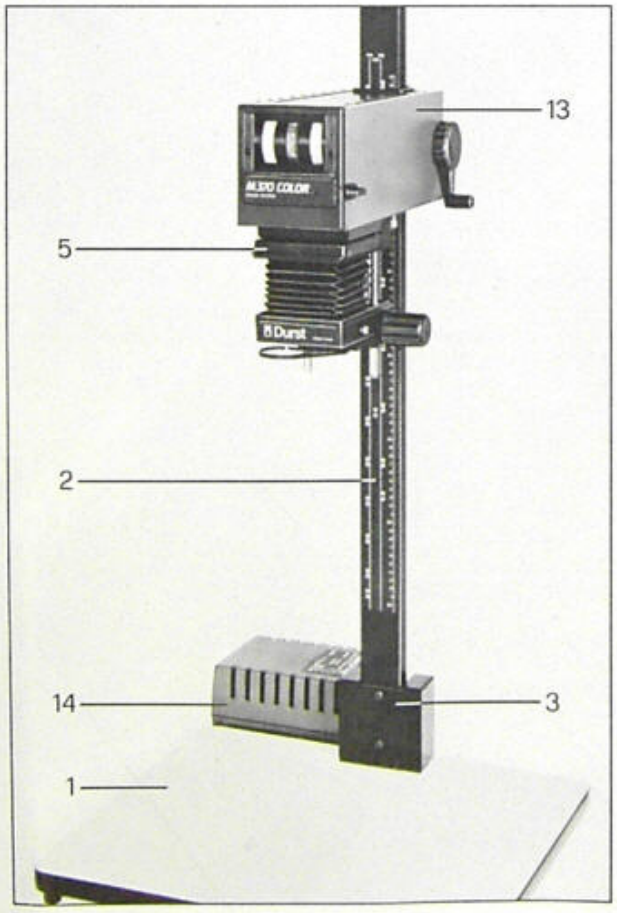
The Durst M 370 BW and Durst M 370 COLOR black-and-white and colour enlargers respectively are made to Durst's highest quality standards, incorporating the latest state of the art.

This operating manual aims to familiarize you in a clear and straightforward fashion with the Durst M 370 BW or Durst M 370 COLOR enlarger. But it can do so only if you make full use of it. So please take the trouble to study this manual thoroughly; it will prove of considerable benefit. Keep the manual safely for reference in depth, when necessary, to specific questions. We wish you much fun and success in your home enlarging.

Durst Phototechnik GmbH, Bolzano, Italy

Contents





General note

The Durst M 370 BW and M 370 COLOR are efficient amateur enlargers for black-and-withe and colour prints, taking all film sizes from disc film up to 6×7 cm (2¼×2¾ in.).
The standard versions of the Durst M 370 BW and Durst M 370 COLOR are equipped for enlarging 24×36 mm films; all other film sizes from disc up to 6×7 cm can be handled with the aid of appropriate accessories. To ensure getting the right system, complete conversion kits are available for the main sizes. The chart on page 13 of this instruction manual sets out these and other accessories.

Technical data

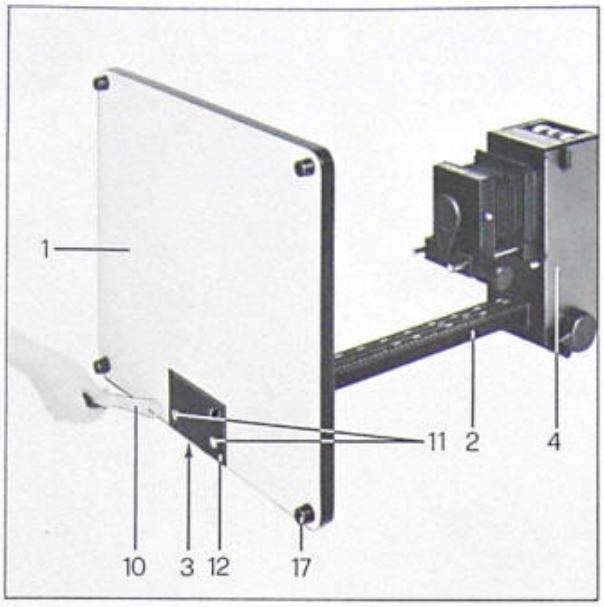
Height	: Approx. 1000 mm (39.4 in.)
Baseboard size	: Approx. 460×500 mm (18.1×19.7 in.)
Usable baseboard area	: Approx. 400×500 mm (15.7×19.7 in.)
Optical axis/column base distance	: Approx. 185 mm (7.3 in.)
Magnifications with	
– 35 mm lens	: Min. 3.4×linear Max. 21.0×linear
– 50 mm lens	: Min. 2.4×linear Max. 13.5×linear
– 80 mm lens	: Min. 1.7×linear Max. 7.8×linear
– 100/105 mm lens	Min. 1.7×linear Max. 5.4×linear
Filter size for filter drawer	: 75×75 mm
Light source of Durst M 370 BW	: 75 watt (max.) opal lamp (Order code: DULAMP 75)
Light source of Durst M 370 COLOR	: 12 volt 100 watt tungsten-halogen lamp (Order code: COLAMP 100 S)
Maximum filter densities with Durst M 370 COLOR	: Densitometric settings up to 130 yellow, magenta and cyan

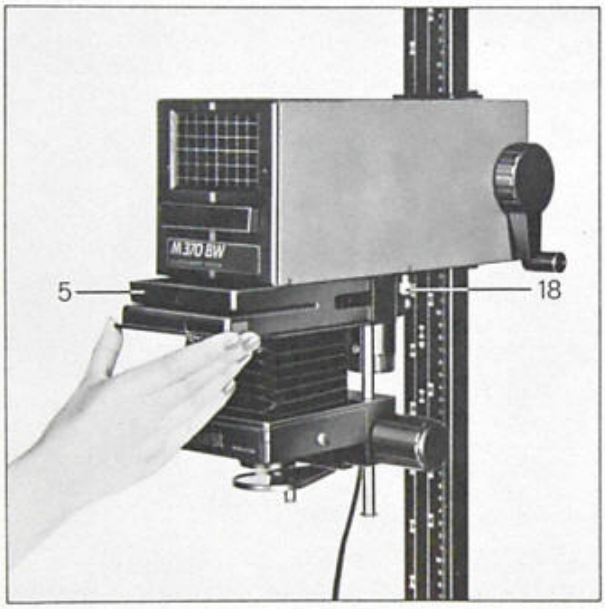
The outfit

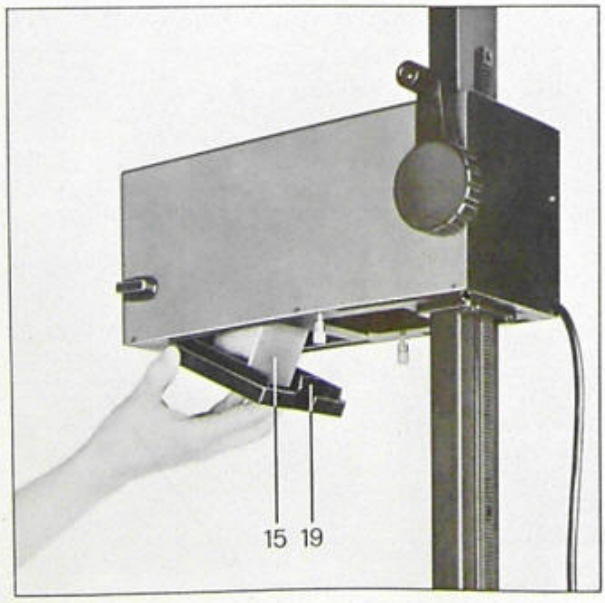
Depending on the outfit ordered, the package contains:
(a) The Durst M 370 BW enlarger for black-and-white, consisting of:
(1) The baseboard (1)
(2) The column (2) with column base (3) with black-and-white enlarger head (4)
(3) The negative carrier (5)
(4) The lamp holder
(5) A lens board
(6) A condenser
(7) A 75 watt opal lamp
(8) A spanner with bolts and backing plate
(9) A diffuser with retaining springs for diffused-light readings with enlarging exposure meters

or

(b) The Durst M 370 COLOR, consisting of:
(1) The baseboard (1)
(2) The column (2) with column base (3) and colour mixing head (13)
(3) A transformer or voltage stabiliser (14)
(4) A mixing box
(5) The negative carrier (5)
(6) A 12 volt 100 watt tungsten-halogen lamp
(7) A lens board
(8) A spanner with bolts and backing plate
(9) A diffuser with retaining springs for diffused-light readings with colour analysers or enlarging exposure meters







Checking the contents

The Durst M 370 BW or Durst M 370 COLOR is shipped in a special break-proof package.

Please check that all parts are included as listed in the above section.

Before assembly thoroughly clean and dust all components with a cloth.

Assembling the enlarger

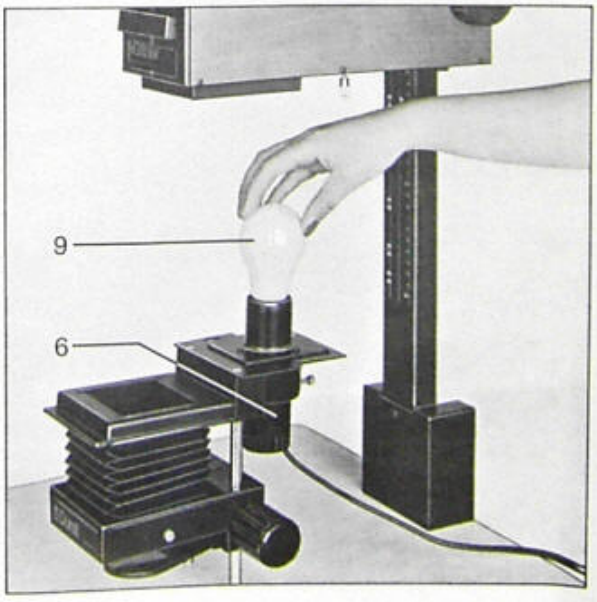
Place the column (2) with the column base (3) and enlarger head (4) on a table and hold the baseboard (1) against the column base (3) so that you can push the hexagonal bolts (11) through the backing plate (12) and the holes of the baseboard and column base. Tighten these bolts with the spanner (10) supplied. Place the baseboard with the column attached on the table with the rubber feet (17) down.

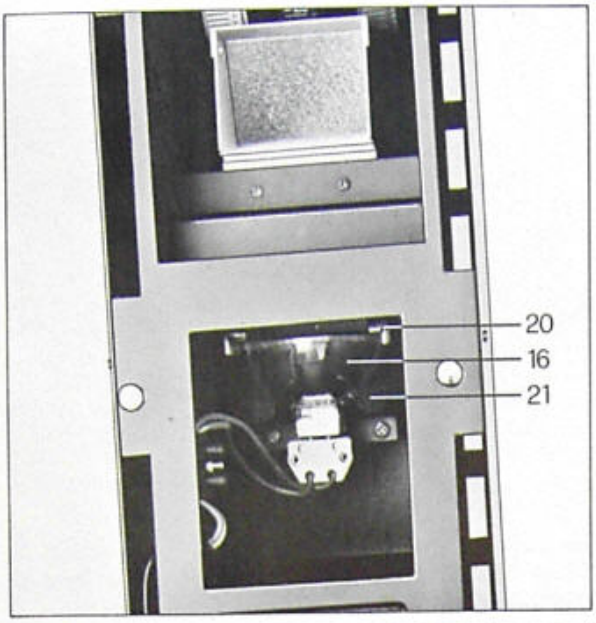
Remove the negative carrier (5) from the enlarger head, unscrew the two milled screws (18) and remove the lower section of the enlarger head.

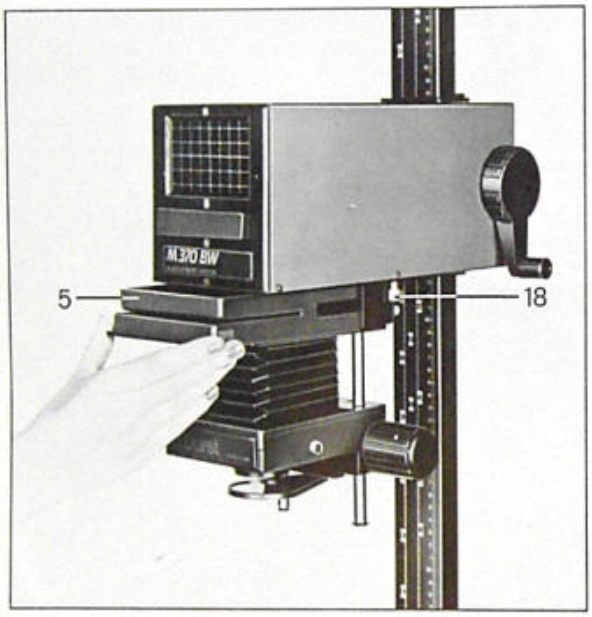
As the M 370 BW and M 370 COLOR is supplied complete with 35 mm condenser or mixing box (15), you need to change condenser or mixing box only when enlarging rollfilm negatives.

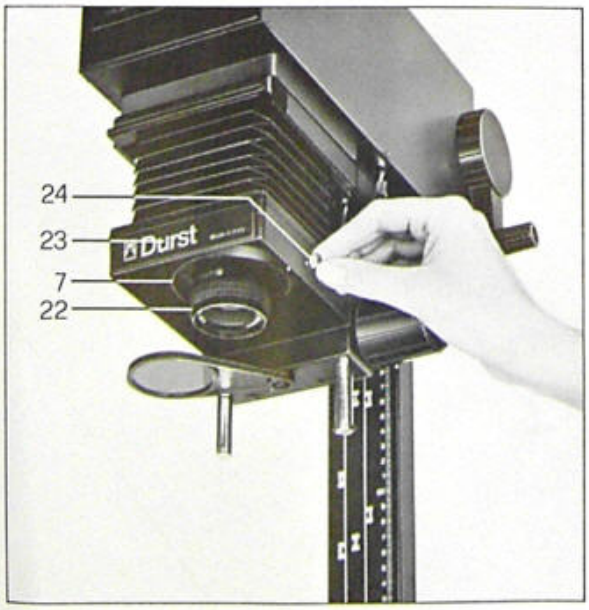
To change the condenser or mixing box, push in the retaining latch (19); the condenser or box can now be removed from below. To fit a condenser or mixing box simply push it into the enlarger head from below, with the retaining latch pointing to the rear.

If your enlarger is the Durst M 370 BW, *insert the lamp holder (6) of the lamp fitting into the opening in the lower enlarger head section from below. Screw the opal lamp (9) supplied into the lamp holder.*









If your enlarger is the Durst M 370 COLOR, *fit the 100 watt 12 volt tungsten-halogen lamp (16) in the enlarger head so that the lamp itself is between the lamp support (20) and the retaining springs (21) with the stud of the lamp reflector pointing down and engaged. The lamp must be correctly located in its fitting which automatically centres the lamp and so ensures even illumination. Never touch the inside surface of the reflector with your fingers.*

Refit the lower section of the enlarger head on the upper section by engaging it with the two milled screws (18), pushing forward and tightening the two screws.

Push the negative carrier (5) supplied all the way into the opening in the enlarger head. Fully screw the lens to be used (22) into the lens board (7) and insert the latter in the lens carrier (23), securing it with the milled screw (24) so that the aperture scale is visible from the front. The recess of the lens board must face the lens.

Plug the lead of the M 370 BW into the socket of an exposure timer and connect the latter to the mains supply. Plug the lead of the Durst M 370 COLOR into the socket of the TRA 305 transformer or of the EST 305 voltage stabiliser. Plug the lead from the transformer or stabiliser into the appropriate socket of an exposure timer and the lead of the latter into a mains supply socket.

Centering the lamp in the Durst M 370 BW

Before inserting a film, precisely center the opal lamp for even illumination of the projected image on the baseboard. Switch on the enlarger lamp with the lens at full aperture and without a negative. Check the projected area for shadows or darker sections.

If necessary centre the lamp by pushing the lamp holder (6) up or down or by turning it till all dark spots disappear. Then secure the lamp holder (6) in the desired position with the milled screw (25).

Before adjusting the lamp check that you are using the correct combination of lens, condenser and negative carrier film masks for the film size being enlarged.

Inserting film strips or single negatives

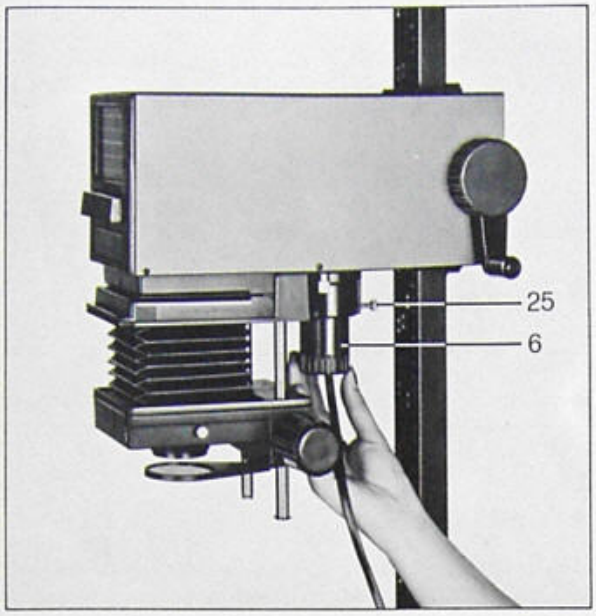
Dust and fingerprints on films show up disturbingly in enlargements. So before enlarging, clean dirty negatives with a sable or antistatic brush. Remove fingerprints by gently wiping with a fluffless clotch. Use a film cleaning fluid for more persistent dirt. Insert only fully dry negatives in the carrier.

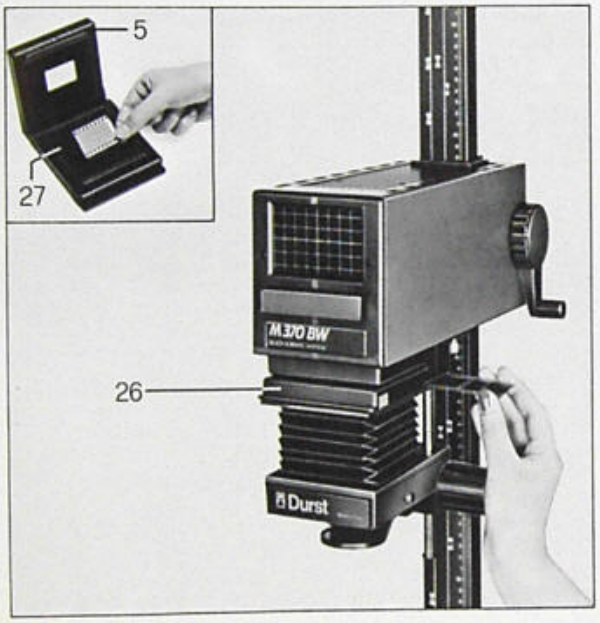
Take special care in cleaning so as not to scratch the film's emulsion layer.

To insert single negatives fully pull the carrier (5) out of the enlarger head. Locate the single negative precisely over the cutout of the negative carrier (5) to utilise the full image area.

Then close the carrier (which now holds the film securely in place) and push it into the enlarger head.

When you insert film strips the negative carrier can remain in the enlarger head. Push down the lower section (26) of the negative carrier; then slide in the film strip from the front. It is correctly located when the strip abuts the locating pins (27) and the full film area appears projected on the baseboard once you switch on the lamp. Then close the negative carrier by letting go of the lower section (26). Preferably cut the film into short strips to avoid scratching.





Lenses, lens boards and maximum image sizes

The table below shows the print sizes obtainable with different negative or film sizes and the lenses and lens boards required:

Lens	Lens board	Film size	Print Size (approx.)	
			maximum	minimum
100/105 mm	VEGATUB 39	6×7 cm ($2^1/_4$×$2^3/_4$ in.)	24×30 cm ($9^1/_2$x12 in.)	9×13 cm ($3^1/_2$x5 in.)
80 mm	SIRIOPLA 39	6×6 cm ($2^1/_4$×$2^1/_4$ in.)	30×40 cm (12x16 in.)	9×13 cm
50 mm	SIRIOPLA 39	24×36 mm	30×40 cm	9×13 cm*
		26×26 mm	24×30 cm	9×13 cm*
		18×24 mm	20×30 cm (8x12 in.)	9×13 cm*
		13×17 mm	13×18 cm (5×7 in.)	9×13 cm*
35 mm	SIRIOTUB 39	18×24 mm	24×30 cm	9×13 cm*
		13×17 mm	24×30 cm	9×13 cm*
28 mm	UNIDISC	Disc	13×18 cm	9×13 cm*

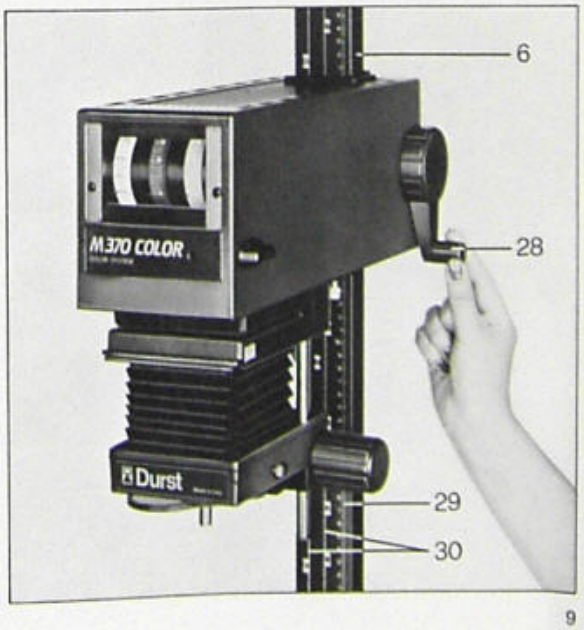
* The sizes indicated are paper sizes. Smaller enlargements are possible (see minimum magnifications).

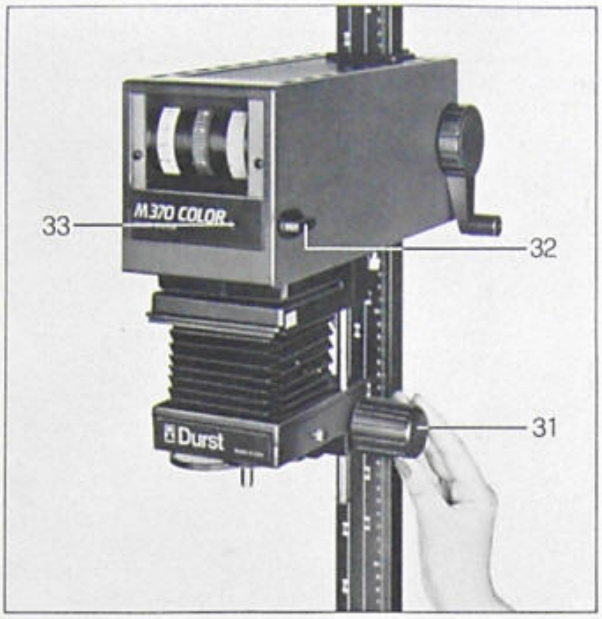
NOTE: Lenses with M25 screw thread fit the above lens boards via a FLARING reducing ring (available separately).

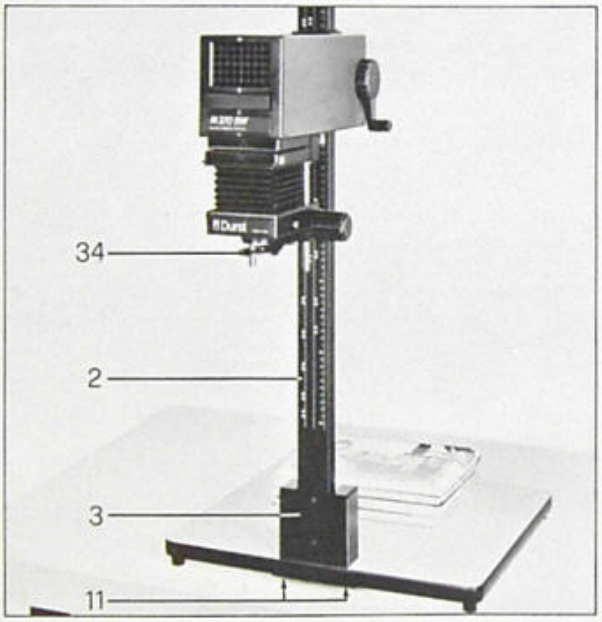
Vertical adjustment

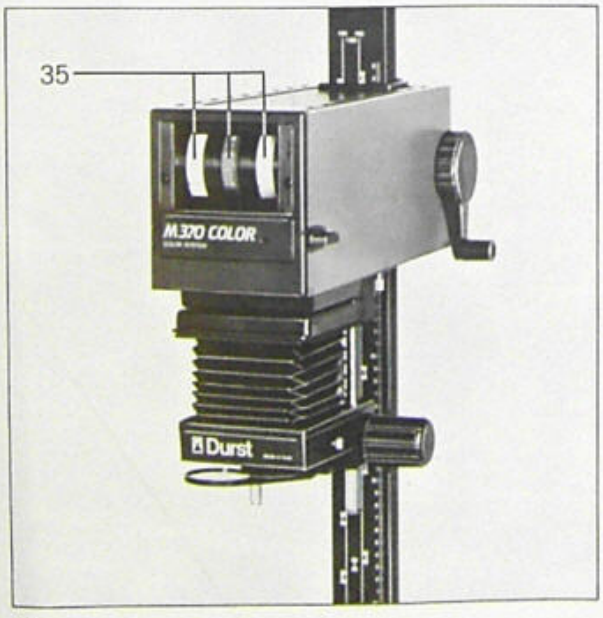
Raise or lower the enlarger head with the knob and crank (28). A rack-and-pinion drive ensures smooth and precise vertical adjustment.

The rectangular profile column (6) makes the enlarger very rigid. The column carries scales in cm (29) and shows magnifications (30) for the 50 mm, 80 mm and 100/105 mm lenses.









Focusing

Focus by reaising or lowering the lens carrier via the friction drive of the focusing knob (31). Focus at the full lens aperture on the paper holder or masking frame placed on the base-board. Insert a sheet of white paper of the same size and thickness as the enlarging paper to be used. Ideal is the back of a processed print. Rotate the focusing knob until the image projected on the baseboard appears sharpest. After focusing you may need to readjust the image size (and refocus).

The white-light setting of the Durst M 370 COLOR

To facilitate focusing, the colour filters can be swung out of the light path with the white-light lever (32). The white-light signal (33) shows when the filters are swung out. After focusing swing the filters back into their original position again with the same lever.

Part enlargements

Even expert photographers do not always manage to frame their picture exactly during the camera exposure. Such framing or cropping is only possible during enlarging. That way you can often obtain several interesting enlargements from one negative or transparency. Adjust the magnification to bring the required image portion within the masking frame area on the baseboard.

Giant enlargements

For giant enlargements project on the floor. Unscrew the hexagonal bolts (11) and turn the column base (3) with the column (2) and the enlarger head round through 180°. Then refit the hexagonal bolts. Preferably weigh down the baseboard to prevent the enlarger from tipping over.

Black-and-white enlargements with the Durst M 370 BW

Follow this procedure for making a black-and-white enlargement with the Durst M 370 BW:
(a) Place the negative in the negative carrier with the emulsion side down;
(b) Switch off the room light and switch on the enlarger lamp;
(c) Adjust the magnification and focus the image with the lens at full aperture;
(d) Stop down the enlarger lens by two to three stops and swing the red filter (34) into the light path;
(e) Insert the paper in the masking frame and check the image location (the red filter protects normal black-and-white enlarging papers);
(f) Switch off the enlarger lamp and swing the red filter out of the way;
(g) Make a test exposure to establish the correct exposure time. For instance make an exposure series of 1, 2, 4, 8, 16 and 32 sec. with a Durst test-strip holder or a Durst multi-print masking frame;
(h) Process, rinse and dry the test strip. Select the correct exposure time from this test and set the exposure timer accordingly.

Note:
You can also make black-and-white enlargements with the Durst M 370 COLOR by setting all filter dials (35) to zero. The diffused light is equally suitable for black-and-white enlargements; by using a more contrasty paper grade you allow for the lower contrast of the M 370 COLOR lighting system. This has certain advantages: The diffused light suppresses the effect of dust and scratches and yields enlarge-ments of a greater tone range.
Note especially that diffused lighting does not affect image sharpness. For sharpness depends exclusively on the quality of the negative and of the enlarging lens.

Colour enlargements from colour negatives or transparencies with the Durst M 370 COLOR

The procedure for making a colour enlargement starts with a zero correction print involving the following steps:

(a) Place the film with the emulsion side down in the negative carrier (emulsion side up for enlargements on Kodak Ektaflex resp. Agfachrome Speed materials);
(b) Move all filter dials to zero;
(c) Switch off the room light and switch on the enlarger lamp;
(d) Select the enlarged image size and focus (with the lens at full aperture);
(e) Stop down the enlarger lens by two stops;
(f) Switch off tre enlarger lamp;
(g) Establish a correct exposure time by a test exposure using a series of times (for instance of 1, 2, 4, 8, 16 and 32 sec.) with a Durst test-strip holder or a Durst multi-print masking frame.

Process, rinse and dry the test strip. Then select the section with the correct exposure time on the strip and set this time on the exposure timer. If none of the test exposure yields an image of correct density, take the best result as the starting point for a further exposure correction.

Exposure correction with colour negatives

Print too light : Increase exposure time
Print too dark : Reduce exposure time.

Exposure correction with colour transparencies

Print too light : Reduce exposure time
Print too dark : Increase exposure time.

Usually the test print will also show a colour cast which you have to eliminate by an appropriate filter correction. The colour mixing head has three built-in colour filters for this purpose:

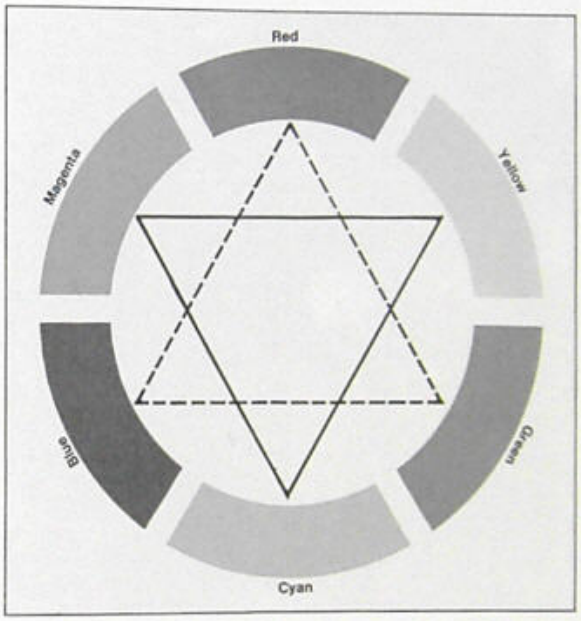
(1) Yellow (Y)
(2) Magenta (M)
(3) Cyan (C)

The other three primary colours (red, green and blue) are obtained by combining two filter colours in the colour head:
Red: By setting equal values of **yellow** and **magenta**
Green: By setting equal values of **yellow** and **cyan**
Blue: By setting equal values of **cyan** and **magenta**

For example: 10 red = 10 yellow + 10 magenta
Before you use these filters or filter combinations you must know something of their effect. So remember the following filter rules:

Rule 1:
A colour cast in an enlargement from a negative is removed by a filter or filter combination of the same colour. In an enlargement from a positive transparency a cast is removed by a filter (or combination) of the complementary colour.

Rule 2:
Excessive correction causes a cast in the complementary colour; reducing that filtration again restores colour balance. (See tables below.)



Filter correction effects when enlarging colour negatives

Colour cast in print	Required correction on colour mixing head	Effect in print	Effect in print of overcorrection
Yellow cast	+ Yellow	Less yellow	Blue cast
Magenta cast	+ Magenta	Less magenta	Green cast
Red cast	+ Yellow + magenta (= red)	Less red	Cyan cast
Cyan cast	+ Cyan	Less cyan	Red cast
Blue cast	+ Magenta + cyan (= blue)	Less blue	Yellow cast
Green cast	+ Yellow + cyan (= green)	Less green	Magenta cast

Filter correction effects in enlargements from positive colour transparencies

Colour cast in print	Required correction on colour mixing head	Effect in print	Effect in print of overcorrection
Yellow cast	+ Magenta + cyan	Less yellow	Blue cast
Magenta cast	+ Yellow + cyan	Less magenta	Green cast
Red cast	+ Cyan	Less red	Cyan cast
Cyan cast	+ Yellow + magenta	Less cyan	Red cast
Blue cast	+ Yellow	Less blue	Yellow cast
Green cast	+ Magenta	Less green	Magenta cast

Rule 3:
Use only one or two, never three filter colours. A third filter colour adds grey density which does not modify the filter effect but only increases the exposure time required.

Rule 4:
The stronger the cast, the higher must be the corrective filter density.

Rule 5:
The higher the filter setting, the more the exposure time increases. This applies especially to magenta and cyan.

Rule 6:
Preferably mark the filter setting, exposure time and lens aperture on the back of every test and every print.

Rule 7:
Judge the colour effect by daylight or by a daylight-matching light source.

Note to Rule 5:
To ensure correct exposure of subsequent prints after increasing or reducing filter settings, you have to recalculate the exposure time for every change in filter value. Use the exposure factors listed in the table below, entering them in the following equation:

$$T\ (\text{new}) = T\ (\text{old}) \times \frac{(F1 \times F2 \times F3)\ \text{new}}{(F1 \times F2 \times F3)\ \text{old}}$$

T (new) = new exposure time
T (old) = old exposure time
(F1×F2×F3) new = new exposure factors
(F1×F2×F3) old = old exposure factors

Filter exposure factors

Filter value	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 time?

In the table look up the filter factors of the new and old filter settings and enter them in the equation:

$$T\ (\text{new}) = T\ (\text{old}) \times \frac{(F1 \times F2 \times F3)\ \text{new}}{(F1 \times F2 \times F3)\ \text{old}}$$

$$= 10 \times \frac{1.08 \times 1.44 \times 1}{1.08 \times 1.15 \times 1} = 12.5\ \text{sec.}$$

Example 2:

New filter settings	20	00	00
Old filter settings	20	10	00

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

In the table look up the filter factors of the new and old filter settings and enter them in the equation:

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

Note that the magnification must not change while you are making the filter test. After every change in the filter setting make a new test print until you have the best filter combination. Then make the final enlargement. Using a colour analyser or meter greatly simplifies and speeds up this procedure.

Comparison of Durst, Kodak, Agfa and Ciba filter values

Kodak/Ciba		**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.

Black-and-white enlargements on variable-contrast papers with the Durst M 370 COLOR
With variable-contrast papers you can enlarge all your prints on a paper of single gradation. The contrast response is controlled by suitably filtered exposing light. With a yellow filter the gradation becomes flatter, i.e. the print softer; with a magenta filter the gradation becomes steeper and the print more contrasty.

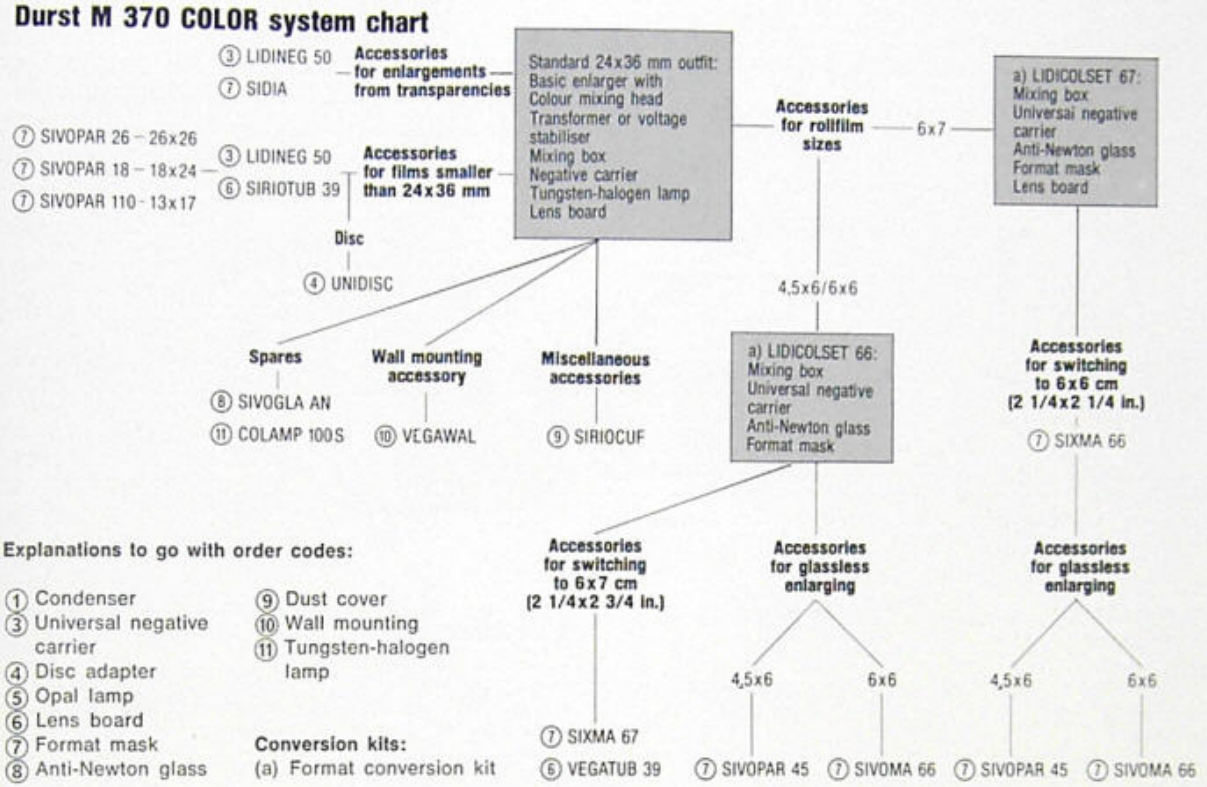
The table below shows the required filter settings to obtain different equivalent paper grades:

Paper grade	Filter settings on colour head for Ilfospeed Multigrade			Paper grade	Filter settings on colour head for Kodak Polycontrast		
	Y	M	C		Y	M	C
0	92	16	—	0	62	6	—
0.5	74	22	—	0.5	47	17	—
1	56	28	—	1	32	28	—
1.5	46	37	—	1.5	22	41	—
2	36	46	—	2	12	55	—
2.5	28	53	—	2.5	6	85	—
3	20	60	—	3	—	130	—
3.5	12	75	—	3.5	not possible		
4	4	90	—	4	not possible		
4.5	—	130	—				
5	not possible						

Note: The values are a guide only.
With the above filter settings the exposure time is automatically compensated – exposures can remain constant.

Summary of available accessories
To facilitate conversion to alternative film sizes we list below two system charts with order codes.

Durst M 370 COLOR system chart

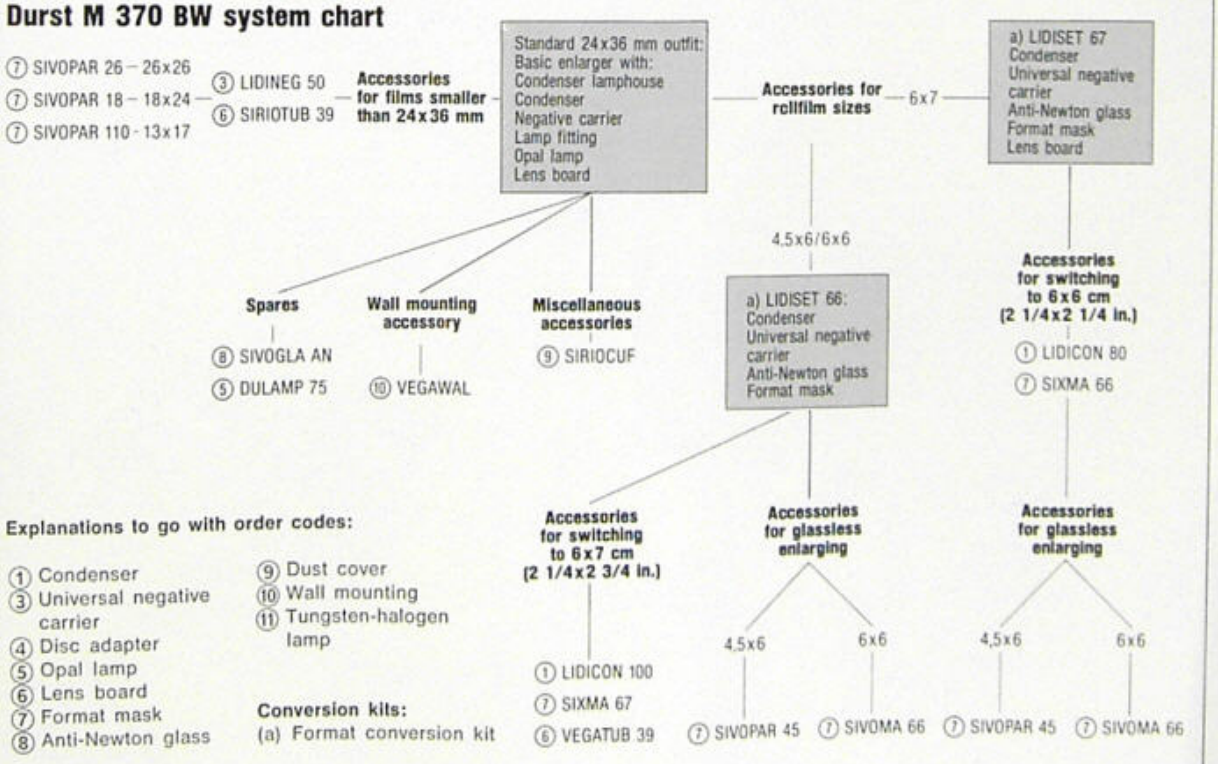


Explanations to go with order codes:

① Condenser
③ Universal negative carrier
④ Disc adapter
⑤ Opal lamp
⑥ Lens board
⑦ Format mask
⑧ Anti-Newton glass
⑨ Dust cover
⑩ Wall mounting
⑪ Tungsten-halogen lamp

Conversion kits:
(a) Format conversion kit

Durst M 370 BW system chart



Explanations to go with order codes:

① Condenser
③ Universal negative carrier
④ Disc adapter
⑤ Opal lamp
⑥ Lens board
⑦ Format mask
⑧ Anti-Newton glass
⑨ Dust cover
⑩ Wall mounting
⑪ Tungsten-halogen lamp

Conversion kits:
(a) Format conversion kit

Black-and-white conversion kit for enlarging 6×7 cm films with the Durst M 370 BW

To enlarge 6×7 cm (2¼×2¾ in.) films in the Durst M 370 BW you need a special conversion kit (Order code LIDISET 67), available separately, consisting of the following:

- Condenser for 6×7 cm films
- Negative carrier for film sizes up to 6×7 cm
- Lower format mask
- Upper anti-Newton coated negative carrier glass
- Extending lens tube to take 100/105 mm lens
- Extension arm with red filter.

If you have the LIDISET 67 conversion kit for 6×7 cm films and want to enlarge also 4.5×6 cm (1¾×2¼ in.) and 6×6 cm (2¼×2¼ in.) films, you need the further accessories listed in the chart on page 13.

Note:
Insert the VEGATUB 39 lens tube into the lens carrier so as to bring the lens nearer to the baseboard.

To use the red filter, replace the standard red filter holder by the special 6×7 cm red filter holder (36). To do this, remove the standard red filter holder by unscrewing with a screw driver, then fix the 6×7 cm red filter holder on the lens carrier with the milled screw (37) supplied.

Black-and-white conversion kit for enlarging 6×6 cm films with the Durst M 370 BW

A conversion kit (Order code LIDISET 66) is available separately for enlarging 6×6 cm (2¼×2¼ in.) films with the Durst M 370 BW. It consists of:

- Condenser for 6×6 cm films
- Negative carrier for all film sizes up to 6×7 cm
- Upper negative carrier glass with anti-Newton coating
- 6×6 cm format mask (used in the lower section of the negative carrier).

If you have the LIDISET 66 conversion kit for 6×6 cm films and plan to enlarge also 4.5×6 and 6×7 cm films, you need the further accessories listed in the system chart on page 13.

Colour conversion kit for enlarging 6×7 cm films in the Durst M 370 COLOR

A special conversion kit (Order code LIDICOLSET 67) is available separately to convert the basic Durst M 370 COLOR enlarger to handle 6×7 cm films. It consists of:

- Mixing box for 6×6 and 6×7 cm films
- Universal negative carrier for all film sizes up to 6×7 cm
- Upper negative carrier glass with anti-Newton coating
- Lower glassless format masks for 6×7 cm films
- Lens tube to fit 100/105 mm lenses
- Extension arm for red filter holder.

If you have the LIDICOLSET 67 conversion kit for 6×7 cm films and plan to enlarge also 4.5×6 and 6×6 cm (1¾×2¼ and 2¼×2¼ in.) films, you need the accessories listed in the system chart on page 13.

NOTE: Insert the VEGATUB 39 lens tube into the lens carrier so as to bring the lens nearer to the baseboard.

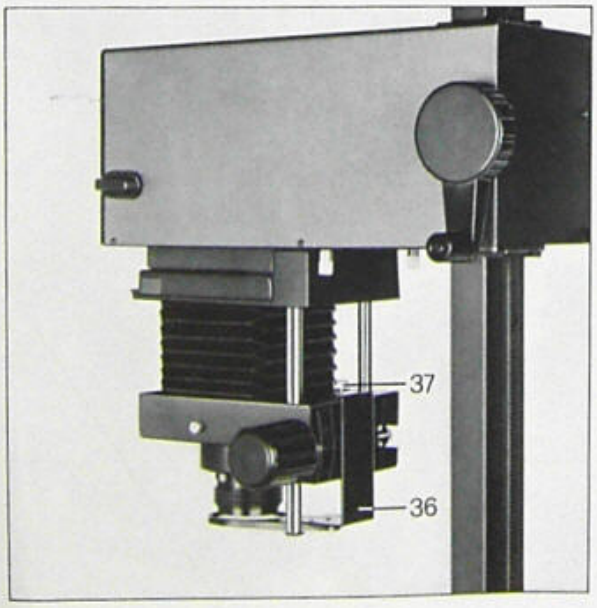
To use the red filter replace the standard red filter holder by the 6×7 cm red filter holder (36). To do this, first remove the standard red filter holder with a screw driver and then fix the 6×7 cm red filter holder on the lens carrier with the milled screw (37) supplied.

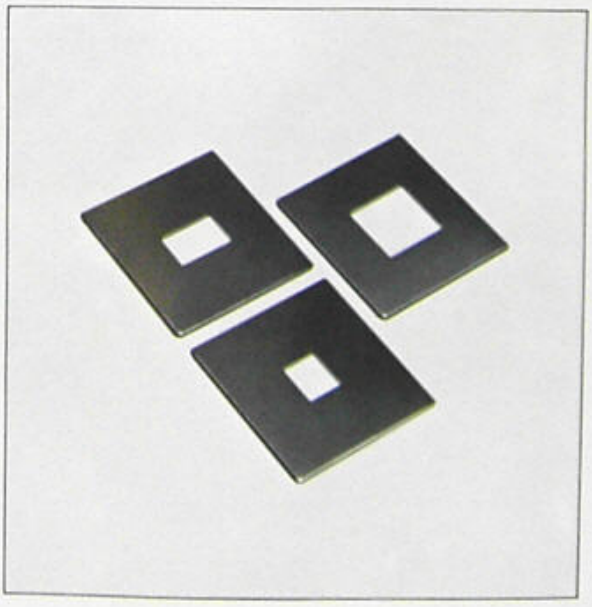
Colour conversion kit for enlarging 6×6 cm films in the Durst M 370 COLOR

A special conversion kit (Order code LIDICOLSET 66) is available separately to convert the basic Durst M 370 COLOR to enlarge 6×6 cm films. It consists of:

- Mixing box for 6×6 and 6×7 cm films
- Universal negative carrier for all film sizes up to 6×7 cm
- Upper negative carrier glass with anti-Newton coating
- Lower glassless format masks for 6×6 cm films.

If you have a LIDICOLSET 66 kit for 6×6 cm films and plan to enlarge also 4.5×6 and 6×7 cm films, you will need the accessories listed in the system chart on page 13.





Accessories for film sizes smaller than 24×36 mm

The following accessories are available separately for enlarging films smaller than 24×36 mm with the basic Durst M 370 BW or M 370 COLOR enlarger:

- Universal LIDINEG 50 negative carrier
- A pair of SIVOPAR 26 masks for 26×26 mm films
- A pair of SIVOPAR 18 masks for 18×24 mm films
- A pair of SIVOPAR 110 masks for 13×17 mm films
- A SIRIOTUB lens tube to take short-focus lenses.

Accessories for enlarging disc films with the Durst M 370 COLOR

To enlarge disc films you need the Durst UNIDISC disc adapter (available separately) which is mounted on the lens carrier in place of the lens board.
To ensure even illumination of the projected image remove any glass and metal format masks from the regular negative carrier. For further handling notes see the instructions enclosed with the Durst UNIDISC disc adapter.
The maximum magnification with the UNIDISC is 22 × linear, the minimum magnification 4 ×.

Accessories for enlarging transparencies with the Durst M 370 COLOR

The following accessories, available separately, are required for enlarging mounted 24×36 mm slides with the standard M 370 COLOR enlarger:

- Universal LIDINEG 50 negative carrier
- Special mask for mounted miniature slides (Order code SIDIA).

Miscellaneous accessories

A special wall mounting unit (Order code VEGAWAL) is available separately to mount the Durst M 370 on the wall.
Dust is the greatest enemy of enlargements. When you are not actually using the enlarger, preferably store it either in a closed cupboard or cover it with the dust cover (Order code SIRIOCUF).

Care and maintenance

The Durst M 370 BW and M 370 COLOR are designed to need minimum maintenance.
If the lens carrier slips during focusing, clean the guide rod of the friction drive with alcohol and then lubricate it with a trace of mineral oil.

IMPORTANT:
Before changing the lamp in the enlarger head or before any other internal adjustment to the enlarger, check first that the unit is disconnected from the mains supply.