

SMC PENTAX FISH-EYE 17mm f/4

The world's most efficient fish-eye lens with a maximum brightness of f/4. The angle of view is approx. 180°, enabling you to view and focus through the viewfinder without locking the reflex mirror up.



SMC PENTAX 15mm f/3.5

This is an ultra-wide-angle lens with a 111° diagonal field of view and a 100.5° horizontal field of view. An angle of view so large that it will encompass the tallest building or engulf a sweeping landscape. All traces of distortion, even at the edges, have been virtually eliminated, because of its unique optical design. In addition to a colorless filter, there are four built-in filters: UV, Skylight, Y2, O2.

**SMC PENTAX 18mm f/3.5**

This lens lies between the SMC Pentax 15mm f/3.5 and 20mm f/4 ultra-wide-angle lenses in order of focal length. Compared to the 20mm f/4 ultra-wide, the 18mm f/3.5 offers additional lens speed (f/3.5 vs f/4), greater coverage (100° vs 94°), and four built-in filters. In addition to the built-in filters, the 18mm f/3.5 has provision to accept gelatin filters at the rear of the lens, which is not feasible on the 15mm f/3.5 because of its protruding rear element.





SMC PENTAX 20mm f/4

Relatively compact ultra-wide-angle lens, with a 58mm screw-in filter diameter. Useful for almost every kind of wide-angle photography, especially when photographing sweeping landscapes and towering structures, or when desiring extensive depth of field.



SMC PENTAX 24mm f/2.8

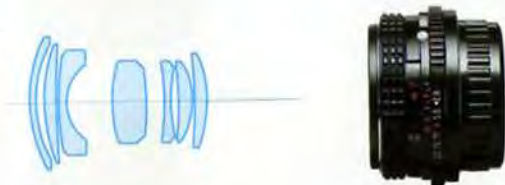
This 24mm optic offers a maximum aperture of f/2.8, which not only makes available-light photography more accessible to the photographer, but also simplifies focusing because of the shallower depth-of-field and brighter image. Moreover, despite its large maximum aperture, it weighs about the same as the standard SMC Pentax-M 50mm lens.

SMC PENTAX 28mm f/2

This lens utilizes a deluxe lens construction of 9 elements in 8 groups, including a floating group of elements to completely eliminate aberrations. Thus, both outstanding performance and high speed are characteristics of this lens.

**SMC PENTAX-M 28mm f/2.8**

The ideal wide-angle lens for the photographer for whom light weight and compactness are of prime importance. At 156g it is the second lightest in weight and shares the same 49mm filter size as the SMC Pentax-M standard lenses.

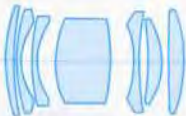


WIDE-ANGLE LENSES



SMC PENTAX 30mm f/2.8

The perfect solution for those trying to choose between the 35 and 28mm focal lengths, as it lies between the two, making an excellent compromise. Other attractive features include light weight and ample (f/2.8) lens speed.



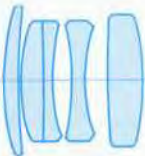
SMC PENTAX-M 35mm f/2

A masterpiece in optical design, because it retains the same lens speed and superb optical performance of its predecessor, the SMC Pentax 35mm f/2, which was 33% greater in length, 36% greater in weight, and used 52mm filters instead of 49mm.



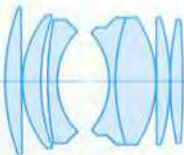
SMC PENTAX-M 35mm f/2.8

For those not requiring the one stop additional speed offered by the 35mm f/2 model, the SMC Pentax-M 35mm f/2.8 will be found very attractive, as it is approximately 20% lighter in weight and, needless to add, more attractively priced.



SMC PENTAX-M **40mm f/2.8**

The incredible standard lens everyone is speaking about. A mere 18mm in depth and 110g in weight, it represents the ultimate in compactness. Moreover, offering 10° more coverage than a 50mm lens, it is extremely versatile.



SMC PENTAX **50mm f/1.2**

A superlative standard lens, created out of Asahi Pentax's rich experience in the field of optical technology. Excellent in contrast and resolution, and suited for almost all picture-taking needs.

SMC PENTAX 50mm f/1.4

A high-speed 7-element optic with higher light transmission for higher-contrast and clearer color pictures. With a brightness of f/1.4, it is especially effective for night scenes and interiors where brightness is a "must".



SMC PENTAX-M 50mm f/1.4

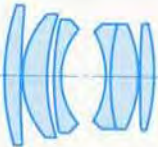
Designed in keeping with the compactness of the Pentax ME and MX cameras, this high speed standard lens weighs approximately 20% less than most other lenses of similar focal length and lens speed, and is one of the very few accepting 49mm filters.





SMC PENTAX-M 50mm f/1.7

An excellent choice for those seeking both compactness and high speed combined in a single lens. It is more than a full stop faster than the SMC Pentax-M 40mm f/2.8 lens, as well as 16% shorter and 20% lighter than the SMC Pentax-M 50mm f/1.4 lens.



SMC PENTAX 55mm f/1.8

A high-performance, all-round lens for both color and black-and-white photography. It reduces flare and boosts contrast to a degree beyond what has previously been possible in optical technology.



SMC PENTAX 55mm f/2

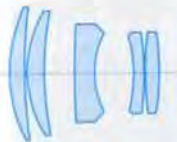
Slightly longer in focal length than the 40 and 50mm standard lenses, this lens offers more pleasing perspective for portraiture. Additionally, it is "fast" enough for use in dim light without the need of flash.

SMC PENTAX 85mm f/1.8

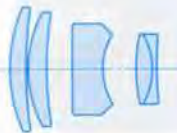
Creates a soft-focus effect in the areas just beyond the depth-of-field. Ideal for portraiture, indoors or out. The moderate distance required between the photographer and the subject makes this lens particularly excellent for pictures of children, animals, night time street scenes, illuminated buildings, and for theater and ceremonial pictures.

**SMC PENTAX-M 100mm f/2.8**

Although this lens is 15mm longer in focal length than the 85mm f/1.8, it is physically 1/2 millimeter shorter in length and weighs 32% less, making it an ideal telephoto lens. Moreover, it shares the 49mm filter size of the SMC Pentax-M standard lenses.

**SMC PENTAX 120mm f/2.8**

Extremely versatile, light-weight and compactly designed. Useful for snapshots, portraiture and other kinds of telephotography.





SMC PENTAX 135mm f/2.5

One of the fastest of the SMC Pentax telephoto lenses. Well-balanced and lightweight with an unusually short lens barrel. Ideal for night scenes, theater shooting, sports and snapshot portraits. Highly effective for color photography.



SMC PENTAX-M 135mm f/3.5

Here is a lens that offers 2.7x greater magnification than the SMC Pentax-M 50mm f/1.4 lens and yet weighs only 13% more. It is ideal for all applications of telephotography: portraiture, wildlife, sports, and candid photography.

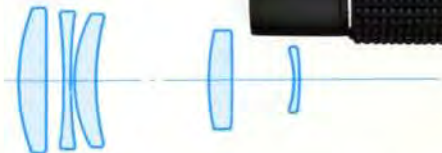


SMC PENTAX 150mm f/4

Having three times the focal length of the standard lens, this lens is particularly suitable for shooting subjects which require an intermediate angle between the 135mm and 200mm lenses. Compact and lightweight, this lens looks and handles like a 135mm lens, and is only 7mm longer. Excellent for candid shots, scenics, sports, news events, stage performances, nature, etc.

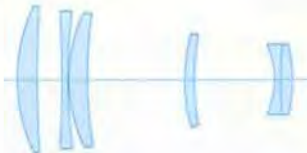
SMC PENTAX 200mm f/4

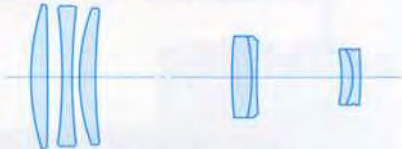
Very lightweight, suitable for handheld picture taking, compact and easy to use. Excellent for wildlife, sports and action photography.



SMC PENTAX-M 200mm f/4

It is easy to smash the distance barrier when you are working with this 4x magnification telephoto lens. Furthermore, the shallow depth of field automatically isolates your subject from a distracting background.





SMC PENTAX 300mm f/4

Light enough for handheld shooting, this lens provides spectacular telephotographic effects. Even with the diaphragm fully open, aberrations are reduced to a minimum. Gives needle-sharp resolution to every picture.



SMC PENTAX 400mm f/5.6

Ideal for professionals, especially for outdoor sports, news and night-life photography. For a lens with a focal length of 400mm, it is extremely compact and light in weight.

SMC PENTAX 500mm f/4.5

Compact and lightweight for such a high-performance lens, this powerful long-focus lens brings the inaccessible within reach. The image is bright enough to make composing and focusing easy, and produces edge-to-edge coverage with very high resolution.



SMC PENTAX 1000mm f/8

Pulls in subjects which are too far away even to be seen by the naked eye. The ultimate in fine optics for the photographer who specializes in news, sports, scientific and wildlife photography. Fast, accurate focusing with manual diaphragm. Furnished with built-on lenshood and rigid wooden tripod.

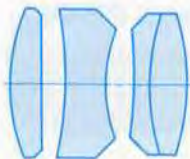


SMC PENTAX REFLEX 1000mm f/11

The Reflex 1000mm f/11 is approximately 1/3 that of the SMC Pentax 1000mm f/8 in length, and less than half of it in weight. In addition to its highly welcome portability, this new reflex optic focuses down to 8m, equalling the minimum focusing distance of most 400mm lenses while offering 2.5x additional magnification.

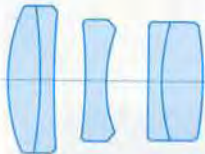


MACROPHOTOGRAPHIC LENSES



SMC PENTAX-M MACRO 50mm f/4

Designed chiefly for excellence in macrophotographic work, this highly versatile lens can also be used as a standard focal length lens. In combination with a Reverse Adaptor K, it can also provide greater-than-life-size magnification.



SMC PENTAX M MACRO 100mm f/4

Suitable for close-up and macrophotography, as well as normal shooting. Especially useful for shooting nature pictures, for reproduction work and for portraiture. Because of its longer focal length, this lens provides greater magnification than the Macro 50mm f/4.

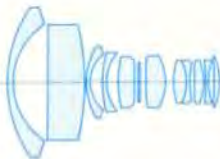


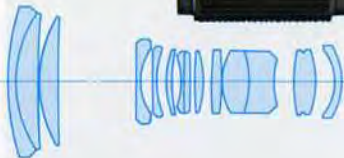
SMC PENTAX BELLOWS 100mm f/4

This compact and lightweight lens and a Pentax Bellows unit K is all you need to be prepared for all types of nature studies. Whether it is a blackbird perched on a tree, a pine cone dangling from a branch, or an insect basking in the sun, they are all within your grasp, as the SMC Pentax Bellows 100mm f/4 offers uninterrupted focusing from infinity to greater than life-size.

SMC PENTAX SHIFT 28mm f/3.5

A problem constantly plaguing photographers, especially in architectural photography, is that of converging lines. This lens is the intelligent solution to the above dilemma. More than merely a solution, it serves as creative tool. For one always has a choice of correcting, not correcting, or overcorrecting to achieve the most attractive, dynamic, or creative effect. And because the shifting movement is continuously variable, any in-between setting may be used to accomplish the perfect effect.





SMC PENTAX ZOOM 45 ~ 125mm f/4

A multi-purpose lens capable of doing the work of half a dozen lenses: 45, 50, and 55mm standard lenses, as well as 85, 100, and 125mm telephoto lenses (and everything in-between). Zooming ratio is 3:1, and a broad focal length of 45mm to 125mm can be achieved in spite of its relatively short barrel. Useful for a wide scope of photographic assignments: landscapes, action shots, portraiture, travel shots, etc.



SMC PENTAX ZOOM 85 ~ 210mm f/3.5

Special features of this lens include its relatively large aperture of f/3.5 (approximately one stop faster than its f/4.5 counterpart), extended focusing to 1.9m, and a new optical formula to assure exceptional quality at all distances and focal lengths.

SMC PENTAX ZOOM 85 ~ 210mm f/4.5

Zooming and focusing are done in one action, so you get the kind of speed that's so essential to zoom shooting. Offers a zoom ratio of 2.5 and focal calibrations of 85, 100, 120, 135, 150, 180, 210 with optional positioning at any point within this range. This lens alone takes the place of the entire group of telephoto lenses which are most commonly used.



SMC PENTAX ZOOM 135 ~ 600mm f/6.7

Provides remarkable sharpness and contrast for its zooming ratio. The single action zooming of this lens makes it highly useful for professional sports, press and wildlife photographers.



● Type	● Name of Lens	● Minimum Aperture		● Angle of View (Degrees)	● Lens Construction (Groups-Elements)	● Diaphragm	● Minimum Focusing Distance		● Maximum Diameter & Length (mm x mm)	● Weight		● Filter Size (mm)
		m.	ft.				m.	ft.		gr.	ozs.	
Fish-eye	SMC Pentax Fish-Eye 17mm f/4	22	180	7-11	FA		0.2	0.66	64.5 x 34	234	8.19	81
Ultra-wide-angle	SMC Pentax 15mm f/3.5	22	111	12-13	FA		0.3	1.0	80 x 81.5	550	19.25	81
	SMC Pentax 18mm f/3.5	22	100	11-12	FA		0.25	0.79	63 x 61.5	328	11.48	81
	SMC Pentax 20mm f/4	22	94	10-12	FA		0.25	0.8	63 x 57	300	10.5	58
	SMC Pentax 24mm f/2.8	22	84	8-9	FA		0.25	0.79	63 x 41.5	194	6.79	52
Wide-angle	SMC Pentax 28mm f/2	22	75	8-9	FA		0.30	1.0	62.5 x 69	423	14.8	52
	SMC Pentax-M 28mm f/2.8	22	75	7-7	FA		0.30	1.0	63 x 31	156	5.50	49
	SMC Pentax 30mm f/2.8	22	72	7-7	FA		0.30	1.0	63 x 39.5	215	7.52	52
	SMC Pentax-M 35mm f/2	22	62	7-7	FA		0.30	1.0	63 x 42	205	7.18	49
	SMC Pentax-M 35mm f/2.8	22	62	6-6	FA		0.30	1.0	63 x 35.5	174	6.14	49
Standard	SMC Pentax-M 40mm f/2.8	22	56	4-5	FA		0.60	2.0	63 x 18	110	3.88	49
	SMC Pentax 50mm f/1.2	22	46	6-7	FA		0.45	1.5	65 x 48.5	385	13.48	52
	SMC Pentax 50mm f/1.4	22	46	6-7	FA		0.45	1.5	63 x 41.5	265	9.28	52
	SMC Pentax-M 50mm f/1.4	22	46	6-7	FA		0.45	1.5	63 x 37	238	8.4	49
	SMC Pentax-M 50mm f/1.7	22	46	5-6	FA		0.45	1.5	63 x 31	185	6.53	49
	SMC Pentax 55mm f/1.8	22	43	5-6	FA		0.45	1.5	63 x 39	221	7.74	52
	● SMC Pentax 55mm f/2	22	43	5-6	FA		0.45	1.5	63 x 39	227	7.95	52
Telephoto	SMC Pentax 85mm f/1.8	22	29	6-6	FA		0.85	2.75	64 x 56	331	11.59	52
	SMC Pentax-M 100mm f/2.8	22	24.5	5-5	FA		1.0	3.3	62.5 x 55.7	225	7.88	49

● Type	● Name of Lens	● Minimum Aperture	● Angle of View (Degrees)	● Lens Construction (Groups-Elements)	● Diaphragm	● m.	● ft.	● Minimum Focusing Distance	● Maximum Diameter & Length (mm × mm)	● g.	● oz.	● Weight	● Filter Size (mm)
Telephoto	SMC Pentax 120mm f/2.8	32	21	4-5	FA	1.2	4	62.5 × 74.5	355	12.43	52		
	SMC Pentax 135mm f/2.5	32	18	6-6	FA	1.5	5	67.5 × 85.9	470	16.45	58		
	SMC Pentax-M 135mm f/3.5	32	18	5-5	FA	1.5	5	62.5 × 65.7	276	9.74	49		
	SMC Pentax 150mm f/4	32	17	5-5	FA	1.8	6	62.5 × 96	338	11.83	52		
	SMC Pentax 200mm f/4	32	12	5-5	FA	2	6.5	65 × 137	516	18.06	58		
	SMC Pentax-M 200mm f/4	32	12	5-6	FA	2	6.5	63.5 × 111.0	405	14.18	52		
Ultra telephoto	SMC Pentax 300mm f/4	32	8	5-7	FA	4	13	85 × 188	942	32.97	77		
	SMC Pentax 400mm f/5.6	45	9	5-5	M	8	27	85 × 277	1,240	43.4	77		
	SMC Pentax 500mm f/4.5	45	5	4-4	M	10	35	126.5 × 440	3,330	116.6	52		
	SMC Pentax 1000mm f/8	45	2.5	5-5	M	30	100	143 × 738	5,250	183.8	52		
	SMC Pentax Reflex 1000mm f/11	—	2.5	4-6	ND	8	26.24	119 × 248	2,300	80.5	BI/52		
Zoom	SMC Pentax Zoom 45~125mm f/4	22	50.5-20	11-14	FA	1.5	5	69 × 127	612	21.42	67		
	SMC Pentax Zoom 85~210mm f/3.5	32	29-12	11-12	FA	3.5	6.23	76.5 × 207.5	1,050	36.75	67		
	SMC Pentax Zoom 85~210mm f/4.5	32	29-11	10-11	FA	3.5	12	67.5 × 217.5	739	25.87	58		
	SMC Pentax Zoom 135~600mm f/6.7	45	18-4	12-15	M	6	20	105 × 582	4,070	142.5	52		
Macro	SMC Pentax-M Macro 50mm f/4	32	46	3-4	FA	0.234	0.77	63 × 42.5	160	5.6	49		
	SMC Pentax-M Macro 100mm f/4	32	24.5	3-5	FA	0.45	1.48	64.6 × 77.5	355	12.43	49		
	SMC Pentax Bellows 100mm f/4	32	24.5	3-5	FA/M	—	—	60 × 40	186	6.51	52		
Shift	SMC Pentax Shift 28mm f/3.5	22	75	11-12	M	0.3	1.0	80 × 92.5	611	21.39	BI		

BI.....Filters built-in FA.....Fully automatic M.....Manual ND.....ND filters built-in ●.....Supplied only with K 1000

FILTERS

Filters have an important function in photography. They affect some of the light rays which pass through to the film so that the color or nature of this light is changed.

Filters may be classified roughly into three groups: (1) filters for black-and-white film, (2) filters for color reversal film, and (3) filters for all color (reversal and negative) film.

The principal filters for black-and-white film are: UV, Y1, Y2, O2, R2, and YG. Principal filters for color reversal work are: Skylight, Cloudy, and Morning and Evening. Available for all color films are: filters for flash and filters for photoflood.

Applications —

- UV (ultra-violet) filter — absorbs (or holds back) ultraviolet light rays (invisible to the human eye) and reduces distant haze in the picture. This filter is often kept on the lens constantly for protection.
- Y1 (pale yellow) filter — slightly absorbs blue, emphasizing the contrast between the blue sky and white clouds.
- Y2 (medium yellow) filter — has a stronger effect than Y1, bringing out the white of the clouds.
- O2 (orange) filter & R2 (red) filter — have stronger correction of blue than the Y2, giving the maximum sky/cloud contrast. The R2 filter is absolutely necessary for infra-red photography.



LENS ACCESSORIES



Size	COLOR					BLACK & WHITE					
	Skylight Cloudy	Morning & Evening	Flash	Flood		UV	Y1	Y2	O2	R2	YG
49mm Standard	•	•	•	•	•	•	•	•	•	•	•
“ SMC	•	•				•		•	•	•	
82mm Standard	•	•	•	•	•	•	•	•	•	•	•
“ SMC	•	•				•		•	•	•	
58mm Standard	•					•		•	•		
“ SMC	•	•				•		•	•	•	
67mm Standard	•					•		•	•		
“ SMC	•	•				•		•	•	•	
77mm Standard	•					•		•	•		
“ SMC	•	•				•		•	•	•	

- YG (yellow green) filter — slightly darkens the sky and all red tones. Recommended for outdoor portraits as this filter darkens flesh tones slightly.

Of the above filters, the Y2 and O2 are a “must” for landscape photography.

- Skylight filter — absorbs blue and ultra-violet light rays. Preferable for landscape photography when the bright sky is to be toned down while the foreground requires no correction. Note: The Skylight filter may be very useful for color photography. But remember that the color rendering abilities of a film vary according to its brand.
- Cloudy — suitable for use on cloudy days to lighten excess blue.
- Morning & Evening — suitable for use at sunset and sunrise to lighten excess red.
- Filter for flash — used to bring light from a flash into balance with daylight film. It should not be used with a color flash bulb, sealed in blue glass.
- Filter for photoflood — used to bring photoflood lighting into balance with daylight film. It should not be used with a color photoflood or photospot.

Polarizing Filter

Light is "polarized" when it is reflected from the surface of glass, water or any other high-gloss medium. The light from the sky, particularly at an angle of 60° – 90° to the position of the sun, is also polarized. A polarizing filter reduces or eliminates surface reflections when photographing subjects behind glass, under the sea, etc.; it also darkens blue skies without affecting the rest of the scene. This type of filter can be used very effectively for color photography. (You can examine the actual effect of a polarizing filter by attaching one to a Pentax camera and looking through the viewfinder as you adjust the filter.)



SMC Filters

SMC filters are multi-layer coated as precisely as are SMC Pentax lenses themselves. They never impair the performance of these lenses, nor do they ever cause a loss of sharpness or contrast. They are very useful aids for photography.

SMC filters are available in four sizes: 49mm (UV, Y2, O2, R2, Skylight, Cloudy), 52mm (UV, Y2, O2, R2, Skylight, Cloudy), 58mm (UV, Y2, O2, Skylight), 67mm (UV, Y2, O2, Skylight) and 77mm (UV, Y2, O2, Skylight).



LENS HOOD

The main purpose of a lens hood is to shield the lens from the light outside the picture area, which might otherwise cause unwanted reflections inside the lens.

In addition, a lens hood protects the lens against dust, dirt and fingerprints; it even helps keep out rain. Therefore, this lens accessory is often used simply for lens protection.

Using a spring mechanism, Pentax lens hoods fit directly onto the rim of the lens. They will not slip off easily, even if the camera is handled roughly.

• Rectangular hoods

There are 5 types of rectangular hoods available, one each for the following groups of SMC Pentax lenses:

(1) 49mm	(a) SMC Pentax-M	50mm f/1.4
	SMC Pentax-M	50mm f/1.7
	(b) SMC Pentax-M	28mm f/2.8
	SMC Pentax-M	35mm f/2
	SMC Pentax-M	35mm f/2.8

(2) 52mm	(a) SMC Pentax	50mm f/1.2
	SMC Pentax	50mm f/1.4
	SMC Pentax	55mm f/1.8
	SMC Pentax	55mm f/2
	(b) SMC Pentax	28mm f/2
	SMC Pentax	30mm f/2.8
(3) 58mm	SMC Pentax	18mm f/3.5
	SMC Pentax	20mm f/4

● Round hoods

There are 9 types of round hoods available, one each for the following groups of SMC Pentax lenses:

(1) Rubber lens hood 49mm

SMC Pentax-M	40mm f/2.8
SMC Pentax-M	50mm f/1.4
SMC Pentax-M	50mm f/1.7

(2) 49mm	(a) SMC Pentax-M	50mm f/1.4
	SMC Pentax-M	50mm f/1.7
	(b) SMC Pentax-M	100mm f/2.8
	SMC Pentax-M Macro	100mm f/4

(3) 52mm	(a) SMC Pentax	50mm f/1.2
	SMC Pentax	50mm f/1.4
	SMC Pentax	55mm f/1.8

(3) 52mm	(a) SMC Pentax	55mm f/2
	(b) SMC Pentax	85mm f/1.8
	SMC Pentax Bellows	100mm f/4
	(c) SMC Pentax	120mm f/2.8
	SMC Pentax	150mm f/4

(4) 58mm	SMC Pentax	135mm f/2.5
	SMC Pentax	200mm f/4
	SMC Pentax Zoom	85-210mm f/4.5

(5) Foldable lens hood 58mm

SMC Pentax Zoom	45-125mm f/4
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(6) 67mm	SMC Pentax Zoom	85-210mm f/3.5
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● Built-on hoods

Built-on hoods are fixed on the following telephoto and ultra telephoto lenses:

SMC Pentax-M	135mm f/3.5
SMC Pentax	300mm f/4
SMC Pentax	400mm f/5.6
SMC Pentax	500mm f/4.5
SMC Pentax	1000mm f/8
SMC Pentax Zoom	135-600mm f/6.7

To use this type of hood, simply extend it.



CLOSE-UP LENSES

An SMC Close-Up Lens can be threaded into the front lens frame of an SMC Pentax lens for crisp macrophotography. The entire range gives you the convenience of automatic diaphragm setting and open-aperture metering.

These attachment lenses are available in the following types:

• Type	• SMC Pentax Lens	• Lens-to-subject distance range	• Magnification
S40	50mm f/1.7, 50mm f/1.4, 55mm f/1.8, 40mm f/2.8	48.0~27.0cm (with 50mm f/1.7 lens)	1/7.6~1/3.5 (with 50mm f/1.7 lens)
S25	50mm f/1.7, 50mm f/1.4, 55mm f/1.8, 40mm f/2.8	32.6~22.0cm (with 50mm f/1.7 lens)	1/4.8~1/2.7 (with 50mm f/1.7 lens)
T80	85mm~150mm	91.6~50.5cm (with 85mm f/1.8 lens)	1/9.4~1/4.2 (with 85mm f/1.8 lens)
T160	100mm~150mm	175.0~89.5cm (with 135mm f/3.5 lens)	1/11.9~1/4.9 (with 135mm f/3.5 lens)
T95	135mm f/2.5, 200mm f/4	114.0~84.0cm (with 200mm f/4 lens)	1/4.8~1/2.6 (with 200mm f/4 lens)
T183	135mm f/2.5, 200mm f/4	202.0~113.0cm (with 200mm f/4 lens)	1/9.1~1/3.8 (with 200mm f/4 lens)

AUTO EXTENSION TUBE SET K

The Auto Extension Tube Set K consists of three different rings, which can be used either individually or in combination. Magnifications up to life-size can be provided by attaching the #3 ring to the SMC Pentax Macro 50mm f/4 lens. This set allows you the convenience of automatic diaphragm operation and open-aperture metering.



MANUAL EXTENSION TUBE SET K

The Manual Extension Tube Set K is identical with the automatic one except that it provides manual diaphragm operation and stop-down metering.





HELICOID EXTENSION TUBE K

The Helicoid Extension Tube K provides variable tube extension for close-up work. Magnification is 0.47x to 0.99x with the 55mm lens.



49mm AND 52mm REVERSE ADAPTOR K

Regardless of the lens being used, whenever working at magnifications greater than life-size, better results can be achieved by reversing the lens.

One side of Reverse Adaptor K screws into the 49mm or 52mm front threads of the lens, and the opposite side bayonets into the K Mount of the camera body.



MICROSCOPE ADAPTOR K

This adaptor is designed to fit the camera body directly onto a microscope. It can be used with any microscope having a 25mm diameter tube.



49mm AND 52mm STEREO ADAPTOR STEREO VIEWER II

Stunning 3-D slides are extremely simple to make. Merely attach the Stereo Adaptor to your standard 50 or 55mm lens and shoot at f/5.6 or f/8. After receiving the slides back from your photofinisher, view them in Stereo Viewer II. The most dramatic effects are obtained when the subject is photographed from a distance of four meters or less.



MIRROR ADAPTOR

The Mirror Adaptor consists of a 45° reflex mirror which enables the user to take candid or clandestine shots through a window in the side of the adaptor. (The front of the adaptor has a dummy lens.) This Adaptor fits the SMC Pentax 200mm f/4 lens.





AUTO BELLOWS K & SLIDE COPIER K

Auto Bellows K can be extended from 38mm to 170mm. This unit has a lens-reversing system, double cable release for operating the automatic diaphragm and a measuring scale that indicates how far the bellows has been drawn out. The tripod receptacle is movable. Auto Bellows K has a minimum extension of 38mm; the minimum magnification is 0.73 with a 50mm lens. The Slide Copier K attaches to the Auto Bellows for quick, accurate slide duplication and partial slide magnification.



Bellows Unit K

Compactly designed, Bellows Unit K can be extended from 32mm to 137mm. This unit does not permit automatic diaphragm setting, nor is it used with the Slide Copier K. The tripod receptacle is movable. With a 50mm lens this unit provides a minimum magnification of 0.62x.

Slide Holder 1x, K

Slide Holder 1x, K serves the same purpose as Slide Copier K of Auto Bellows K. When used with an Auto Extension Tube K or Extension Tube K, this unit allows the standard lens or Macro 50mm f/4 lens to make slide duplications with 1x magnification. The cost of such slide duplications is less than that of copying the original picture onto transparency film.



MICRO-MOVING ATTACHMENT

When close-ups are to be made with a large magnification (e.g., 5x or more), focusing can easily be done by using the Micro-Moving Attachment for precisely setting the position of the lens, or extension tube. This device is also useful for making close-ups with a predetermined magnification. (If the lens alone is moved for focusing, it causes a change in magnification.) Provided with a tripod receptacle.





AUTOROBO

An automatic electronic flash unit with hot-shoe contact. This unit has an electronic 'eye' which measures the light reflected from the subject and automatically controls flash output for perfect exposure. The guide number is 24 for ASA 100 (manual setting). Angular spread is 50° vertically and 65° horizontally. Other features of this unit include the automatic light output stabilizer, open flash button and 2-step pilot lamp indication.



COPY STAND III & III P

The Copy Stand aligns the camera quickly and accurately for copy work. It is equipped with a fine adjustment device which facilitates accurate focusing.

Model III is a fixed type. Model III P is portable, its base serving as a carrying case when the unit is disassembled. Each model has an 18% standard reflector which facilitates exposure measurement.

TABLE CLAMP

The table clamp is useful for fixing the Copy Stand III's leg to a table top less than 6cm thick.



49mm AND 52mm COPIPOD

The Copipod is a compact, portable copy stand which attaches to the 49mm or 52mm threads of the camera lens or close-up lens. The lens board has four calibrated, telescoping legs, and Copipod is packed with a soft, pouch case.



CABLE RELEASES

A cable release is a "must" for preventing camera movement, especially when the camera is being used on a tripod, copy stand or copipod. This unit has a locking collar to allow time exposures.

Available in the following three types:

Type I — For time exposures, release the shutter at the B setting and then lock the release by screwing in the stopper.

Type II — Loosen the stopper and release the shutter at B (Bulb); the release is locked automatically.

Long Type — 50cm long, convenient for releasing the shutter from a distance.



CORRECTION LENS ADAPTOR CORRECTION LENS ADAPTOR-M

A clip-on prescription eyepiece designed for eyeglass wearers. Specially ground corrective lenses are available in 8 diopters. Adaptor-M is designed for use with the Pentax MX and ME. For the Pentax KM, KX, and K2, use the adaptor without the "M" designation.

SMC CORRECTION LENSES SMC CORRECTION LENSES-M

SMC Correction Lenses are available in -5, -4, -3, -2, -1, +1, +2 and +3 D (Diopter). Since the eyepiece lens of your Pentax camera is between -0.5 D and -1.0 D, a farsighted person normally requiring +2 D, should utilize a +3 D ($+2\text{ D} - [-1.0\text{ D}] = +3\text{ D}$) SMC Correction Lens. Similarly, a nearsighted person normally requiring -2 D should utilize a -1 D ($-2\text{ D} - [-1.0\text{ D}] = -1\text{ D}$) SMC Correction Lens.

SMC Correction Lenses-M are designed for use with the Pentax MX and ME. For the Pentax K 1000, KM, KX, and K2, use the correction lenses without the "M" designation.

