

# MACON CAMPUS

PHOTO  
STUDENT  
RESOURCE  
GUIDE



## cover vision



**STUDENT**  
**Veneta Zaharieva**  
 San Francisco, CA  
[www.TornButtons.com](http://www.TornButtons.com)

**GRADUATION DATE**  
 May 2006

**DREAM JOB**  
 Working on challenging projects for a company or magazine.

### FAVORITE SCHOOL ASSIGNMENT

This image was the result of my Concept and Design Class. The challenge was to create an image of a face which is not a portrait and portrait which is not a face. I found it quite challenging and thought-evoking.

### SCHOOL

**Academy of Art University**  
 San Francisco, CA  
[www.academyart.edu/ph](http://www.academyart.edu/ph)

The Photography Program at the Academy of Art University emphasizes conceptual development, strategic thinking, mastery of technique and verbal presentation within an environment that stimulates innovation. The wide range of equipment and resources available to the student of Photography at the Academy of Art University reflects the breadth of the curriculum that includes traditional photography and new digital photography technology. Students begin their studies by using the traditional black-and-white and color darkrooms continually updated with the most current and advanced technology. Students utilize traditional medium format cameras and the Mamiya 645AFD as they pursue their initial studies.

## thanks to students & faculty

THIS BOOK IS BOTH AN INSTRUCTIONAL TOOL AND A CELEBRATION OF THE WORK OF STUDENTS ATTENDING PHOTOGRAPHIC COLLEGES AND UNIVERSITIES.

THE MAC GROUP IS PROUD TO BE ASSOCIATED WITH ALMOST 600 INSTITUTIONS ACROSS THE COUNTRY, AND TO PERSONALLY VISIT ABOUT 200 EACH YEAR. DURING OUR TRAVELS, WE ARE CONTINUALLY IMPRESSED BY THE QUALITY OF IMAGES BEING PRODUCED BY TODAY'S STUDENTS. NOT ONLY DOES IT SPEAK VOLUMES OF THEIR TALENT, BUT IT ALSO REFLECTS THE COMPETENCE OF THEIR SCHOOLS AND INSTRUCTORS.

WE THOUGHT THAT TODAY'S STUDENTS AND EDUCATORS WOULD ENJOY SEEING WHAT SOME OTHER STUDENTS AND PROGRAMS ARE DOING. THIS YEAR WE ARE SHOWCASING THE WORK OF STUDENTS.

THE SELECTED IMAGES WERE CHOSEN TO SHOW AN ARRAY OF DIFFERENT TYPES OF PHOTOGRAPHY AND AN ASSORTMENT OF SCHOOLS. PLEASE ENJOY THE STUDENTS' "VISIONS" CONTAINED HEREIN. BASK IN THEIR INSPIRATION, TECHNICAL ACHIEVEMENTS AND JOY OF IMAGERY.

WE ARE CONVINCED THAT THE FUTURE OF PHOTOGRAPHY IS BRIGHT. AND, IT MAKES US GLAD TO SEE THAT OUR VISION OF PUTTING PROFESSIONAL TOOLS INTO THE HANDS OF STUDENTS IS HAVING A POSITIVE IMPACT. STUDENTS WHO LEARN ON PROFESSIONAL TOOLS HAVE A DISTINCT ADVANTAGE WHEN THEY ENTER THE PROFESSIONAL WORLD. OUR DEEPEST THANKS GO OUT TO THOSE SCHOOLS AND EDUCATORS WHO HAVE CHOSEN TO INCORPORATE OUR MAC-ON-CAMPUS PROGRAM AND PRODUCTS INTO THEIR PHOTOGRAPHY PROGRAMS.

SINCERELY,

**BILL GRATTON**  
 NATIONAL MANAGER OF EDUCATIONAL MARKETS  
 MAC GROUP / LEAF AMERICA

## our sponsors

CHOOSE FROM TODAY'S BEST BRANDS OF MEDIUM AND LARGE FORMAT CAMERAS, DIGITAL CAMERA BACKS, LIGHT METERS, COLOR MANAGEMENT, RADIO TRIGGERING SYSTEMS, CARRY GEAR AND LIGHTING EQUIPMENT AT SUBSTANTIAL SAVINGS.

THE MAC GROUP AND ITS SUPPLIERS of Mamiya Medium Format Cameras, Sekonic Light Meters, Leaf Digital Camera Backs, Profoto Lighting Equipment, X-Rite/Monaco Color Management Solutions, Tenba Carry Gear, RoadWired Carrying Cases and Accessories, Toyo-View Cameras, PocketWizard Digital Radio Triggering Systems, Multicart Transporter, Mamiya Magnifiers and Cabin Light Panels have joined together to create this MAC-On-Campus Program for the educational market.

PRICES ARE SUBSIDIZED for the purpose of furthering photographic education. Our goal is to assist students, educators and schools in acquiring the finest quality photographic equipment, in order to achieve a higher level of photographic proficiency.

IF ELIGIBLE, you will be entitled to special pricing. These prices represent substantial discounts from the dealers' regular selling prices. See our MAC-On-Campus price list for eligibility, terms and conditions.

OUR SPONSORS also deserve great thanks for supporting our educational efforts here and during on-campus presentations: Epson, Kodak, Marathon Press, NIK Multimedia, and Polaroid.

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## why medium format

Choosing a camera format has profound effects on many aspects of your photo career that go far beyond mere differences in film size. Every aspect of your craft, including the quality of your work, the fees you can charge and the flexibility of assignments you enjoy, rests on your choice of format. Medium format cameras provide a perfect balance of large format quality and system flexibility that no other format can equal. Consider these important advantages of a medium-format system:

### Size Matters

Bigger is indeed better! There is simply no denying that as you increase your film size, so increases the quality of your image. Larger formats result in better color and tone, less visible grain, and greater detail. The 6x4.5 format is nearly three times larger than 35mm. This means that you could produce a 24"x30" print that would be superior to an 8x10 produced from 35mm! You can imagine the dramatic results when using the 6x7 format. The larger films are easier to scan, handle, sort, view and retouch. The superior image quality will not only be visible to you but also to your client and ultimately those who will view your images. In addition, the large viewfinder is an excellent visual workspace for composing images.

### Modular Design – Greater Versatility

Many medium format cameras allow you to assemble the camera to meet your own shooting styles or needs. You may choose between a metered prism or a waist level viewfinder, add a motor winder to advance your film, or use backs that will allow you to shoot 35mm, 6x4.5, 6x7, Polaroid or digital. The interchangeability of these backs allows you to change film formats or types of film in mid-roll. Medium format cameras also offer you an enormous selection of top quality lenses including fisheyes, macro, perspective control (PC), soft-focus portrait, and long APO telephoto lenses. By offering you all of these options, you can design the perfect camera for the task at hand.

### Digital Ready

As tomorrow's professionals, today's photo students will be expected to know and understand digital imaging. Mamiya's lens selection, electronically-controlled shutters, and interchangeable backs make these cameras the perfect platforms for the digital backs of today and tomorrow.

Shoot it, Scan it and Print it! Medium format films are perfect for scanning. Larger negatives have more scannable information than smaller formats, resulting in a much better digital output. Today's most cost efficient way of creating high quality digital output is to photograph it with medium format film, scan that image on a film scanner and print it on one of today's high quality ink jet or dye-sub printers.

## STEP UP TO MEDIUM FORMAT

### CONVERSION OF FOCAL LENGTHS

Format	Wide	Normal	Portrait
35mm	28	50	90
6x4.5cm	55	80	150
6x7cm	65	110	180

35MM TO 6x4.5 = 1.6x

35MM TO 6x7 = 2x



35mm

FORMATS SHOWN  
ACTUAL SIZE

### USABLE FILM AREAS COMPARED

	35mm	6x4.5	6x7
Magnification	1x	2.77x	4.5x
Size	24x30mm	40x50mm	56x69.5mm
Square mm	720mm	2000mm	3892mm



6 x 4.5 cm

At 2.7 times larger than 35mm, the 645 provides a dramatic increase in quality while allowing for a compact camera design that rivals the size and handling of a 35mm SLR.



6 x 7 cm

An image area 4.5 times greater than 35mm, with a detailed negative large enough to view with the naked eye. The "ideal format" based upon the traditional 8x10 proportion, matching page layout and printing papers.

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## vision

### STUDENT

**Claudio Beier**

Greenfield, MA  
[www.ClaudioBeier.com](http://www.ClaudioBeier.com)

### GRADUATION DATE

June 2005

### DREAM JOB

Shooting advertising campaigns in the Caribbean.

### FAVORITE SCHOOL ASSIGNMENT

My favorite personal project while in school was to photograph a series on cigars. From environmental still life shots with cigars and other props, to models posing in the studio where I would arrange different and intricate lighting to show profiles and smoke in a unique way.

### SCHOOL

**Hallmark Institute of Photography**

Turners Falls, MA  
[www.hallmark-institute.com](http://www.hallmark-institute.com)

Hallmark Institute of Photography was established over 30 years ago to provide an accelerated academic path to a career in professional photography. Their unique ten-month in residence program is designed to equip the motivated student with all of the tools that he or she will need to successfully launch a career in the very competitive imaging marketplace. The objectives of their program are threefold: to teach the technique and art of photography by ensuring that their students master the "tools of the trade"; to fine tune the student's ability to see light, form and composition; and most importantly, Hallmark puts each assignment into the context of the professional business of photography to enable students to run a successful professional imaging business.

Hallmark's passionate and professional faculty, plus newly designed Educational Center, make Hallmark one of the best-staffed and best-equipped educational venues in photographic education today.

© 2005 Claudio Beier



# mamiya 645AFD II

FILM OR DIGITAL

The new Mamiya 645AFD II provides full compatibility with both film and digital backs. As shooting needs change, you can seamlessly switch from film to digital capture in seconds. As digital technology continues to improve, upgrading to a better capture system doesn't affect your investment of the camera body and lenses.



## Digital or Film

The NEW Mamiya 645AFD II is the perfect choice for film or digital photography. With advanced MSC (Mamiya Serial Communication) there is full communication between the digital back and camera. All important exposure and capture data is displayed in the camera's viewfinder, as well as the main LCD on the grip. External synch and communication cables are also eliminated via MSC, resulting in an uncluttered camera system. The Mamiya 645AFD II is today's logical choice for a seamless film or digital capture solution.



Shown with optional Leaf Aptus Digital Back

## The System

The NEW Mamiya 645AFD II features a new advanced cross-sensor pattern focusing system, enabling faster and more responsive focus. It also provides creative freedom for composition, allowing the photographer to choose the focusing point and hold it while recomposing the image. When the Mamiya 645AFD II detects low light situations, it projects a patterned infrared beam to determine the distance to your subject. This pattern also creates contrast, further enhancing the camera's ability to focus. Fast and sharp images can be achieved even in dark rooms or low contrast shooting situations. Additionally, the camera's control panels light up on demand with a "cool blue" back light, enabling you to see how the camera is set and allowing you to make camera mode changes.



Auto assist AF Infrared Beam makes focusing in low light conditions easier and more accurate

The Mamiya 645AFD II incorporates many of the most convenient features found only on smaller-format digital and film cameras. These features include automatic film advance, automatic exposure program modes, automatic exposure bracketing, TTL flash metering with in-camera compensation abilities, data imprinting on film, and electronically-controlled multiple exposures. The Mamiya 645AFD II, however, offers the advantage of film or digital capture - a large 6x4.5 film format plus compatibility with medium format digital backs that is exclusive to Mamiya medium format cameras.



Integrated electronic TTL flash compensation makes flash operation simple and flexible

## NEW 645 AFD II Body

The body has a distinctive look that remains true to the Mamiya family of cameras. The design permanently integrates the power drive grip and metered prism finder. The motor drive allows for single frame or continuous film advance. The prism finder has a built-in diopter and offers three metering options: Spot metering (S), 5-Segment Evaluative Averaging (A), and Auto-Shift (A-S).



Uses AA batteries which are inexpensive and readily available

The camera's top cover is made of a super strong, lightweight magnesium alloy. The result of the integrated design is a rugged, well-balanced camera with greater precision and strength. The electronically-controlled shutter enables you to achieve shutter speeds from as fast as 1/4000 second, down to 30 seconds. It also provides a flash synchronization speed of 1/125 second. This flash synch speed enables you to prevent ghosting or image blur caused by ambient light and offers greater exposure control of mixed daylight and fill-flash exposures.



## Film Backs

The film back uses an insert that allows for 120 or 220 film by merely rotating the pressure plate. You no longer need to line up start marks and manually crank the film forward. An easy film loading feature automatically advances the film to the first frame. The film back's LCD display keeps track of your film speed, frame count, and film type.



Exclusive auto protect shutter retraction protects the shutter blades when a back is removed

Also available is a fully-coupled Polaroid Film Back. A direct communication link, "MSC" (Mamiya Serial Communication) between Mamiya 645AFD II body and a digital back displays all the necessary information through the viewfinder, as well as on the main LCD panel. Upon removing a back from the camera you'll notice that the mirror and shutter disappear! These components retract to prevent accidental damage - an exclusive feature of the Mamiya 645AFD II.



## MAMIYA 645AFD II PRO VALUE PACK

(Cat # 211-140) Mamiya 645AFD II body, 80mm f/2.8 AF lens, and 120/220 film magazine



## AF Lenses

A new generation of fast focusing, world-class Mamiya AF Lenses set this Medium Format System apart from all others. Cutting-edge optical designs utilize the latest high density/low and ultra-low dispersion glass to achieve extraordinary sharpness, contrast and color fidelity.

The new AF lenses include the following:

- ⊙ 35mm f/3.5 ultra-wide angle (Cat# 210-600)
- ⊙ 45mm f/2.8 wide-angle (Cat# 210-601)
- ⊙ 55mm f/2.8 wide-angle (Cat# 210-602)
- ⊙ 55-110mm f/4.5 wide-angle zoom (Cat# 210-609)
- ⊙ 80mm f/2.8 standard (Cat# 210-604)
- ⊙ 105-210mm f/4.5 telephoto zoom (Cat# 210-610)
- ⊙ 120mm f/4 macro (Cat# 210-605)
- ⊙ 150mm f/3.5 moderate telephoto portrait (Cat# 210-611)
- ⊙ 210mm f/4 WLD telephoto (Cat# 210-607)
- ⊙ 300mm f/4.5 APO telephoto (Cat# 210-608)
- ⊙ Three extension tubes

There are additional plans for many more lenses in this system. Mamiya's 645 manual focus lenses will mount on the autofocus body. When you do so, you must manually stop the lenses down.



## LEAF MAMIYA PRODIGITAL KITS



## SPECIFICATIONS

	PRO DIGITAL 17WI (Cat# 904-502)	PRODIGITAL 22WI (Cat# 904-406)
Camera Body	Mamiya 645AFD II	Mamiya 645AFD II
Lens	Mamiya AF 80mm f/2.8	Mamiya AF 80mm f/2.8
Resolution	3576 x 4716	4056 x 5356
Dynamic Range	12 f-stops	12 f-stops
Color Depth	65,532 levels	65,532 levels
Leaf Mosaic 16-bit	99MB	126MB
RGB 8-bit	48MB	63MB
CMYK 8-bit	65MB	84MB
ISO Sensitivity	25-200	25-200





# mamiya 7II

SMALLEST, LIGHTEST AND QUIETEST MULTIFORMAT CAMERA IN ITS CLASS!

The Mamiya 7II is an exciting, quiet, compact, versatile and lightweight rangefinder camera yielding both large, detailed 6x7cm format images, plus 24x65mm panoramic images on 35mm film. The compact rangefinder design makes it the smallest, lightest camera in its class, bringing easy portability and 35mm handling convenience to the 6x7 format.



There are a number of inherent advantages of a rangefinder-designed camera over SLR-designed cameras. The lack of a mirror box mechanism and focal plane shutter within the rangefinder design leads to whisper-quiet operation. Silent operation makes the camera extremely useful in sensitive journalistic situations. The camera's light weight makes it a great travel companion. The rangefinder design characteristic

also allows the rear element of the lenses to be positioned within close proximity of the film plane. Losing less light between the lens and the film results in better contrast, tones, and an overall better image. The combination of the camera design with superior optical design and greatest quality of glass means that this camera system will deliver images of unparalleled quality.

### Lenses

The Mamiya 7II series of lenses are among the finest selection of lenses from any manufacturer. All of the lenses (except the 210mm) are coupled to the camera's rangefinder. This provides the user with parallax error-free perspective through the camera's bright viewfinder. The six electromagnetic leaf-shutter lenses enable you to synch with flash throughout the entire range of shutter speeds, from 1/500 sec to 4 seconds.



Lens selection ranges from the distortion-free 43mm f/4.5 (Cat # 215-032) ultra wide-angle to the compact 150mm f/4.5 (Cat # 215-034) telephoto lens. The 50mm f/4.5 (Cat # 215-038) wide angle, 65mm f/4 (Cat # 215-033) medium wide angle,

and 80mm f/4 (Cat # 215-031) normal lens all feature symmetrical design for exceptional performance. The split image rangefinder of the Mamiya 7II uses a pentaprism for unmatched accuracy and enables fast, decisive focusing of these lenses. The camera features a built-in dark slide so that lenses may be changed in mid-roll. A Polarizing Filter (Cat # 215-026) designed for the rangefinder lenses is also an invaluable tool.



"Dark Slide" Curtain

### Camera Functions

The camera has a number of advanced features including a very precise center-weighted aperture-priority auto-exposure metering system. The camera offers auto-exposure lock, four stops of exposure compensation in 1/3 stop increments, an easy to operate multiple-exposure lever, as well as an electronic self-timer.



Automatic and Manual Control Metering

The Mamiya 7II accepts 120 or 220 film. A simple twist of the pressure plate enables you to go from one film length to the other. The camera allows you to create a very unique perspective through the use of an optional 35mm Panoramic Adapter (Cat # 215-035) which enables you to create full size (24x65mm) 35mm panoramas with an aspect ratio of 1:2.7.



35mm Panoramic Adapter Kit



### 6 x 7 cm

An image area 4.5 times greater than 35mm, with a detailed negative large enough to view with the naked eye. The "ideal format" based upon the traditional 8x10 proportion, matching page layout and printing papers.



### 35mm Panoramic

The Mamiya 7II is designed to take 35mm film cassettes when the optional panoramic kit is inserted. It yields spectacular 24x65mm images, an aspect ratio of 1:2.7.



### MAMIYA 7II PRO VALUE PACK

(Cat # 215-220) Mamiya 7II camera body and 80mm Lens

(Cat # 215-020) Mamiya 7II camera body only



# vision

### STUDENT

**Jessica Sladek**

Chicago, IL  
www.JessicaSladek.com

### GRADUATION DATE

May 2006

### DREAM JOB

I hope to become a self-sufficient editorial and portrait photographer; most importantly I want the freedom to express myself creatively through my work.

### FAVORITE SCHOOL ASSIGNMENT

The most rewarding assignment I have worked on so far was a project called, "Editorial Layout", in which I had to research the design elements of a specific magazine, and then shoot a cover and layout that reflected the look of that publication. I chose VOGUE, and shot a model in a setting with the type of lighting that one might find in their pages. It was a great challenge, and I thoroughly enjoyed the assignment.

### SCHOOL

**Harrington College of Design**

Chicago, IL  
www.interiordesign.edu/aas\_dp.asp

Created by professionals for professionals, Harrington College of Design's Digital Photography Program can equip students with practical photography skills to help them thrive in today's industry. From fundamentals of photography to imaging and studio practices, this five-semester commercial program is designed to help students master film and digital camera mechanics as they cultivate their own artistic style. In the heart of Chicago, students can benefit from hands-on experience - capturing, enhancing and printing images - balanced with industry-relevant business training. The goal is to prepare students to build a satisfying career in the rapidly changing, ever-innovative imaging industry in such areas as advertising, architectural, fashion, portrait or corporate photography.



# mamiya RZ67 Pro IID

World class reliability and performance you've grown to respect...the digital evolution you've been expecting.



The Mamiya RZ67 Pro IID is a complete camera system with all of advantageous features of the legendary RZ67 series plus digital back communication.

Today's most renowned photographers and artists continue to use the RZ67 because of its large 6x7 ideal film format size, ultra-high performance lenses, and multi-format film and digital versatility. The quality of its lenses, range of accessories, and the modularity of the system makes it the most

versatile professional system available for demanding commercial applications, including advertising, illustration, fashion, beauty, industrial architecture, and portrait.

Now with the demand from photographers to provide clients with the same quality and performance that they have come to expect, Mamiya offers the next generation film and digital medium format camera. With its advanced microprocessor technology, the RZ67 Pro IID communicates directly with compatible digital backs through its MSC (Mamiya Serial Communication) system.

## Distinctive Control

So why have so many pros chosen the Mamiya RZ67? Much of the reason is because the RZ67 Pro IID has many distinguishing features and functions that make it a flexible and versatile body. The camera's rack-and-pinion bellows focusing system, for example, enables macro focusing with each lens - as well as unparalleled precision in focusing control. For product photographers in particular, this can be an extraordinary asset. The large bright viewfinder allows you to focus quickly and confidently.

A camera needs to be more than just efficient to make it invaluable - it also needs to be so comfortable that handling it becomes second nature. To make shooting even more natural, the RZ's revolving camera back can be rotated for vertical or horizontal composition with a flip of the wrist, without changing the optical axis.

Automatic viewfinder masking instantly changes to match the orientation of the back. The strategically placed and comfortably designed single-action film advance lever cocks the lens shutter, advances the film in the back, and returns the camera's mirror, all in one easy movement. In short, every detail of the camera body has been designed to ensure maximum comfort. Electronic sophistication has not been forgotten. The RZ67 Pro IID's ultra-precise electronically-controlled shutter system allows for consistency of exposure, frame after frame. The RZ Pro IID offers shutter speeds from 1/400 second to 8 seconds, plus B and T. Manual shutter speeds are set in 1/2 steps, ideal for critical control with fill-flash or bracketing.

## RZ Lenses

As with all Mamiya cameras, much of the quality story is told in the superb world-class optics within the RZ series lenses. In fact, the RZ series lenses can only be described in one word: LEGENDARY. Ultra precision-timed electromagnetic leaf-shutters are fully synchronized at all shutter speeds. The 19 RZ lenses range from a 37mm fisheye (Cat# 212-300) to a 500mm f/6 APO telephoto (Cat# 212-374), and include the 75mm f/4.5 perspective control (Cat# 212-303), a 140mm f/4.5 variable flat-field macro (Cat# 212-378), a 100-200mm zoom (Cat# 212-326), a 180mm f/4 soft-focus portrait (Cat# 212-379), and a spectacular series of APO lenses, as well as an impressive array of wide-angle and telephoto lenses. Some of the most popular lenses are the 50mm f/4.5 ULD (Cat# 212-314) and 65mm f/4 (Cat# 212-376) wide-angle, 180mm f/4.5 portrait (Cat# 212-308), and 250mm f/4.5 telephoto (Cat# 212-309).

## RZ Backs

The RZ's multi-format capability offers an impressive choice of interchangeable film magazines, including: 10-exposure 6x7 Pro IID 120 Film Magazine (Cat# 212-101), 20-exposure 6x7 Pro IID 220 Film Magazine (Cat# 212-102), 15-exposure 6x4.5 Pro IID 120 Film Magazine (Cat# 212-103), and Polaroid Film Holder (Cat# 212-495). Additionally, interchangeable 120 and 220 film inserts are available for use with the RZ Pro IID magazines.

## Digital

If you're wondering how the RZ PRO IID will fit in with your digital plans, you should know that the quality of the RZ's lenses, along with its accurate and consistent exposure control has long made the RZ a preferred platform for all of the digital back manufacturers, plus there are many solutions from single-shot to scanning backs available for the RZ. Now with its built-in MSC (Mamiya Serial Communication) system, direct communication of all important data between the RZ PRO IID body to the digital back are seamlessly transferred.

## RZ Finders

The Waist Level Finder with built-in focusing hood comes standard with all RZ cameras. Also available are the non-metered eye-level Prism Finder II (Cat# 214-502) and the advanced auto exposure AE Prism Finder (Cat# 212-407). The AE Prism Finder offers three-way metering (averaging, spot, and auto-shift) measurement in both manual and aperture-priority automatic mode. Its electronically-timed half-stop shutter speed accuracy in manual, and 1/6th stop accuracy in auto mode yields perfect exposures even when synchronized with flash.

## Foolproof Safety Features

Because photographers must frequently work under pressure in challenging situations, the RZ Pro IID incorporates many fail-safe features to prevent operating errors. For instance, the shutter cannot be released if the film is not wound, or if the dark slide has not been pulled out. Lenses cannot be changed unless the mirror is cocked, nor can the film holder be removed from the camera unless the dark slide is in place. A quick check of the viewfinder lets you know instantly of the mistake that has been made. Should you be caught without a spare battery, the camera does have a manual shutter setting, enabling the photographer to shoot at 1/400th second.

## Versatile Accessories - Professional Tools

The RZ is a completely modular system. Its full line of accessories further enable you to customize the camera to meet your needs and shooting style. The following are some of the most popular accessories:

The RZ L Grip (Cat# 212-550) is a contoured left hand grip that provides excellent balance for both hand-held shooting and for carrying. It creates a sense of security that enables you to work easily and confidently with your subjects in virtually any situation.

The RZ Power Winder (Cat# 212-621) is an indispensable accessory for many professional applications. It frees you from the need to manually activate the film advance/shutter cocking mechanism. This allows you to concentrate fully on your subject while the motorized winder takes care of film, shutter, and mirror operations. The winder can be used in either single-frame advance or continuous (1.5 sec./per frame) modes. It is powered by six AA alkaline or rechargeable batteries.



### REVOLVING CAMERA BACK

The RZ Pro IID's unique revolving back feature permits instant change from vertical to horizontal composition with the flip of the wrist. Automatic viewfinder masking frames the big, bright image for total creative control and vision.



### BELLOWS FOCUSING

The RZ Pro IID's built-in bellows permits continuous focusing from infinity to close range with all focal length lenses, without the need for added accessories. Optional extension tubes may be added for macro focusing to 1:1 magnification or greater.



### 1/2 STEP SHUTTER

The RZ Pro IID offers precision electronically timed, fully synched leaf-shutter speeds from 1/400 second to 8 seconds, plus B and T. Manual shutter speeds are set in 1/2 steps, ideal for critical control with fill-flash or bracketing. Auto speed setting in 1/6 steps is possible with the RZ Pro IID AE Prism Finder.



### MICROFINE FOCUSING

Unique, easy grip, dual geared, rack-and-pinion focusing knobs offers choice of fine, or micro-fine bellows focusing for the utmost precision, far beyond the ability of ordinary helicoid focusing designs. Permits exacting focus even with very short or very long focal length lenses. Focus lock lever prevents accidental movement of focus knob.



### RZ67 PRO IID VALUE PACK

(Cat# 212-090) consists of the RZ Pro IID body with a 110mm f/2.8 lens, 120 film magazine, and waist level finder. This package is a terrific value for students.



Shown with optional Leaf Aptus Digital Back



# ROLL

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with the multicart® transporter



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## nik Color Efex Pro™ 2.0

The Professional's Choice for Creativity and Control

nik Color Efex Pro 2.0 is the most award winning collection of digital photographic filters used by the industry's top professionals. Delivering creative results is challenging and with up to 75 filters, nik Color Efex Pro 2.0 offers a range of creative options for controlling enhancements.

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-Richard Marchisotto  
Sherwood Triart Photography

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[WWW.MAC-ON-CAMPUS.COM](http://WWW.MAC-ON-CAMPUS.COM)

## vision

### STUDENT

**Christine Trice**  
Santa Barbara, CA

### GRADUATION DATE

December 2006

### DREAM JOB

Shooting professionally full-time.

### FAVORITE SCHOOL ASSIGNMENT

Any and all assignments that required shooting people.

### SCHOOL

**Brooks Institute of Photography**  
Santa Barbara, CA  
[www.brooks.edu](http://www.brooks.edu)

From its beginnings, Brooks Institute has followed the philosophy of "learn by doing". Students gain the artistic, technical, and business expertise needed to succeed in visual communications. Brooks is a world leader in professional photographic and motion picture education with an outstanding faculty, and three beautiful locations in Santa Barbara, California. Brooks Institute's programs are designed for anyone who aspires to a career in photography or filmmaking as well as working photographers who seek new skills to advance their careers.

christine trice

BROOKS INSTITUTE OF PHOTOGRAPHY

© 2006 Christine Trice



# go digital

"Is medium format the right choice for budding professionals?" is one of the most common questions that we hear when visiting college campuses. Shooting medium format allows you flexibility plus several important film and digital options.



## Digital Medium Format

When you're ready to shoot digitally, medium format cameras offer several advantages over D-SLRs. There are a number of factors to consider when choosing a digital capture device. The most notable are chip size, number of pixels, size of pixels, bit depth, and size of file. As a general rule, if all things are equal, more pixels will create a better quality file. The problem is, in most cases all things are never really equal. While it is true that some of the new 35mm SLR-based cameras are capable of creating large files equal in size to those files created by many of the medium format backs, that is where the similarity ends. While file size is important, quality of the file is equally as important. There are several important factors that affect the quality of the file. These factors include the software used to capture the image, the type and size of the chip, as well as the size and number of pixels. It is in these areas where digital backs excel.

Most 35mm SLR-based digital cameras give the options to record images in a RAW, TIF or JPG format. Selecting an option other than RAW yields only 256 shades of each color- known as 8-bit color. Regardless of whether the camera states it is 10- or 12-bit if you save to either of these file formats you are working in 8-bit color. While RAW files have an advantage of containing greater color information, they take significantly longer between exposures. Digital backs for medium format cameras usually contain their own proprietary processing software that works with the full 12-, 14- or 16-bit color information. This 16-bit color gives you access to over 65,536 shades of each color as opposed to only 256.

Also, these special software packages have the ability to process the color to a higher more accurate level than D-SLRs, giving the photographer the full control of the final image.

Pixel size is as important as pixel count. The larger the diameter of the pixel, the more information it can hold. Medium format-based cameras have pixels between 9 and 12 microns. Most D-SLRs use pixels that are significantly smaller, measuring only 5 to 7 microns. Smaller pixels are needed to fit so many onto an imaging sensor that is about 1/2 of the 35mm format. Most small format cameras use an imaging sensor that is roughly the size of an APS film image, not full-frame 35mm. Since there is only so much real estate on the imaging sensor, the pixels need to be reduced in size, to fit more on a smaller surface.

Today's digital backs are much more affordable than in years past. The larger chips being used in these new backs are greatly improved and exceed the 35mm imaging area, plus their software is designed to be much more intuitive for the photographer, and their operations and set-ups have become much more simple enabling greater portability. All of this means that more photographers are choosing to use medium or large format cameras with digital backs as a means of capturing the highest quality images.

Perhaps the best reason to shoot medium format for digital is the ability to get the best of both worlds. A larger original

produces a better reproduction. It was true in film, whether printed or scanned, and it is true in digital capture. After all, you can always take off your digital back and attach a film back or Polaroid...something you cannot do with D-SLRs.

## Shoot it, Scan it, and Print it

If you choose to shoot film and scan the image into a computer, you have the best of both worlds at your fingertips. You get an archival film that produces a consistent, predictable result, which can then be scanned into a computer for spotting, touchup and manipulation. Print houses have been drum scanning photographers' images for decades in order to get the high-quality color separations required for printing. It used to be that you would have to spend a lot of money to purchase a drum scanner or to have these drum scans made. Although not quite as good as drum scanners, today's flatbed film scanners are exceptional, and prices more affordable. These film scanners are generating significantly higher resolution files, and today's films are providing finer grain and better detail than ever before. These two innovations combined translate into better scans and better outputs. A larger film (medium or large format) will provide a more detailed scan than a smaller one, as it contains more detail. Also the image quality of the final reproduction will be higher as the degree of enlargement is reduced. When scanning at high resolutions, you are capturing all the information, the subject shape, color, detail and film grain. Scanning film grain at extreme resolutions only produces very detailed images of film grain. A large original, like that produced with a medium or large format camera, reduces the amount of visible grain.

As a traditional (film shooting) photographer, you can always go back to the original chrome or negative. Unless price is no object, making photographic prints from that original is much less expensive than from a digital file. Also, this versatile piece of film will be available should you need to scan it again in the future.



## MEDIUM FORMAT AND DIGITAL PHOTOGRAPHY

DIGITAL PHOTOGRAPHY

## A CONVERSATION WITH JACK REZNICKI: WHY I USE EPSON PRINTERS

"...My first black-and-white print from the new printer with K3 inkset blew me away. It looked like a fiber-based, silver black-and-white print from a wet darkroom. The blacks were deep and rich and the tone was completely neutral."

**MOC:** What tools do you rely on as integral parts of your workflow, and how do they affect your profession as a photographer?

**JR:** There are two essential tools, and they both start with digital. Unless you've been hiding in a cave in the Andes, you know that there has been a tidal wave of digital sweeping through photography today. Within that, our first tool is Photoshop, and it has become the lingua franca of photographers. The second tool is inkjet printing. These days the control it puts in your hands is just phenomenal. One of the big things about digital, it's not easier - it's harder. Making a good inkjet print is just as hard as making a C-Print in the darkroom, you just avoid the smelly chemicals. What digital has done, to both capture and output, is put the power of the imagery back in the photographers' hands. You just have so much more control and more ways to get your vision down on paper.

**MOC:** Is making your own prints necessary for you?

**JR:** I am a commercial photographer - I don't sell prints. All I give my clients is a contact sheet and the files. The reason that the prints are so important for me reflects something Ansel Adams once said, "The negative is comparable to the composer's score and the print to its performance. Each performance differs in subtle ways,"

only the digital file is now the composer's score and each performance can actually be more identical than "traditional wet" darkroom printing. It all comes down to the portfolio. We commercial photographers spend a lot of time and money producing the prints for our portfolios because that's what gets us work. The quality of the prints makes a big difference. I've gotten campaigns simply because of well-printed images in my portfolio with subtleties that I felt I could not have gotten from a C-Print.

**MOC:** Does Epson have an advantage over other competitors that makes you choose them?

**JR:** At this point, Epson is the state-of-the-art and most photographers will agree that Epson has been aggressive in their R&D. A bunch of us who are critical printers were talking the other day about the new Ultrachrome K3 inks and how shockingly good they are compared to what we already loved in the previous generation of Ultrachrome inks. My first black-and-white print from the new printer with K3 inkset blew me away. It looked like a fiber-based, silver black-and-white print from a wet darkroom. The blacks were deep and rich and the tone was completely neutral.

**MOC:** Do you have any advice for students regarding their knowledge of printing technologies when entering the workplace?

**JR:** The more students learn the ins and outs of digital photography, capture and output, how to get good output, how color management works, how to get the most out of the tones from a file onto the paper, they become a much more valuable asset in the marketplace. This applies both for getting work as an assistant or if they are going to go off on their own in a different environment being shooters on their own. It's a knowledge that will carry them a long way.



Epson Stylus Photo R2400 Ink Jet Printer



**BIOGRAPHY** Jack Reznicki is one of the best known and most respected photographers in the country. Born in Israel, the son of concentration camp survivors, Jack moved to the United States when he was five and grew up in Rochester, New York. A 1976 graduate of the Rochester Institute of Technology, he opened his New York City studio in 1980. A popular lecturer and teacher, Jack's intelligence and experience are evident in the numerous seminars that he gives around the country. Jack is a "Dream Team" instructor at Photoshop World Conventions. In his humor-filled talks, Jack shows how creative thinking can help solve the most demanding clients' visual needs.



PRINTERS



# leaf valeo wi digital camera backs

Dedicated to providing the finest image quality, Leaf continues to make innovations like wireless previews and efficient workflow solutions.



© Hb Sesoy

## Leaf Valeo Wi

The Leaf Valeo Wi family consists of the Leaf Valeo 22Wi and Leaf Valeo 17Wi, with resolutions of 22- and 17-million pixels respectively and a host of tools and accessories to ensure the finest image quality possible. Both backs contain a large 3:4 format ratio CCD, wireless display with Portable Power, unmatched fast capture rate and In-Studio Large Format Power, for professional photographers.

## Image Excellence –

### 16-BIT RAW HDR FOR HIGHEST DYNAMIC RANGE

A 16-bit A/D (Analog to Digital) converter assures the widest tonal range for rich and smooth tonal transitions. The image is noise-free and clear, comparable to an ultra-fine grain 4x5 film. The Leaf raw HDR (High Dynamic Range) format keeps all raw information so that it can be repurposed for future use without any loss of the original data. It is distinct from other methods that compress the raw data.

Advanced scaling algorithm provides high-quality huge files. The most commonly used algorithms for scaling up, such as the bicubic method used in Photoshop®, suffer from aliasing affects and are noticeable as "pixelization" in enlargements, especially along edges. A proprietary, advanced scaling algorithm that was developed by Leaf overcame this phenomena and provides a smooth, film-like look, even within large-scale enlargements.

## Wireless Technology

You want no wires in your way and prefer a large LCD to evaluate image composition or zoom in to verify focus. You care to share images with your client right away, but desire to have viewing away from the camera. A preview is transmitted to the Leaf DP-67 from the back instantly after capture. When zooming, the back transmits a full, detailed section of the image, image information, exposure indications and alarms, gray balance, and camera setup are available by wireless commands from the Leaf DP-67 up to 30 feet away.

## Blazing Fast Capture Digital Back System

A capture rate of 1.2 sec/frame is achieved with the unique DSR (Dual Sensor Readout) technology (patent pending). As the Dalsa CCD is capable of reading the information simultaneously via two outputs, as opposed to one-output-CCD in other digital backs, the DSR technology doubles the capture rate without sacrificing image quality (trying to achieve a faster capture rate by accelerating the reading speed in one channel CCD degrades image quality).

## Optional 20GB Digital Magazine

The removable lightweight image storage unit (Cat# 904-312) holds hundreds of raw images for the Leaf Valeo Wi. This allows you to shoot continuously without worrying about the number of images you capture. All images are saved in 16-bit raw HDR, which preserves all of the original data.

## Fastest Download Speed to Computer

The FireWire® from the Digital Magazine to the computer makes downloading speed faster than any Compact Flash. When you connect the Digital Magazine directly to a computer, it appears on your desktop as a hard drive, enabling you to view or open files directly from it. Fast image download saves time when backup is required and the shoot is over.

## 645 Format Full Lens Coverage

The Leaf Valeo 22Wi CCD size provides a virtually full 645 frame, enabling lens focal length be used as designed, including

wide-angle photography. The CCD format is 3:4 - a classic photographic ratio that maximizes efficiency and minimizes cropping. The slightly smaller Valeo 17Wi sensor maintains the same aspect ratio, but with a 1:3 lens factor on a 645 camera.

## AVAILABLE FOR THE FOLLOWING CAMERAS

### LEAF VALEO 17WI FOR:

- Hasselblad HI (Cat# 904-520)
- Universal (Cat# 904-510)
- Mamiya 645AFD II (Cat# 904-500)
- Contax 645AF (Cat# 904-530)

### LEAF VALEO 22WI FOR:

- Hasselblad HI (Cat# 904-425)
- Universal (Cat# 904-415)
- Mamiya 645AFD II (Cat# 904-405)
- Contax 645AF (Cat# 904-435)

Also available in Leaf Mamiya ProDigital Packs (bundled with a Mamiya 645AFD II camera body and 80mm f/2.8 AF lens):

- Leaf Mamiya ProDigital 17Wi (Cat# 904-502)
- Leaf Mamiya ProDigital 22Wi (Cat# 904-406)



## LEAF APTUS ...BEYOND YOUR EXPECTATIONS

The Leaf Aptus digital camera backs feature a large integrated 3.5-inch LCD touch screen, on-board CF card slot, and tethered support. Available in 17MP and 22MP versions for Mamiya AFD II, Hasselblad HI, Contax 645AF and Universal.

For more information, visit our website [www.leafamerica.com](http://www.leafamerica.com)



## vision

**STUDENT**  
**Scott Cox**  
Dumfries, VA

**GRADUATION DATE**  
May 2005

**DREAM JOB**  
World travel and documenting cultures

**FAVORITE SCHOOL ASSIGNMENT**  
The "moment in time" assignment given by Guenther Cartwright is most memorable to me. This assignment gave me my first taste of New York City with 48 hours of street photography. It inspired me to move closer to the subject and fill up the frame with a 24mm lens. I was able to let go of the fear of the unfamiliar and wait for the shot. I felt alive.

**SCHOOL**  
**Rochester Institute of Technology**  
Rochester, NY  
[www.rit.edu/~661www](http://www.rit.edu/~661www)

The School of Photographic Arts and Sciences (SPAS) offers a rich and extraordinarily diverse environment in which to develop the creative possibilities afforded by the study of photography, science and fine art.

Every day, over 900 undergraduate and graduate students immerse themselves in new photographic imaging technologies, exploring disciplines ranging from traditional silver halide to cutting-edge digital and electronic manipulation.

Known for focusing on career-oriented education, RIT and the School of Photographic Arts and Sciences have gained a national reputation for excellence in programs that fully explore the art and technology of photography.

SCOTT COX  
ROCHESTER INSTITUTE OF TECHNOLOGY

© 2005 Scott Cox





# x-rite color management solutions

Tired of prints that don't match your monitor? It is time to take control! The fact is that all of your devices – scanners, digital cameras, monitors, and printers – see and reproduce colors differently. There are even differences in the way individual printers of the same model manage color. Many variables affect color, including your ink and paper type. Color management is the way you set up your environment to allow all these devices to speak the same language so that you can get accurate, predictable results with the ultimate goal of matching the colors of the image displayed on your monitor with the colors produced by your printer.

X-Rite's Color Management Solutions provide you with the powerful ICC Profiling color controls that you need. From desktop printing to professional publishing house printing, no matter what your application, X-Rite has an award-winning solution for you.



## MonacoOPTIX<sup>XR</sup> MONITOR CALIBRATION SYSTEM

The essential component for a color managed system, the MonacoOPTIX<sup>XR</sup> (Cat# 700-005) assures simple, accurate calibration and profiling of all monitors. The MonacoOPTIX<sup>XR</sup> is a next generation design in colorimeters offering unparalleled performance regardless of whether you have an LCD or CRT display. Amazingly accurate to within 0.003 chromaticity error, you're assured unbeatable results. The MonacoOPTIX<sup>XR</sup> is ideal for the individual photographer, graphic artist and creative professional.



## MonacoEZcolor with MonacoOPTIX<sup>XR</sup> MONITOR, SCANNER & PRINTER CALIBRATION SYSTEM

The MonacoEZcolor/OPTIX<sup>XR</sup> Bundle (Cat# 700-007) is a scanner-based color management system. In addition to monitor calibration and profiling, MonacoEZcolor includes everything you need to also profile your RGB printer using a flatbed scanner. Its step-by-step wizard-driven interface directs you through the process of scanning a print sample and factory-calibrated reflective IT8 target (included). Transparency targets are also available in 35mm, medium format, and 4x5 for calibrating film scanners. MonacoEZcolor also includes a Print Profile Editor that allows advanced users to control the output of specific colors for precise applications and to fine tune personal color preferences.



# ...GOTTA MATCH?

© 2005 ClareMcLean Seattle Central Community College

### SYSTEM REQUIREMENTS

#### MonacoOPTIX<sup>XR</sup>

- MACINTOSH
  - Power Macintosh or better
  - Macintosh OS X (10.2 or later)
  - 128MB system RAM, 64MB free disk space
  - Color monitor with 24-bit or greater video card (with LUT support)
  - Dual monitor support requires a single video card or two (or more) separate video cards

#### WINDOWS

- Pentium® PC or better
- Windows 98SE/ME/2000/XP
- 32MB application RAM, 50MB free disk space
- Color monitor with 24-bit or greater video card (with LUT support)
- Dual monitor support requires two or more separate video cards that support LUTs. Single video cards with dual monitor support are not supported.

#### MonacoEZcolor [REQUIRES A FLATBED SCANNER]

#### MACINTOSH

- Power Macintosh or better
- Macintosh OS X (10.2 or later)
- 128MB system RAM, 64MB free disk space
- Color monitor with 24-bit or greater video card (with LUT support)
- Dual monitor support requires a single video card or two (or more) separate video cards

#### WINDOWS

- Pentium® PC or better
- Windows 98SE/ME/2000/XP
- Color monitor with 24-bit or greater video card (with LUT support)
- 128MB system RAM, 64MB free disk space
- Dual Monitor support requires two or more separate video cards that support LUTs. Single video cards with dual monitor support are not supported.



If you want to become a creative professional you should know that the color harmony of your monitor and printer are critical to bringing your concepts to life. The PULSE ColorElite System enables you to experience the visual beat and movement of color validation throughout your work process—ensuring efficient and accurate results each and every time.



## X-Rite PULSE ColorElite System

The PULSE ColorElite system is a professional color management solution. Using a Spectrophotometer, rather than a flatbed scanner to build printer profiles, the PULSE system offers more accurate color, faster than other solutions.

The PULSE ColorElite System gives you exactly what you want – the hardware to precisely capture color and the software to accurately analyze and interpret the data. It's what color management should be.

It's a fast, fun, flexible and remarkably simple solution – at your pace, in your chosen space, specific to your needs.

The PULSE ColorElite System includes a new, precision handheld spectrophotometer, the award-winning OPTIX<sup>SR2</sup> colorimeter, advanced color management software, the versatile Pathfinder™ hand-scanning guide and an innovative storage unit. With the PULSE ColorElite System you can have full confidence in your color – and savor the results of your creativity.

The PULSE ColorElite software is available in two versions. The Standard version has ICC profile-building capabilities for all your devices: monitor, scanner, RGB printer and digital

### SYSTEM REQUIREMENTS

#### PULSE ColorElite System

- MACINTOSH
  - Power Macintosh or better
  - Macintosh OS X (10.2 or later)
  - 100MB free disk space
  - Color monitor with 24-bit or greater video card
  - USB 1.0 or faster port

#### WINDOWS

- Pentium® PC or better
- Windows 2000 or XP
- 100MB free disk space
- Color monitor with 24-bit or greater video card (with LUT support)
- USB 1.0 or faster port

### FREE PULSE DUD!

Want to learn even more about PULSE? Go to [www.XritePhoto.com/Pulse-DUD](http://www.XritePhoto.com/Pulse-DUD) to get your FREE interactive DVD.

- Live demonstrations of operation
- In-depth walkthroughs of the software
- Comprehensive guide to all facets of the PULSE ColorElite system



camera. The Premier version offers additional features for professionals who use a RIP for CMYK devices. Both versions are available with or without the OPTIX<sup>SR2</sup> for those who already own the OPTIX<sup>SR</sup> colorimeter.

### STANDARD EDITION WITH OPTIX<sup>SR2</sup>

(Cat# 700-403) Our most popular offering. Includes the new, precision PULSE handheld spectrophotometer, the award-winning OPTIX<sup>SR2</sup> colorimeter, advanced color management software, and the versatile Pathfinder™ hand-scanning guide.

### STANDARD EDITION WITHOUT OPTIX<sup>SR2</sup>

### PREMIER EDITION WITH OPTIX<sup>SR2</sup>

(Cat# 700-404) For the advanced print lab with a RIP or non-inkjet high-end CMYK press. Includes the new, precision PULSE handheld spectrophotometer, the award-winning OPTIX<sup>SR2</sup> colorimeter, advanced color management software, and the versatile Pathfinder™ hand-scanning guide.

### PREMIER EDITION WITHOUT OPTIX<sup>SR2</sup>

(Cat# 700-402) Going places with color? Includes travel bag, 110/240 UAC rapid charging unit, spot guide, Pathfinder™ backer board (for easy alignment, faster, more accurate scanning, reduced read errors), and ColorShop™X software.



# MARATHON ad



**STUDENT**  
**Jamie Beck**  
New York, NY  
[www.JamieBeck.com](http://www.JamieBeck.com)

**GRADUATION DATE**  
May 2005

**DREAM JOB**  
When I was about 13 years old, I attempted to shoot my first editorial spread (not knowing at the time what I was doing) with my best friend in the backyard of my Texas home. The moment I picked up the 4x6 prints from Walgreens, I knew my dream job would be shooting a celebrity cover and editorial for a top fashion magazine. So this is me now chasing my dream.

**FAVORITE SCHOOL ASSIGNMENT**  
My favorite projects in school have always been the open assignments or extra credit to do-what-you-may shoots because I love to create and dream up images and this is the time I'm allowed to go crazy; when else in life will you have total freedom and complete control?

**SCHOOL**  
**Fashion Institute of Technology**  
New York, NY  
[www.fitnyc.edu](http://www.fitnyc.edu)

The goal of FIT's Photography Department is to instill in its students a solid foundation of photographic knowledge and experience. The blending of the aesthetic aspects and technical applications of photography, have built a program that offers not only significant experiences with industry standard analog, digital and multimedia tools, but also the opportunity to critically analyze and formulate a perspective of one's place in the global art and design marketplace.

The Photo Department's new BFA program further enriches a student's knowledge and experience through advanced study in digital image capture, digital post-production techniques, and commercial digital printing. Photo students work in professionally equipped studios, and a black and white darkroom and digital editing labs that provide in-house printing and processing needs.

© 2005 Jamie Beck

**jamie beck**  
FASHION INSTITUTE OF TECHNOLOGY

vision



# incident vs. reflected

TOTAL EXPOSURE CONTROL WITH HAND-HELD METERING

**DIGITAL OR FILM, THERE'S NO SUBSTITUTE FOR ACCURACY... A hand-held meter means the ultimate precision in reading light whether you're shooting film or digital. The exposure for even the smallest portion of a scene can be determined in tenths of an f/stop, and this complete control over the medium translates into visually arresting images. There are two basic methods for measuring light: you can either take a reflected light reading by measuring the light that is reflecting off of your subject, or an incident reading by measuring the light as it falls onto your subject. Both types of metering can produce precise exposures, if you know how to interpret the data that your meter supplies.**

## The Neutral Gray Standard

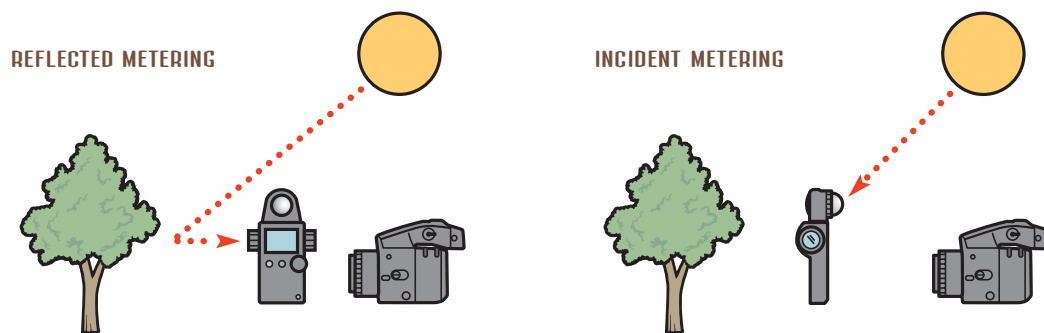
All light meters, regardless of the type, are designed to measure light in a consistent way. Light meters presume all subjects are of average 18% reflectance, or a neutral gray - often called "middle" gray because it falls in the middle of the zones between pure black and pure white. In the Zone system of exposure, this middle gray is known as Zone V.

The use of the 18% neutral gray standard allows a reflected light meter to render correct readings for "average" subjects in "average" lighting situations. Light meters, however, can't see subjects and interpret them the way you can - they measure only one thing: the intensity of light. Fine if you're photographing a medium gray man in a medium gray suit on an average day - but not entirely accurate in other situations.

## Using Reflected Measurement

Hand-held reflected light meters (including built-in camera meters) read the intensity of light reflecting off the subject. Because they measure the light after it hits the subject, however, they are affected by the reflectance of the subject's surfaces. Also, because most reflected readings are taken from the camera position, they generally take in a wide area that can include many different reflective surfaces or colors that can bias the meter reading. If you're photographing a person walking on a sandy beach on a bright day, for instance, the light reflecting off of the sand will overwhelm the reading and result in an underexposed image of the person.

A reflected meter will provide different readings, a white cat and a black cat - but it will provide an exposure that records both as the same middle gray. Similarly, fresh-fallen snow and a black coal field will be recorded as the same color: medium gray. A light meter in reflected measuring mode will



also record a red apple and a green apple as the same tone - even though in reality they reflect vastly different amounts of light. You can improve the accuracy of your reflected readings by placing an 18% neutral gray test card in front of the important subject areas - but that's not always practical.

## Advantages of Incident Meters

A better alternative to reading the light in many scenes is to use an "incident" meter. Hand-held incident meters read the intensity of light falling on the subject and are usually taken from the subject position. Because they are not affected by variances in subject color or reflectance, incident meters accurately record the amount of light falling onto the subject. In the majority of situations, an incident reading is extremely accurate and records tones, colors and values correctly.

## Advantages of Reflected Spot Measurements

Some reflected meters, known as "spot" meters, have the ability to take reflected readings of tiny areas of subject from the camera position. Spot metering is an ideal solution in a lot of special situations where incident readings are impossible and normal reflected readings are unreliable,

including: measuring distant subjects, backlight, extreme brightness range, highly reflective surfaces, or when the main subject may be moving.

Spot metering of an 18% gray midtone area allows you to make an exposure that will record detail, tonality and color accurately. Once you get accustomed to "reading" scenes, you'll be able to tell which subject areas have an "average" reflectance and even in the most contrasty situations, you'll be able to take spot readings from critical areas. By taking a spot reading of a tall green Saguaro cactus (a medium-toned subject) in the middle of a bright sandy desert, for instance you'll get an accurate reading of the important subject area. Some spot meters also allow you to average readings from several brightness areas within a scene.

## In-Camera Spot Meters vs. Hand-Held Meters

Although a number of advanced digital and film SLR cameras offer spot-metering capability, the metering angle is directly related to the focal length of the camera lens in use. Every time the lens is changed, the effective spot-meter angle changes. With a normal lens in use, the spot-metering angle

may be 15-degrees or more. A hand-held 1-degree spot meter, on the other hand, allows the most selective measurement of distant subjects, as well as small areas in more complex scenes.

## Incident Metering

Because incident metering measures the intensity of light falling on the subject, it provides readings that will create accurate and consistent rendition of the subject's tonality, color and contrast regardless of reflectance, background color or brightness or subject textures. Subjects that appear lighter than middle gray to your eye will appear lighter in the finished image. Subjects that are darker than middle gray will appear darker. Colors will be rendered accurately and highlight and shadow areas will fall naturally into place.

## Reflected Metering

Because reflected metering reads the intensity of light reflecting off of the subject, they are easily fooled by variances in tonality, color, contrast, background brightness, surface textures and shape. What you see is often not at all what you get. Reflected meters do a good job of reading the amount of light bouncing off of a subject - the trouble is they don't take into account any other factors in the scene. They are merciless in recording all things as a medium tone.

Reflected measurements of any single tone area, for instance, will result in a neutral gray rendition of that object. Subjects like a white cat that appear lighter than gray will reflect excess light and cause them to record darker than they appear. Subjects like a black cat that are darker than gray will reflect less light and result in an exposure that renders it lighter - in other words, a gray cat instead of a black one.



Many Sekonic light meters give you both metering options - incident and reflected along with features not found in even the most advanced cameras with built-in meters, e.g., L-558R, L-558CINE, L-358 and L-308S.



<p><b>WHITE PLATE INCIDENT METERING</b></p>	<p><b>WHITE PLATE REFLECTED METERING</b></p>	<p><b>GRAY PLATE INCIDENT METERING</b></p>	<p><b>GRAY PLATE REFLECTED METERING</b></p>	<p><b>BLACK PLATE INCIDENT METERING</b></p>	<p><b>BLACK PLATE REFLECTED METERING</b></p>
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All light meters base their reference on a neutral mid-tone gray, so just about any way you meter you'll get proper exposure for an overall gray subject - but life is not as simple as photographing a gray plate on a gray background. Without the right meter or metering technique a white or black subject can erroneously be made to look like a gray subject. The examples

above show the results of Incident vs. Reflected light measuring techniques. Since all built-in camera light meters measure in reflected mode, the use of a hand-held light meter with an incident dome is critical for accuracy. The Sekonic meters give you all the control and flexibility to produce proper exposure - keep your whites white and your blacks black.



# histograms and exposure

Although everyone has their own preferences and shooting styles, photographic imaging can be optimized by understanding what a light meter and histogram can show you about the same scene.

## What is a Histogram

A histogram is basically a bar chart used in statistical analysis and was initially applied to photography by the original group of engineers who were designing the first digital cameras. Since histograms are not a recognizable form of exposure data and can be easily misunderstood they are typically not used or fully utilized in a correct manner.

Every scene you capture in your camera is located on a horizontal scale with tones ranging from 0 (Black) to 255 (White), Figures 1 & 2. Your image processing system (camera or computer) places each part, or picture element (pixel) on that scale in position relative to its brightness. Every time a pixel of a particular brightness appears (frequency), it is stacked on top of other pixels of the same brightness to build a line of varying heights. The result is a graph of very fine vertical lines (bar chart) which can appear as a smooth curve, a series of lines or a combination of both.

## Follow your Light Meter for Exposure – Analyze your Image with the Histogram

For those transparency shooters that tend to underexpose for saturation, Figures 3-7 are good examples of why you want to follow your light meter instead of the hardly noticeable histogram changes on the camera. For negative shooters who are partial to overexposing and letting the lab compensate, Figures 7-11 are good examples of why you want to follow your light meter instead of the hardly noticeable histogram changes on the camera.

The photographic results show how even a half stop variation can cause a rapid blocking of tonal information. A histogram shows this in a much more subtle way but it is almost impossible to see on the average D-SLR's LCD panel. And because there is no horizontal scale, it's hard to visualize and gauge that the error in each exposure here equals a half stop - so there's almost no chance you'll be able to use a histogram to fine tune settings to get within the ideal one tenth of an f-stop.



Figure 1

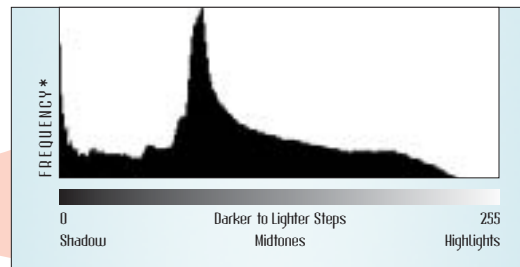


Figure 2 - Anatomy of a Photographic Histogram

\*Frequency indicates the number of each tonality occurrence



Fig. 3 - f/22 (-2 EU) Fig. 4 - f/19 (-1 1/2 EU) Fig. 5 - f/16 (-1 EU)



Fig. 6 - f/13 (-1/2 EU) Fig. 7 - f/11 (Normal) Fig. 8 - f/9.5 (+1/2 EU)



Fig. 9 - f/8 (+1 EU) Fig. 10 - f/6.7 (+1 1/2 EU) Fig. 11 - f/5.6 (+2 EU)



Walk into any photographic studio, location shoot, or movie set and you'll discover that Sekonic light meters are one of the most prevalent tools in the photographic and cinematography industries.

Sekonic light meters have become the professional's first choice because of their sophisticated and advanced features, reliability in tough environments and repeatable exposure accuracy plus simplicity of operation.

Because photographers' needs are so varied, Sekonic offers an extensive range of meters to meet virtually any photographer's needs and budget. The following meters are those most popular with students, faculty, professional photographers and cinematographers.

## NEW Sekonic L-558R DualMaster Wireless Triggering Light Meter

Get control of your exposures and lighting with the new Sekonic L-558R DualMaster light meter (Cat# 401-559). The L-558R is the world's first multi-function light meter to offer PocketWizard radio triggering inside. Now you can have the freedom of wireless triggering and the power of accurate exposure control in the palm of your hand. With important features such as flash analyzing, spot/incident measuring

modes, calibration and exposure compensation and selective Quad Triggering and measuring, the New L-558R is the perfect choice for today's film and digital shooters.

## Analyzing Function

All flash measuring modes simultaneously provide flash and ambient exposure data. Now you can evaluate flash and ambient exposures in three convenient ways:

- Combined readings of flash and ambient
- Percentage of flash in the total exposure
- Simultaneous display of flash, ambient and combined readings on the analog scale



**Lens Hood**  
The Lens Hood (Cat# 401-624) prevents erroneous light measurements caused by lens glare. It also acts as a step-up ring for attaching filters to the front of the 1" Spot lens (up to 40.5mm filter thread).

## One-degree Spot with Digital Display

All critical exposure data is vividly displayed in the rectangular viewfinder.

## L-558 DualMaster CINE



or "558C" (Cat# 410-560), is identical to the L-558R, with several added features designed especially for the cinematographer. The meter offers a full range of cine speeds from 1 to 1,000 frames per second (fps). The L-558 CINE offers shutter angles from 1 to 270 degrees and measures in Lux (.63-190,000), Footcandle (.12-180,000), CdM<sup>2</sup> (0.25 - 190,000) and Footlambert (0.07-190,000). Additionally, it can store and average up to nine different readings and has several pre-programmed filter factors.

## Sekonic X-Rite Digital Suite



Get It Right the First Time! Today's digital workflow poses two challenges - getting the correct exposure before you capture the image and seeing the accurate data on your computer screen. After all, you cannot correct a bad exposure later or make corrections to an image if you are not seeing the true data. The new Sekonic X-Rite Digital Suite (Cat# 401-570) is answer for accurate light metering and color calibration.

## Extended Sensitivity Range

Utilizing new technology and design techniques, the L-558R DualMaster responds to light levels beyond the capabilities of current meters. Measuring reflected flash as low as f/2.0 and ambient light as low as EU 1 is well within the capabilities of the L-558R.

## Custom Functions

Frequently selected custom functions are incorporated in the L-558R DualMaster. Full, 1/2 and 1/3-step aperture readings, exposure and filter compensation, meter calibration plus much more are easily selected through software driven commands.

## Wireless Triggering Built-In

The L-558R DualMaster has a PocketWizard compatible radio transmitter built-in, providing complete wireless triggering with all PocketWizard and Digital Wireless Freedom products. Similar to the L-358 (with optional radio module), the L-558R offers the convenience of fast direct "Selective Quad Triggering". Choosing which flash triggers or not is faster with fewer keystrokes. Trigger your flash units (or camera) from your meter without wires up to an improved range of 200 feet away.

The package includes the Sekonic L-558R multi-function light meter and the award-winning MonacoOPTIX™ colorimeter for display calibration and profiling.

## FREE DVD!

Visit [www.Sekonic.com/DVD](http://www.Sekonic.com/DVD) to order yours today! Join expert and professional photographer Will Crockett and Sekonic's own guru, Lorenzo Gasperini as they show you:

- Why a light meter is essential
- Proper metering technique in the studio, and on location
- In-depth demonstration of the features and benefits of the Sekonic L-558R
- Digital Wireless Freedom and much, much more!



# sekonic L-358 flash master, L-308S and L-398M



## Sekonic L-358 Flash Master

The advanced features of this meter combined with its rugged all-weather design and convenient size have become the favorite among students and teachers alike. The L-358 Flash Master (Cat# 401-358) is the perfect blend of advanced features and easy operations. This meter measures reflected or incident light in ambient or flash metering modes. It features a flash/ambient analyzing function, exposure compensation, calibration adjustment, cine mode, and revolutionary digital radio triggering capabilities. It has a retractable dome for convenient switching between full 180-degree incident dome measuring and retracted 90-degree directional incident metering.

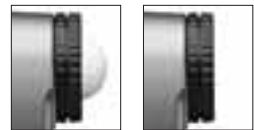
Additionally the lumisphere (dome) on the L-358 Flash Master is removable. This allows you to mount the Lumigrig (included with the meter) for measuring reflected light readings (54°). There are also three optional spot finder attachments. They include a 1-degree spot finder, a 5-degree spot finder, and a 10-degree spot finder.

## ALL-WEATHER DESIGN

All buttons, switches and compartments are sealed and the meter housing has been designed to endure rugged outdoor conditions. Ideal for location shooting, at the beach, in rainy or humid environments.



Rotating



Extended

Retracted

## RETRACTABLE, REMOVABLE AND ROTATING LUMISPHERE

Quickly change from standard incident (hemispherical or Lumisphere in the up position - 180° angle) to cosine corrected (narrow - 90° angle) light readings with a turn of a ring. Ideal for portrait lighting it offers brightness evaluation or light ratio setups and is also ideal for flat art work light measurements. With the 270° rotating Lumisphere, reading the display is possible while positioning the Lumisphere toward the light or the subject without ever losing sight of the meter's display. Optional 1°, 5° or 10° spot finders easily attach to the meter in place of the removable Lumisphere. A Lumigrig (reflected light receptor) is included with the L-358 for reflected light measurements.

## NEW L-308S Flashmate

The L-308S Flashmate (Cat# 401-309) is an improved version of the popular L-308BII. It offers an affordable, lightweight light meter solution for both film and digital shooters. New enhancements such as selectable full, 1/2 and 1/3 step aperture increments and 1/10th stop measurements in both flash and ambient modes make it ideal for digital exposures. Improved LCD display offers easy to read exposure data in a snap. Reflected or incident readings are as quick as sliding the Lumisphere dome in place. Also includes accessory Lumidisc.



## L-398M Studio Deluxe II

The L-398M Studio Deluxe II (Cat# 401-398) is a "classic" used by many cinematographers and studio photographers. The L-398 is an analog incident meter whose dial displays exposure values (EV), aperture values, shutter speed values, foot candles, and frames per second (8-128 fps). Also includes accessory Lumidisc, Lumigrig, and High Slide.



## OPTIONAL SPOT VIEWFINDERS

The L-358 accepts optional spot finder attachments that extend the versatility of the meter with a choice of 1-, 5- or 10- degree spot measurements, which easily attach to the meter. Each spot finder features parallax-free swiveling eye-piece for precise spot metering.

1-degree spot finder (Cat# 401-361), 5-degree spot finder (Cat# 401-362), and 10-degree spot finder (Cat# 401-363)



## OPTIONAL PLUG-IN TRANSMITTER MODULE

Electronic flash units and/or cameras can be triggered wirelessly from the L-358 and L-558 Cine meters with the optional plug-in, multi-channel digital radio transmitter module (Cat# 401-621). No more tripping over sync cords or fumbling with PC connectors. The plug-in module is compatible with all PocketWizard digital radio receivers and transceivers. It allows you to simultaneously trigger and

measure your electronic flash units from up to 100 feet away. When operating the meter on the Selective Quad-Trigging channels (17-32) you can independently trigger up to four different lights (or zones of lights). You can even trigger cameras with electronic shutter releases from the meter, an integral part of the Digital Wireless Freedom System.

## vision

### STUDENT

**Melissa Haberman**  
Racine, WI

### GRADUATION DATE

May 2005

### DREAM JOB

My dream job would be to experience the world of photography each and every day. I want a career in which I can wake up in the morning and say I love what I do. I would love to work in a commercial studio where I can grow and develop my skills.

### FAVORITE SCHOOL ASSIGNMENT

My favorite project involved choosing and shooting a photo story for my photojournalism class. I chose to photograph the atmosphere of a professional baseball game, America's great pastime. I really enjoyed interacting with a diverse group of people and was able to step outside the setting of a studio.

### SCHOOL

**Milwaukee Area Technical College**  
Milwaukee, WI  
www.matc.edu

The Photography Program at Milwaukee Area Technical College is an associate degree program targeted at preparing students for active employment in the photographic industry. Throughout the course work, students use professional equipment and modern methods to master the skills necessary for this highly visual, creative and exacting profession. Lab and studio areas are equipped with traditional equipment as well as state-of-the-art digital cameras, lighting and electronic print output systems.

© 2005 Melissa Haberman

# DIGITAL WIRELESS FREEDOM

Are you wireless yet? Get unplugged!



## What is Digital Wireless Freedom?

It is a system of professional photographic products, which incorporate a compatible digital wireless radio system, eliminating the need for PC synch and shutter release cables.

## Why go wireless?

- Eliminates unreliable synch cords that get in the way of your creativity.
- Allows you to position lighting quickly where you want it, not just where the synch cord reaches.
- Permits you to interact with your subject without the limitations of shutter release cables.
- Triggers multiple cameras simultaneously, to capture action at every angle.
- Protects your digital or film camera from damaging high synch voltage.

## PocketWizard™

8 Westchester Plaza  
Elmsford, NY 10523  
tel: 914.347.3300  
fax: 800.347.3309  
email: info@PocketWizard.com  
www.PocketWizard.com

# PocketWizard Plus & MultiMAX

Let's face it: today's world is digital and wireless. Yet, we as photographers have been slaves to antiquated technology. We use high-tech cameras and studio lighting to create the best images that we can, yet we depend upon primitive PC cords and cable releases to connect the two. Often these cables and cords fail to trigger our equipment properly. It's the weakest link in photographic equipment – and often that weak link can mean disaster in the studio or on location.

PocketWizard digital wireless remote triggering systems allow you to connect many camera systems to any electronic flash system. Until the introduction of PocketWizard digital wireless remotes, photographers were subject to unreliable wireless solutions. PocketWizard digital wireless remote triggering systems communicate using digital radio signals that are encoded with 16 or 24 bit digital code that ensures reliability trigger after trigger. For the greatest reliability and flexibility, PocketWizard uses common miniphone connectors.

## PocketWizard Plus

The PocketWizard Plus offers the best value in an affordable, simple, reliable triggering device. The Plus allows you to fire your camera or flash from up to 1600 feet away, at synch speeds of up to 1/250 (focal) or 1/500 (leaf). It also allows you to select from four different channels and gives you two different control zones, local and remote. This allows you to trigger an electronic flash unit connected to your camera (local), or those away from camera (remote), or both at the same time. The Transmitter has a hot shoe mount for quick and easy

connection to your camera. Both the Transmitter and Receiver have a 1/4-20 female thread screw mount for light stand or camera bracketing attachment. At only four ounces (including batteries) the Plus units can also be mounted using the included lanyard or Velcro®. The PocketWizard Plus Kit (Cat# 801-101) includes the transmitter and receiver, AA Alkaline batteries, PC-1 Synch Cord and 3 year warranty. The Plus Transmitter (Cat# 801-102) and Plus Receiver (Cat# 801-103) are also available separately.

## PocketWizard MultiMAX Transceiver

The PocketWizard MultiMAX Transceiver (Cat# 802-450) is the world's most innovative and advanced Digital Radio Triggering System for photographers. It features wireless transceiver technology, which eliminates the need for separate transmitters and receivers. The MultiMAX can trigger from up to 1600 feet away and allows you to use any of the 32 channels to send and/or receive digital signaling by a flip of a switch. The MultiMAX Transceiver offers the photographer Selective Quad Triggering, which is the ability to activate or deactivate electronic strobes or cameras in four separately controllable zones (A,B,C or D) without leaving the camera position. The easy to read backlit LCD panel indicates which channel, zones and mode(s) to which the transceiver is set. The MultiMAX automatically confirms radio triggering and flash confirmation (with optional flash confirmation cable) with immediate visual and audible feedback.

## MULTIMAX ADVANCED FEATURES

The Transceivers come loaded with "Trigger Time Control" software, which provides several unique advanced tools. Among these tools are rear curtain synch with any camera, added depth of field by using multi-pop (multiple flash exposures) mode, and record events as they unfold using the intervalometer mode. In the relay mode, the MultiMAX Transceiver acts as both a transmitter and a receiver, triggering both your flash and camera from up to 1600 feet away. Upon receiving a signal from a remote transmitter, the on-camera receiver instantaneously switches to transmitter mode and sends a signal to trigger the remote flash units in synch with the remote camera. In the Speedcycler mode you can sequentially trigger up to four cameras or four electronic flash units. This mode is ideal for multi-angle camera shots or reducing recycle time by triggering the next flash unit in sequence.

The optional Flash Confirmation Sensor (Cat# 802-451) indicates that a triggered remote flash actually fired. By utilizing a shielded, high intensity light sensor, it confirms if the attached flash fired or not.

## FLY WITH POCKETWIZARD

PocketWizard eliminates unreliable synch cords that get in the way of your creativity. Send and receive digital signals to trigger electronic flash units and/or cameras. Reliable performance insured by PocketWizard Digital Communications.

Digital receiver lets you place your flash or camera anywhere without synch cord or cable release.

What PocketWizard can do for you...  
today and tomorrow.

## vision

### STUDENT

**Julie C. Johnson**  
Seattle, WA  
www.JJohnsonPhoto.com

### GRADUATION DATE

June 2005

### DREAM JOB

To be able to support myself as a fine art photographer.

### FAVORITE SCHOOL ASSIGNMENT

First year, third quarter, we were given an assignment to shoot the cover of a magazine of our choosing. There were very few restrictions on the assignment, and it was one of the first assignments we were given full creative freedom. I was so excited about this shoot that I had trouble sleeping the night before.

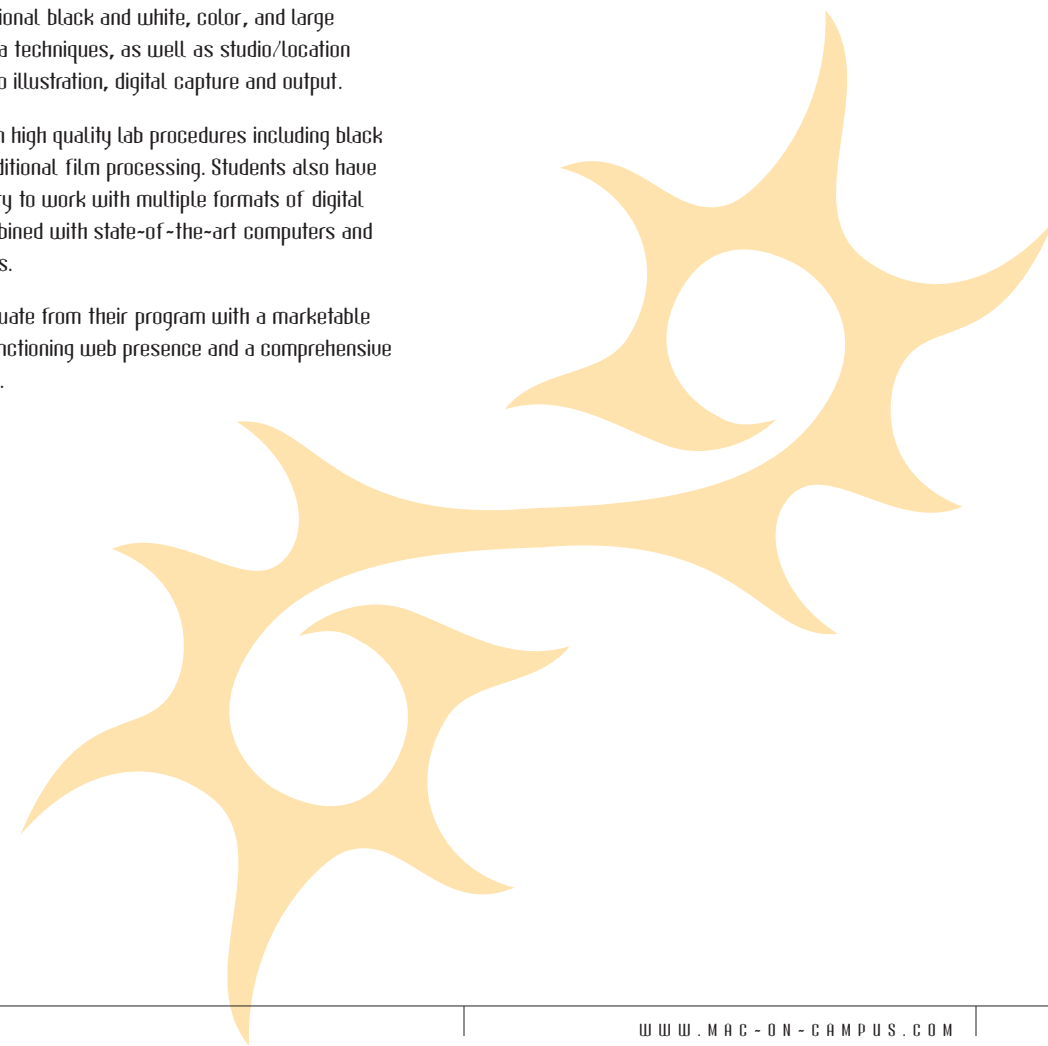
### SCHOOL

**Seattle Central Community College**  
Seattle, WA  
www.seattlecentral.edu/profftech/PROphoto.php

The Commercial Photography Program at Seattle Central Community College offers a two-year, A.A.S. Degree, which provides a comprehensive education for students seeking employment in traditional and digital commercial photography venues. Their program develops strong basic skills in traditional black and white, color, and large format camera techniques, as well as studio/location lighting, studio illustration, digital capture and output.

Students learn high quality lab procedures including black and white traditional film processing. Students also have the opportunity to work with multiple formats of digital cameras combined with state-of-the-art computers and output devices.

Students graduate from their program with a marketable portfolio, a functioning web presence and a comprehensive business plan.



© 2005 Julie Johnson

# profoto

THE POWER & CONTROL TO EXPRESS YOURSELF

The photographer's tools are a natural part of the creative process. Like the painter's brush, the sculptor's chisel, or the musician's instrument, their form and design should reflect their function. They should have the right feel, and be aesthetically pleasing.

— Profoto founders Conny Dufgran and Eckhard Heine

### Perfect light

After considering natural light, the light you create is the most important element. Natural light comes in unending varieties of hue and character. As a photographer, you can choose to patiently wait for the perfect light. Or create it, using the right tools, to control, complement, or recreate the beauty that nature provides.

### Optically designed light shaping tools

The Profoto philosophy demands that tools be designed to shape light in specific ways, with minimum effort. Profoto's unique modular system of optically designed light shaping tools allows you to create the "perfect light" on demand. With them, you can work simply, consistently, and efficiently. To systematically create different types of light, you need to start with the basic concepts of direct, diffused and reflected light. The possibilities are endless, but the process should be creative, without being time consuming.

### Achieve a distinctive quality of light

With Profoto, you select from a versatile, modular system of light shaping instruments, each with the ability to create its own distinct character of light. So you can create your own style with confidence in the quality and consistency of light from shot-to-shot in the studio or on location. Profoto offers more than 25 distinctly different light shaping tools. Each of these tools is compatible with the Acute, ComPact and Pro Series heads. This modular system allows you unparalleled quality of light with maximum control.



### Portable control and dependability

The layout of Profoto equipment is very intuitive and logical - a blessing when you're trying to work fast and concentrate on your subjects. Profoto has made it easy for you to look at the control panel and understand how the pack is set and how to control it. This simplicity combined with its durability is what makes Profoto one of the most common and preferred brands with many of today's top pros and in industry rental houses.

### Innovative design

Profoto equipment is designed to be as compact and light as possible, without sacrificing quality. All current Profoto models are self-contained multi-voltage units and use self-resetting fuses, and offer multiple power draw settings enabling you to use the equipment anywhere in the world. The Acute 2R generators feature a built-in wireless radio slave receiver, giving you the ability to dependably trigger the pack wirelessly. Due to the cylindrical shape of the lamp heads, most reflectors allow you to zoom them to adjust the beam to cover only the desired area. This allows you to do with a single reflector what most manufacturers would require multiple reflectors to do. This means that not only is there less equipment to buy, but there is less equipment for you to carry or store.

### Safety and total reliability

Many electronic safeguards are incorporated to ensure Profoto generators are always ready to function, at their peak, for long periods of time. Profoto's unique arc-proof twist-lock head connectors are among the safest in existence. For total reliability, the generator and heads must be able to withstand heavy-duty use without failure.



## SELF-CONTAINED FLASH UNITS

ComPact units are a generator and fan-cooled flash head built-into one "compact" unit, sometimes referred to in the photo industry as a "monoblock" design. These units are designed to provide a very high light output, fast recycling, and short flash duration for their size.

The ComPact makes for easy control of individual lights. They are perfect for instant set-up and fast breakdown.



THE COMPACT UNITS offer proportional multi-voltage capabilities, modeling lights, stepless output adjustment, built-in Photocell Slave Synch, audible flash recycle indicator, and accept all Profoto light shaping tools. Their efficient fan-cooled design assures safe, continuous, heavy-duty performance. They are an ideal choice for when the situation calls for a minimum amount of fuss and cables, such as with environmental or corporate portraits, or industrial locations. Three different models are available.

### ComPact 300 Special

The ComPact 300 Special (Cat # 502-202) is capable of being set from full to 1/4 power, and includes a UV-coated flash tube, 150 watt halogen modeling light, frosted protective dome, plastic transport cap, stand adapter, 16 ft. AC power cord.

### ComPactPlus 600 Special

The ComPactPlus 600 Special (Cat # 502-204) has a greater range of power, from full to 1/16th power, and includes a UV-coated flash tube, 250 watt halogen modeling light, frosted protective dome, plastic transport cap, stand adapter, and 16 ft. AC power cord.

### ComPactPlus 1200

The ComPactPlus 1200 (Cat # 502-205) offers the maximum amount of power, and can be set anywhere from full to 1/16th power. It includes 500 watt mini-can halogen modeling light, quartz flash tube, UV-coated frosted protective dome, plastic transport cap, stand adapter and power cable.



### Features and technical data:

- ⊙ Small, lightweight, ergonomic design
- ⊙ Fan-cooled integrated generator/lamp head assembly
- ⊙ Fast recycling time
- ⊙ Short flash duration
- ⊙ Accepts all Profoto Light shapers
- ⊙ Multi-voltage capability with PC board for voltages from 90 to 130V (60Hz) and 180-260V, 50Hz
- ⊙ Variable output adjustment with the bracketing dial
- ⊙ Proportional modeling light
- ⊙ Interchangeable glass covers to warm/cool and soften/sharpen the light
- ⊙ Fan cooled
- ⊙ Switchable acoustic signal "beeps" when unit is fully recycled
- ⊙ Built-in photocell slave synch
- ⊙ 5/8" Stand Adapter with quick clamp
- ⊙ Mini-can socket on ComPactPlus 1200

### COMPACT 300/600 PRO VALUE PACK

(Cat # 502-241) Includes one ComPact 300 Special, one ComPactPlus 600 Special, two zoom reflectors and one synch cord.

Also available with case (Cat # 502-240).

### COMPACT 600 PRO VALUE PACK

(Cat # 502-246) Includes two ComPactPlus 600 Special, two zoom reflectors and one synch cord.

Also available with case (Cat # 502-247).



### COMPACT 300 PRO VALUE PACK

(Cat # 502-242) Includes two ComPact 300 Special, two zoom reflectors and one synch cord.

Also available with case (Cat # 502-243).



## profoto acute2 & acute2R

GENERATORS &amp; HEADS

Versatile packs designed for the demanding studio photographer or "THE PRO ON THE GO." The Acute2 compact generators can be operated symmetrically or asymmetrically and feature a six-stop range of control, fully proportional modeling lights (controlled at the pack), built-in white light photo slave (with on/off switch), our arc-proof safety design, and built-in digital radio receiver for wireless triggering. These newly redesigned units offer faster recycling times and shorter flash durations.

### Profoto Acute2/2R Features:

- Fast Recycling Time
- Short Flash Duration
- 6 Stop Range
- Fully Proportional Modeling Lights
- Lightweight & Compact
- Built-in Photo Slave (w/ on/off switch)
- Multi-Voltage
- Arc-Proof Design for Safety

PLUS the Acute 2R includes a built-in PocketWizard Digital Radio Triggering Receiver.



### ACUTE2R 1200 GENERATOR

(Cat# 501-031) 1200 Ws flash generator with built-in 32-channel PocketWizard Radio Receiver.

### ACUTE2R 2400 GENERATOR

(Cat# 501-034) Fan-cooled 2400 Ws generator with built-in 32-channel PocketWizard Radio Receiver.

### ACUTE2 1200 GENERATOR

(Cat# 501-011) 1200 Ws flash generator.

### ACUTE2 2400 GENERATOR

(Cat# 501-011) Fan-cooled 2400 Ws flash generator.

### Profoto Acute2/D4 Heads

(Cat# 501-210) The fan-cooled Acute2/D4 Heads feature a 250 watt modeling light, user changeable quartz flash tube, and 16-foot heavy-duty cables equipped with the arc-proof connectors. These reliable lamp heads also include a UV-coated protection dome, 5/8" stand adapter mount, zoom reflector, plastic transport cap. Acute2/D4 heads produce a color temperature of 5400 degrees Kelvin. Other color temperatures (5100 or 4800 degrees) are available by replacing the supplied domes with differently coated domes.



### Acute2 Twin Head



(Cat# 501-202) Similar to the Acute2 head, but allows you to attach to two different powerpacks, achieving up to twice the energy (4800 Ws). Fitting the head to a single Acute powerpack generates the shortest flash durations and quickest recharge times. It includes a Magnum Reflector, special UV-coated flash tube, 500 watt halogen modeling light, frosted glass cover, plastic transport cap, stand adapter, and special 16' twin lamp cable.

### The Acute2 Ringflash

(Cat# 501-203) Fashion photographers originally made Ringflashes popular for their direct and detailed light, with unique "halo" shadows and "doughnut" highlights. The Acute2 Ringflash is a standard in the fashion industry. It is also an excellent light selection for tabletop applications, small interiors, and for tight shooting conditions. The special adjustable mounting bracket, and wide interior diameter (100mm) allows you to fit this very mobile light source to nearly any lens or camera system. Profoto offers two different reflectors for this unique head. The Ringflash Softlight Reflector (Cat# 505-511) increases the size of the light source, delivering a softer, shadow-free "beauty effect" quality of light. The Close-up Reflector (Cat# 505-512) focuses the light to 20 inches in front of the flash for close-up and macro applications. On small subjects this effect is completely free of shadows. The WideSoft Reflector (505-516) is designed to produce the same soft effect of the Ringflash softlight Reflector but cover a larger area.



## profoto D4R

The D4R is designed to fit the needs of commercial still life photography. It offers an enormous power range with finite controls, plus extremely consistent color temperature and output stability from flash to flash.

### Profoto D4R Generator Features

- Optimal, Repeatable Results with Analog AND Digital Photography
- Four Full Asymmetric Adjustable Lamp Connections
- 8 f-stop Power Range in 1/10th or Full 1 f-stop Increments
- Constant Color Temperature Flash-to-Flash Over the Whole Power Range - Independent of the Number of Flash Heads Used
- Highest Power Stability Flash-to-Flash, with No Output Deviation
- Innovative Special Functions, such as "Sequence, Delay, and Intervalometer"
- Computer Control via USB Connection for up to 127 Power Packs from a Single Computer
- Fast Recycling Times of 0.09 - 2.2 sec. and Short Flash Duration of 1/4500 - 1/600 sec.
- PocketWizard 32 channel / 4-zone Wireless Flash Synchronization - compatible with Sekonic L-558R & L-358 Light Meters
- Compatible with the Entire Range of Profoto Acute Heads and Profoto Light Shaping Tools and Accessories



### PROFOTO D4R 1200 GENERATOR

(Cat# 510-402) Power range from 9 - 1200 Ws and a flash duration ranging from 1/7500 sec. (9 Ws) - 1/1000 sec. (1200 Ws) (t=0.5). 100% Recycle Time: 0.07 sec. - 1.20 sec.

### PROFOTO D4R 2400 GENERATOR

(Cat# 510-403) 2X the power of the 1200 Ws version, ranging 8 f-stops from 18 - 2400 Ws. Flash Duration (t=0.5): 1/4500 sec. (18 Ws) - 1/600 sec. (2400 Ws). 100% Recycle Time: 0.09 sec. - 2.20 sec.

### PROFOTO D4R 4800 GENERATOR

(Cat# 510-404) Most available power, ranging 8 f-stops from 36 - 4800 Ws. Flash Duration (t=0.5): 1/2700 sec. (36 Ws) - 1/350 sec. (4800 Ws). 100% Recycle Time: 0.12 sec. - 4.4 sec.

## pro-7 flash systems

The Pro-7b and Pro-B2 are Profoto's high-performance battery-operated flash generators. Pro-7 generators are the ultimate in flexibility and control for photographers who require the finest quality of light in a portable performance power pack.

### Pro-7b 1200 Generator Features

- Up to 250 full power flashes from a single battery cassette
- Fast recycling: 0.1 - 2.8 sec.
- Short, motion-freezing flash durations: 1/1,400 - 1/3,000s
- Full 7 f-stop range in 1/6 step adjustments
- Up to 100W modeling lamp
- Power-saving modeling light timer
- Asymmetrical or symmetrical power distribution



### PROFOTO PRO-7B 1200 GENERATOR

(Cat# 701-074) Battery operated! Power range from 18.75 - 1200 Ws and a flash duration ranging from 1/1,400 sec. (9 Ws) - 1/3,000 sec. (1200 Ws) (t=0.5). 100% Recycle Time: 0.1 sec. - 2.8 sec.

### Pro-B2 1200 Generator Features

- Up to 200 full power flashes from a single battery cassette
- Fast recycling: 0.04 - 1.8 sec.
- Short, motion-freezing flash durations: 1/2,200 - 1/7,400s
- Full 8 f-stop range in 1/2 or 1/10 step adjustments
- Up to 250W modelling lamp
- PocketWizard 32 channel / 4-zone Wireless Flash Synchronization
- Continuous modelling light or timer
- Asymmetrical or symmetrical power distribution



### PROFOTO PRO-B2 1200 GENERATOR

(Cat# 701-075) Battery operated! Power range from 9 - 1200 Ws and a flash duration ranging from 1/2200 sec. (9 Ws) - 1/7400 sec. (1200 Ws) (t=0.5). 100% Recycle Time: 0.04 sec. - 1.8 sec.

### PRO-7B HEAD

(Cat# 701-105) Standard, non-fan cooled head for use with both Pro-7b and Pro-B2 generators. Max Energy = 1200 Ws

### PRO HEAD

(Cat# 701-110) Designed for use with Profoto Pro-7 AC generators, the Pro-7 head is fan-cooled and is recommended when high speed shooting is required. Max Energy = 2400 Ws

### PRO-7 RINGFLASH

(Cat# 701-103) Provides a completely even, shadowless light when photographing objects smaller than the ring. Excellent as a fill source; the light path is identical to the optical path. Max Energy = 2400 Ws (9600 Ws/min)



Pro  
Value  
Pack

ALL ACUTE2/2R PRO VALUE PACKS INCLUDE: Power cord, synch cord, 2 Acute2 fan-cooled heads with UV-coated protection dome, quartz flash tubes, 250 watt modeling lights, plastic transport caps, & 2 standard zoom reflectors.

ACUTE2R 1200 PRO VALUE PACK (Cat# 501-031)

Also available with Tenba Air Case (Cat# 501-005).

ACUTE2R 2400 PRO VALUE PACK (Cat# 501-034)

Fan-cooled flash generator.

Also available with Tenba Air Case (Cat# 501-006).

ACUTE2 1200 PRO VALUE PACK (Cat# 501-011)

Also available with Tenba Air Case (Cat# 501-003).

ACUTE2 2400 PRO VALUE PACK (Cat# 501-021)

Fan-cooled flash generator.

Also available with Tenba Air Case (Cat# 501-004).



## vision

### STUDENT

**Gabriel Leung**

Elkins Park, PA  
www.GabrielLeung.com

### GRADUATION DATE

May 2005

### DREAM JOB

Studio Artist

### FAVORITE SCHOOL ASSIGNMENT

My favorite project I have ever worked on was a photographic installation in 2004, which I have printed a head shot of my friend Amanada Jaffe on Ortho film mounted on yellow and orange acrylic sheets. The acrylic sheets were hung in front of a window, suspended with fishing line, creating a fragmented portrait of her. Growing up in the fast-paced city of Hong Kong, I am attracted to quiet moments. I am interested in the process of image-making in relationship to nature. I see the camera lens as an extension of my vision.

### SCHOOL

**Tyler School of Art, Temple University**

Philadelphia, PA  
www.temple.edu/tyler/photography.html

The Tyler Photography program embraces diverse approaches to the medium. They encourage a development of the artist in the consideration of a variety of attitudes toward the medium. In this critical age of evolving new technologies, their curriculum reflects historical and classical perspectives as well as emphasizing an experimental and interdisciplinary approach toward artmaking. The fusion of traditional photographic practice with digital imaging, installation, fine arts, graphic arts, and other media is central in the philosophy of their program.

The intimate seminar atmosphere strongly encourages community involvement. Professional opportunities for the MFA candidate include teaching, research, graphic arts and digital imaging practice, scholarly endeavor, exhibitions experience, and critical dialog as it pertains to the contemporary use of photographic images. The opportunity to take advantage of other MFA programs within Temple University such as Visual Anthropology and Film and Media Arts, makes for a unique educational experience. The Tyler program is looking toward the future by preparing students to develop their personal vision and to enter the field with confidence in their career objectives as artists.



# profoto light shaping tools

PROFOTO LIGHT SHAPING TOOLS ALLOW YOU TO CREATE THE "PERFECT LIGHT" ON DEMAND, WITH A MINIMUM AMOUNT OF EFFORT.

Profoto's unique Light Shaping Tools are the heart of this system. These tools include a wide selection of unique reflectors, softboxes, umbrellas, spots, fresnel, boxes, and a "Chinese lantern". Each light shaper has the ability to create its own distinct character of shadow and highlight effects. The consistency and quality of these tools will allow you to create with your own sense of style. All of these light shapers will fit on all Profoto lighting units, including ComCompact and all Acute and Pro series heads (except Ringflashes). Below are descriptions of some of the most popular and useful lighting tools.



## Reflectors

One of the most versatile light shaping tools is the Zoom Reflector (Cat# 505-503). Pushed all the way back to position #10, the light provides very even light over a broad area (100 degree light spread). Pushed out to position #8, the light provides a very efficient lighting circle that you might use to fill an umbrella. Zoomed out to position #6 provides a very concentrated light (65 degree light spread) for a very intense lighting effect. This reflector is made even more versatile by accepting a variety of accessories including the 4-sided Barn Doors (Cat# 505-521), the Grid and Filter Holder (Cat# 505-523), Snoot (Cat# 505-529), and Grids: 5-degree (Cat# 505-526), 10-degree (Cat# 505-527), and 20-degree (Cat# 505-528).

**The Softlight White Reflector** (Cat# 505-507), known as "the beauty dish" provides a very soft, wraparound light (65 degrees) that delivers very soft shadows. The reflector can be easily positioned near your subject to produce a very flattering light for beauty/portrait photography. The Softlight Silver Reflector (Cat# 505-506) delivers a much more focused light (26 degrees) while providing very soft shadow definition. It is especially suitable for emphasizing the harder structure of your subject.

**The Magnum Reflector** (Cat# 505-504) provides very direct light with maximum output and well-defined shadows. It is best used when the highest light output is needed. This reflector creates a 50 degree light spread, and by adding the accessory grid you narrow the light spread down to 10 degrees, turning this light into a softened spot with direct center and gradual edge fall off.

**The Narrow Beam Reflector** (Cat# 505-505) provides a very direct light with center hot spot and extreme shadows. The 32 degree light spread creates sufficient illumination, even if thrown great distances. This light beam can also be changed to 10 degrees by adding the optional grid. This results in a light approximately 1 stop brighter than the magnum with grid.

**The ProGlobe** (a.k.a. "Chinese Lantern") (Cat# 505-508) creates a very even light with soft shadows, similar to bare bulb effect. It is frequently used as background lighting or placed underneath shooting tables. When used in combination with a Softbox mounted around it, the ProGlobe can help to eliminate hot spots.

**The Disc Reflector** (Cat# 505-501) is designed for use with umbrellas. This compact reflector keeps light from spilling over the edges of the umbrella. The disc reflector also accepts Lowell brand Omni accessories.

## 5-, 7-, and 8-foot Reflectors

5' Reflector (Cat# 505-410), 7' Reflector (Cat# 505-411), and 8' Reflector (Cat# 505-409) Three very large umbrella-like reflectors that create a unique hard light. Since these light sources are so large, they create a very soft look with unique brilliance. They have two focusing positions. The spot position gives a hard light with unique wrapping quality with a distinct crisp appearance. In the wide position, the reflector allows you to evenly light a very large area.



## Profoto MultiSpot

The Profoto MultiSpot (Cat# 501-215) offers a small, directional light source perfectly suited for still life, food and beauty photography. The small MultiSpot creates a direct, sharply focused and easy to control beam of light. The optimal accent lighting tool, the Profoto MultiSpot offers deep shadows and maximum color saturation. Optional accessories include a projection attachment for Dedolight lenses, barn doors, iris diaphragm and mask kit.

## Profoto FresnelSpot

The Profoto FresnelSpot (Cat# 501-217) is a classically-sized spotlight that creates "movie light" with sharp, deep shadows and highly saturated color. When used from a shorter distance, the shadows are more open and light falloff is reduced. With a large 175mm diameter fresnel lens, the FresnelSpot offers lighting adjustments between 10 and 50 degrees. The unit also has integrated support for filters and masks. Barn doors are available as an optional accessory.

## Profoto ZoomSpot

(Cat# 501-216) Large, focusable, light shaping tool superbly designed to create stage lighting effects, accent lighting across huge distances, or for background projection. The zoom lens is adjustable from a 15 to 35 degree light spread and has a revolving lens unit to simplify lighting control. The Profoto ZoomSpot also has integrated support for filters, gobos and masks.

All three new spotlights have built-in flashtubes to increase output efficiency and give 100% conformity between the flashtube and modeling light.

## NEW Profoto StripLights

Three NEW Profoto hard-sided strip lights. They are available in three sizes: 27-inch (Cat# 501-211), 51-inch (Cat# 501-212) and 75-inch (Cat# 501-213). A creative tool ideally suited for beauty, portraiture, still life, automotive and furniture photography, StripLights create sharp outlines and soft edge shadows. They are also perfectly suited for background illumination and to accentuate structures.

Profoto StripLights offer perfectly even illumination with no visible light fall-off and can be stacked to create larger light sources.

Includes an integrated stand adapter and can be used with either the standard frosted Plexiglas cover, or an optional clear front cover for faster light fall-off and more character.



Depending on the size of the StripLight, they come with 1, 2 or 3 flash tubes, each having its own power cable for connection to the flash generator. This makes it possible to allow distinctive graduation control on the two larger units. All three StripLights offer fully proportional modeling lights and optional barn doors for stray light control.

## Profoto StickLight

The Profoto StickLight (Cat# 501-214) is a small and handy lamp head ideally suited for a multitude of photographic subjects including: automotive, furniture, interiors and portraiture. The unique design and small size allow the unit to be placed behind or sometimes inside the subject to create unparalleled lighting effects. An integrated clear glass cover protects the head even if used outside the studio.

## Profoto StillLight

The Profoto StillLight XL (Cat# 501-218) and XXL (Cat# 501-219) 23.6"x 31.5" and 31.5"x 47.2" rigid light box with an even illumination and extremely low light fall-off from corner-to-corner for advanced still life and food photography. The ideal main light source that creates a soft character with homogeneous highlights and edge shadows on glossy subjects like glass, jewelry and metal. The StillLight XL is delivered with two lamp cables (each connected to two linear flashtubes) and the XXL is delivered with four lamp cables (each connected to two linear flashtubes) which allow distinctive graduation control when used with asymmetric or separate generators. This gives the possibility of connecting up to four D4/4800 to get close to 20,000 Ws in the StillLight XXL. It also allows you to control the two (XL) or four (XXL) light zones individually. When using the StillLight XXL on one D4 (which has four fully asymmetric outlets) it is possible to control each of the four light zones individually in 1/10 f-stop increments.

The StillLight XL is delivered with a strong 1000W model light and the StillLight XXL has 2000W. Both have a solid yet flexible stand bracket for easy handling.

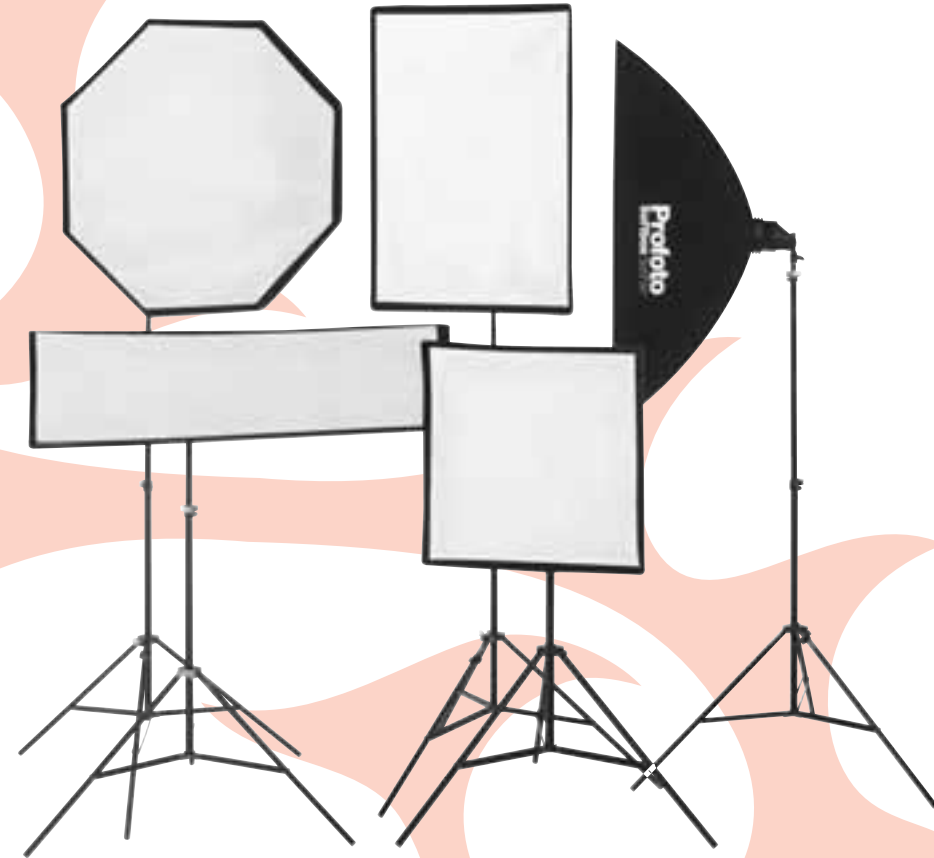


# profoto softboxes

Profoto softboxes are built from the most rugged materials with an eye for detail and attention to the quality of light. Your Profoto softbox, like all other Profoto light shaping tools, is designed around the light source for optimum performance and longevity. The goal was to create light shapers that allow you to concentrate on the subject, not your tools.

The Profoto Softboxes feature a recessed front diffuser that can be removed to increase contrast and produce a centerweighted spot effect, and also offer a removable internal diffuser. With the diffuser attached, the light is even; when removed, the illumination is focused in the center of the box with a gradual falloff out to the edges.

There is the square **SOFTBOX 2X2' RF** (Cat# 505-701) and many rectangular boxes that include the **SOFTBOX 2X3' RF** (Cat# 505-702), **SOFTBOX 3X4' RF** (Cat# 505-703), **SOFTBOX 1X4' STRIPLIGHT** (Cat# 505-704), **SOFTBOX 1X3'** (Cat# 505-710) and **SOFTBOX 1X6'** (Cat# 505-709). Additionally there are octagonal models; including the **SOFTBOX 3' OCTA** (Cat# 505-705) and the **SOFTBOX 5' OCTA** (Cat# 505-706). These boxes mount onto Profoto Lights using the **PROFOTO SPEED RING** (Cat# 505-707), not included with softboxes.



## Profoto Softboxes Accessories



Velcro® strips on all Profoto Softboxes enable you to mount accessories such as Softgrids, Flat Front Diffusers, Mask Strips, and Mask Circles.

Designed for the most popular size softboxes, Profoto Softgrids enhance the control and effectiveness by helping eliminate stray light. The 40-degree angle of light is ideal to increase saturation and contrast

without losing the softness the larger softboxes produce.

The metal frame helps hold the grid tight and square, eliminating the "center sag" of other brands ensuring maximum control and repeatable results.

The **PROFOTO SOFTGRIDS** are available for the Softbox 1x4' (Cat# 505-781), Softbox 2x3' (Cat# 505-782) and Softbox 3x4' (Cat# 505-783), the latter includes a metal frame that maintains the rigid shape of the Softbox for a superior grid effect.

**PROFOTO'S FLAT FRONT DIFFUSER** accessories for the Profoto Softboxes are mounted on the front of the Softbox and provide a slightly larger, even edge-to-edge light source, allowing you to place softboxes side by side to create a wall of light without interruption. Available for all Profoto Softboxes.

When **PROFOTO'S MASK STRIPS** and **MASK CIRCLES** are placed on the front of a Profoto Softbox, the light area is reduced to a narrow strip or circle for precise control. Available in 7 centimeter strips for the Softbox 1x4' (Cat# 505-741), Softbox 1x3' (Cat# 505-742) and Softbox 2x3' (Cat# 505-744), a 20 centimeter strip for the Softbox 2x3' (Cat# 505-743) and 80 centimeter diameter Mask Circle for the Softbox 3x4' (Cat# 505-748).



© 2005 Chris Parsons

# vision

## STUDENT

**Chris Parsons**  
Atlanta, GA  
[www.ParsonsPicture.com](http://www.ParsonsPicture.com)

## GRADUATION DATE

June 2005

## DREAM JOB

My dream job at first would be to assist David LaChapelle or Mark Seliger in New York City. Hopefully one day I will begin taking on my own big clients and become a successful people photographer.

## FAVORITE SCHOOL ASSIGNMENT

I don't really have a specific favorite project in school. I really enjoyed location and portrait classes. Working on location is challenging both technically and physically. You really have to think on your feet. Working with people in the studio was also very interesting. Building a relationship with my subject and capturing the perfect expression always gives me a rush. I have really enjoyed being in school so far, and hope to be challenged even more in the future.

## SCHOOL

**The Art Institute of Atlanta**  
Atlanta, GA  
[www.aia.artinstitutes.edu](http://www.aia.artinstitutes.edu)

Founded in 1949, The Art Institute of Atlanta has become a private college of creative professional studies for nearly 2700 students. Among the many programs, AIA offers associate and bachelor's degree programs in photographic imaging, in which students learn both traditional and digital technique while developing a broad-ranging yet individual style. Studio, architecture, human subjects, and journalistic photography are all part of the program. The Art Institute's career focus is reflected in its graduate success: of all 2003 graduates available for employment, 90.1% were working in a field related to their program of study within six months of graduation. The Art Institute of Atlanta is part of The Art Institutes, a division of Education Management Corporation, a leader in private, post-secondary education in the United States and Canada. There are currently 31 Art Institutes throughout the U.S. and Canada.





# toyo-view field cameras

For those who require the ultimate in image quality and control, nothing compares with the results from a large format camera.

Toyo-View cameras offer you the ultimate in craftsmanship, dependability and flexibility, with a complete range of image control that allows you to create the unusual from the ordinary. Movements such as tilt and swing allow the ultimate control over perspective, subject shape and focus, including the possibility of dramatic increase or decrease in depth of field. Parallel movements including rise, shift and the ability to revolve the camera's film back, allowing for freedom of composition without repositioning the camera.



### Toyo Field 45AX / All

The Toyo-Field 45 series cameras offer the best of possibilities with exceptional value in a full-featured, portable, rugged 4x5 technical field camera. It performs with the precision and convenience of a refined camera system for demanding pros as well as discriminating fine art photographers. Using hand craftsmanship, and over forty years of manufacturing expertise, Toyo achieves unparalleled precision and stability for rock-solid performance. It offers a full range of camera movements, ideal for field use, as well as many studio applications. These cameras feature a versatile, tapered normal to wide angle bellows, drop bed adjustment, and double extension bed for macro work. These features enable you to use lenses ranging from 58mm superwide angle to 300mm telephoto. The front standard offers rise, swing, tilt and shift movements. The rear offers tilt and swing movements. With these controls, distortion correction, depth of field adjustment, and manipulation of selective focus are possible. One of the unique features of these cameras are the polymer-coated parts for precision smooth operation. The 45A series is compatible with many of the accessories that are part of the Toyo modular studio monorail system.

The cameras come with an acid-etched grid ground glass with 6x7 and 6x9 markings, #0 45A 110mm lens board, 1/4 inch and 3/8 inch interchangeable tripod sockets. The Toyo-Field 45AX Camera (Cat# 180-223) comes equipped with a reversible vertical/horizontal Graflok back. The Toyo-Field 45All Camera (Cat# 180-224) includes a 360-degree non- vignetting revolving back, with a Super Brite fresnel lens, and a built-in folding focusing hood.



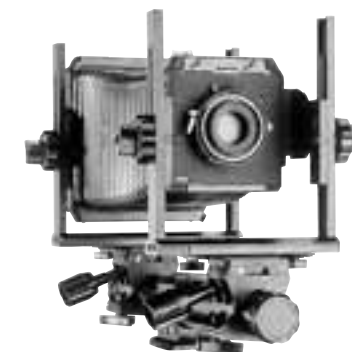
### Toyo Field 45CF

Now you can own your own affordable and travel-ready 4x5 camera. Utilizing a polycarbonate/carbon fiber body, the CF is light and compact - weighing only 3 lbs - yet built tough to endure the rigors of large format work in the field or in the studio. It is ideal for the beginner not only because of its economical price, but also because it provides a full range of movements, accessories and lens compatibility. Plus, like all Toyo cameras, it is compatible with rollfilm holders and digital backs via the Graflok locks on the back.

Useful features such as the ability to close the camera with a lens mounted make the 45CF a grab-and-go tool, plus it protects the lens while the camera is closed and makes more room in the gear bag for important things like film holders. This camera features a versatile, tapered bellows and drop bed, enabling you to use lenses ranging from 90mm wide-angle to 400mm telephoto with a flat lensboard. The front standard offers rise, swing, tilt and shift movements. The camera bed can also accommodate wide-angle lenses with its drop bed adjustment. With these controls, distortion control, depth of field adjustment, and manipulation of selective focus are possible. A dual-axis spirit level on the rear standard is also included. The cameras come with an acid-etched grid ground glass with 6x7 and 6x9 markings, #0 45A 110mm lens board, 1/4 inch and 3/8 inch integral tripod sockets. The Toyo-Field 45CF (Cat#180-106) comes equipped with a reversible vertical/horizontal Graflok back.



# toyo-view rail cameras

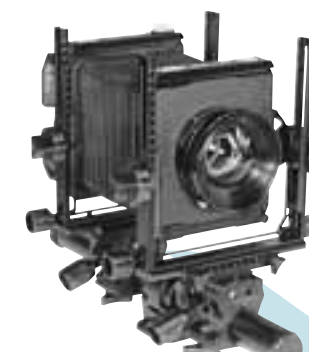


### Toyo C Series View Cameras

Toyo-View 45CX (Cat# 180-109) monorail camera offers an exceptional value in a full-featured portable 4x5 rail camera. The camera's modularity allows for all of the movement on the front and rear standards, a horizontal/vertical reversible graflok back, interchangeable tapered bellows, and a dual axis spirit level on the rear standards. The camera comes equipped with geared fine focus, a compact 110mm predrilled #1 lens board, grid ground glass with 6x7 and 6x9 cm markings, mounting block with 1/4" and 3/8" tripod sockets, interchangeable 450mm Universal monorail, and Graflok back.

**TOYO-VIEW 45C** (Cat# 180-104) is a lightweight, full-featured monorail camera that features a 360-degree Non-Vignetting Revolving Back, geared fine focus and geared rise in front and rear, and fully interchangeable bellows. All controls feature dual friction and independent locks for secure operation. The bellows can be detached for folding the front and rear flat in line with the monorail for portability. All parts on the 45C are fully modular and interchangeable with the Toyo G Series modular system up to 8x10 format.

**TOYO-VIEW 45CF KIT WITH 150MM LENS**  
(Cat# 180-112) includes a 150mm f/6.3 Rodenstock Geronar lens



### Toyo-View G Series View Cameras

Its heavy-duty all-metal construction, easy to operate center tilt design, and precise all-gearred movements with dual locking system make the Toyo-View G series cameras the industry standard for quality, function and value.

**TOYO-VIEW 45GII** (Cat# 180-220) is the workhorse of traditional view cameras, the 45 GII is at the heart of the Toyo G Series modular camera system. The 45GII features Toyo's 360° Non-Vignetting Revolving Back, geared fine focus, geared rise, and geared shift in front and rear, and fully interchangeable bellows. The modular frame and rail design allows conversion to 5x7 or 8x10 with full compatibility of accessories.

**TOYO-VIEW 45GX** (Cat# 180-209) is identical to the 45GII, and adds yaw-free base tilt and depth of field calculator to the full-featured traditional center tilt design.



**TOYO-VIEW 45CX PRO VALUE PACK WITH 150MM LENS**

(Cat# 180-110) includes a 150mm f/6.3 Rodenstock Geronar lens



### Toyo VX Studio/Field Cameras

The UX series cameras are a unique design for the large format pro or enthusiast seeking the lightest possible 4x5 with full controls and movement to tackle any outdoor, location, industrial, or studio situation. Now available in three versions, the UX125 series are finely made, hybrid ultra-light field cameras, and modular studio cameras. They feature space-age Duralumin all-metal construction, Toyo's unique Ultra-flex polyurethane wide/normal bellow for lenses from 45mm to 300mm, Toyo's 360° Non-Vignetting Revolving 4x5 Back and geared focus and shift.

The deluxe **TOYO VX125** (Cat# 180-125) in jade green metallic finish and the **TOYO VX125B** (Cat# 180-123) in matte black finish are identical in every way, other than finish, and also feature geared rise and fall, and include the Telescoping UX 125-250mm monorail, two 30mm extension end caps, and built-in quick release. The **TOYO VX125R** (Cat# 180-124) is identical to the UX 125B except featuring manual rise and fixed 125mm basic monorail. All UX models accept all Toyo G Modular System Accessories.



**TOYO-VIEW 45CX PRO VALUE PACK WITH 210MM LENS**

(Cat# 180-111) includes a 210mm f/6.8 Rodenstock Geronar lens



## IMAGES THAT ARE TRULY TIMELESS DESERVE FILM THAT IS, TOO.

You're passionate about black-and-white film. So are we. Kodak has always been committed to helping you realize your vision with a full range of black-and-white film and photographic chemicals. For more than half a century, photographers like you have chosen KODAK PROFESSIONAL TRI-X Film—its consistency has made it a trusted friend, while its signature look has established it as a photographic icon. And while we're dedicated to our classic films, we continue to innovate the category with films like KODAK PROFESSIONAL BW400CN, combining the power of black-and-white imagery with the convenience of Process C 41. Kodak will continue to celebrate, promote and perfect our portfolio of film. To us, film is as timeless as the images you capture with it. Learn more at [www.kodak.com/go/bwfilms](http://www.kodak.com/go/bwfilms).



Photograph © 1983, John Sexton



© 2005 Seth Hughes

## vision

### STUDENT

**Seth Hughes**  
Boulder, CO 80305  
[www.SethHughes.com](http://www.SethHughes.com)

### GRADUATION DATE

December 2005

### DREAM JOB

Freelance location/lifestyle advertising photographer

### FAVORITE SCHOOL PROJECT

Last Spring I shot a lifestyle fashion project on a bona fide Rocky Mountain cattle ranch. It was a lot of work pulling together the location, the talent and finally the wardrobe styling. But when it all came together it was a total blast! The energy was flowing, the models had great chemistry, the weather was perfect and the scenery was amazing. The very next day it snowed two feet...Colorado weather at its best! I still prefer location work any day of the week.

### SCHOOL

**The Art Institute of Colorado**  
Denver, CO  
[www.aic.artinstitutes.edu](http://www.aic.artinstitutes.edu)

At The Art Institute of Colorado, get your start with the basics: composition, lighting and the appropriate equipment. From there, you'll become skilled in darkroom techniques, and learn about color and design. Take pictures on location and in a studio. Immerse yourself in portraits, advertising projects, as well as editorial and digital-imaging software programs. You'll develop your business skills, along with your resume and interviewing technique. It all comes together with a completed portfolio that shows prospective employers exactly what you do best.

After graduating, take your skills wherever you want to go. Your curriculum at AIC will have prepared you for entry-level positions in almost any kind of professional photography.

seth hughes

THE ART INSTITUTE OF COLORADO



# tenba carry gear

Got gear? Get Tenba. Being a photographer requires tools, and lots of them. You have worked hard to earn those tools, so treat them right – protect them with Tenba Carry Gear. From Portfolio Cases for mounted prints or your priceless book, to Shoulder and Backpack Carry Gear for laptops and cameras together, Tenba has a solution for you.

CARRY GEAR



CARRY GEAR



## NEW Tenba ProDigital 2.0 Series

Tenba's ProDigital 2.0 Carry Gear was crafted by photographers, for photographers. It is the first carry gear system designed from the ground up for the special needs of today's digital photographers, and now it's even better! Each piece is built tough to take whatever the elements throw your way. And, each has been engineered to help you work fast.

### SHOULDER BAG

We know what it means to be on assignment. To work hard. To work fast. To endure the elements. With our Shoulder Bag, you don't have to open the top to remove your most important lens, flash or computer. With the tug of a front or side zipper, external Quick Access ports let you get to your most useful tools, including a laptop. And the Full Access Top can open in any direction: away from you, towards you, to your left, or to your right.

- PD-12C (Cat # 638-181) Up to 12" laptop, motorized camera body, 3 lenses, flash, up to 5 media cards & 80 cubic inches of zippered storage
- PD-15C (Cat # 638-182) Up to 15" laptop, motorized camera body, 4 lenses, flash, up to 10 media cards & 125 cubic inches of zippered storage
- PD-17C (Cat # 638-183) Up to 17" laptop, 2 motorized camera bodies, 5 lenses, flash, up to 12 media cards & 150 cubic inches of zippered storage



### GEMINI

Is it one bag or two? One side houses your laptop, papers, notes and books, while the other holds camera gear, light meters and more with customizable dividers! Best of all, they can be unzipped for use separately. The laptop side features a collapsible glare shield, for working in bright light situations.

- PG-17C (Cat # 638-191) Briefcase: Up to 17" laptop, magazines, files, up to 3 media cards, business cards & much, much more
- Camera Case: 2 SLR bodies, 4 lenses & flash



### MESSENGER

Look sharp and stay light with our stylish Messenger bag. It's loaded with clever pockets, a laptop protection sleeve and more, so you're sure to find a place for your stuff (including laptops up to 17-inches) in here.

The body-hugging Messenger is ready for everything from a laptop and basic camera gear, to sneakers and a change of clothes. Urban organization at its best. Looks great, works great, built to last, and loaded with value.

About a gazillion pockets and compartments - well, more than 20, anyway - hold everything from iPods® to eyeglasses, pens to paperbacks, cards to cords... Quick access zipper across the top lets you get at laptop and other contents without opening the main flap.

- PM-17C (Cat # 638-192) Up to 17" laptop, iPod®, external drives, PDA, business papers, magazines, business cards, pens & more



### TENBA PRODIGITAL 2.0 BACKPACK

Our Backpack Carry Gear been designed for working pros. It helps you get to your gear faster than ever because everything can be placed where you want it for maximum working efficiency. With the tug of a front or side zipper, external Quick Access ports let you get to your most useful tools without opening the backpack. And, when you need to work on images, pull out your computer, set up your ProDigital Removable Workstation, and process away.

- PB-15C (Cat # 638-184) Up to 15" laptop, motorized camera body, 4 lenses, flash, up to 17 media cards & 110 cubic inches of zippered storage
- PB-17C (Cat # 638-185) Up to 17" laptop, 2 motorized camera bodies, 5 lenses, flash, up to 17 media cards & 135 cubic inches of zippered storage

### TENBA PRODIGITAL 2.0 MEDIA WALLETS

Organize your media cards and protect them from the elements.

- PW-1 (Cat # 638-171) 1 media card & 4 AA batteries
- PW-3 (Cat # 638-172) 4 media cards
- PW-5 (Cat # 638-173) 10-12 media cards & 2 PCMCIA cards
- PW-7 (Cat # 638-174) 6-8 media cards, 2 PCMCIA cards & 8 AA batteries



### Tenba Metro II Series

The Metro II Series is designed for the photojournalist who needs to work fast, wants big capacity, lots of flexibility and room for a computer. When speed is the key to getting the shot, you'll appreciate the Quick Access Top that lets you reach in and grab the tool you need. And, the huge side bucket pockets can hold almost anything, including media, in secured compartments.



- P-859C (Cat # 638-151) Up to 15" laptop, 2 motorized camera bodies, 3 lenses, flash & up to 12 media cards. 115 cubic inches of zippered storage plus huge bucket pockets
- P-899C (Cat # 638-152) Up to 17" laptop, 2 motorized camera bodies, 4 lenses, flash & up to 12 media cards. 130 cubic inches of zippered storage plus huge bucket pockets

### WITHOUT COMPUTER COMPARTMENT

- P-839 (Cat # 638-301) 1 motorized camera body, 3 lenses, flash & up to 6 media cards
- P-859 (Cat # 638-302) 2 motorized camera bodies, 4 lenses, flash & up to 6 media cards
- P-899 (Cat # 638-303) 2 motorized camera bodies, 5 lenses, flash & up to 6 media cards



### Tenba Pro Traveler II Series

The Legendary Tenba Pro Travelers have been at many a professional's side for over a decade. Featuring lots of space for gear, extra padded protection and a ballistic nylon exterior that'll take what you can dish out, Pro Travelers get your gear to and from the shoot safely. Available in three sizes for digital, 35mm and medium format equipment.



- P-655 (Cat # 638-403) 2 motorized camera bodies, 2-4 lenses, & flash
- P-675 (Cat # 638-402) 2 motorized camera bodies, 4 lenses, & flash
- P-695 (Cat # 638-401) 2 motorized camera bodies, 5 lenses, & flash



## tenba portfolio cases

Proud of your work? Protect your prints or portfolios so they look as good as the day they were made. Tenba's Portfolio, Exhibit, Air, Ship and Port Cases are designed to safely protect your valuable portfolio book or prints while carrying/sending via messenger or air shipment.



### Port Exhibit Cases

Cases that safely protect your work and help exhibition committees handle your prints. A clear window is provided to attach a UPS/FedEx label for shipping your case. A special pocket is provided inside to hold your return label. To protect your prints, the sides are constructed the same way as the walls in our legendary Air Cases, and the foam interior is cut out at the corners to eliminate pressure on prints. Padded sheets are provided to separate up to six prints. Available to hold matted prints up to 16x20" (Cat# 635-102) or 20x24" (Cat# 635-101).



### Port Air cases

Make sure your work looks as good when it reaches the client as when you sent it, by sending it in a Port Air Case. With a rugged ballistic nylon exterior, padded reinforced walls, and heavy-duty zippers, this case is ideal for air-shipping your prints or book. Welded D-Rings are sewn on to allow for the use of a shoulder strap, plus there's a front pocket for papers and tear sheets. Available in sizes for 13x15" (Cat# 635-103) or 11x14" (Cat# 635-104).



### Port Cases

You've poured blood, sweat and tears into your work, and your portfolio book is irreplaceable. Carry it with confidence in a Port Case. Crafted of rugged Protek nylon, closed-cell, crosslinked padding, this case is ideal for making sure your book is protected from bumps and scratches. A shoulder carry strap and business card slot are included. A large, zippered rear pocket is great for papers and tear sheets. Available to hold books up to 8x10" (Cat# 635-204) and 11x14" (Cat# 635-203).



### Port Ship Cases

If your book travels more than you do, you need the Tenba Port Ship Case. It has the same robust construction as the Port Air Case, but with the addition of a clear window on the front for shipping documents. Available to hold prints up to 13x15" (Cat# 635-105) or 11x14" (Cat# 635-106).



CARRY GEAR

TENBA



## tenba air & car cases

Going places? Make sure your gear gets there with you – and in the same condition you packed it – with legendary Tenba Air Cases and Car Cases. Maximum protection at a fraction of the weight of hard-sided cases, and one of the best investments you'll ever make.



### Tenba Air Cases

If you're shipping your photographic, lighting or computer gear, or checking it when you fly, be sure to pack it in a Tenba Air Case. Trusted worldwide by rental houses and location photographers, Air Cases feature Tenba's patented SuperSafe™ construction, plus waterproof ballistic nylon, heavy-duty zippers, and leather-wrapped comfort handles. Twenty-four models available in all sizes from airline carry-on to four studio flash heads, with and without wheels.

### TENBA AIR CASE ROADSHOW IMAC

Interior custom-fitted specifically for Apple iMac G5 computers.

Apple iMac G5 17-inch (Cat# 634-715)

Apple iMac G5 20-inch (Cat# 634-714)

### TENBA AIR CASE AIR MAX 2000

Meets maximum airline carry-on dimensions. Includes Luggage Cart Straps & outside pocket.

AIR MAX 2000 (Cat# 634-204)



### Tenba Wedding Car Case

When you have to be ready at a moment's notice ...

The Wedding Car Case is specifically designed to allow for wedding photographers to carry their camera and small strobe already set up, ready to shoot. Holds any D-SLR, 35mm, or medium format camera, attached to any strobe bracket, mounted with any of the large "potato masher" strobes (Quantum Q Flash, Metz etc.) Exterior Velcro® straps hold monopod or lightweight tripod. Includes Magazine Pak and Lens Pak.



P2001 (Cat# 634-601) Wedding Car Case

P2003 (Cat# 634-602) Wedding Car Case with Wheels



### Tenba Car Case

Transporting a lot of gear but don't need to ship it? Car Cases feature lighter construction than Air Cases, resulting in a lower price. They are highly resistant to puncture, and excellent at absorbing and dispersing shock.

### CC AIR MAX 2000 (Cat# 634-406)

Meets maximum airline carry-on dimensions. Includes luggage cart straps - two bands of 2" wide webbing to quickly secure your case to any luggage cart without using shock cords. Outside pocket with wide closure buckles holds papers, accessories and gives case an inconspicuous appearance.

Tenba offers hundreds of carrying and transport solutions for photo, computing and other portable technology applications. Check out the complete line at [www.tenbagear.com](http://www.tenbagear.com)

TENBA

## vision

### STUDENT

#### Israel Green

Las Vegas, NV  
www.StarLitePhotography.com

### GRADUATION DATE

May 2005

### DREAM JOB

To be a freelance photographer that shoots creative portraiture and fashion, or perhaps working for a magazine.

### FAVORITE SCHOOL ASSIGNMENT

My favorite assignment was in lighting class; it was called the "photo clone". What was great about it, is that you choose something to copy exactly. But you soon realize that no matter how good a photographer is, the two photos can never look exactly the same. Which, in turn, always leaves every photograph unique.

### SCHOOL

#### Community College of Southern Nevada

Las Vegas, NV  
www.ccsn.nevada.edu

The Community College of Southern Nevada is the fourth largest community college in the USA with over 36,000 students on seven campuses. The Media Technologies Department includes Film, Animation, Computer Graphics as well as Commercial Photography. With about 5,000 students in those four programs, the Commercial Photography program has an enrollment of 2,100 students and enjoys the use of approximately 70,000 sq. ft. of lab and studio space on 3 campuses. Starting in 2001, they merged digital into the curriculum. CCSN now has a complete digital workflow combined with a 25-year history of teaching film. Their philosophy is that students should only learn on the gear they will be using when they enter the workplace. All of CCSN's faculty are or have been working professional photographers and draw on their practical, real-world experience when teaching. The Commercial Photography curriculum at CCSN is an occupational preparatory program, and focuses on the specific skills required to be a commercial photographer. Not only do they ask their students to perfect the technical aspects of making an image, but also artfully combine these skills with the creative process.





# roadwired

RoadWired is an innovative and uniquely-styled family of award-winning cases and accessories for all things gadgety. From the colorful new Skooba™ collection to the incredibly versatile Roadster™ Convertible, there is a RoadWired solution for just about any tech-travel need. Crafted of the finest materials, with obsessive attention to detail and a warranty that backs it up, RoadWired products have consistently been named "best" by leading magazines and review sites. Say no to boring, ho-hum, cookie-cutter carrying cases. Say hello to RoadWired.



### RoadWired MegaMedia™ Bag

Got a lot of work to do? The RoadWired MegaMedia Bag has 36 pockets, plus an adjustable main compartment that fits any laptop or combination of contents up to 15.5" x 12" x 3". Plus, there are compartments for camera, PDA, MP3 player, media, accessories, etc. Black. (Cat# R120-101)



### RoadWired Roadster™ Convertible

Folks just can't say enough good things about the Roadster™ Convertible! With over 24 pockets and compartments, our patent-pending insert system allows bag to be set up for laptop, projector, multimedia, photo/video or overnight luggage use. Load it up and roll with the four-section, 40" locking pull handle and inline skate wheels. Black. (Cat# R140-100)



### Digital Daypack®

A little street, a little business. If you prefer the over-the-shoulder carry, our Digital Daypack has 12 pockets and compartments to hold and organize laptop, books, cell phone, accessories and much more. The padded laptop suspension system adjusts to fit any notebook computer up to 15" x 11.5" x 2". Back padding and straps are lined in moisture-wicking, ventilating mesh to keep you cool while trekking across campus. Black. (Cat# R130-101)



### Skooba™ Satchel

Style meets security. Looks great and protects your laptop and other files and folders, gadgets, accessories and more in 15+ pockets. The secret is our Air Square™ protection system that surrounds the laptop with hundreds of individual, air-filled cells. Fits most 17" laptops. Available in black/blue, black/pink, gray/orange, olive/red, or khaki/black.



### Skooba™ Sleeve

Same Skooba style, in a slim laptop sleeve. Available in two sizes: Large for laptops up to 16" x 11" x 12" and Compact for laptops up to 12" x 10" x 2". Available in black/blue, black/pink, gray/orange, olive/red, or khaki/black.



Black/Pink interior shown. Others have black interior.



### The Pod™

You won't believe how much The Pod holds! With over 20 pockets and compartments, it's great for a compact camera (digital or film) up to 4" x 3.5" x 6.5", portable audio or other devices, plus all the accessories that go with them. Cool features like the "hammock" inside the fully-padded main compartment, plus tons of media, battery and accessory organizers inside the three weather-protected, outer "wing" compartments make this one of the most unique cases around. Available in black, navy, yellow, red or olive.

### R.A.P.S.!

The fast, easy way to wrap it up and stow it. Featuring RoadWired's exclusive Advanced Protection System (A.P.S.), the R.A.P.S.! are 12", 16" and 20" squares of cushioning, anti-corrosive material with Velcro® tabs. Perfect for that lens, light meter, or odd grouping of necessities that has to go with you but doesn't have a pocket of its own. Available in black, yellow or red.



### Deluxe Cable Stable™

(Cat# R750-301) Tired of trying to organize all those power cables, USB, FireWire, card readers, PCMCIA cards, memory cards, batteries and such? The Cable Stable is the perfect solution. Neat and simple, the Cable Stable is the best way to organize all of your peripheral accessories. Black.

### Cordz™

Ever needed that little connection cable and realized you left it at home in a messy tangle? RoadWired's Cordz to the rescue! The Multi-Connection Survival Tool (Cat# R900-300) features 7 ft. of ratcheting Cat5e (Ethernet) cable. Includes four adapters which allow conversion to RJ-11 (standard phone line), sharing a connection, or connecting two computers together.

Two Basic phone/modem (RJ-11) cord versions also available:  
MINI (Cat# R900-100)  
EXTENDIBLE (Cat# R900-200).





## cabin light panels

Elegant, functional, and portable, Cabin Light Panels are designed to compliment your work. Accurate, bright and evenly illuminated, they show the true colors of your transparencies. Yet, they are so thin and elegant, they enhance your presentation and set you apart from the competition.



Portfolio CL-5000L

Attache CL-5000M

Pocket-Vue CL-5000P

Choose the perfect size for your application. Whether you want to put it in your pocket, take on the road, or use in the studio, Cabin has the right model for you.

**POCKET-VUE CL-5000P** is only 1/2" thick and weighs less than 10 oz., including batteries. It handles transparencies from 35mm to 4x5" with ease. And is so small and slim it can fit in your briefcase, or even your jacket pocket. Operates on AAA batteries, or with optional AC adapter.

**THE NOTELITE CL-5000M** is ideal for slipping into a camera bag, briefcase, or even a large jacket pocket. It is little more than 1/2" thick and weighs less than a pound, but the viewing area is not sacrificed since it measures a full 5x9". This is large enough to view a strip of four 645 frames (or equivalent), two 4x5" transparencies or negatives, or three six-frame strips of 35mm film.

**THE "ATTACHE" CL-5000M** is little more than 1/2" thick. It allows viewing a full page of 35mm transparencies. Up to six 4x5 transparencies simultaneously. Or a full 8x10 transparency, negative contact sheet, or slide page. And, it fits conveniently into your briefcase. Total viewing area is 11-3/4 x 9", also ideal for European A4 size pages.

**THE "PORTFOLIO" CL-5000L** is less than 3/4" thick. It will accommodate a full page of 35mm transparencies or up to six 4x5 transparencies simultaneously. It will even provide enough room to view an 8x10 transparency, sheet of negatives or slide pages with several smaller formats at the same time. It fits into portfolio cases for top quality display and presentations. Total viewing area is 13-3/4 x 11".

## mamiya multi-format magnifiers

Mamiya Magnifiers feature high performance super-achromat, multi-coated optical glass lens elements in a precision-engineered all-metal barrel housing. Includes interchangeable, threaded translucent and opaque hoods, and a built-in adjustable eyepiece diopter.



Mamiya 3x-6x7cm

Mamiya 3.5x645cm & 6x6cm

Mamiya 4x-35mm

Mamiya 5x-35mm

Mamiya Zoom 4x-12x

Mamiya 8x

Precision, super-achromat design and multi-coated optics ensure true color fidelity, contrast and sharpness for the most demanding inspection needs. Experience the quality of Mamiya Magnifiers, free from the eye strain common with magnifiers of lesser quality.

Choose from five models to meet your specific needs to cover full frame formats with startling contrast, clarity and edge-to-edge definition from 35mm to 6x7cm.

### MAMIYA 3X - 6X7CM

The 6x7 3x Mamiya Magnifier allows full-frame inspection of all formats up to the professional 6x7cm film format. It is also excellent for critical inspection of wider areas of prints, paintings and objects.

### MAMIYA 3.5X - 645CM & 6X6CM

The 645/6x6 3.5x Mamiya Magnifier is compact yet gives full frame coverage of all formats up to 6x6cm, including the popular 6x4.5cm format.

### MAMIYA 4X - 35MM

The popular 4x Mamiya Magnifier covers full frame 35mm format, and is also useful for large format.

### MAMIYA 5X - 35MM

The 5x Mamiya Magnifier offers higher magnification of full frame 35mm format for more critical inspection needs.

### MAMIYA 8X MAGNIFIER

The Mamiya 8x Magnifier is ideal for critical examination of transparencies, negatives, prints and three-dimensional objects (with hood removed).

### MAMIYA ZOOM MAGNIFIER

The 4x to 12x magnification zoom range offers near full frame 35mm viewing with stepless zooming action to 12x for critical inspection needs. High performance Super-achromatic optical glass retains the true tonality, contrast and color of the viewed transparency or negative.



© 2005 Marianne Larochelle

## vision

### STUDENT

**Marianne Larochelle**

San Francisco, CA  
[www.MarianneLarochelle.com](http://www.MarianneLarochelle.com)

### GRADUATION DATE

December 2005

### DREAM JOB

To become a professional photographer, specializing in portraits and fashion.

### FAVORITE SCHOOL ASSIGNMENT

To take portraits of women in my generation (15-35 years old) and try to capture how they feel living in our world in this time.

### SCHOOL

**City College of San Francisco**

San Francisco, CA  
[www.ccsf.edu/Departments/ed\\_programs.html](http://www.ccsf.edu/Departments/ed_programs.html)

The City College of San Francisco's photography program provides conceptual, aesthetic and practical skills training for beginning and advanced photography students, with a fundamental emphasis on technical skills. This, along with training in design, aesthetics and concepts in photographic imagery, produces graduates who can realize their creative aspirations and be competitive in today's job markets.

CCSF's program provides a core curriculum of required courses that cover all key areas of commercial and creative photography. Elective classes offer the opportunity for specialized or individualized study, and cover a range of traditional and emerging photographic approaches, including beginning and advanced studio or location lighting, beginning and advanced digital imaging, expressive alternatives and a guest lecture series. The program is designed so that students may satisfy CCSF's graduation requirements.

The practicing photographers on CCSF's faculty bring their professional experience, interests and specializations to create a program with breadth and depth.

marianne larochelle

CITY COLLEGE OF SAN FRANCISCO

[www.Mamiya.com](http://www.Mamiya.com)  
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[www.KritePhoto.com](http://www.KritePhoto.com)  
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Printed in USA #219-651 K08-05-15

