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CREATIVE TIPS FOR ADVANCED FLASH FROM VIVITAR



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PHOTOGRAPHERS
MADE US
NUMBER ONE IN
LENSES AND FLASH.

Vivitar®

INTRODUCTION

With this booklet, Vivitar, the pioneer of the "Systems" concept in electronic flash, takes their "Systems" concept one step further and provides you with basic and advanced electronic flash techniques upon which you can expand.

Vivitar offers an impressive array of options and accessories to use for exciting and creative electronic flash techniques.

Vivitar's line of automatic electronic flash makes it possible to take properly lit pictures anywhere. Almost every subtle nuance of light, ordinarily reserved for use by the studio photographer, is yours to use when you have mastered many of the electronic flash techniques presented in this booklet.

There are no mysteries or hidden techniques in electronic flash photography. It is a simple discipline to learn and pass on to others. When you use this booklet, you are receiving tips and instructions from many pros. And you advance at your own pace—turning ordinary pictures into striking, professional-looking photographs.

Use this booklet only as a guide. There are no hard and fast rules for making pictures. You will make new discoveries as exciting as those in this guide by experimenting on your own. Before long, you may even demonstrate techniques that go beyond those used by the current masters of the electronic flash art.

Cover Photograph: Twins

Advertising photographer Peter Turner demonstrates how versatile Vivitar's compact 2500 Auto Thyristor Bounce Flash units are in complex setups.

The model was placed between a black background and a piece of Black Carrara glass resting on its side. At the end of the glass, closest to the model, neon tubing was taped.

To film the red aura that separates the model from her reflected twin, Turner shot the neon first with a time exposure. The flash shot of the model was made next on the same piece of film.

Turner concentrated the light on the model with one camera-mounted Vivitar 2500 flash in the telephoto position. Another 2500 mounted directly behind the model and activated by an SL-2 Remote Flash Trigger produced the glowing halo effect.

Although specific Vivitar flash units are mentioned when describing how shots were achieved in this booklet, many of the shots can be created using whichever Vivitar automatic flash you own.

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Chapter I HOLIDAY FAMILY ASSIGNMENTS

The best and practical way of improving your flash photography is to assign yourself the task of covering family holiday fun. Each assignment should cover at least one of the four important ways photographers light with electronic flash. They are:

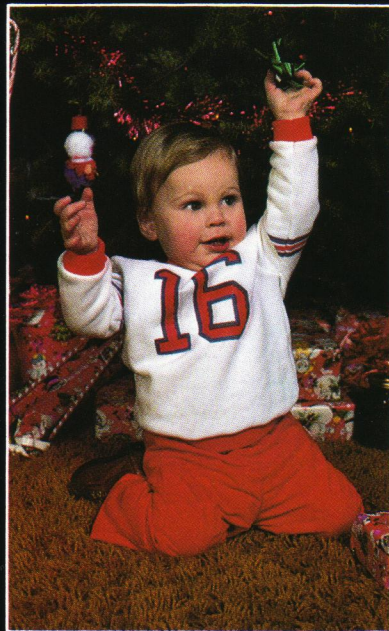
- Bounce flash
- Flash-fill
- Natural light and flash
- Flash and filters for fanciful effects.

Know what you're getting into

No matter how big or small the occasion, get into the practice of figuring out how much light the event will require. And what quality of light that will be.

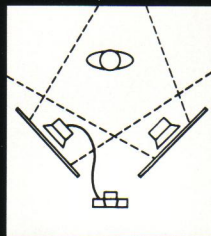
Bounce flash

Capture that beautiful moment when your child expresses joy at discovering a special gift. But make sure that the ceiling, wall or reflector you use is white. Colored ceilings, walls or reflectors of any kind reflect color.



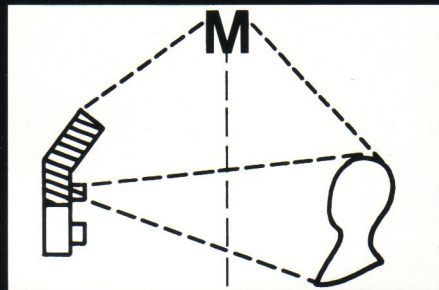
Happy Child

The photographer uses two 283's, each positioned at 45° to the subject and bounced into two white cards for reflected, soft and even light. One 283 is attached to the camera with a sync cord while the other 283 is fired in sync with an SL-2 remote flash trigger. Or, if you plan to use a 2500 for this shot, you can capture a pleasing "catchlight" in the eye by using the built-in eyelight panel.



Bounce flash distance

No problem determining what that calculation is because the automatic mode of the Sensor-equipped 283, 285 or 2500 makes this crucial decision for you.



A good rule to remember when setting the angle of your flash head: tilt it so that the light is directed at the midpoint on the ceiling, wall or reflector between the flash and the subject. Diagram shows how automatic sensor measures bounce flash distance.

Underexposed shots

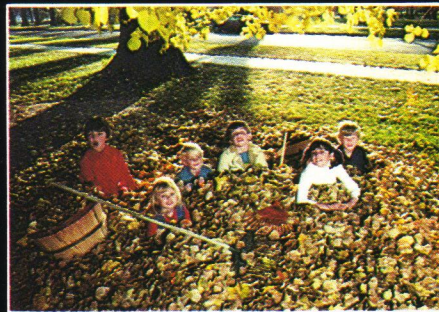
How many times have you taken what you thought would be the perfect outdoor picture only to discover that the background was properly exposed but the subject was underexposed? A solution is to let the background flare and expose for the subject. But a better way is:

Flash-fill for better pictures

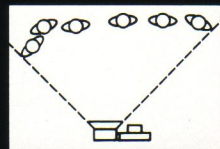
With electronic flash, fill the subject with light and give the picture a better balance of light and color with less contrast. (Because flash-fill is accomplished in the manual mode, consult your Vivitar flash owner's manual for the proper way to shoot flash-fill.)

Children in autumn leaves

Because the subjects are spread out in the leaves, the photographer puts the 28mm filter in the zoom/bounce head of the 285 to match the wide angle lens he has chosen for the shot.



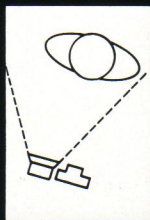
The overall result is to provide each subject with enough illumination to reduce shadows and light up the foreground for better color rendition.



Chapter I HOLIDAY FAMILY ASSIGNMENTS

Natural light and flash: A pleasing combination

Don't be deceived by appearances. When combining flash and natural light, make sure to light for a pleasing ratio. The most common of these lighting ratios is called 2 to 1: Natural light should be twice the value of your flash fill. This means a 1 stop difference between the stronger sunlight and the bounce flash.



Child in walker

You can use the all new super-compact 2500, with the zoom/bounce flash head in the "N" (normal), position and bounce the light off a white ceiling to achieve this kind of soft, evenly distributed light in a satisfactory ratio like 2:1 with the outside sunlight.

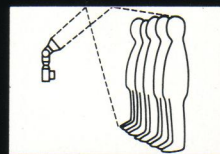
Dramatic ingredients: Flash and filters

Want to turn ordinary shots into creative turn-ons...? Try Vivitar accessory colored filters in front of your flash for spectacular results. Be innovative - try several flashes and filters and exposures for unusual effects.



Halloween Goblins

You can make a shot just like this, lighting your subjects evenly, if you remember to place your models in a straight line so that everyone will receive equal illumination. Because you will use a wide angle lens to include everyone in your shot, you will use a 28mm wide angle lens filter to match the lens coverage. The zoom/bounce head of your model 285 is used to bounce the flash from the ceiling. For eerie effects, attach a red or yellow filter from Vivitar's FK-2 filter kit to your flash.



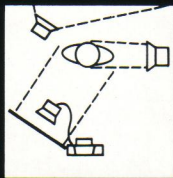
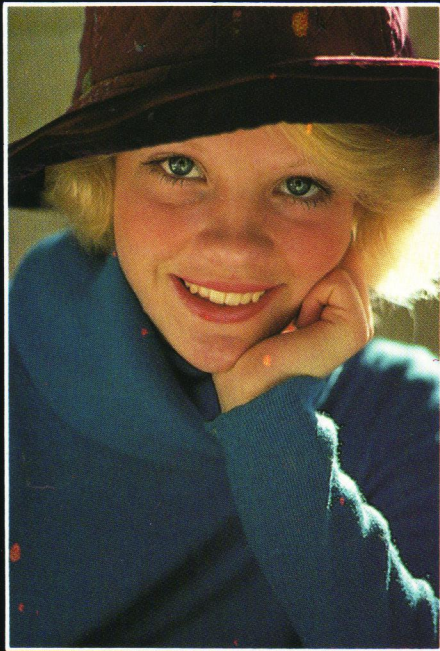
In these holiday assignments, you have demonstrated your expertise with the four aspects of electronic flash lighting. You are ready to combine these elements and have some fun.

Chapter II FOCUS ON PEOPLE

Every success you have with portraiture is determined by the choices you make in lighting your subject, the way in which you deal with texture and line, and the way in which you interact with your model.

Pointers for good portraiture

Multiple flash enables you to model the lighting on your subject and fill in harsh shadows.



Woman with maroon cap

You can get a shot like this by using three flash units. Place a 283 at the side of the model to produce highlights outlining her shoulder and hand. Use a 285 with the Vari-Power mode providing a small amount of fill to the background. And a 285, in the Vari-Power mode reflected against a flat or umbrella to provide even lighting under the brim of the subject's hat. Activated by the 283 supplying the main light, two SL-2 remote flash triggers will fire the two flashes providing the fill. The high key lighting striking the right side of the subject's face adds drama to the picture and accentuates the warm and open expression on the model's face.

Portrait of man with glasses

Dramatic lighting can often be accomplished with only two flashes to achieve desired results. The heavy use of light and dark in this picture is often referred to as "Rembrandt Lighting."

You can achieve portraiture like this by using a 285 in the Vari-Power mode behind the subject for minimal fill. And bounce a 283 against a white side wall for even light on one side of the subject. An SL-2 remote trigger activates the flash of the 285 when the 283 fires.

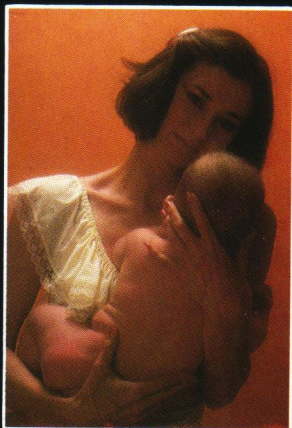
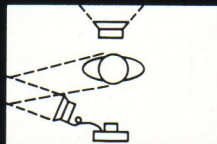
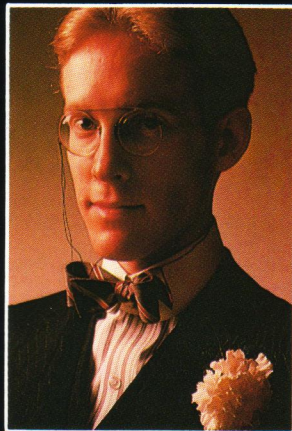
Notice how the dark side of the subject's face contributes to making a very strong graphic statement.

Flattering portraiture

Flattering portraiture places the model in a perfect combination of light, drawing attention to the subject's face and bearing. When photographing women and children whose features are softer with less prominent bone structure, an even more flattering, softer approach is recommended.

Mother and child

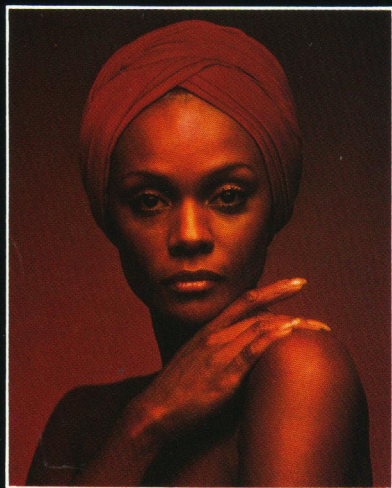
You can create a shot like this by using a 285 and umbrella on your subjects. Put another 285 with VP-1, Vari-Power Module behind the subjects for a small fill and activate the flash with an SL-2 flash trigger. The even diffusion of light is the perfect way to picture this kind of subject.



Chapter II FOCUS ON PEOPLE

Black woman with turban

This evocative portrait, a perfect blend of striking colors and softly modeled light, is achieved by using a 283 with an 85B (amber) filter for warmth bounced into an umbrella above and directly in front of the subject. A second 283 unit with a red filter is placed between the subject and a medium gray wall behind her and aimed at the wall. This unit is fired by an SL-2 remote flash trigger and provides the deep red background.

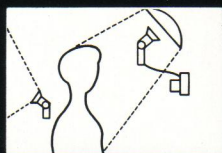


A question of honesty

Occasionally, you will be asked to photograph a man or a woman with too many freckles, a mole or a facial blemish—a problem that can make fine portraiture difficult.

Makeup is the answer

A simple application of any good pancake and translucent face powder will mask the blemish, enable you to make your shot and make you a friend for life.



Some survival rules for working with children.

Roughly plan the sitting before the child arrives. Make lighting decisions fast.

Settle for a casual pose; anything unusual can spell disaster for the sitting, unless you are lucky.

Get your shot fast!

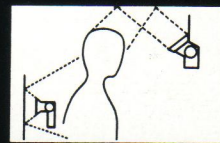
Care to guess what combination of flash went into making this delightful portrait...?

Child with duckling

This superb picture is no accident. It reflects the photographer's feeling for children. His bold use of flash and color combine to make this picture successful in every way.



The bold main light collecting in the subject's light hair and providing modeling to her face is made by positioning a model 2500 behind the subject and bouncing the flash off a card or flat. Another model 2500 is mounted beside the camera and bounced off the ceiling. The eyelight panel collects additional bounce light and directs it at the subject's face, contributing to an overall softening of the features and a reduction in shadows.



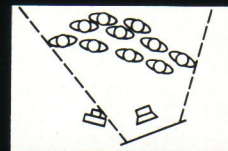
Pulling off the big shot

You may be asked to photograph a wedding, a christening or even make a group portrait at your church. Don't turn it down. You are ready to handle a bigger assignment!



Group portrait of nuns

You can make a shot like this with model 285 or 283 by aiming your electronic flash unit at a white flat and reflecting the flash at your subjects.



A few tips before you shoot:

- Assemble your subject in a cozy group, maintaining a straight line for better overall lighting.
- Pose your sitters near some outdoor light for natural fill.

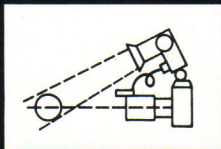
Chapter III CLOSE-UP

In Macro Photography the area you cover with your camera may only be a spot. Nevertheless the subjects you can photograph are endless. Insects, jewelry, documents, stamps, and flowers headline a large list.

Macro Photography on location

Before you pack up your equipment and go off in search of bugs or flowers for Macro Photography, make sure you take along flash.

The Vivitar 283 is perfect for flash-fill. The 285 with Vari-Power Sensor makes close-up work simple. And the all new super-compact 2500 with the latest advance from Vivitar, the MFS-1 Macro Flash Sensor, lets you take properly exposed macro pictures from eight inches to eight feet... automatically. This accessory is indispensable if you are trying to picture a gently waving flower, a skittish rodent or an elusive dragonfly. Because the MFS-1 measures the light at the point where you are shooting, you can depend upon correct exposures in those crucial situations where your subject will not stand still indefinitely for picture-taking.



Dragonfly

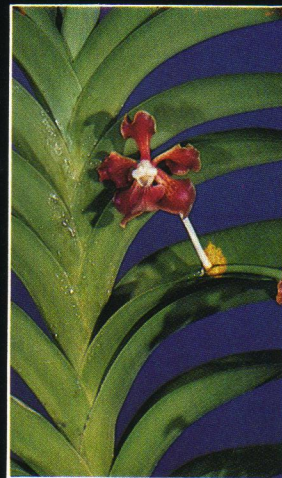
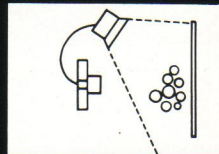
Your new 2500 flash and MFS-1 Macro Sensor makes this kind of picture easier to take. Because the MFS-1 measures the light only inches away from the subject, you can freeze the action of the most elusive subjects... automatically.

Improving upon nature

Want to separate a flower from a busy background? Place a piece of colored illustration board behind the subject and shoot. Depending upon your choice of background, the results can be spectacular.

A perfect picture

You can make a picture like this by using a 285 in the Vari-Power mode to regulate the light striking the flower. The Remote Sensor SC-3 enables you to place the flash several feet from the camera while remaining in the automatic mode. The simple introduction of color in the background is all that is needed to produce a gallery-quality picture.

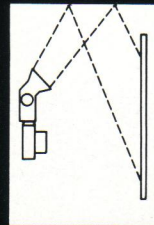


Photographs for insurance purposes

Photograph valuable jewelry, silverware and works of Art for insurance records. Documents, licenses, birth certificates, coin and valuable stamps can all be reproduced... up close.

Norwegian stamps

You can use model 2500 to get this shot by bouncing the flash off a nearby wall or flat for even overall lighting.



Chapter IV NIGHTSTALKER

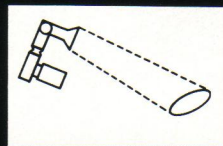
Everyone is asleep except you. You've read the daily paper twice and raided the refrigerator once. Still you can't sleep! This is the perfect time to let your imagination run loose and photograph the night with flash.

Nocturnal visitors

Photograph a bird's nest or a rodent's lair you uncovered on your nocturnal stroll. But, heed this advice before beginning:

- Learn the habits of animals you want to picture.
- Put up a blind. It may help to get the shot.
- Get the right telephoto lens.
- Be patient - it could take time.
- Rest camera, lens and flash on a firm support.
- Focus beforehand while you still have light.

And... one more thing: Good luck!



An owl is caught by zoom flash

You can use model 285 to get a shot like this when you set the zoom/bounce head in the telephoto position. When the subject descends in search of food, you capture the bird with a perfect combination of zoom

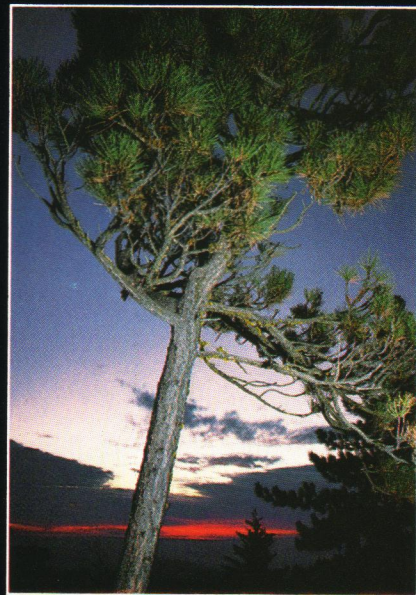
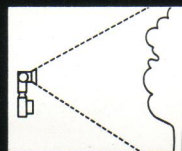
and zoom flash. In the automatic mode, when your flash is extended in the telephoto position your operating range can be as high as 60 feet.

Sunrise and sunset

The best times of day for breath-taking pictures. Spectacular scenics are available by using flash when camping or traveling.

Pine is etched by flash

You can get a shot like this by using either the 283, 285 or 2500 for flash-fill to make the austere pine stand out against the dramatic setting sun. For unusual, eye-catching results experiment with color flash filters. Only the foreground will take on the color of the filter you select.

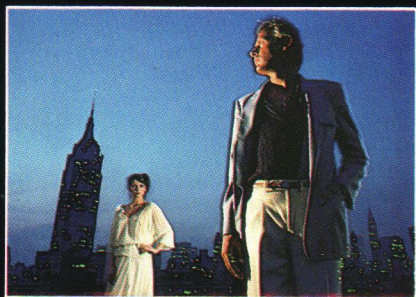


The best backdrop

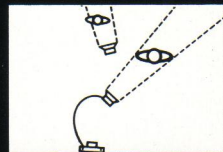
Pose friends before a mountain sunrise or a cityscape and use flash-fill for the best shot ever. Freeze a poetic moment as the last remnant of light fades.

Magical New York

This poetic picture depends upon the use of the faintly illuminated city in the background, the position of the



isolated subjects and the stark light that encircles them. Each subject is illuminated by a single model 285 mounted low on the roof and out of the shot. The 285 providing the flash for the man is connected to the camera with a sync cord. The unit covering the woman is triggered by an SL-2 remote flash trigger.



Chapter V

STOP THE ACTION

We cheer for a player running for a touchdown or go wild when a basketball player makes a basket because we want to be part of the action. And we photograph sports events to capture the peak of the great moment.

Automatic operation for better results

Vivitar electronic flash with automatic operation in several f-stops is an indispensable tool when you photograph sports. This feature gives you greatly expanded choices in the depth of field you require and enables you to select a proper working distance for the special event you cover.

Closer to the action

Zoom flash enables you to coordinate the coverage of your flash with your lens. It is the perfect component for the photographer who wants to get closer to the action and focus on detail.

On your mark

Indoor events where flash will tip the scales for better picture-taking. Basketball, boxing, bike racing, skating, swimming, tennis tournaments, and track meets.

Get ready

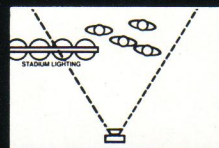
- Use flash for greater depth of field, stop the action and fill-in the subject.
- Use fast film.
- Get close to the action.
- Use a zoom with a fast lens.

Go

- Photograph motion toward or away from you to take advantage of the depth of field.
- Pan your camera to follow action if you want your subject to remain in sharp focus.
- Catch the subject at the critical peak of action.

Capturing the action

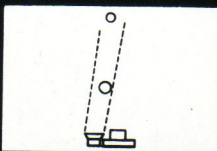
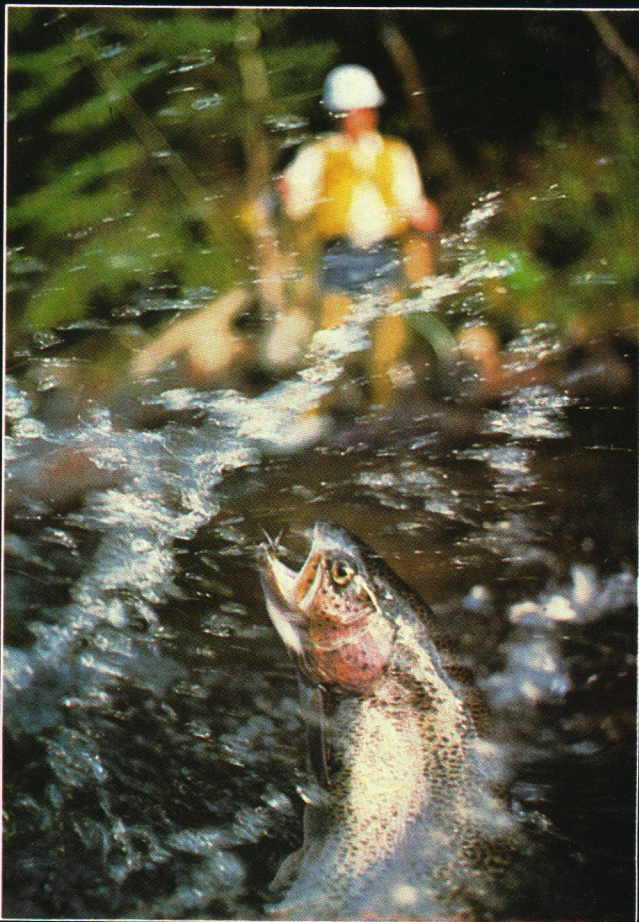
You can make a shot like this with your new 285. First, select a lens that is wider than your normal lens for greater depth of field. A 35mm lens is perfect. Second, set your zoom/bounce flash head in the wide position and set your mode selector dial in a satisfactory position for the distance you wish to cover. And wait for the perfect moment.



Chapter V STOP THE ACTION

The great catch

If you prefer a less arduous sport, try picturing sport fishing.



You can make a shot like this by using your 285 and positioning the zoom/bounce head in the telephoto mode to match the telephoto lens on your camera and watch the fisherman carefully with one eye while waiting to picture the catch of the day.

Chapter VI TRAVELING CORRESPONDENT

Lucky you! You are going abroad. You will meet other photographers and swap ideas; visit exotic places where every bend in the road promises a dozen pictures. And travel will give you a chance to try out what you learned at home. Bon Voyage.

Camera bag priorities

Getting your photo equipment together? Be sure to bring along flash. It can mean the difference between ordinary snapshots of strangers or a gallery of expressive, professional quality portraits.

Feather-weight stowaway

The perfect traveling companion is the all new, super-compact 2500, with eyelight panel, zoom flash head and energy saving Thyristor. This two battery, energy miser is the choice of globe-girdling pros.

Before departure

List all photo equipment bearing serial numbers. Present this list to Customs. They look over your equipment and stamp the list. Upon your return to the country, you present your stamped list to Customs and you will not be charged duty on your equipment.

Know the law

A Duty can be levied on foreign-made photo equipment over and over again. So, unless you have proof of purchase, or an equipment list approved and stamped by Customs, be prepared to pay and pay.

A word of warning: You can pay duty on all film purchased abroad. Play safe. Buy film before you leave.

Take stock

Estimate the number of rolls of film you expect to shoot and buy them at one time. You may even get a discount! Many films you shoot are unavailable in other parts of the world. So, stock up!

X-ray...? Beware!

Don't sit on the fence about whether or not airport surveillance X-ray fogs film. It does! Don't submit your film to X-ray scrutiny. Be firm and try the following: Place your stock of film in a plastic see-thru-bag and present it to a member of the security team for their inspection. Your straight-forward request will not be denied. And you will discover that this handy pro-trick works all over the world.

Chapter VI TRAVELING CORRESPONDENT

Mail exposed film

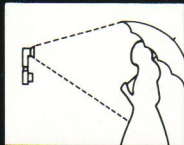
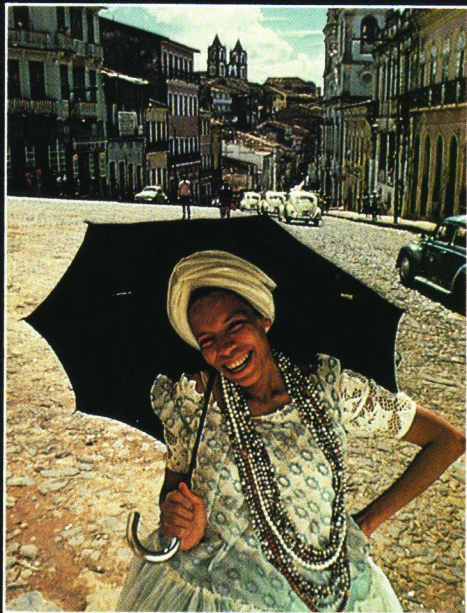
Don't carry exposed film with you. Use mailers supplied with color films and mail your film to the lab. When you return, many of your shots will be ready for a "premier" showing.

Running out of power

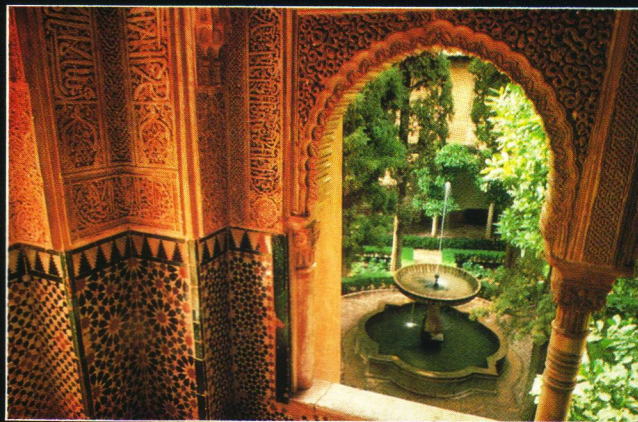
Before you close your equipment bag, buy a supply of batteries for flash. In some parts of the world, batteries are more dependable than direct sources of electricity. An investment in batteries is a small price to pay for the convenience of having electronic flash when you need it.

Make special shots even better with flash

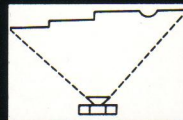
The super-compact 2500 is perfect for making shots like this! Just lower the 28mm filter over the 2500's zoom/bounce head and picture your subject and background in deep focus. Notice how perfectly balanced the light is between the woman and the background even though the woman is shielded from the sun by her umbrella.



Shooting indoors/outdoors



When traveling, use your new model 2500 with the zoom/bounce head in the normal position to bounce the light in interiors such as this mosque. Notice how the flash almost balances the light between the courtyard and the interior.



Solving that special problem

You are struck by the beauty of a particular composition in which it is important to balance the light between foreground and background and keep the detail intact.

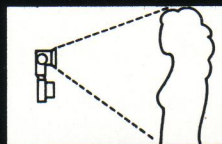
Picturing works of art

Beautifully carved statues and priceless paintings can be real prizes in your album of photographs. Gilded figures and most paintings photograph better when the light comes from the side of the camera. A long Vivitar Sensor Cord attached to your camera will enable you to position your flash to minimize glare and reflections.

Painting with light

Want to photograph a fresco or get large architectural details inside a famous church? Mount your camera on a tripod, open the shutter to "B" and fire several flashes at the area you wish to cover by using your flash's manual button. This technique provides uniform light to make your shot.

Chapter VI TRAVELING CORRESPONDENT



Picturing Rio

Carnival dancers are everywhere and you want to picture the action.

When you use your new super-compact model 2500, you will never miss a shot like this. And you won't

have to go through elaborate set-ups to get it. So you can catch that great shot and be part of the action too! Just select the proper automatic exposure mode and follow the action.

Chapter VII THE PROFESSIONALS' CORNER MORE TIPS FROM PROS

Professional photographers discover new ways of "seeing" on every assignment. And these pros are more than willing to share what they have learned with other shutterbugs.



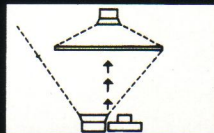
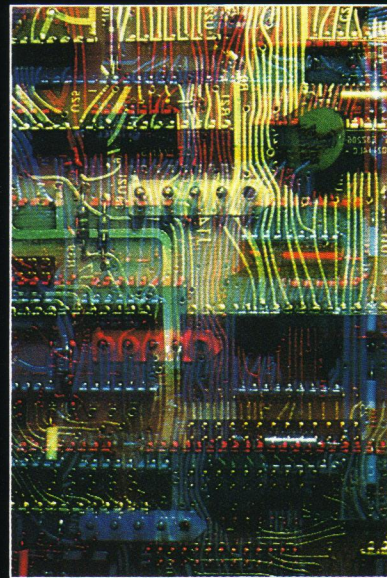
Running into photo-magic

In order to record the movements of the jogger, the photographer uses the model 285 in the Vari-Power mode for almost instantaneous recycle flash to "freeze" the action repeatedly.



Micro circuitry

You can make a picture like this with any two of the "light machines" in this booklet. For example, the circuit is illuminated from the back with a model 283. In the front, a red and yellow gelled 285 is fired from the camera. An SL-2 remote trigger fires the 283. Without advancing the film, you make several exposures, moving the camera closer to the subject with each shot. The resulting image can be a real show-stopper!

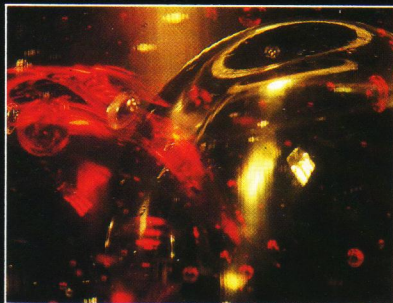


Chapter VII THE PROFESSIONAL'S CORNER MORE TIPS FROM PROS

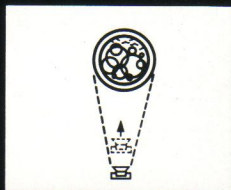
The search for a subject or model that inspires the artist-photographer is an unending process. At times, the photographer finds his subject in his own studio. At other times, it is on the street that the photographer finds his or her great picture.

Flash in the pan

You can make a shot like this by photographing any bubbling liquid with a 283 flash and a red filter from the FK-1 Flash Filter Kit. Without advancing your film, change to a yellow flash filter, move closer to the liquid and shoot the picture again.

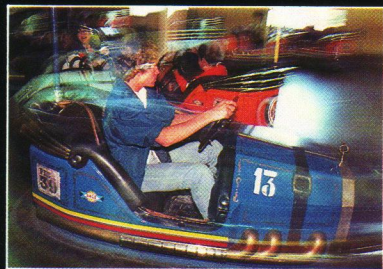
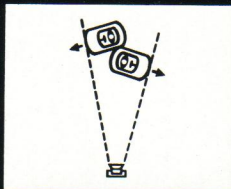


For added glitter, place a Vivitar Cross Screen Filter VI on your camera's lens when you make the picture.



Bumping the light fantastic

You can make a shot like this with a 283, 285, or a 2500 by setting your camera's shutter to 1/15th of a second or more.

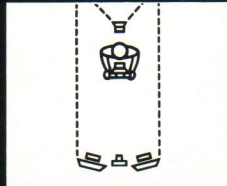
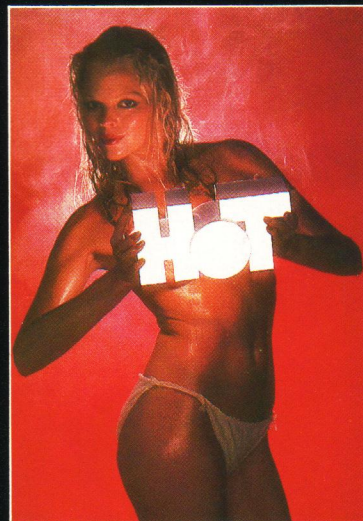


The short flash duration enables the film to freeze the action. The slow shutter speed lets the film capture the motion of the bumping cars.

Chapter VIII THE STARS LIGHT THE WAY

Two unexcelled photographers from the demanding arena of beauty and fashion tell how they accomplished spectacular shots with Vivitar automatic electronic flash and system accessories.

Widely known photographer of beautiful women, Mario Caselli, whose work appears in leading magazines and national ads, proves with this assignment that unusual pictures don't always require elaborate and expensive studio lighting.



Too hot to handle

The HOT letters were covered up with transparent reflective sheeting and one 283 was taped to the back of the covered letters to make them glow fully from within.

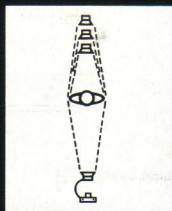
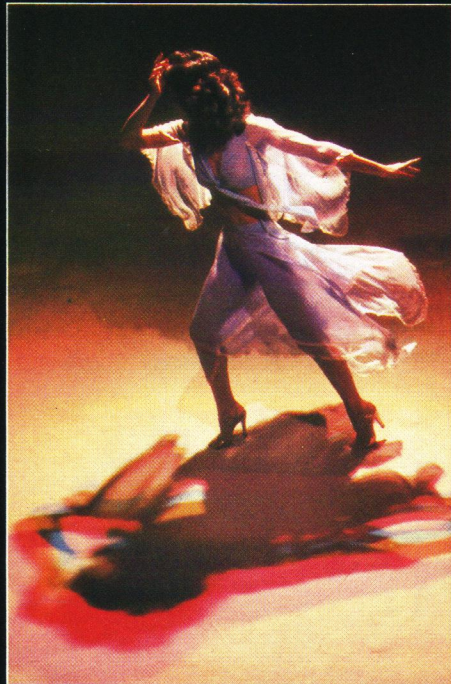
Two 283's with Vivitar BD-2 Bounce Diffusers were placed on either side of the camera to create a soft bounced light on the model.

A red filter from the FK-1 Flash Filter Kit and a wide angle lens filter from the LK-1 Lens Kit were placed on the last 283 behind the model to add color to the background. VP-1 Vari Power Modules were added to all four flashes to balance the light. Three SL-2 Remote Flash Triggers, controlled by the main flash, were to set off perfect synchronization of the multiple flash.

A spray of water made the model's body glisten and smoke provided added texture to the background. When everything was perfect, Mario Caselli made his picture.

Chapter VIII THE STARS LIGHT THE WAY

Innovative fashion photographer, Bruno Schreck, experimenting with colored light, hit the jackpot with this expressive picture made with Vivitar electronic flash and filters.



Shadow dancer

After Schreck filled his studio floor with sand, he put three 283 flash units with 28mm flash lens filters from LK-1 Flash Filter Kits above and behind the model. Each unit contained a different colored flash filter from an FK-1 Flash Filter Kit.

The fourth 283 Flash, with a 135mm Tele Flash Lens Filter from an LK-1 Lens Filter Kit was used for front fill light.

The camera was positioned high above the flash and controlled by an SC-2 2m Coiled Sensor Cord. The three flashes behind the model were fired by three SL-2 Remote Triggers activated by the single unit below the camera.

Chapter IX FLASH MAKES THE DIFFERENCE

Flash enables you to get effects in outdoor photography that would otherwise be impossible. Whether you shoot on an overcast day, in the shade, or in bright sun, flash enables you to increase your f-stop, control fill-in light, and direct the right amount of light on your subject for more attractive pictures.

Exposure latitude: A good thing to know!

Most films offer the photographer only a small latitude in exposure when high quality pictures are desired. That is why it is wise to bracket your shots until you know how your camera and flash work with the film you've chosen.

EXPOSURE LATITUDES: SOME DIFFERENCES YOU SHOULD KNOW

POPULAR COLOR FILMS	ASA	3 STOPS OVEREXPOSED	2 STOPS OVEREXPOSED	1 STOP OVEREXPOSED	NORMAL EXPOSURE	1 STOP UNDEREXPOSED	2 STOPS UNDEREXPOSED	3 STOPS UNDEREXPOSED
KODACHROME 64	64	██████████	██████████	██████████	← ACCEPTABLE →	██████████	██████████	██████████
EKTACHROME 64	64	██████████	██████████	██████████	← ACCEPTABLE →	██████████	██████████	██████████
KODACOLOR 400	400	← ██████████	← ██████████	← ACCEPTABLE →	██████████	██████████	██████████	██████████
VERICOLOR II	100	██████████	← ██████████	← ACCEPTABLE →	██████████	██████████	██████████	██████████

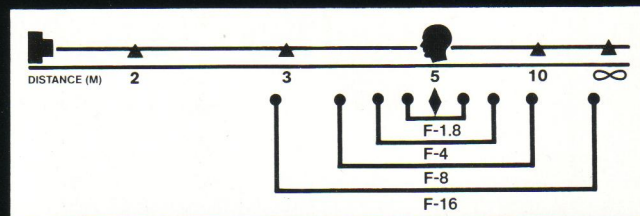
Higher f-stops with flash.

Your subject is posed in the shade. Your camera's meter warns that your lens aperture must be wide open to get the shot. Flash comes to your rescue. A higher f-stop will increase depth of field and give your picture additional dimension.

Depth of field unraveled

Depth of Field in any shot is the range between the nearest and the farthest distances which are in focus at a given lens aperture.

Electronic flash can increase depth of field and let you make your shot with a higher f-stop.



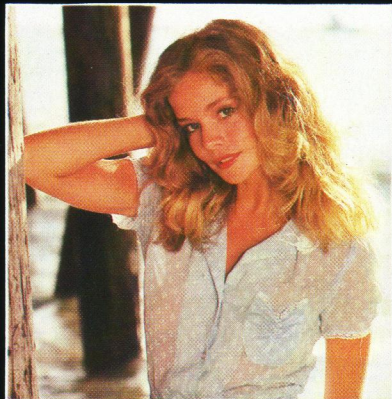
Chapter IX FLASH MAKES THE DIFFERENCE

Too much contrast...? Try flash-fill!

Your model stands in bright sunlight. Through your camera's lens the subject is even more alluring. But what you see is not what you'll get, especially if you are shooting color film which can only record a limited contrast range.

Alluring picture

By using electronic flash you can minimize contrast and fill-in shadows caused by the bright sun. Your developed picture will be almost like the image seen through your camera.



No sun in sight...?

The sun is hidden by an even cover of gray clouds. But you want to make a shot using sunlight. Don't pack up your gear and leave. Instead, get out your electronic flash, use it as the key light and discover how you can make the sun shine.

Gift of flowers

You can also use this technique before sunrise or at dusk for some very spectacular pictures.



Chapter X VIVITAR'S BOOST TO GREATER FLASH

Vivitar packs "studio performance" into portable automatic electronic flash for your Canon, Nikon, Minolta, Olympus, Pentax or other 35mm camera.

Automatic exposure control.

A Sensor System controls the amount of flash by measuring light reflected off the subject and automatically signals the flash to make a proper exposure.

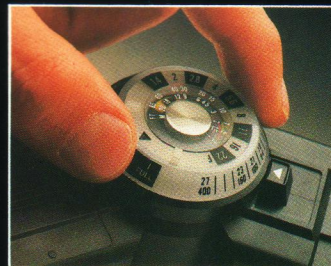
The sensor is equipped with four separate modes which allows you to pre-program an automatic flash exposure system for the right combination of film and lens aperture settings.



Your pick of distance and f-stop.

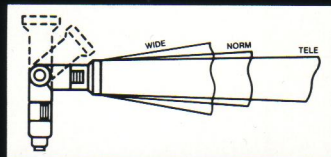
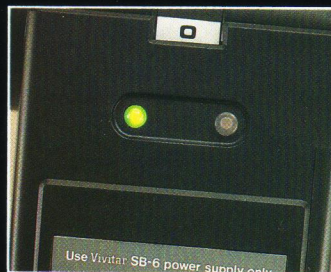
Both models 283 and 285 offer four different sensor ranges to work in with total control of depth of field.

Set the proper ASA (DIN) for your film on Vivitar's easy-to-read calculator dial and select the shooting range to capture the action.



The right exposure every time.

When your flash is set in the proper automatic mode, the sufficient light indicator comes on when you make your picture. This unique feature of the Vivitar Sensor also works when using bounce flash. Use the sufficient light indicator to check your lighting setup before shooting—a green light means you can go ahead!



Zoom/Bounce Head for professional results.

Bounce your flash off ceilings or walls for soft overall lighting. Zoom in on the subject with your flash matching the coverage of the lens you've picked for better light distribution. Wide angle or telephoto, Vivitar's Zoom/Bounce head can be adjusted to illuminate your subject evenly no matter which lens you use.

Chapter XI GETTING YOUR LIGHT SHOW TOGETHER—VIVITAR'S ELECTRONIC FLASH SYSTEM

Vivitar accessories make creative choices easy!

ADAPTERS	2500	283	285
SB-4 AC Adapter	●	●	
SB-6 AC Adapter			●
CHARGES AND NICAD PACKS			
Charge 15 (110 VAC)		●	●
Charge 15 (220 VAC)		●	●
Charge 50	●		
NC-3 NiCad Battery Pack		●	●
NC-5 NiCad Battery Pack	●		
BATTERY PACKS			
HVP-1 High Voltage Battery Pack	●	●	
HVP-2 High Voltage Battery Pack with HVC-4 Connecting Cord	●	●	
HVC-1 High Voltage Battery Pack Connecting Cord	●	●	
LVP-2 Low Voltage Battery Pack		●	●
LVC-2 Low Voltage Battery Pack (For LVP-2)		●	●
LVC-3 Low Voltage Battery Pack (For LVP-2)			●
PC SHUTTER CORDS			
PC-1 30 cm Shutter Cord	●	●	●
PC-3 1m Coiled Shutter Cord	●	●	●

SENSORS & SENSOR CORDS	2500	283	285
MFS-1 Macro Flash Sensor	●		
S-283 Spare Sensor		●	
S-285 Spare Sensor			●
SC-1 1.2m Sensor Cord		●	
SC-2 2m Coiled Sensor Cord		●	
SC-3 1.2m Coiled Sensor Cord			●

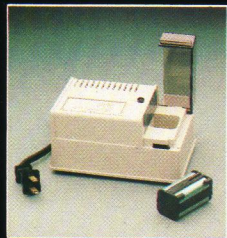
FILTERS & LENS KITS			
FK-1 Flash Filter Kit		●	
FK-2 Flash Filter Kit	●		●
LK-1 Variable Angle Filter Kit		●	
WFK-1 Flash Wide Angle Filter Kit		●	
WFK-2 Flash Wide Angle Filter Kit	●		●
FA-1 Lens/Filter Adapter		●	
FA-3 Lens/Filter Adapter	●		

PISTOL GRIP COMPONENTS			
PGB-2 Quick Release Pistol Grip Set	●	●	●
PG-1 Quick Release Pistol Grip	●	●	●
CB-35 35mm Camera Bracket	●	●	●
CB-66 6x6 Camera Bracket	●	●	●
CR-1 Cable Release	●	●	●

MISCELLANEOUS ACCESSORIES			
AP-1 Spare Alkaline Battery Holder		●	●
BD-2 Soft Light/Bounce Diffuser Kit		●	●
C-1 Soft Pouch Case		●	●
SL-2 Remote Flash Trigger	●	●	●
VP-1 Vari Power Module		●	

Chapter XII PREVIEWING VIVITAR'S GREAT "SYSTEM" ACCESSORIES

Here's your sneak preview of some of Vivitar's great accessories that make all the difference when you want to improve your flash technique.



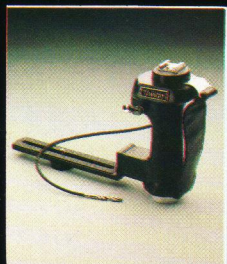
Charge 15 (for 283 and 285)
15-minute recharger for NC-3 NiCad Battery packs. Includes 1 NC-3 Battery Pack.



HVP-1, high voltage battery pack (for 283 and 2500)
Carried at side or over shoulder, this powerhouse uses a 510 volt battery to produce plenty of full power flashes with a quick recycle time. Comes with shoulder pad and straps.



Charge 50 (for 2500)
50-minute recharger designed especially for the 2500. Includes one NC-5 NiCad battery pack.



PGB-2 Quick Release Pistol Grip Set and Camera Brackets. (for 283, 285 and 2500)

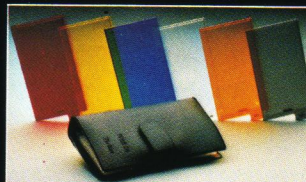
Quick release feature lets you separate the pistol grip from the flash unit for use as an off-camera flash, either direct or bounce. The flash used on the grip can be rotated 360 degrees. Camera brackets are available for both 35mm and 6 x 6 cameras.



SC-2, 2m Coiled Sensor Cord (for 283)
Off-camera direct and off-camera bounce flash. Maintain fully automatic exposure control while aiming flash from different positions.

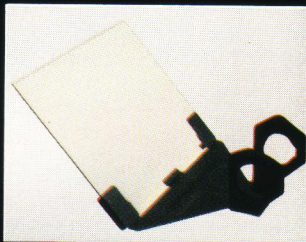
FK-1/FK-2 Flash Filter Kits (FK-1 for 283, FK-2 for 285 and 2500)

Filter Kits contain red, blue, yellow, UV, 4XND, and type B conversion filters.



BD-2 Soft Light/Bounce Diffuser (283 and 285)

Holds a standard 90% white reflectance card for bounce/soft light portraits and still life.



FA-1/FA-3 Lens Filter Adapters (FA-1 for 283, FA-3 for 2500)

Positions Flash Filters and Variable Angle Flash Lenses over the flash head.



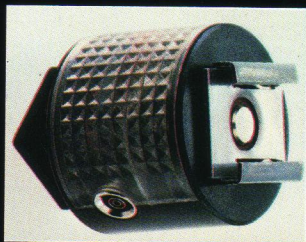
FA-1



FA-3

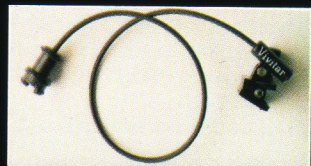
SL-2 Remote Flash Trigger (283, 285 and 2500)

Triggered by the main flash, these "slaves" permit cordless synchronization of multiple flash.



MFS-1 Macro Flash Sensor (2500 only)

Lets you take properly exposed macro flash pictures from 8 inches to 8 feet quickly, easily and automatically.



Chapter XIII YOUR COMPLETE LIGHT SYSTEM

Put together the right flash and accessories to cover every assignment.

The Assignment

6 Assignments made better with Flash.

Accessories

For Creative Picture-making.

Portraiture

Better shots of people indoors and out.

FK-1/FK-2 Flash Filter Kits
SC-1 1.2M Sensor Card
BD-1 Soft Light/Bounce Diffuser Kit
BD-2 Soft Light/Bounce Diffuser Kit
SL-2 Remote Flash Trigger
VP-1 Vari Power Module
Pistol Grip Components

Sports

Capture the peak of the great moment.

FK-1 Flash Filter Kit
FA-1 Lens/Filter Adapter
Pistol Grip Components

Night Photography

Turn darkness into a light celebration.

PC-3 1m Coiled Shutter Cord
WFK-1 and WFK-2 Wide Angle Filter Kit
FA-1 Lens/Filter Adapter
FK-1/FK-2 Flash Filter Kit

Macro Photography

Electronic flash adds sparkle to close ups.

MFS-1 Macro Flash Sensor
SC-3 1.2M Coiled Sensor
PC-31 Coiled Shutter Cord

Travel Photography

Snapshots are turned into professional pictures with flash.

FK-2 Flash Filter Kit
WFK-2 Flash Wide Angle Filter Kit
FA-3 Lens/Filter Adapter
SB-4 AC Adapter

Extra-Creative Photography

Electronic flash makes almost every picture possibility a reality.

MFS-1 Macro Flash Sensor
FK-1/FK-2 Flash Filter Kit
SL-2 Remote Flash Trigger
Pistol Grip Components

Please note: not all accessories fit all units. Talk to your photographic dealer for complete details.

VIVITAR'S ELECTRONIC FLASH SYSTEMS

A total systems concept in three "light machines"



Model 2500: Compact Auto Thyristor™ with Bounce/Zoom Head, Wide Angle Panel and Auto Winder Features. Guide No. 80 (ASA 100)

- Amazingly compact and lightweight—just 7.4 ounces
- Automatic range from 2-47 feet
- Built-in bounce for soft, even lighting
- 3-position Zoom head matches the light coverage to lens coverage—35mm, 50mm, 85mm
- Wide Angle "Eyelight" panel at 28mm helps catch "sparkle" in the eyes
- Auto Winder setting for action shots at 2 frames per second



Model 283: Popular, Powerful Auto Thyristor™ with Full System Options, Bounce Head and 4 f-Stop Selection. Guide No. 120 (ASA 100)

- One of Vivitar's most powerful automatic units
- Automatic range to 43 feet
- Tilting bounce head for soft, warm lighting
- Choice of 4 f-stop settings
- Removable Remote Sensor allows off-camera flash for versatility and creativity
- Thyristor™ circuitry for long battery life and fast recycle time
- Accepts full range of Vivitar accessories



Model 285: Powerful Auto Thyristor™ with Built-in Zoom/Bounce Head, and 70-Foot Automatic Exposure Range. Guide No. 120 (ASA 100)

- Automatic range to 70 feet—ideal for telephoto shots
- Bounce for rich, warm lighting
- 3-position zoom head for normal wide, telephoto, and zoom applications
- Removable Remote Sensor with Vari-Power offers superb control for off-camera use
- Choice of 4 f-stop settings
- Thyristor circuitry for efficient energy use, long battery life and fast recycle time