

Advanced Lighting Techniques with Vivitar Electronic Flash Systems



An introduction to electronic flash systems

Until recently there was a great difference in the ways professional photographers used electronic flash and the ways photo enthusiasts used electronic flash.

The commercial studio photographer tends to prefer his sophisticated, expensive, electronic flash system to natural light because it gives him complete control over the intensity, direction, and color of light. The enthusiast uses a simple, portable flash unit when natural light is insufficient for a proper exposure or to stop action and get sharper pictures.

But now Vivitar electronic flash systems bridge the gap between studio lighting and battery-powered portable electronic flash. Vivitar flash systems retain the convenience and portability of compact electronic flash while giving a photographer the means to control light and use techniques similar to those of the studio photographer.

With a Vivitar electronic flash system a photographer can create controlled lighting conditions in or out of the studio. He can alter the light coverage of his flash units to match the coverage of his camera lens from wide angle to telephoto, he can bounce light, color light, ratio-balance multiple flash units, synchronize multiple flash cordlessly, choose automatic exposure control or manual modes, control depth of field by varying f-stops, and exercise his creativity more freely than the studio-bound professional because he can take his complete lighting system with him wherever he goes.

Vivitar 283 Auto Thyristor® Electronic Flash

Guide Number (ASA 25)	Angle of Coverage	
	H	V
60	60°x43°	

Features: Bounce head. Thyristor circuitry. Automatic exposure in 4 f-stops. Remote sensor capability, battery saving circuit. Sufficient light indicator. Lighted calculator dial. Open flash control. Power source—4AA Alkaline or NiCad batteries. Plus four optional power sources.

Vivitar 285 Zoom Thyristor® Electronic Flash

Guide Number (ASA 25)		Angle of Coverage		(Camera Lens)
		H	V	
Normal	60	46°	x34°	(50mm lens)
Wide	50	60°	x45°	(35mm lens)
Tele	70	27°	x20°	(105mm lens)
With Super Wide Adapter	25	78°	x60°	(28mm lens)

Features: Bounce/zoom flash head. Thyristor circuitry. Automatic exposure in 4 f-stops. Remote Sensor capability. Built-in Vari-Power with 3 settings. Lighted calculator dial. Sufficient light indicator. Ready light glows red at 1/2 power, green, you're ready to shoot, alternate red and green battery saving circuit. Power source 4AA Alkaline or NiCad batteries.

Vivitar 265 Zoom Thyristor® Electronic Flash

Guide Number (ASA 25)		Angle of Coverage		(Camera Lens)
		H	V	
Normal	43	46°	x34°	(50mm lens)
Wide	35	60°	x45°	(35mm lens)
Tele	52	31°	x23°	(85mm lens)
With Super Wide Adapter	20	74°	x54°	(24mm-28mm lens)

Features: Zoom flash head. Thyristor circuitry. Auto-exposure in 2 f-stops. Illuminated calculator dial. Open flash control. Power Source—4AA Alkaline or NiCad batteries.

Vivitar 365 Zoom Thyristor® Electronic Flash

Guide Number (ASA 25)		Angle of Coverage		(Camera Lens)
		H	V	
Normal	80	46°x34°		(50mm lens)
Wide	70	60°x45°		(35mm lens)
Tele	100	27°x20°		(105mm lens or longer)
With Super Wide Adapter	35	85°x66°		(21mm lens with adapter supplied)

Features: Bounce/zoom flash head. Thyristor circuitry plus special battery-saving circuit. Automatic exposure in 5 f-stops. Auto-Zoom Remote Sensor provides a selection of sensing angles from 8° to 18°. Illuminated program window. Sufficient light indicator. Ready light. Standard power source LVP-1 low voltage power pack for 8 Alkaline "C" cells or 8 "C" NiCad cells.

Accessories*

Soft Light/Bounce Diffuser

Holds a standardized 90% reflectance card for bounce/soft light portraits and still lifes.

Lens/Filter Adapter

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

Quick Release Pistol Grip and Camera Brackets

The quick release feature lets you separate the pistol grip from the flash unit for use as off-camera flash either direct or bounce. The flash shoe on the grip rotates 360°. Camera brackets are available for both 35mm, and 6x6 cameras to give you a solid portable platform for flash shooting. The pistol grip accepts an optional cable release for faster, easier shooting.

Variable Angle Lens Kit

Four flash lenses control the angle of flash coverage for 24-28mm, 28-35mm, 70-135mm, 135mm + camera lenses.

Flash Filter Kit

Red, Blue, Yellow, UV, 4X ND, Type B Conversion Filters. Requires FA-1 lens filter adapter.

Charge 60 for Model 365

60 minute recharger for NC-4 NiCad battery packs. Includes one NC-4 pack. Optional 12VDC Cord for Charge 60 recharges NC-4 in 60 minutes from 12 volt car or boat lighter receptacle.

HVP-1 High Voltage Battery Pack

Lets you use a 510V battery to produce up to 750 full power flashes within a tolerance of 1/4 f-stop.

LVP-2 Low Voltage Pack

Allows the photographer more flashes with his Vivitar Electronic Flash before recharging or changing batteries. Requires LVC-2 or LVC-3 connecting cord. Powers the 265, 283 or 285 with 4 Alkaline "D" batteries or 4 NiCad "D" rechargeable batteries.

Charge 15 (For 283, 285)

15 minute recharger for NC-3 NiCad battery packs. Includes 1 NC-3 pack.

*See the following page to find out which accessories fit the appropriate Vivitar flash unit.



VP-2 Vari-Power Module

Provides continuously variable manual flash power from full power to 1/64.

Umbrella w/Bracket

For soft bounce lighting with 365. Also fits 285.

AP-2

Spare alkaline battery holder for spare set of batteries. Holds 8 "C" alkaline batteries.

NC-4 NiCad Battery Pack

Optional rechargeable NiCad battery. Use with Charge 60.

SB-5 AC Adapter

Adapts 365 for use with 110 AC household current.

3 Meter Sensor Extension Cord for 365

Extends distance between flash unit and remote sensor for creating special effects.

SB-6 AC Adapter

Available in either U.S. (120V AC) or European (220V AC) models. Lets you draw power for the 265 from standard house current.

SC-1 (For 283.) SC-3 (For 285.)

1.2 Meter Sensor connecting cords. Allows remote mounting of the sensor for complete automatic bounce flash capability.

SC-2 (2 Meter Sensor cord for 283 only.)

SL-2 Remote Flash Trigger

Mount remotely positioned flash units on SL-2s for back-light, side-light, etc. When the primary flash is fired the remote units are triggered automatically, without connecting cords, in perfect sync with the main flash.

FK-2 Filter Kit

Normal Filter Kit includes 6 filters: UV, ND-4, and 85B, red, yellow, and blue. Includes Carrying Case.

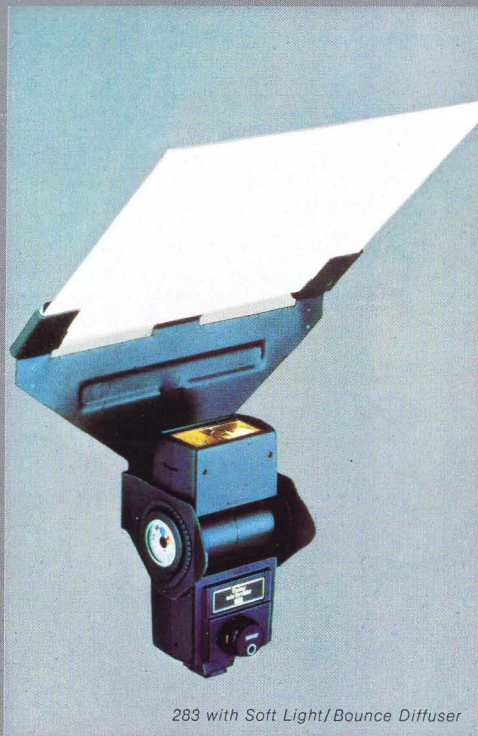
VP-1 Vari-Power Module

Attaches to 283 in place of remote sensor. Gives continuously variable flash power in manual mode. Range is from full power to 1/64 power, for fill flash and macro photography.

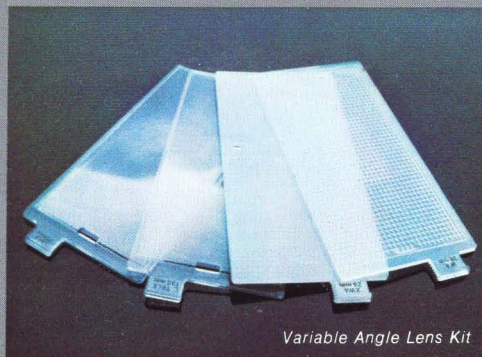
ACCESSORIES

FLASH MODEL 265 283 285 365

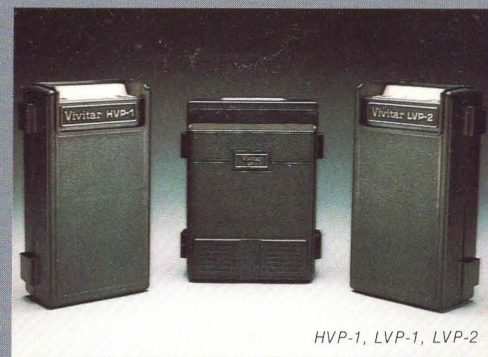
SB-4 AC Adapter (110 VAC)	•			
SB-4 AC Adapter (220 VAC)	•			
SB-5 AC Adapter (110/220 VAC—switchable)				•
SB-5 AC Adapter (220 VAC)				•
SB-6 AC Adapter (110 VAC)	•		•	
SB-6 AC Adapter (220 VAC)	•		•	
PC-1 12" Shutter Cord	•	•	•	•
PC-31 3 ft. Coiled Shutter Cord	•	•	•	•
NC-3 Nicad Battery Pack	•	•		
NC-4 Nicad Battery Pack				•
AP-1 Spare Alkaline Battery Holder	•	•		
AP-2 Spare Alkaline Battery Holder				•
SL-2 Remote Flash Trigger	•	•	•	•
Charge 15—15 Minute Charger for NC-3 (110 VAC)	•	•		
Charge 15—15 Minute Charger for NC-3 (220 VAC)	•	•		
Charge 60—60 Minute Charger for NC-4 (110 VAC)				•
CC-12 12 Volt Cord for Charge 60 (cigarette lighter fit)				•
EC-4 3 Meter Extension Cord				•
UB-1 Umbrella With Bracket		•	•	
SA-1 Sensor Adapter				•
HVP-1 High Voltage Battery Pack with Strap and Pad, less Battery and Cord ⁵	•			
HVC-1 High Voltage Battery Pack Connecting Cord	•			
LVP-2 Low Voltage Battery Pack with Strap and Pad, less Battery and Cord	•	•	•	
LVC-2 Low Voltage Battery Pack Connecting Cord	•			
LVC-3 Low Voltage Battery Pack Connecting Cord				•
G-1 Soft Pouch Case	•	•		
LK-1 Variable Angle Lens Kit requires FA-1 and HC-1 for model 273	•			
FA-1 Lens/Filter Adapter for use with Lens and Filter Kits	•			
FK-1 Filter Kit requires FA-1 and HC-1 for Model 273	•			
WFK-1 Wide Angle Filter Kit requires FA-1, except Model 365	•		•	
FK-2 Filter Kit requires FA-2 for Model 265 only	•		•	
FA-2 Lens/Filter Adapter for use with Lens and Filter Kits	•			
WFK-2 Wide Angle Filter Kit requires FA-2 for Model 265	•		•	
BD-2 Soft Light/Bounce Diffuser Kit-2	•	•	•	
PGB-2 Quick Release Pistol Grip Kit with CB-35 and CR-1	•	•	•	•
PG-1 Quick Release Pistol Grip requires bracket	•	•	•	•
CB-35 35mm Bracket for Quick Release Pistol Grip	•	•	•	•
CR-1 Cable Release	•	•	•	•
CB-66 6x6 Bracket for Quick Release Pistol Grip	•	•	•	•
S-283 Spare Sensor	•			
S-285 Spare Sensor		•		
VP-1 Vari-Power Module	•			
VP-2 Vari-Power Module				•
RS-1 Remote Sensor				•
SC-1 Sensor Extension Cord 1.2m	•			
SC-2 Sensor Extension Cord 2.0m	•			
SC-3 Sensor Extension Cord 1.2m				•



283 with Soft Light/Bounce Diffuser



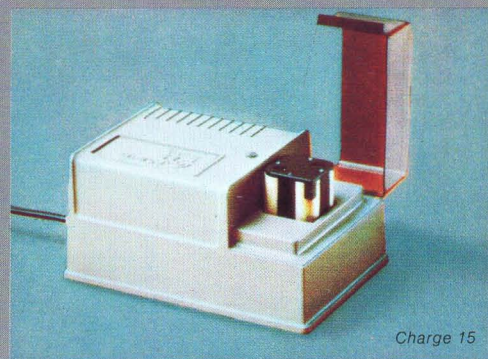
Variable Angle Lens Kit



HVP-1, LVP-1, LVP-2



Filter Kit



Charge 15



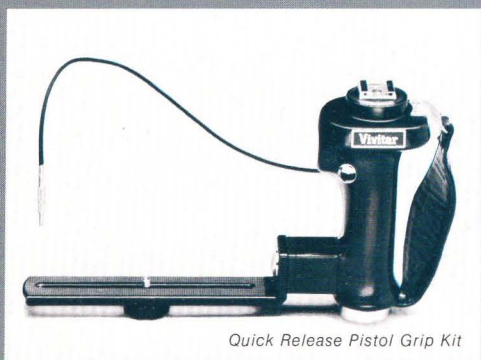
Lens/Filter Adapter for 283



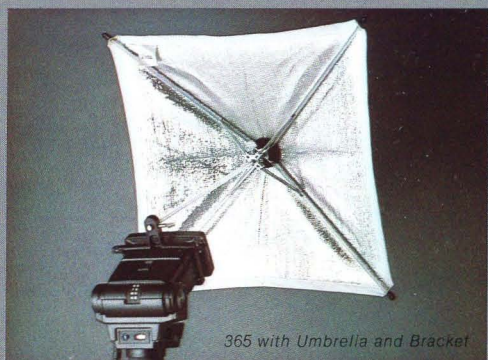
Charge 60



365 with Vari-Power-2



Quick Release Pistol Grip Kit



365 with Umbrella and Bracket

Advanced lighting techniques. A Vivitar portfolio.

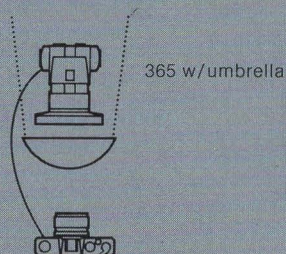
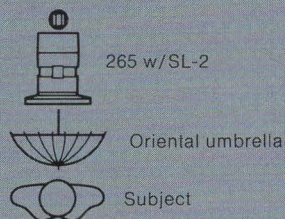
The following color portfolio with lighting schematics gives you an idea of the virtually unlimited creative possibilities of Vivitar electronic flash systems.

All of the photographs in this book were taken by a professional fashion and advertising photographer. Ordinarily, he uses his sophisticated studio lighting system worth several thousand dollars. To achieve the effects shown for these photographs, he used Vivitar portable electronic flash systems exclusively. His thorough schooling in the behavior of light and his years of experience were necessary elements in planning these pictures. While you cannot buy his technical knowledge and talent you can have the same lighting equipment with which to experiment and create... Vivitar electronic flash systems.

Our hope is that looking at these photographs and reading the descriptions of how they were taken will stimulate your creative impulses. What kind of photographic statement can you make with the techniques you discover here?

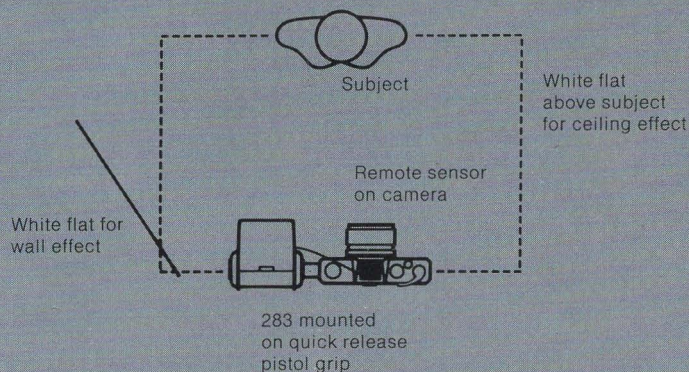
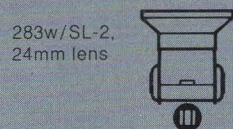
A. Girl in Green (inside front cover)

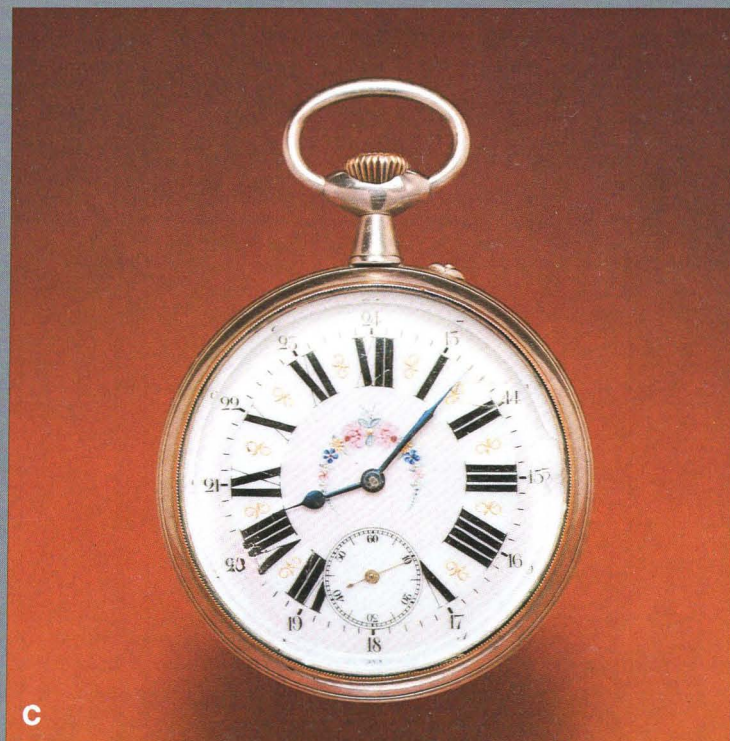
The photographer placed a 365 flash with umbrella above and directly in front of the model. A 265 flash was placed behind the oriental paper parasol she is holding. The 265 was fired in sync by an SL-2 remote flash trigger. The parasol diffused the light from the 265 to give soft, even backlighting to the picture.



B. (1) Direct Flash (2) Side Bounce (3) Top Bounce

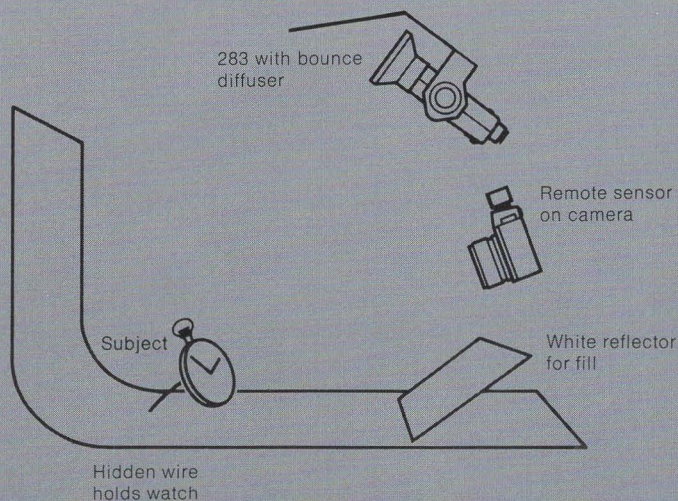
In all three pictures a 265 flash in the wide angle mode was placed behind the model and fired away from her into the pink backdrop. In photo number 1 a 365 flash in the normal setting was on the camera bracket directly in front of the model. The exposure is fine, but the shadows produced... particularly under her chin... are quite hard. In photo number 2, the 365 flash head was swiveled (without removing it from the camera bracket) so that the light bounced off a wall at camera left before lighting the model. Notice the softer shadows and finer modeling of her features. In photo number 3, the flash head was tilted vertically so the light bounced from the ceiling down onto the model. Note the soft shadows, and nice highlights on the hair.





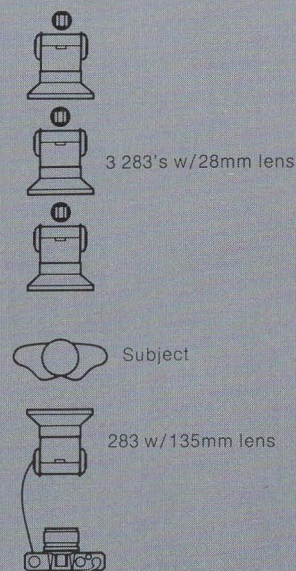
C. Antique Watch

The photographer constructed a small, curved backdrop from plain brown wrapping paper. The large watch was suspended by a stiff wire pedestal hidden behind the back of the watch. One 283 flash unit with the Soft Light/Bounce Diffuser was placed above the watch and the picture was taken using the remote sensor on camera. The Soft Light/Bounce Diffuser bathed the watch in a soft light for subtle highlights on the rim without any harsh reflections.



D. Multi-colored Shadow Dancer

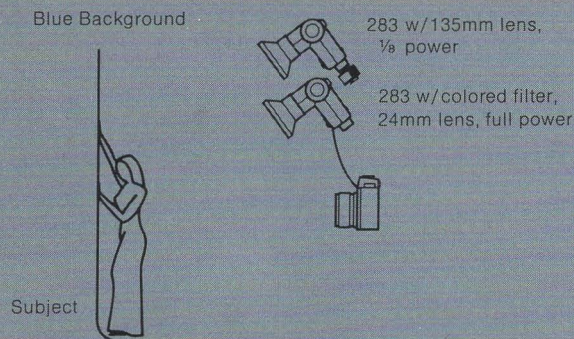
After the photographer filled his studio floor with sand, he placed three 283 flash units with 28mm flash lenses above and behind the dancer. The units were separated about one foot apart, vertically. In each unit was a different colored flash filter. Another 283 flash with a 135mm flash lens was used for front fill light. The camera angle was quite high, well above the single flash unit. The multi-color backlights units were fired by SL-2 remote triggers activated by the flash of the single unit.





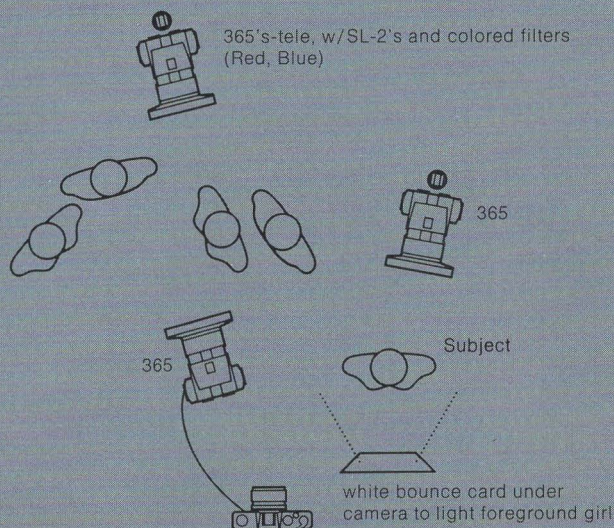
E. Blue Angel

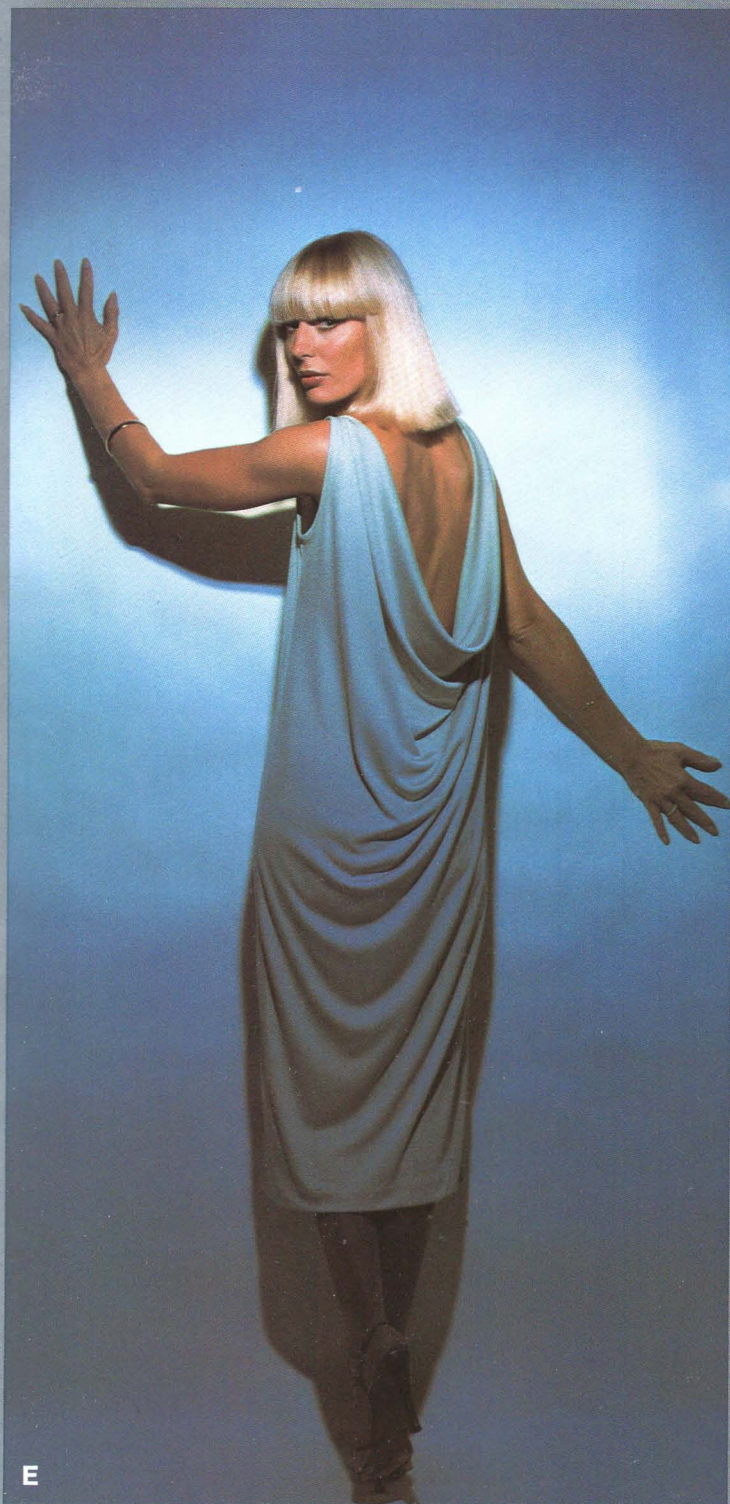
The model posed in front of a white backdrop. Two 283 units were positioned above the camera. One was fitted with the 24mm flash lens and a blue filter, which gave the overall blue tone to the model and background. The other 283 had no color filter and the resulting white light was concentrated with a 135mm flash lens. Both 283 flash units utilized the VP-1 Vari-Power Modules. The white light unit was set at $\frac{1}{8}$ power while the blue unit was set at full power.



F. Human Sculpture in Blue & Red

For this effect, the photographer placed two 365 units in the tele mode with red filters above the background figures; one unit in front, one behind. He placed another 365 above and behind the girl for a very strong back-light. A large white card under the camera bounced some of the light from that unit back to the model for front fill light. The two 365s in the background were fired by SL-2 remote triggers. A very mild diffusion filter was used on the camera lens. The blue version was shot exactly the same way except blue filters were substituted for red in the two flash units above the group figures in the rear.





E



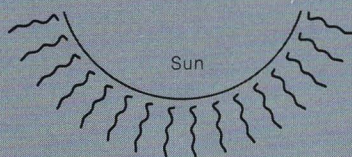
F-1



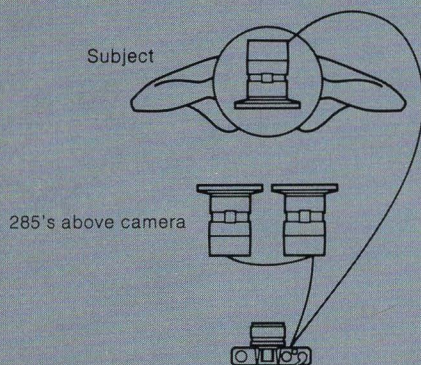
F-2

G. Girl with Glowing Globe

This shot was taken in full sunlight. The sun is directly behind the translucent plastic globe the girl is holding. A 285 flash unit with red filter is inside the globe. Two other 285 units set in the tele mode are positioned on a boom out of the picture above and in front of the camera. Shutter speed was 1/500 of a second, to darken the sky, which would otherwise have washed out completely. All flash units were fired with sync cords since the ambient light was much too strong for the use of slave triggers.



285 in globe, full power with red filter





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