

# Minolta Contact Sheet

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A newsletter for Minolta Club members



Illustrating theme "Minolta Helps You Improve Your Game," this photo by Ludwig Munchmeyer, of Hasbrouck Heights, New Jersey, is Grand Prize winner in Minolta Creative Photography Contest.

## Ludwig Munchmeyer Begins His Retirement with Grand Prize in Minolta Creative Photography Contest

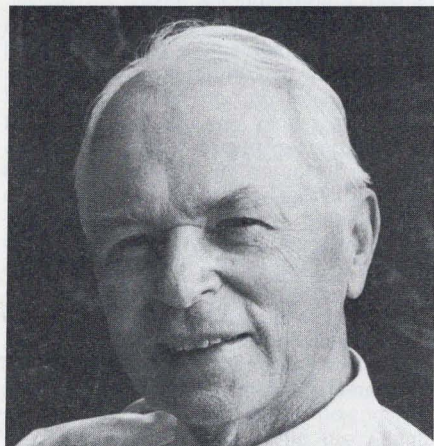
Ludwig Munchmeyer, 67, a retired printing engraver from Hasbrouck Heights, New Jersey, topped a field of 83,297 entries in the Minolta Creative Photography Contest to win the Grand Prize. Mr. Munchmeyer's color photo illustrating the theme "Minolta Helps You Improve Your Game" earned

him a 14-day trip for two to the South Pacific Islands, \$1,000 in cash and a Minolta SR-T 102 35mm single lens reflex camera with 50mm f/1.4 MC Rokkor-X lens and case. Mr. Munchmeyer got the good news shortly before beginning his retirement, and felt it was an exciting way to start a new chapter in his life.

Besides his Grand Prize, Mr. Munchmeyer also received two Honorable Mentions for other pictures he submitted. He entered the contest, he said, because he wanted to see if his photographs "had a quality for winning."

### Total of 1,429 prizes

A total of 1,429 prizes were awarded in the Minolta Creative Photography Contest, which challenged entrants to illustrate their choice of 14 Minolta advertising themes. First and Second Prize winners in each category received, respectively, \$500 and \$250 worth of Minolta cameras, lenses and accessories. One hundred Honorable Mention winners in each category received their choice of any volume in the *Life Library of Photography* series.



Grand Prize winner Ludwig Munchmeyer.

## Big Cash Rebates Offered On Lenses and 35mm Electronic SLR's

If you've been thinking of expanding or upgrading your Minolta SLR system with new Rokkor-X or Minolta/Celtic lenses and possibly an advanced electronic Minolta 35mm single lens reflex camera plus normal lens to go with them, there's never been a better time to do it. Under Minolta's new Rebate Plan, you'll receive a substantial cash rebate directly from Minolta on your choice of 32 different Minolta lenses from 16mm f/2.8 MC Fisheye Rokkor-X right up to the 1600mm f/11 RF Rokkor-X super-telephoto. And, if you purchase one or more accessory lenses in conjunction with a Minolta XE-5, XE-7 or XK with Auto Electro Finder plus standard lens, the rebate figure on your check can be impressive, because the way this plan works, the more you buy, the more you save.

For complete details on the equipment covered by this plan and the eye-popping rebates available, please turn to pages 4 and 5. We're sure you'll agree that this is the most exciting opportunity you've ever had to own the Minolta SLR equipment you've always wanted.

### Awesome volume of entries

The contest judges were impressed by the sheer volume of entries and by the ingenuity applied to interpreting the various contest themes. And as in previous Minolta photography contests, the entries displayed high over-all technical quality.

To each of the 1,429 winners in the Minolta Creative Photography Contest, congratulations and best wishes. And to everyone who entered, thank you for helping make the contest a smashing success and thank you for your patience. We had hoped to announce the winners earlier, but the judging took longer than anticipated because of the tremendous number of entries. So we're sorry to have kept you in suspense so long, but delighted with your enthusiasm for the contest.

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# How to Use Flash Fill For Better Outdoor Portraits

The brighter the sun, the more you need an electronic flash fill light when you're making portraits or other fairly close shots of people outdoors. The reason for this apparent contradiction is that for every bright highlight a light source creates, there is a corresponding shadow. With outdoor people pictures, shadows are cast by various parts of the face and, depending on the angle of the sun and the camera position, they may prevent making an attractive picture.

The problem is that the shadows tend to record as deep gray or black areas that break up the form, tone and texture of the subject. On film, the effect is harsh and unrealistic, with eyes often turning to inky black "holes" and the area beneath the chin "hacked away" by a sharp-edged shadow.

This happens because proper exposure for fully lighted subject areas is much too little exposure for the shadows. If you attempt to avoid the problem by backlighting, with the subject's face turned away from the sun, you've got a similar exposure problem on a larger scale. The subject's entire face becomes a shadow area that will be severely underexposed when the brightly lighted background area is rendered correctly, and the background will be severely overexposed if you peg exposure to the shadowed face. Fortunately, there's a convenient solution to the problem.

## Electronic flash to the rescue

You can use a portable electronic flash unit to light up the shadowed parts of the subject to a level that will let them record attractively with the same over-all exposure settings required for the brightly lighted scene elements. Any automatic or manual Minolta electronic flash unit will serve you well for filling in shadows; however, the Auto Electroflash models 450, 280, and 32, which offer 5-, 4- and 2-f/stop automatic shooting aperture choices, respectively, are particularly convenient for

matching flash illumination with ambient light. Regardless of the specific flash unit you use, the basic procedure will be the same, and it's easy if you approach it logically, step-by-step.

## Start with the sunlight exposure

Since you cannot increase or decrease the brightness of the sun at will (if you've found a way, patent it!), your first step is to determine what exposure settings are required for sunlit picture elements. Bear in mind, though, that you cannot use any shutter speed faster than the X-synch speed of your Minolta SLR, although you may use any slower speed. (With Minolta XK, XE-7 and XE-5 electronic SLR's, you can evaluate exposure in auto or metered-manual modes, but the actual exposures should be made via metered-manual operation to insure that shutter speed remains at or below the flash synch limit.)

As an example, let's say the readings with your Minolta's "CLC" through-lens metering system indicate proper ambient-light exposure at settings of 1/60 second and f/11 with ASA 25 film. Be sure that this reading comprises the fully lighted parts of the subject and scene, and is not influenced unduly by the shadow areas you will be filling with the flash. Now you're ready to make a key decision.

## How light do you want the shadows?

Before you can calculate exposure for the flash fill, you've got to decide how you want the shadowed areas to look in the finished photo. Depending on variables too numerous to list, you may be in a position to lighten shadows anywhere from barely to totally. There is no hard-and-fast rule as to what's right, since "right" in this case is what looks best to you.

As general guides for this decision, you may find the following useful:

- Color films tend to be more inherently contrasty and have less exposure latitude than black-and-white films, so you will

probably want less brightness difference between highlights and shadows when you're shooting in color.

- Medium-distance shots of people may need less flash fill than tightly framed portraits, as the shadowed areas in the former will be smaller, and thus less prominent in the over-all picture.

- If a fairly noticeable background displays considerable tone modulation from shadows, too much flash fill on the subject will result in a phony-looking photo.

For our example, let's say we want the shadows to be about one stop darker than the over-all exposure level, because our personal taste and experience tell us that this will produce the kind of portrait we like with the color slide film we're using. The calculation is simple.

## Controlling the flash fill

In our hypothetical example, we established that an exposure setting of 1/60 second at f/11 would take care of the sunlit part of the scene very nicely. Then we decided we would like the subject's shadow areas lightened with flash until they are about one stop underexposed relative to the rest of the picture. Remember that camera controls must remain set to 1/60 and f/11, and we wish to "underlight" flash-fill areas by one stop.

To do this, we must end up putting enough light from the flash on the subject to require a lens setting of f/8, although the exposure will actually be made at f/11. The logic is that by supplying enough flash fill to expose the shadows fully at f/8, and then actually exposing at f/11, one stop smaller, the shadows will be recorded approximately one stop underexposed.

With an Auto Electroflash unit that provides a choice of shooting apertures in auto operation, check to see if the f/stop you need is one of the available options. If it is, set the unit accordingly and fire away. You can change your distance from the subject as long as you remain within the unit's auto working range, and the unit will adjust its power output automatically to provide the required light intensity. Otherwise, switch over to manual and proceed as with a nonautomatic flash.

With a nonautomatic flash unit, distance from flash to subject is the determining factor in how much light fills the shadows. The calculator dial on the flash unit will show at a glance how far the flash must be for proper exposure at various f/stops. Find the f/stop on the dial that represents the level of flash illumination you want (in our example, f/8), then read off the distance opposite it. That is the distance from which the flash will have to light the subject for proper fill-in exposure.

If the distance indicated is greater than the distance from which you wish to shoot, you've got two choices: take the flash off the camera and move it back, or reduce the power of the flash. For off-camera flash, your photo dealer either stocks or

(Continued on page 9)

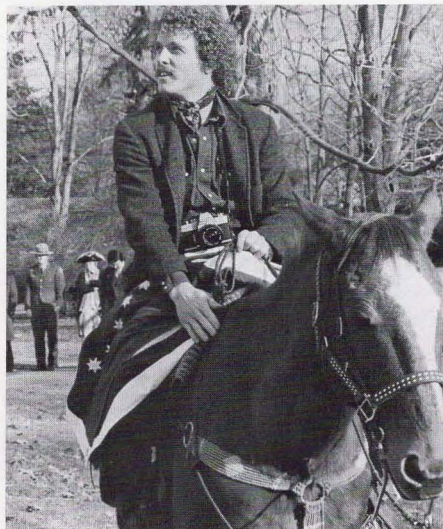
Harsh shadows on subject's face are typical of portraits made in direct sunlight without flash fill (left). Much more pleasing picture results when electronic flash fill is added to lighten shadows, softening the lighting contrast.





# Billy Marks Rides for Nature With A Pair of Minoltas

Photo by Greg Van Zandt



As you read this, Billy Marks, a 26-year-old ecologist and former environmental analyst for Newark, N.J., Mayor Kenneth A. Gibson, is crossing the United States on horseback in the interest of ecology. Riding a palomino quarterhorse and leading a buckskin horse carrying a 300-pound pack, Mr. Marks began his cross-country "Ride for Nature" in San Francisco in late January. He hopes to arrive in Philadelphia, Pa., on July 4, for the height of the Bicentennial, and then continue to Boston, Mass., for a total of approximately 4,900 miles in the saddle and on foot.

En route, Mr. Marks is camping out, much as the early American settlers did in their epic travels across the continent. And as he goes, he is documenting both the unspoiled grandeur of America's countryside and the areas suffering from what he terms "people erosion." He is keeping a daily diary of his impressions of people and places, and, of course, making a photographic record. His photo gear, necessarily limited in the interests of saving space and weight, consists of two Minolta SR-T 202 cameras with 28mm f/2.8 and 200mm f/4.5 MC Rokkor-X lenses, two polarizers and lens cases.

Mr. Marks was prompted to undertake his arduous journey by the feeling that in the not too distant future such a ride will be impossible. He believes that increasing

*In keeping with the Bicentennial spirit, Billy Marks arrives on horseback at Washington's Headquarters in Morristown, N.J., for ceremony inaugurating his "Ride for Nature" across U.S.*

restraints on land use and access will actually make an overland crossing in the style of the early settlers illegal.

Mr. Marks is lecturing at stops along the way and exchanging views with individuals he encounters regarding the environmental movement. His lectures cover such pressing topics as various forms of pollution, strip mining, river damming and population spread. He hopes, by the end of his trip, to be able to assess the areas of greatest environmental concern to Americans on the basis of audience feedback and the one-to-one interviews he is conducting. His findings and experiences will provide the substance of a book he plans to write following his trip.

Mr. Marks, who was born and grew up on a small farm in Towaco, New Jersey, planned a route that is taking him through California, Arizona, New Mexico, Texas, Arkansas, Mississippi, Tennessee, Kentucky, West Virginia, Washington, D.C., Maryland, Pennsylvania, New Jersey, New York, Connecticut and Massachusetts. Among the national and state organizations that have endorsed his "Ride for Nature" are the American Littoral Society, American Revolution Bicentennial Administration, New Jersey Audubon Society, New Jersey Conservation Foundation, the Sierra Club (a co-sponsor), Clearwater Friends of New York City, Fairleigh Dickinson University, Rutgers University and the San Diego Audubon and Sierra Clubs.

Minolta is proud to have their cameras and lenses accompany Billy Marks in his travels. And Mr. Marks, good luck, wherever you are.

## Minolta Develops Unique New Digital Flash Meter II And Accessory System

Minolta's new digital-readout Flash Meter II and its system of accessories are the answer to a flash photographer's prayers. Without doubt, the Flash Meter II is the easiest to use, most versatile, high-precision instrument for determining exposure accurately with electronic flash, and that's just part of the story. The fact is, it also measures exposure with M-type flashbulbs, continuous light (daylight or artificial), repetitive (cumulative) electronic flash and electronic or bulb flash plus ambient light. And it does so with one-hand, push-button convenience in incident or reflected measuring modes, and depending on the particular type of measurement, with or without cord connection to the flash source. To top it all off, the answer to your exposure problem is presented directly as an f/number readout in bright red LED numerals  $\frac{3}{8}$  inch high that you can read easily in a dim studio or the bright outdoors.

### Extensive accessory system

The head of the Flash Meter II houses a blue silicon cell for flash or continuous light measurement. For maximum conven-

ience, the meter head rotates through 270°. The spherical incident-light diffuser supplied with the meter is bayonet-mounted for rapid interchangeability with the 40°-acceptance-angle reflected-light disc also furnished. Other bayonet-mount accessories are a 4X spherical ND diffuser that extends the meter's ability to measure extremely bright light by 2 EV, and a 10° spot-reading reflected-light attachment with integral optical finder.

A special receptacle on the meter head accepts an accessory Mini Receptor consisting of a miniature incident dome at the end of a flexible cable. The Mini Receptor is used to measure continuous and/or flash light in hard-to-reach areas where intrusion of the meter body might be awkward or impossible, as is sometimes the case with small still-life subjects and in close-up and macro photography.

The Flash Meter II has a synch receptacle for cord-connected operation that accepts standard PC-tipped synch cords. The receptacle has a threaded collar for secure attachment of screw-lock cords such as that of the Minolta Auto Electroflash 450. An accessory 16-foot Synch



*Minolta's new digital-readout Flash Meter II is the keystone of a comprehensive flash exposure system.*

Cord II permits synch-wiring flash unit, camera and meter simultaneously, eliminating the need to switch a synch cord back and forth from camera to meter.

### Pinpoint accuracy, easy reading

The Flash Meter II may be set for ASA film speeds from 12 to 3200, in  $\frac{1}{3}$ -stop increments, and for shutter speeds from 1 through 1/250 second. The wide range of shutter-speed settings permits extremely

*(Continued on page 12)*



# ANNOUNCING THE MINOLTA REBATE

There's never been a better time to buy lenses and the newest electronic 35mm SLR's from Minolta.





Now you can add to your Minolta 35mm SLR system more economically than you ever thought possible. Because Minolta will rebate a substantial portion of the price you pay for equipment bought between April 1 and July 31, 1976.

The Rebate Plan covers all the newest Minolta electronic 35mm SLR cameras, Rokkor-X and Celtic lenses listed here. And there's no limit to the amount of your rebate.

### The more you buy, the greater your rebate.

The plan gives you four ways to build your rebate as you build your Minolta system.

1. Earn a generous rebate when you purchase any Rokkor-X or Celtic lens listed here.
2. Earn an even bigger rebate when you purchase a listed Rokkor-X or Celtic lens in combination with a Minolta XE-5 35mm SLR with standard lens.
3. Earn a still bigger rebate when you purchase a listed Rokkor-X or Celtic lens in combination with a Minolta XE-7 35mm SLR with standard lens.
4. Earn the biggest rebate of all when you purchase a listed Rokkor-X or Celtic lens in combination with a Minolta XK 35mm SLR with AE Finder and standard lens.

### Make your best deal, then take the rebate.

What you pay for your Minolta equipment is up to you and your dealer. The Minolta rebate represents an additional savings. To figure the exact rebate, check the lines on the chart for the equipment you want to buy. If you purchase more than

# PLAN

one accessory lens and a camera, you get the highest camera/lens combination rebate, *plus* the rebates for the additional lenses.

### How to get your rebate.

When you purchase your Minolta equipment, you will receive a Minolta rebate certificate from your dealer. Fill in the appropriate information and mail the certificate along with completed warranty card(s) and dated bill of sale to Minolta. Your rebate claim must be postmarked by August 15, 1976. We'll send you a check within 45 days for the rebate due.

The Minolta Rebate Plan applies only to new Minolta equipment purchased from an authorized Minolta dealer. Minolta Corporation reserves the right to modify or discontinue the Minolta Rebate Plan without notice. This offer is good only in the United States.

For illustrated literature on Minolta products, see your dealer or write Minolta Corporation, 101 Williams Drive, Ramsey, New Jersey 07446.

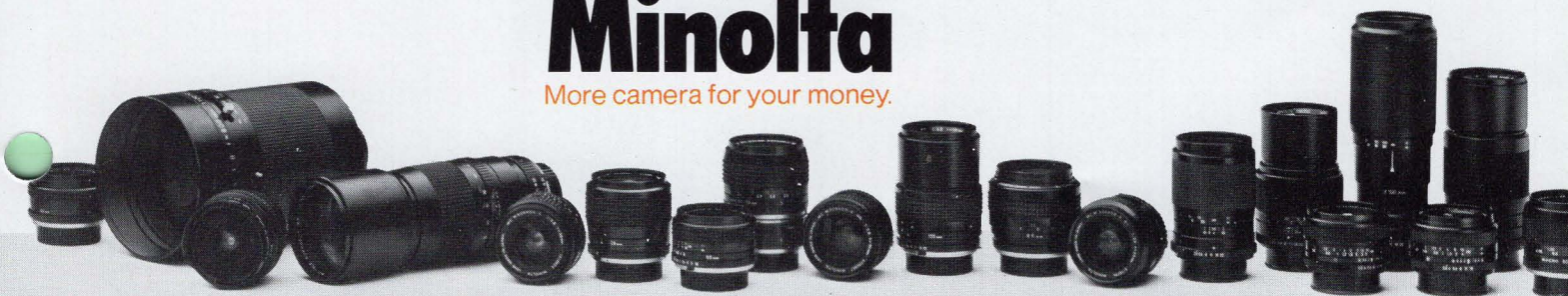
### Build your rebate as you build your system.

ROKKOR-X LENSES	Rebate on lens alone	Rebate on lens with Minolta XE-5 with standard lens	Rebate on lens with Minolta XE-7 with standard lens	Rebate on lens with Minolta XK with AE finder and standard lens
16mm f/2.8	\$ 30	\$ 60	\$ 70	\$ 80
17mm f/4	40	70	80	90
21mm f/2.8	30	60	70	80
24mm f/2.8	25	55	65	75
24mm VFC f/2.8	40	70	80	90
28mm f/2.8	20	50	60	70
28mm f/2.5	25	55	65	75
28mm f/2	30	60	70	80
35mm f/2.8	15	45	55	65
35mm f/1.8	25	55	65	75
50mm Macro f/3.5	25	55	65	75
80-200mm Zoom f/4.5	50	80	90	100
85mm f/1.7	25	55	65	75
100-500mm Zoom f/8	75	105	115	125
100mm Bellows f/4	10	40	50	60
100mm Macro f/3.5	40	70	80	90
100mm f/2.5	20	50	60	70
135mm f/3.5	15	45	55	65
135mm f/2.8	20	50	60	70
200mm f/4.5	20	50	60	70
200mm f/3.5	30	60	70	80
300mm f/5.6	35	65	75	85
300mm f/4.5	40	70	80	90
800mm f/8	75	105	115	125
1600mm f/11	100	130	140	150

CELTIC LENSES	Rebate on lens alone	Rebate on lens with Minolta XE-5 with standard lens	Rebate on lens with Minolta XE-7 with standard lens	Rebate on lens with Minolta XK with AE finder and standard lens
28mm f/2.8	\$ 10	\$ 40	\$ 50	\$ 60
35mm f/2.8	8	38	48	58
50mm Macro f/3.5	15	45	55	65
100-200mm Zoom f/5.6	20	50	60	70
135mm f/3.5	8	38	48	58
135mm f/2.8	10	40	50	60
200mm f/4.5	10	40	50	60

# Minolta

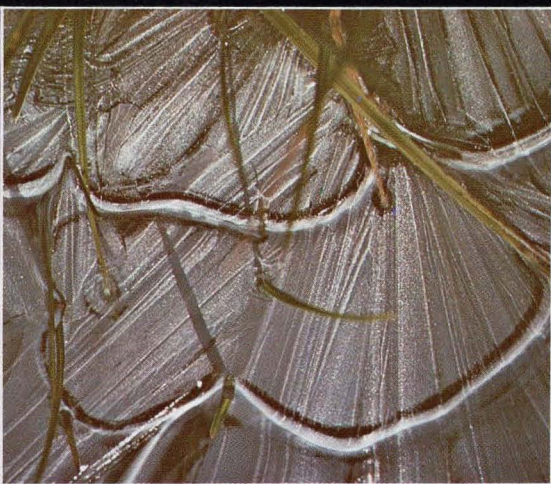
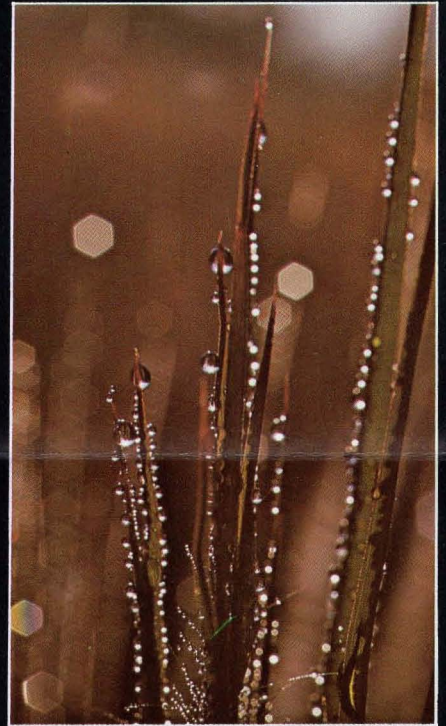
More camera for your money.





# Rudi Schonbeck: In Appreciation of the Natural World

The sensitive appreciations of natural beauty on these pages represent a labor of love for Rudi Schonbeck, of Morristown, New Jersey. A computer programmer by profession, Mr. Schonbeck developed a strong interest in nature photography through two of his other favorite avocations, hiking and skiing. Mr. Schonbeck first began to make photographs in 1969, with a Minolta Hi-matic 9 35mm rangefinder camera. In 1971, he acquired his first Minolta 35mm single lens reflex, an SR-T 101, and as his interest and experience deepened, he expanded his Minolta SLR system accordingly. Currently, Mr. Schonbeck uses two SR-T 101 bodies and six MC Rokkor and Rokkor-X lenses (35mm f/2.8, 50mm f/1.7,



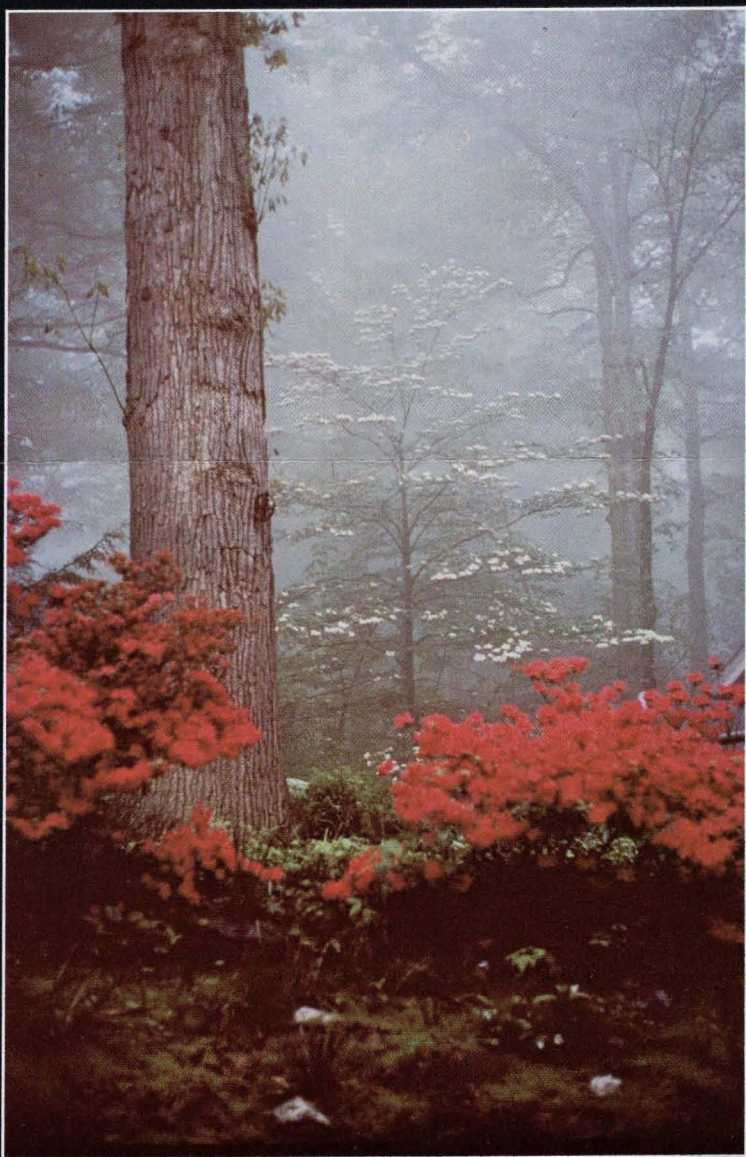
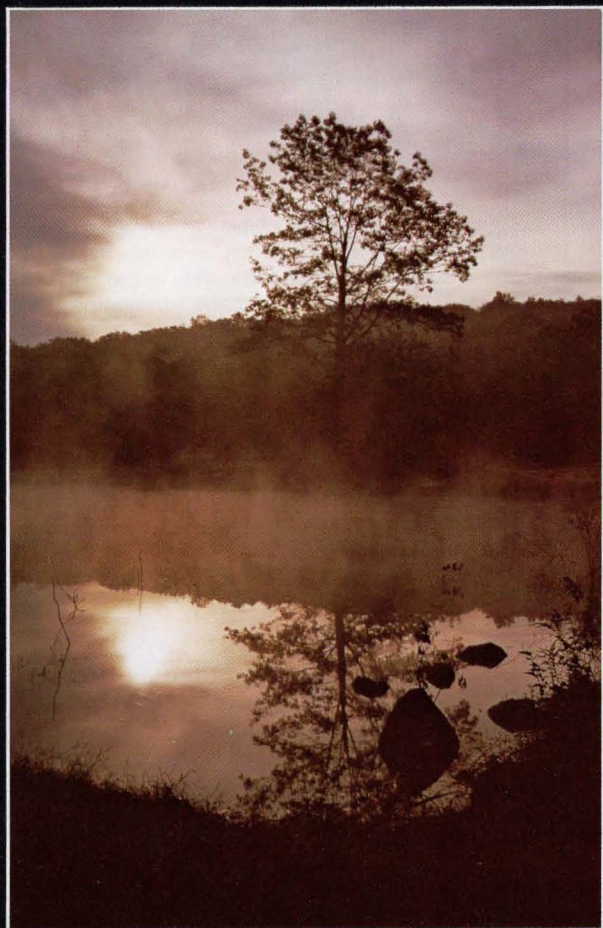
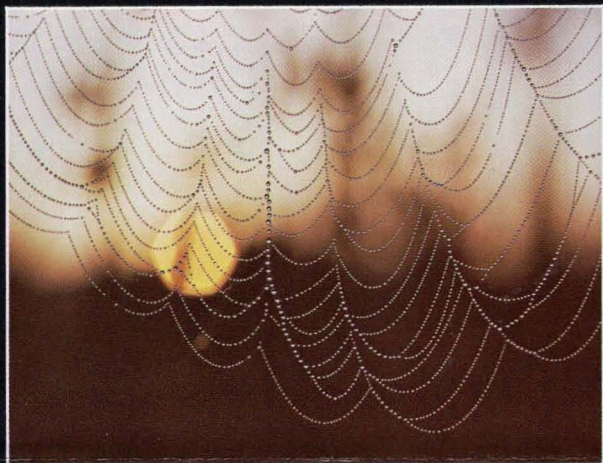


50mm f/3.5 Macro, 100mm f/3.5 Macro, 135mm f/3.5 and 200mm f/4.5). He also uses a polarizing filter "when working in the mountains in very bright light." And the same Hi-matic 9 with which he broke the photographic ice is still very much in active service.

Although, as Mr. Schonbeck points out, he is "not a professional," he has compiled an enviable list of exhibition credits, including eleven one-man shows and participation in five other exhibits. His photographs have been published in *The Living Wilderness*, *Wilderness, U.S.A.*, the *Newark Star Ledger* Sunday color section and in a number of textbooks. He has also delivered slide presentations at the Queens (N.Y.) Botanical

Gardens, Morris Highlands (N.J.) Audubon Society and many photographic clubs.

Mr. Schonbeck says of photography: "It is my feeling that most of us see only a very small portion of what surrounds us in nature. I find pleasure in using the camera to fill part of this gap. Whether I go out with the specific intent to do some photography or whether I am on a skiing or hiking trip, I try not to be without my camera." It is indeed a tribute to Rudi Schonbeck that during his comparatively brief involvement with photography, he has learned to use his Minolta system so skillfully to translate his picture-taking philosophy into beautiful images. m





# Controlling Depth of Field

When you focus the lens of your Minolta 35mm SLR on a subject, you can see on the camera's viewing screen that more than the subject itself is sharp. More often than not, parts of the scene that are somewhat closer to the camera than the subject as well as areas that are farther away will also be seen with acceptable clarity. The zone that extends in depth from the nearest sharp object to the farthest sharp scene element is the "depth of field," and it may vary from a paper-thin slice to an extensive band that includes everything in view of the lens. Controlling depth of field is a major creative decision in photography, because the distribution of sharpness in a photograph is a key building block of the final image.

In portraiture, for example, you can limit depth of field to render the subject sharply while blurring foreground and background areas so they won't compete for attention. And when photographing objects or environments packed with significant detail, you can maximize depth of field to preserve as much visual information on film as possible. To exercise this control, however, it helps to understand the factors that influence depth of field and how to take advantage of related features built into your Minolta SLR.

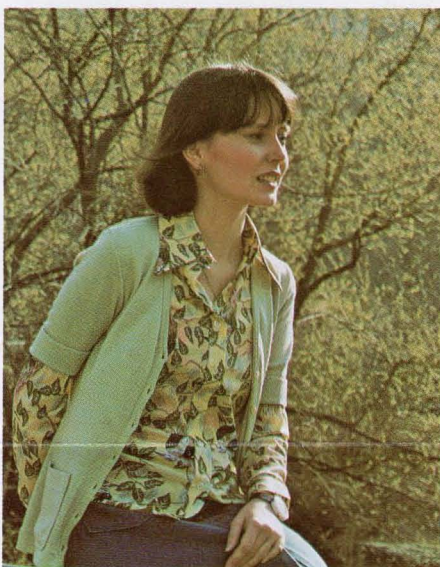
## Basic facts about depth of field

First, let's learn some Great Truths about controlling depth of field:

- 1) The lens aperture selected influences depth of field. With a particular lens on your camera, and the subject a specific distance away, smaller lens apertures such as  $f/11$  and  $f/16$  produce more depth of field than wider apertures such as  $f/2$  or  $f/2.8$ .
- 2) The camera-to-subject distance influences depth of field. With a particular lens on your camera set to a specific aperture, depth of field decreases as you approach the subject and increases as you back off to a greater shooting distance.
- 3) Contrary to what you may have heard, you don't really get more depth of field with wide-angle lenses or less with telephotos, although it's tempting to think that you do. In fact, when the camera distance is changed as necessary to produce the same image size on film with lenses of widely different focal lengths, the depth of field at a given  $f$ /stop will be the same. If you do not change camera distance, a wide-angle lens will produce more depth of field but each part of the image will be smaller on film. A telephoto will yield less depth of field coupled with larger image size.



With lens at maximum aperture (left), only front of vintage auto is sharp. Stopping down to small aperture extends depth of field to render more of subject sharply (right).



Great depth of field in picture shot at small aperture (left) allows background detail to compete for attention. Same subject photographed at wide lens aperture (right) becomes more prominent because shallow depth of field softens background.



## How much depth of field do you need?

The only sensible answer to that question is "Enough for the purposes of the photograph." Most of us, unfortunately, don't give it much thought until after the fact, when we see that a given picture would have looked better or conveyed certain information more clearly with more or less depth of field.

With all current Minolta 35mm single lens reflex cameras, you can see right on the groundglass of the camera the effect that changing depth of field will produce, but you've got to remember to use the feature by pressing the preview button. The fact is, the full-aperture focusing image we think of as "normal" can be quite misleading in terms of depth of field unless you're shooting at full aperture, particularly when lighting conditions and film speed allow stopping down to a small aperture such as  $f/11$  or  $f/16$ .

If you're viewing and focusing at  $f/1.4$  but actually shooting at  $f/11$ , the depth of field in the photo will be considerably greater than it looked at full aperture. That's enough to clarify a considerable amount of image detail that may compete

strongly for attention with the main subject. Or, it may enrich the information content of the picture. Whichever the case, if you preview the effect by stopping down the lens, it won't catch you by surprise.

When previewing involves apertures of  $f/8$  or smaller, the viewing screen becomes dark enough to require extra care in judging what you see. It may take some



Preview button on electronic Minolta XE-7 (shown) and other Minolta 35mm SLR's permits stopping lens down to taking aperture for judging depth of field visually on viewing screen.

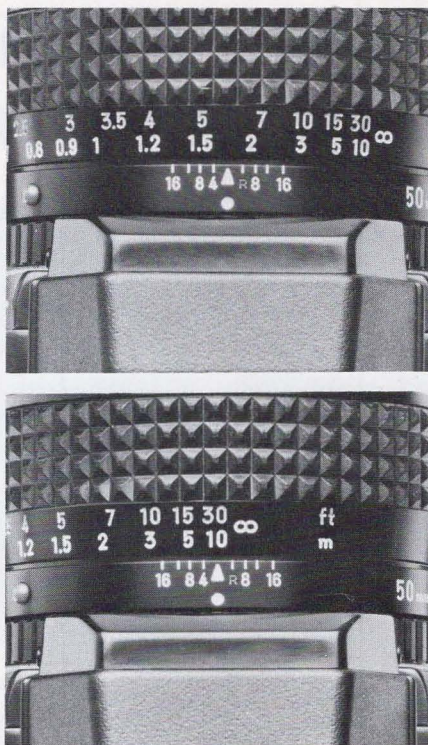


time for your eye to adapt to a dim stopped-down image. Any judgments you make regarding the distribution of sharpness before your eye has adjusted are likely to be mistaken, so don't jump to conclusions. Take the time to be sure that what you think you see is really there. You may find an accessory oversized rubber eyepiece hood for your Minolta SLR useful in eliminating stray light that can make it difficult to judge the groundglass image.

### The depth-of-field scale

In photography involving rapidly moving subjects or changing situations, you may need depth-of-field guidance but not have the time to preview carefully. The depth-of-field scales on Minolta Rokkor-X and Minolta/Celtic lenses help considerably. The depth-of-field scale consists of a central focusing index flanked by pairs of graduations that represent near and far acceptable sharpness limits for various f/stops. Turning the focusing ring brings various ft./meter distances opposite different f/stop index points on the depth-of-field scale. You can use the scale to determine depth of field after focusing, or to set focus by scale for maximum practical depth of field for any given f/stop.

To determine depth of field after focusing, read off from the ft./meter scale on the focusing ring the near and far limits of sharpness opposite the near (left) and far (right) index marks on the depth-of-field scale that correspond to the aperture set. Everything between those limits will be



Depth-of-field scale on 50mm 1/1.4 MC Rokkor-X lens focused at approximately 6 ft. (top) shows that sharp zone at f/8 extends from about 5 to 7 ft., and at f/16, two stops smaller, it doubles. Same lens set for hyperfocal distance at f/8 (bottom) yields depth of field from about 15 ft. to infinity.

acceptably sharp on film.

To obtain maximum practical depth of field for a given scene with the depth-of-field scale, first estimate the distance from the camera to the nearest and farthest parts of the scene that you wish to render sharply. Find these distances on the lens' ft./meter scale, and turn it until both are as close as possible to the near/far limit marks of a particular f/stop on the depth-of-field scale. This sets focus to render everything sharply from the near distance to the far distance when the picture is made at the f/stop associated with the index marks used to set the lens.

A variation of this approach is useful for candid photography when you need all the depth of field you can get because you don't know exactly where the action will be and probably won't have time to focus. The procedure here is to set exposure to allow use of the smallest f/stop that will permit using an appropriate shutter speed. Then turn the focusing ring on the lens until the infinity mark matches the far (right) index line for that f/stop. Sharp focus will extend from whatever distance matches the near (left) index line for the f/stop as far as the eye can see. The lens is set for its hyperfocal distance, and you obtain the greatest depth of field available at the selected f/stop.

Whether you wish to isolate your subject as the sole sharp feature surrounded by soft blurs, or prefer to fill your frame with sharp detail from camera to horizon, the choice and the means are yours. ■

## Two New Accessories for the Minolta Color Enlarger System

The extremely convenient Minolta Color Enlarger System has become even more convenient with the introduction of two new accessories, a 35mm slide carrier that accepts mounted color transparencies and an integrating diffuser that facilitates making "averaged" rather than spot exposure readings with the Minolta Color Analyzer.

### 35mm slide carrier

The slide carrier is designed to hold a 35mm transparency securely for reversal color printing without having to remove the film frame from the slide mount. The carrier has two guide rails and stop pins that position the mounted slide accurately with respect to the cutout in the carrier. Two spring clips hold the slide firmly so it won't slip out of place during dusting and insertion in or removal from the enlarger. The carrier accepts standard 2x2-inch cardboard or plastic mounts. If you've ever fumbled with an unmounted transparency in the darkroom, you'll appreciate the convenience the slide carrier offers.

### Integrating diffuser

The new integrating diffuser expands the versatility of the Minolta Color Analyzer by allowing you to make integrated, or averaged, exposure readings in addition to the

pinpoint spot readings for which the analyzer was designed.

The integrating diffuser screw-mounts to the Minolta Color Enlarger's lens board, where it may be swung into the light path below the lens for exposure measurement, then moved clear of the light path for the actual exposure. When the diffuser is in the light path, it "scrambles" the extremes of brightness in the negative to an average over-all value, which is read by the analyzer's exposure probe from a position on the baseboard directly beneath the diffuser. The analyzer, of course, must be programmed for exposure with the integrating diffuser. Exposure times or factors may be read directly from the analyzer's meter, just as when making spot readings.

The integrating diffuser makes it very easy for beginners to determine exposure times with the Minolta Color Analyzer, as it eliminates the need to decide which particular subject area is most suitable as a reference for exposure measuring. And even if you're an expert, it can be a handy time-saver when you're confronted with a "problem negative" containing unusual density ranges or unfamiliar subject matter.

For further information about these two useful accessories for the Minolta Color Enlarger System, see your authorized Minolta dealer. ■

## How to Use Flash Fill

(Continued from page 2)

can order for you long synchronizing cables with a standard PC receptacle at one end and a PC plug at the other. This will let you place the flash unit wherever you want it. Another accessory you'll need with off-camera flash is a compact light-stand (or a cooperative friend) to hold the flash aimed properly. Reducing flash power is done easily by draping a clean white handkerchief or two disposable tissues over the flash head. You'll cut intensity by approximately one f/stop. For further reduction, doubling the material blocking the flash will cut another f/stop.

If the calculator indicates flash placement closer than your desired shooting distance, you've also got two choices: take the flash off the camera with an extension synch cord and place it closer, but out of view of the lens, or get a more powerful flash unit. As you can see, insufficient flash power is less easy to deal with than the opposite case, so keep this application in mind if you're about to invest in a new electronic flash.

The procedures outlined above will get you started in flash-fill photography. For best results, though, keep specific notes on exposure readings and calculations for every flash-fill picture you make at first. You can correlate the effects you like best with the techniques you used, and from then on every shot can be a winner technically. With flash fill for your outdoor portraits, you'll see a dramatic improvement, and your subject will, too. ■



# First Prize Winners in Minolta Creative Photography Contest

(Continued from page 1)



Rev. James C. Ruetz, Milwaukee, Wisconsin  
*Minolta Helps You Visit the Old Country*



John F. Conn, Bronx, New York  
*Minolta Helps You Touch the Future*



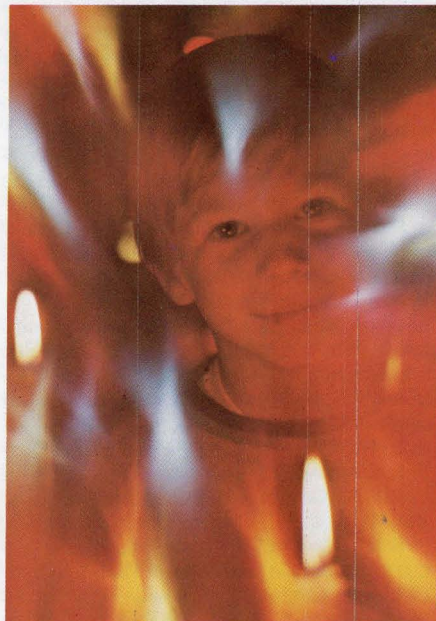
Steve Hurwitz, New York, New York  
*Minolta Helps You Improve Your Game*



Ronnie De Pampa, Fort Lauderdale, Florida  
*Minolta Helps You Gather the Sunshine*



Richard Alan Stock, Morton Grove, Illinois  
*Minolta Helps You In the Stretch*

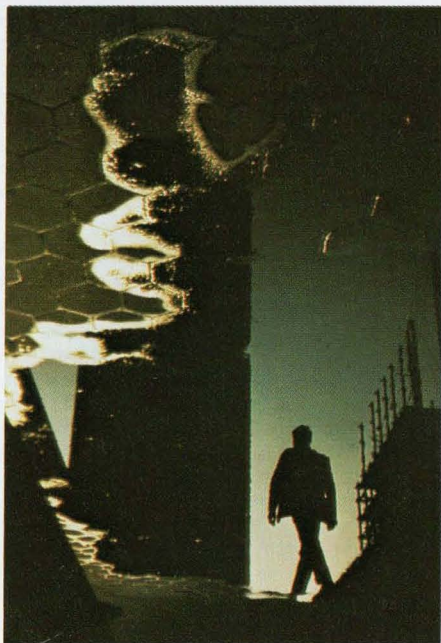


Mary K. Hunt, Milwaukee, Wisconsin  
*Minolta Helps You Capture the Smiles of Christmas*



George Muckley, Philadelphia, Pennsylvania  
*Minolta Helps You Scale the Heights*

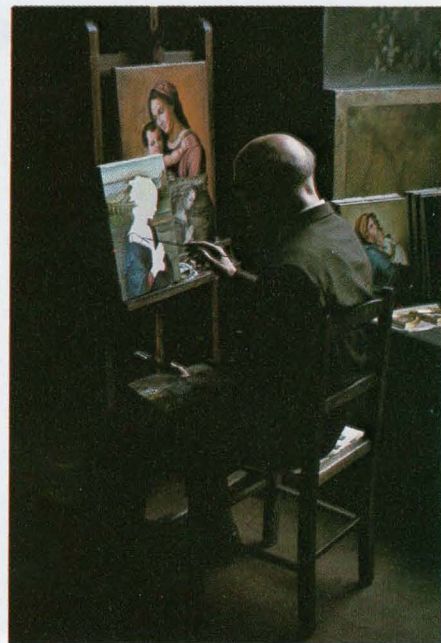




Francis J. Lambert, Norwood, Massachusetts  
*Minolta Helps You Probe the Depths*



Edwardo B. Galarza, Montebello, California  
*Minolta Helps You Keep the Beginning*



Mike Lopardi, Brooklyn, New York  
*Minolta Helps You Nurture Beauty*



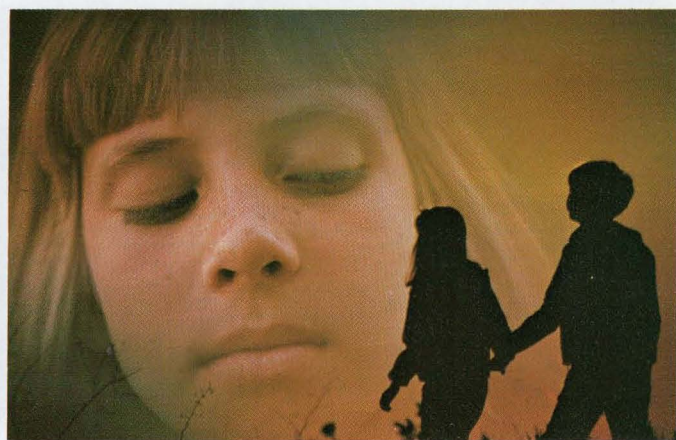
Mary Wells, Monrovia, California  
*Minolta Helps You Enjoy Lunch with Friends*



Alice M. Leighner, Croton-on-Hudson, New York  
*Minolta Helps You Grin and Bare It*



Steve George, Birmingham, Michigan  
*Minolta Helps the Day Drift By*



Nicole Hollinger, Fort Worth, Texas  
*Minolta Helps You Discover a New World*



# Two New Compact Automatic Flash Units from Minolta With Bounce-Light Capability And Wide-Angle Coverage

Minolta has added two bright stars to its growing galaxy of automatic electronic flash units, the Auto Electroflash 32 and the Auto Electroflash 28. These nearly identical twins are self-contained clip-on units with tilting heads for easy automatic bounce flash, wide-angle flash coverage, hot-shoe and cord synchronization and your choice of power source: alkaline or carbon-zinc penlight batteries, optional Ni-Cd module and charger or an accessory a.c. adaptor adjustable for 115- or 230-volt line current. And both may be used in automatic or manual modes.

## Auto Electroflash 32

This power-packed compact belts out enough light for a Guide Number of 52 with ASA 25 film in its manual mode, and offers a choice of two shooting apertures in automatic operation. Auto-exposure flash ranges are 1.6 to 18.7 feet or 1.6 to 9.5 feet, depending on the aperture.

The flash head tilts up to 90° from the lens axis for automatic bounce flash, and has click-stopped intermediate settings for optimum coverage with telephoto and wide-angle lenses. Aimed directly at the subject, the flash covers the field of a 35mm wide-angle. Clipping on the supplied diffuser spreads the flash evenly over the field of a 28mm lens.

The computer dial indicates flash ranges and aperture settings with and without the clip-on diffuser for ASA film speeds from 25 through 400. It lights up for easy reading in the dark and provides exposure data for manual operation.

Flash durations in the automatic mode range from 1/1000 second to an action-freezing 1/40,000 second. On manual, the flash duration is 1/1000 second. The flash is color-balanced for excellent rendition with daylight-type color films.

The slide-open battery compartment accepts four AA-size penlights or an accessory rechargeable Ni-Cd module. Fresh alkaline penlights provide up to 80 flashes and fresh carbon-zinc up to 25, both with 8-second recycling. A newly charged Ni-

Cd module allows up to 50 flashes with 4-second recycling before recharging. For extended shooting sessions, the accessory a.c. adaptor provides unlimited flashes and recycling in 9 seconds. A ready light on the rear of the unit glows when recycling is completed.

The mount shoe of the Auto Electroflash 32 is wired for cordless operation with hot-shoe cameras, and has a rotating lock for secure attachment. A detachable PC-tip synch cord is supplied with the unit for conventional wired synchronization. An open-flash button permits firing the flash manually when desired.

## Auto Electroflash 28

Very similar in appearance to the more powerful Auto Electroflash 32, the Auto Electroflash 28 provides nearly all of the 32's operating convenience.

The Auto Electroflash 28 has a manual Guide Number of 46 at ASA 25, and its single auto-exposure flash range extends from 1.6 feet to 16.4 feet. The f/stop available for automatic operation varies according to film speed, and is indicated on the nonilluminated computer dial.

The Auto Electroflash 28 offers the same power supply options as the 32, and the same fast recycling times. However, since it expends less energy per flash, the number of flashes per set of batteries is nearly double. With alkaline cells you can expect up to 150 flashes, with carbon-zincs up to 40. And the Ni-Cd module provides up to 70 flashes per charge.

All other operating conveniences and features are identical to those of the Auto Electroflash 32.

If you've been looking for a small, lightweight automatic electronic flash unit with lots of punch and the most useful features, plus Minolta ruggedness and dependability, see the Auto Electroflash 32 and 28 at your Minolta dealer. You'll like what you see. **m**



New Minolta Auto Electroflash 32 (left) and Auto Electroflash 28 combine large-flash features and capability with compact size.

## Flash Meter II

(Continued from page 3)

accurate exposure readings for fill-in flash combining flash plus ambient light.

The digital f/stop display ranges from f/1 through f/90 in full stops. Intermediate settings are indicated by LED's that signal you to set the aperture  $\frac{1}{3}$  or  $\frac{2}{3}$  stop smaller than the displayed f/number. Two other lamps signal that light is under or over the measuring range. A green signal light does double duty as a reset/battery check lamp. The meter battery is an inexpensive, easily obtained 9-volt Mallory M1604, or equivalent.

## Exposure as you want it

Two "small" features of the Minolta Flash Meter II that will be much appreciated in day-to-day use are a tripod socket and a measuring-level adjustment screw. The tripod socket allows positioning the meter on a tripod or light stand while arranging lights or making cumulative readings, freeing you or your assistant for other work. And the measuring-level adjuster permits biasing the meter's response up to  $\pm 1$  EV relative to the standard setting. The adjustment range is continuous from 1 EV under to 1 EV over, with  $\frac{1}{3}$ -EV graduations as guides or reminders. Thus you can personalize the Flash Meter II to provide exposure information that produces precisely the film density desired.

With all its features, the Minolta Flash Meter II is conveniently compact and lightweight. It measures  $1\frac{1}{2} \times 2\frac{7}{8} \times 5\frac{3}{4}$  inches, and weighs just 12 ounces. For a first-hand demonstration of its remarkable capabilities, see your Minolta dealer. **m**

## Why We're Contacting You

The Minolta Contact Sheet means just what it says: our means of communicating with you; your means of communicating with us, as well as with other Minolta SLR camera owners. A forum to exchange ideas, ask and have questions answered, learn about the successes of others, and discover new equipment available for your own Minolta 35mm reflex system. So we'll be looking forward to hearing from you in the weeks and months ahead.

You contact us, we'll contact you.

## Publisher's Statement

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