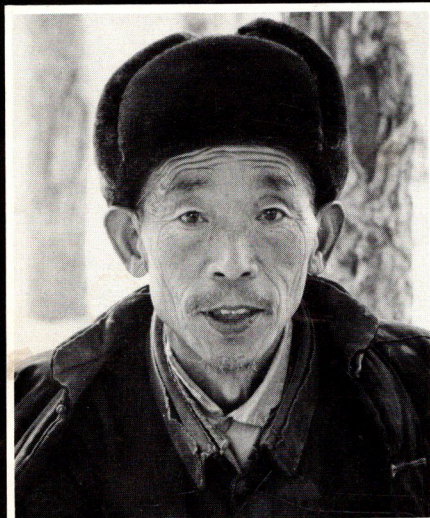


ZONE VI STUDIOS INC



People's Republic of China 1984

Fred Picker

**Photographic specialties
1984 - 1985**

MEMO from Fred Picker

Since 1972 Zone VI Studios has designed and manufactured specialized photographic equipment of uncompromising design and utility, operated a summer workshop program, and published a quarterly Newsletter.

We are photographers and we use what we sell. Only equipment that stands up under the rigors of our every day personal and professional work will be found in our catalog. Our field equipment has been fried by the heat and dust of Easter Island and frozen by the salt fogs of Iceland; it has survived the wet winds of the Hebrides and the arctic winters of Vermont. Our darkroom equipment has been refined over a period of years. During one workshop it receives more concentrated wear and tear than most photographers could give it in a lifetime. Nothing breaks, everything performs, year after year.

Most of our products are unavailable elsewhere. We make wooden tripods, cold light stabilizers, sophisticated "dry down" timers, hand crafted printing frames and dry mount jigs, sheet film washing racks, lined portfolio cases, meter holsters, zone dials, viewing filters, and cases for view cameras. Our field cameras are built to our specifications. The Pentax and Soligor meters we modify achieve levels of accuracy previously unknown.

We also manufacture several items that are outwardly similar to those made by others; we do so because the others don't make them well enough. We take special pride in our archival washers. In addition to being the most efficient available, they are so meticulously constructed that they achieve the appearance of elegant sculpture. And if you were to open our beautifully finished cold light enlarger heads you would find, precisely assembled, an array of electronic components of a quality unavailable elsewhere. The silver saturated bromide printing paper made to our design is so outstanding that it carries a guarantee no other company would consider: Try Brilliant. If it isn't better than the paper you are printing on, return it for a refund.

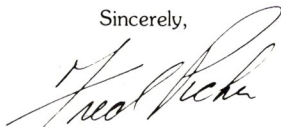
We don't do everything ourselves. The emulsion formula for our Brilliant paper is a credit to the chemists of Boespflug. Dr. Paul Horowitz invented our stabilizer, designed our cold light heads, and has achieved an amazing advance in the accuracy of light measuring equipment with his sophisticated meter modifications.

As Zone VI enters its second decade we find ourselves in a position to do some things better than we could in the past. For example, we now import lenses from Schneider in such quantity that we can offer them at lower prices than anyone else. (These lenses are not "gray market;" they carry the Schneider lifetime warranty.) *We are the only photographic suppliers whose equipment is of such quality that it can be unconditionally guaranteed:*

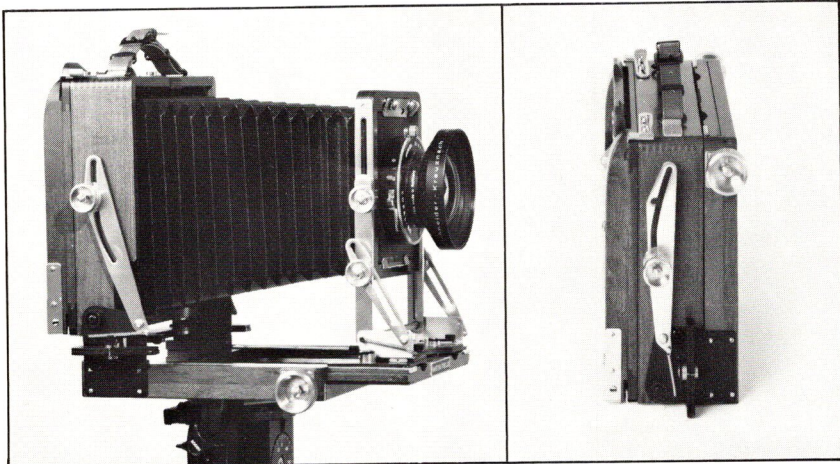
*If any Zone VI product fails to satisfy you,
return it within 90 days for a full refund.*

Zone VI is operated with pride by its owners and a marvelous staff. Try us. You will find that our products are outstanding and our service is fast, efficient, courteous, and concerned.

Sincerely,



PS: Unless traveling, I am usually in the office on Mondays and Thursdays and would enjoy saying hello and, if I can, helping you with your photographic questions or problems.



Zone VI field camera

The classic stand camera is, and was, the basic tool of the greatest photographers in the history of the medium; Strand, Atget, Hill, Adamson, Adams, Sullivan, Brady, Evans, Weston(s), Caponigro, Stieglitz, Steichen and on and on. It is a "people" camera as much as it is a landscape or architectural camera and the finest portraits were nearly all made with view cameras by the masters mentioned above as well as by such contemporary artists as Judy Dater, Marie Cosindas, and Bruce Davidson.

Our Field Camera weighs only $3\frac{1}{4}$ lbs - the same as many new 35mm cameras. To make it any lighter would make it flimsy. Of selected cherry or rosewood with brass fittings, it is beautiful to look at and a pleasure to use. It has held up to vigorous all-weather testing. All necessary controls are present. They include rising, falling, swinging and tilting front, and swinging and tilting back. The bellows extend up to 12" and the camera folds into a neat self-protecting package measuring only $3\frac{1}{2} \times 7\frac{1}{4} \times 8\frac{1}{2}$ inches. This camera is modified to our specifications with a special tripod plate and sturdier back assembly. This camera is not available from any other supplier.

A ground glass fitted with an image-brightening fresnel lens is included with this camera (the Model II). Owners of the Model I may purchase a fresnel lens to fit their camera. See R-312 below.

A booklet by Fred Picker on the technical specifications, set-up and use of this camera and on view camera technique in general is included. (Booklet is available on request.)

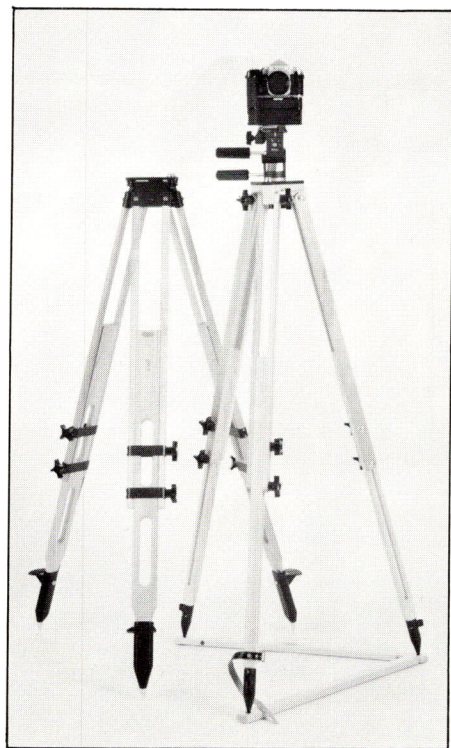
R-301 (Zone VI field camera—Model II, cherry)	\$575.
R-302 (Zone VI field camera—Model II, rosewood)	665.
R-312 (Fresnel lens for Model I)	35.
R-313 (Lens boards; holes cut 35mm, 40mm, or not cut—specify)	21.
R-404 (Camera booklet by Fred Picker)	Free

"I want to express my thanks for making available such a wonderful view camera. It is surely the Stradivarius of view cameras. I know I will use nothing else from now on."

Jack Welpott, San Francisco, CA

"My field camera arrived yesterday, three days after I called you. I appreciate the immediate attention. I appreciate the outfit even more. Gives me a feeling of how words like 'craftsmanship' came to be."

Richard Paterson, Murray, KY



"It seems like half the people at Yosemite Workshop brought your tripod. No wonder. It's terrific. Enclosed is my check..."

William Farmer, Youngstown, OH

"My field camera outfit arrived in perfect condition. It is a joy to use. You put together a superb system, and I thank you."

Frank W. Bliss, Davidson, NC



Zone VI tripods

"The best damn tripods in the world" were introduced in 1977 after two years of use-testing and dozens of modifications. They have no bad habits, no weak places, no sticking joints. And they are beautiful! Metal and plastic grow shoddy with use but natural materials like wood and leather (and people) gather honorable scars.

Both tripods are made of clear mountain ash in natural finish. The oversized knobs - two to each leg - make it possible to set up solidly using thumb and finger pressure only. The spike feet are strictly heavy duty and hold firmly in snow, sand, or mud. The legs can be spread out flat to place the camera as low as ground level. A standard $\frac{3}{8}$ " mounting screw and a convenient leveling bubble are included.

The Lightweight Tripod (right) is fine for any camera up to middle-weight 5x7's.

The Standard Tripod (left) will easily handle any camera up to 11x14.

The Folding Tripod stand will protect fine floors.

Both tripods will take any head but we prefer the one shown. No more fumbling to mount the camera. A small hexagonal plate is screwed to the camera's tripod socket and left there. That plate fits into a hexagonal "nest" on top of the head and a convenient knob locks everything together. Simple and strong and *fast*. Large hand grips for pan, horizontal, and vertical control. Precision spirit levels for fore-and-aft and left-to-right camera positioning.

R-307 (Lightweight tripod; extended ht. 66", closed ht. 39", wt. 9 lbs.)	\$185.
R-308 (Standard tripod; extended ht. 72", closed ht. 44", wt. 12 lbs.)	225.
R-309 (Pan-tilt head)	60.
R-310 (Additional camera plate)	14.
R-311 (Folding tripod stand)	18.

Zone VI Compensating Enlarging Metronome (Tiktok)

The newest brain storm of brain child Paul Horowitz is a solid state compensating metronome enlarging timer. It provides identical print exposures regardless of changes in light intensity caused by power line fluctuations, changes in light color of aging bulbs or grids, variations in light output as cold lights warm up during exposures, (or cool down between exposures), or for any other reason. The Tiktok constantly meters the light intensity and simultaneously adjusts the time between the tiks and the toks to compensate for any variances. You just plug the Tiktok's cord into the photo-cell receptacle on Zone VI cold light heads. *(For other cold lights and for all condenser heads you must order a photo cell; see below.)



No timer is necessary (or possible); you count tiktoks. We set the units for one second intervals, depending on light intensity, but you can adjust the interval if you wish. No wall outlet is necessary; the unit is driven by a standard 9 volt battery. No custom \$3,000. stabilizer is required for 8x10 enlargers; the Tiktok will operate any cold light or tungsten enlarger of any power. No 220 converter is required for foreign use. Ansel Adams preferred a metronome to a timer as do many other master printers. See, "The Print" for his method.

L-801 (Zone VI Tiktok, battery included)	\$145.00
L-702 (Photo cell & receptacle)*	25.00
A-103 (Ansel Adams, "The Print" revised 1983)	19.95

view camera lenses



No other lenses we've tested compare with these two Schneiders.

The 210mm (8") f/5.6 Schneider Symmar "S" Super Multi-Coated lens is strongly recommended as your first view camera lens. This focal length is slightly longer than normal and excellent for portraiture, landscape, etc. These lenses are of extraordinary quality. They are blazingly sharp and have so much excess covering power that they can cover an 8x10 negative right out to the corners. The Copal shutter included is more rugged and accurate than the more expensive Compur. The list price is \$773.

R-303 (210mm Symmar) **\$395.**

The 120mm (5") f/8 Schneider Super Angulon is also "state of the art" glass. It should be your second lens. This lens is slightly wide angle, about equal to a 35mm lens on a 35mm camera. It, too can cover an 8x10 negative. The list price is \$1333.

R-304 (120mm Super Angulon) ... **\$795.**

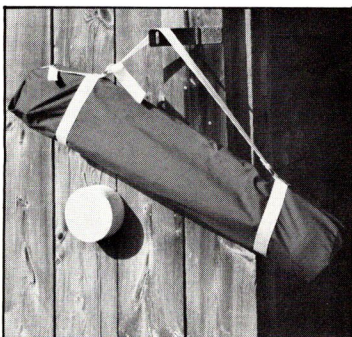


Zone VI monorail camera case

The configuration, specifications, and construction of the monorail case are identical to the field camera case (See opposite page), but the monorail case is larger in all dimensions. This case will carry all monorail cameras with rails as long as 18" as well as most 5x7 field cameras such as the Deardorff. Cameras are carried upside down in the center section which is wide enough to carry a camera with the lens in place. The camera section is 7½"x11"x13" high. The four end compartments are about 7"x6"x13" high. Outside dimensions are about 20"x10"x14" high. Field cameras will fit in the monorail case but monorail cameras with rails longer than 13" will not fit in the field camera case.

R-403 (Monorail camera case) \$88

Zone VI tripod cases



Tripod carriers, with the exception of the cumbersome fibre tubes, quickly wear through at the bottom. What makes these cases unique is the deep ABS Polyvinyl cup that protects the material from the spike feet. The material is Cordura; a fabric that looks and feels like canvas but is much tougher. It is a good looking wine red color that you can spot easily in an airport baggage jungle. A prototype survived two three-week trips through the Hebrides without showing any signs of wear. Adjustable carrying strap included.

R-204 (Light wt. tripod case, 40") ... \$38.

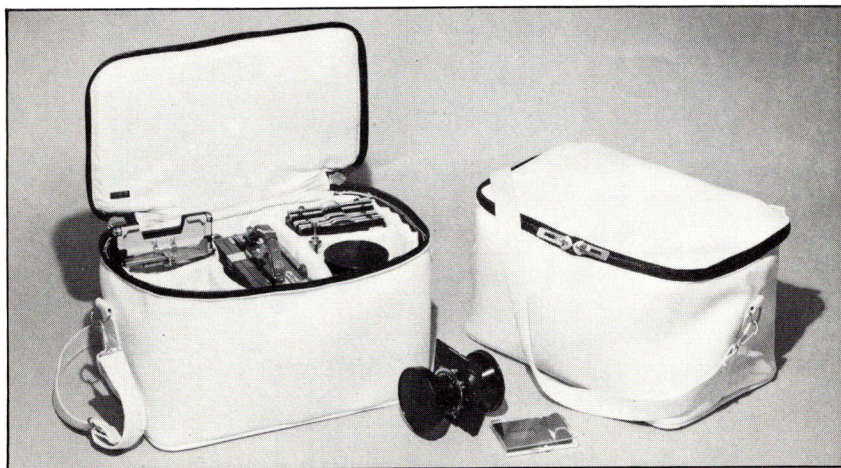
R-205 (Standard tripod case, 45") ... 44.

"By the way, I want to tell you that I am very impressed with your products, especially the beautiful camera I just got from you. Your service is also excellent and it is greatly appreciated. Thank you! Finally a company that cares!!!"

Claire Lamoureux, Montreal

"It has been exciting and rewarding to work with your fabulous camera outfit, especially the one item that had scared me away from the 4x5 format for too long -- the tripod. It sets up like a dream and it is solid as a rock."

Felice Friedman, Northbrook, IL



Zone VI field camera case

Our camera case is made of white Naugahyde because a white bag keeps equipment 25 degrees cooler in direct sun than brown or black. Naugahyde is scuff-resistant, water-proof, and wipes clean easily.

The case is padded throughout with insulating material for protection against both knocks and temperature extremes. The folded field camera fits into its own compartment, the next two compartments will take ten film holders or five holders and a lens, or a Polaroid back plus a roll film back plus a peanut butter sandwich. The fourth and fifth compartments will each hold a lens or a meter, etc. The center partition is $4\frac{1}{2}$ "x8 $\frac{1}{2}$ "x8" high. The end partitions are about $5\frac{1}{2}$ "x4"x8" high. Outside dimensions are about 16"x10"x10" high.

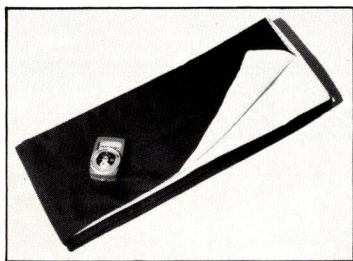
The strap provided is fine for carrying it by hand or as a shoulder bag and the "D" rings can be used to hang it on a pack frame.

R-305 (Field camera case)\$78.

"If I had read your ZONE VI WORKSHOP when I first began photography two years ago I would have saved a small fortune in useless photography books and manuals."

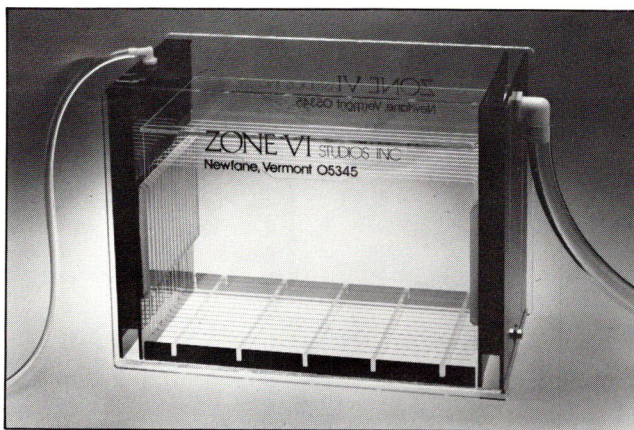
Eli C. Walker, Gainesville, GA

Zone VI focusing cloth



Arthur Kramer, writing in *Modern Photography*, asked, "Have you ever worked beneath the focusing cloth under a hot sun in a high wind and wished that someone would make a cloth that is white on the outside, black on the inside and weighted at the corners? Well, Fred Picker has and it's a beauty." Oversized-4x5 ft.

R-306 (Focusing cloth)\$24.



Zone VI archival print washers

Our washers will wash more prints or films cleaner, faster and use less water doing it than any other washers made. Each print or film is constantly bathed in clean, still water. Tests prove that turbulence retards washing action. Water volume required is less than 1 gallon per minute. Prints do not move so they cannot be damaged. Hold-down grid included. With dividers removed, any of our print washers can be used for archival washing of film on reels. Washer can be drained after each use. Drain plug provided.

These washers are used by the greatest printmakers in the world. They include Ansel Adams, Harry Callahan, Brett Weston, Judy Dater, Erich Hartmann, Elliott Erwitt, Cole Weston, Jerry Uelsmann, Eva Rubinstein, Oliver Gagliani, Rosamund Purcell, Arthur Kramer, Barbara Morgan, Tod Papageorge, Roger Minick, Jack Welpott, Joseph Jachna, Robert Rauschenberg, William Clift, Arnold Newman, Lou Stoumen, Leslie Krims, Will Fowler, Ron Rosenstock, and Emmet Gowin.

Institutions using our washers include Catskill Center for Photography, The Photography Place, Visual Studies Workshop, Light Impressions, Yosemite Workshops, American Museum of Natural History, and dozens of universities.

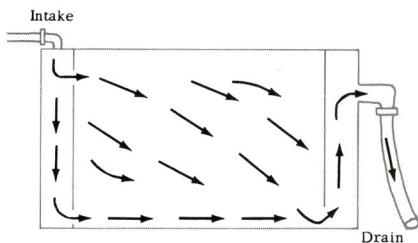


Diagram of Water Flow

- A-201** (15 8x10's or 30 4x5's; Dimensions, 15x12x11) **\$325.**
A-202 (15 11x14's or 30 8x10's; Dimensions, 20x15x11) **425.**
A-203 (15 16x20's or 30 11x14's or 30 8x10's; Dimensions 27x20x14) **525.**
A-204 (15 20x24's or 30 11x14's or 45 8x10's; Dimensions 31x24x14) **650.**

"We are using the Zone VI Print Washers (two 16x20 and two 11x14) with great success. They are excellent pieces of equipment." Ansel Adams, Carmel, CA

"I love the 16x20 washer I recently bought. I think of it as a handsome piece of sculpture."

Jerry Uelsmann, Gainesville, FL

"Many thanks, Fred, for sending your fine Printwasher out so promptly. I had it in operation the day it arrived. I am also in urgent need of the 16x20 model so please ship as soon as you can."

Brett Weston, Carmel Valley, CA

Zone VI field camera outfit



In a world dedicated to mass production look-alikes, here is a camera hand crafted in glowing woods and gleaming brass for those who still care about the more enduring values. The 12" bellows is genuine leather. Whether you choose cherry or rosewood, there is no difference in the quality of the camera; one wood is as good for camera making as the other. The difference is only in appearance and though the cherry camera is stunning, the rosewood is even more beautiful. Though undeniably a work of art, the field camera is as useful as it is elegant. It can be folded for easy shipment and it is very light and handy for back packing. The thin leather 12" bellows compacts easily so that lenses as short as 3" (75mm) can be used with movements. A fresnel lens is included.

With these outfits you can use 4x5 sheet film, 4x5 Polaroid, 4x5 film pack, or 120mm roll film.

Savings on complete 4x5 field camera outfits

Zone VI 4x5 Field camera, cherrywood	\$575.
Zone VI Lightweight tripod	185.
Pan-tilt Tripod head	60.
Zone VI Focusing cloth	24.
Zone VI Field camera case	78.
Six 4x5 Film holders	60.
Lensboard, custom cut	21.
210 mm Schneider Symmar "S" Multi-coated Lens in Copal shutter ...	773.
Total Individual Items, one lens outfit, List Price	1776.
	SAVE 416.
X-415 (Field camera one lens outfit, cherrywood)	\$1360.
X-437 (Field camera one lens outfit, rosewood)	\$1450.

Above outfits *plus* 120 mm Schneider Super Angulon Lens in Copal Shutter with lensboard (List price of lens and board; \$1354.)

Total Individual Items, two lens outfit, List Price	\$3130.
	SAVE 1033.
X-426 (Field camera two lens outfit, cherrywood)	\$2097.
X-448 (Field camera two lens outfit, rosewood)	\$2187.

"The film densities I obtained based on the readings made with the (Zone VI) modified Soligor were significantly more consistent over the range of the test than I obtained with my own (Minolta 1° Spot) meter."

*David Brooks
July, 1984, Petersen's Photographic*



Zone VI modified meters

Dr. Paul Horowitz' modifications have resulted in new levels of light measuring accuracy. The modifications include:

1. Superior photo-electric cells are installed.
2. Installation of a series of step-down baffles where necessary to eliminate flare.
3. Installation of a broad-spectrum ultra-black absorbent coating to eliminate reflections.
4. Design and installation of four corrective filters: The infra-red, ultra-violet, and visual range packs match the meter's spectral response to the spectral response of the film. The filter packs are not replacements; existing meters contain no corrective filtration.
5. Design and construction of tools and test equipment with which modified meters can be calibrated to within 1/6 stop of linearity over their range.

We compared a modified Soligor with several factory-fresh Pentax and Soligor meters. Placing subject values on Zone V (the unmanipulated meter reading), we made exposures of dozens of vari-colored objects under as wide a variety of illumination, filtration, and light sources as we could imagine. When we used filters, we metered through the filters and then placed the filters over the camera lens. After developing the film, we scanned it with a densitometer. The unmodified meters showed 64% of all exposures were at least 1/2 stop off, 41% were at least a full stop off, and 23% were more than two stops off. Of the exposures made with the modified meter, 64% were less than 1/3 stop from placement, 86% were less than 1/2 stop from placement. All exposures were within one stop of placement. Tests were made using Tri-X film. Results for other films and color films would be similar.

Because the light-evaluating parts of all four meters are the same after modification, all four perform the same. Your choice of meter can therefore be made on the basis of cost or design features. Many photographers are partial to the analog (needle indicating) meters. The digital (lit up numbers) meters cost more but are easier to read in low light and, with no moving parts, can be made more rugged. Although we prefer the performance of unmodified Soligors to unmodified Pentaxes, we prefer modified Pentaxes, because of their superior construction, to modified Soligors.

Meters sent in for modification must be in good working condition. All work is done in our own shop and thoroughly checked. After modification, meters are calibrated at low, medium, and high values to within 1/6 stop of linearity. Our work is guaranteed, but manufacturer's warranties will probably not be honored after modification. Zone dials are included.

	Price
M-313 (Modified Soligor 1° meter)	\$245.
M-314 (Modified Soligor Digital 1° meter)	285.
M-316 (Modified Pentax V 1° meter)	250.
M-317 (Modified Pentax Digital 1° meter)	335.
M-200 (Your Soligor or Pentax meter modified)	125.
(Pack carefully, insure, write serial number on order form.)	



Zone VI meter holsters

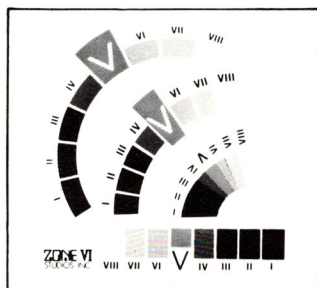
If the folks who design meters had to spend a day with one slung around their necks on a string, they would find (as we all have) that it banks into their chests, cameras, car doors, tables, everything. We've got it solved. Our handsome saddle-leather holsters are custom made for your meter. They'll keep it out of your way when you don't need it, convenient when you do (one hand removes or replaces it), and protected full time. Use our holster for one day and, you'll wonder how you got along without it.

H-101 (All Soligor 1° meters)	\$20.
H-102 (Pentax V)	20.
H-103 (Pentax Digital)	20.
H-104 (Gossen Luna-Pro, Luna Six, except SBC model)	20.
H-105 (Sekonic L-228)	20.
H-106 (Hasselblad, Bronica back)	20.

"I managed the labs at the Maine Photo Workshop last year and I can report that your print washers were in constant and covetous use. Your print developer (which I use) was highly regarded by the staff. But your workshop trademark had to be the light meter holster sported by so many of your alumni."

Fred Busk, Rockport, ME

zone dials



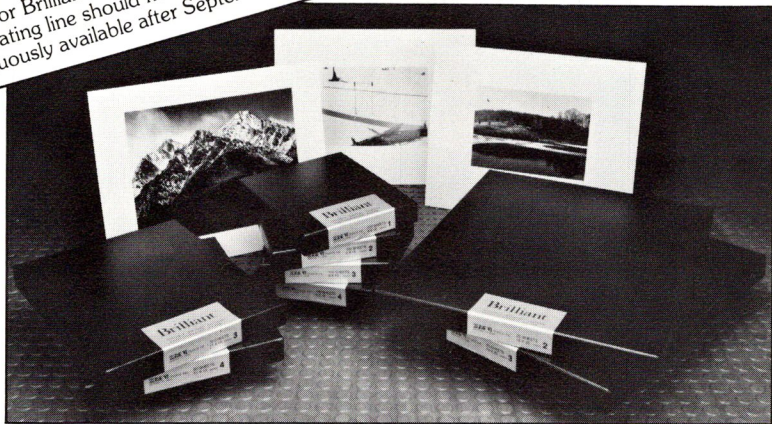
Long-lasting vinyl with self-stick back, die cut for neatness and ease of application. These dials will double the usefulness of any of the meters listed.

D-701 (All Soligor 1° meters)	\$3.
D-702 (Pentax V)	3.
D-703 (Sekonic L-228)	3.
D-704 (Weston 4 and 5)	3.
D-705 (Weston 6)	3.
D-706 (Weston 9)	3.
D-707 (Pentax Digital)	3.

For Luna-Pro and Luna-Six, see page 30.

Zone VI

OUR APOLOGY: We were able to fill less than half of your orders for Brilliant in 1983-84. The recent completion of a new coating line should make Brilliant in all grades and sizes continuously available after September 1st.



technical information

Zone VI Brilliant is a projection speed black and white printing paper designed for the maker of exhibition quality prints. The paper is made in France to our specifications by R. Guilleminot Boespflug & Cie. Established in 1858, they are the oldest manufacturers of light sensitive materials in the world.

The fiber base stock is pure white, double weight, and the finish is glossy with a very delicate satiny sheen. The emulsion coating is 100% bromide. Brilliant displays the increased sensitivity (high speed) and maximum density (D-max) black associated with bromide papers of the past. These characteristics can not be matched by today's chloro-bromide emulsions.

The emulsion formula is extremely long scale and the straight line section of the curve is longer than that of any paper we have tested. Middle tones, which fall on the straight line, are clearly separated while the high threshold values are delicately spread along the very long "toe." The curve shape of the shoulder, however, is abrupt. This rather brutal slope assures maximum contrast and crispness in the darkest values.

The mysterious optical illusion of space, substance, clarity, and luminosity last seen in papers like "Cykora" and "Ilfomar" appears in prints from good negatives on Brilliant. Those qualities are largely attributable to the elusive "Eberhard effect" (also called edge effect or black line effect), the distinguishing feature of which is a fine dark line of increased density called a Mackie Line which forms along the edge where two different tones meet.

FOR RUSH DELIVERY, CALL (802) 257-5161

Brilliant

In addition to creating a dramatic illusion of three dimensional space, the subtle outlining of forms produces an impression of increased sharpness and refined definition.

The tonal richness of Brilliant prints derives from the elegant paper surface, the print color (a trace of cool purple sepia associated with bromide), and the silver saturated emulsion. Silver is what makes blacks black and our specifications call for all the silver the emulsion can hold.

Brilliant paper dries down less than any other we have tested; a 3% reduction in exposure compensates, while Ilfobrom requires an 8% reduction. A detailed description of optimum printing procedures is included in each box. Recommended developers are Zone VI Print Developer or Kodak Dektol.

Brilliant is the finest paper available. No other paper carries its unconditional guarantee: *If you do not find Brilliant superior to the paper you are now using, return the empty box for a full refund.*

SAVE MONEY: ORDER \$300 WORTH OF PAPER— WE SEND YOU A FREE BOX. SPECIFY SIZE AND GRADE.

B-101	(8x10, 25 sheets, grade 1)	.....	\$19.
B-102	" grade 2)	.....	19.
B-103	" grade 3)	.....	19.
B-104	" grade 4)	.....	19.
B-201	(8x10, 100 sheets, grade 1)	.....	59.
B-202	" grade 2)	.....	59.
B-203	" grade 3)	.....	59.
B-204	" grade 4)	.....	59.
B-301	(11x14, 50 sheets, grade 1)	.....	55.
B-302	" grade 2)	.....	55.
B-303	" grade 3)	.....	55.
B-304	" grade 4)	.....	55.
B-402	(16x20, 25 sheets, grade 2)	.....	69.
B-403	" grade 3)	.....	69.
B-404	" grade 4)	.....	69.

"I am printing my new portfolio on Brilliant paper with your stabilized cold light head. The print quality is extraordinary."

Jack Welpott, San Francisco, CA

"Brilliant paper is everything you said it would be — and more!"

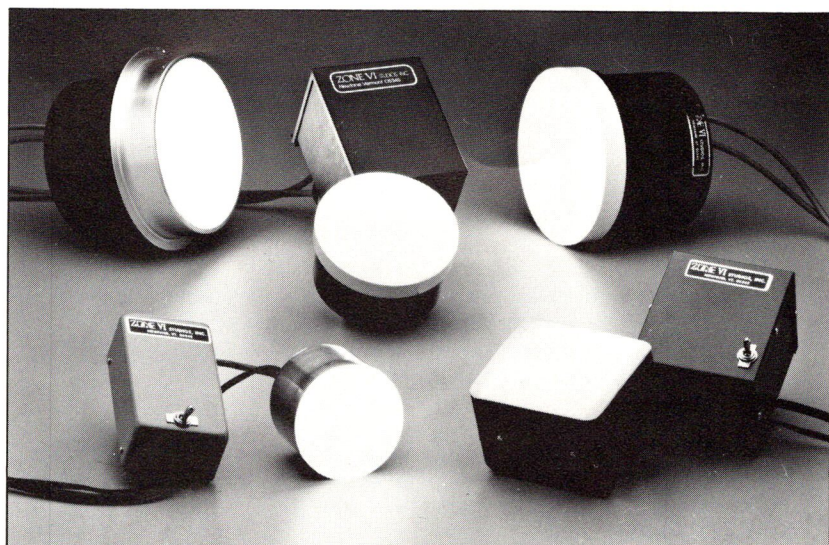
*John H. MacDonald
Labrador, Canada*

"I was talking with Alan Ross the other day and he said that he and Ansel were running tests and printing on the Brilliant, that it is fantastic, the separation in the shadows extraordinary, etc. etc."

Arthur Bacon, Gunnison, CO

"Jeez, it's Brilliant! Black and whites in Brilliant are a revelation."

Lou Stoumen, Los Angeles, CA



Zone VI cold light heads

Light beamed through condensers causes the Callier effect (disproportionate scatter of light through Zone VI and higher negative densities) and guarantees harsh, grainy, soot-and-chalk prints that always seem to need burning of stubborn highlights and dodging of empty shadows. The world's best printers avoid these problems by using cold light. Our list of cold light purchasers reads like a photographic "Who's Who."

Many 35mm users think cold light is not for them. The opposite is true. Film is film and small negatives need all the help they can get in terms of grain, dust, and defect reduction as well as improvement in tonal gradation, sharpness, and resolution.

Our cold light units are oversize for complete negative coverage. The light source has a 10,000 hour life, equivalent to constant burning for 416 days and nights. Print speed of a cold light is about the same as with condensers.

Negatives never buckle and there are no condensers, bulbs, or lamp housings to clean. To install, merely remove the condensers and lower the cold light into their place.

Lots of talk, lots of ink, and lots of time have been wasted discussing cold light "theories." The Callier effect (not the Callier *theory*) is not only a proven scientific fact, it is plainly visible in prints. That is why we offer a guarantee that no maker of condenser enlargers would consider. *If you don't see a dramatic improvement in your print quality, return your cold light for a refund.*

L-601 (Omega B-22)	\$155.
L-602 (Omega B-66)	165.
L-603 (Omega B-600)	165.
L-604 (Omega C-67)	160.
L-605 (Beseler 67C)	160.
L-606 (Beseler 23C and 23CXL)	160.*
L-607 (Omega D2, D3, D5, and Super C)	160.*
L-608 (Beseler 4x5)	165.*
L-610 (Beseler CB7)	170.*
X-975 (220 Volt Converter for foreign use)	35.

Specify enlarger name and model number.

*These cold lights are made by Zone VI. They include a built-in photo cell for Zone VI Stabilizer.

"I do not use the condenser type enlargers...they distort the diffuse density range of the negative [favoring 'soot and chalk' print quality] and also increase grain and evidence of defects."

Ansel Adams
Hasselblad Magazine #4, 1971

"My enlarger is a 4x5 Beseler fitted with a cold light head, which can produce prints with more brilliance than common condenser heads. The results are luminous and brilliant...there is an incredible difference."

Brett Weston
Modern Photography, 1977

"To my delight, the cold light head simply eliminated many dust spots."

David Newman
Darkroom Magazine, 1981

"I have owned and used a Zone VI Cold Light Head for over 3 years and I love it. No other piece of photographic equipment that I have purchased has helped me as much as the Cold Light Head in making high quality black and white prints."

Terrance F. Crooker, Cincinnati, OH

"You must get weary of hearing it, but the Cold Light Head makes a print of subtle, luminous beauty. The difference is hard to believe at first."

George L. Smith, Glenview, IL

"The Brilliant paper and the cold light head have proved to be truly remarkable."

John Warth
New Albany, IN

Zone VI stabilizer



If your work requires extremely accurate (plus or minus less than 1%) repeatability of printing exposures, our stabilizer will provide such precision. It can be used with any cold light head, 4x5 or smaller, except the Ferrante Code-Lights.

A booklet describing the design, development and operation of the stabilizer is available on request.

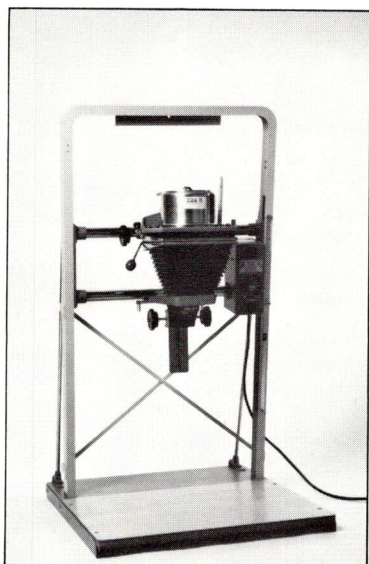
L-701 (Cold light stabilizer) \$245.
L-702 (Photo cell & receptacle) 25.*
L-703 (Stabilizer booklet) Free
X-975 (220V for foreign use) 35.

*Not necessary for the black anodized cold lights built by Zone VI.

"I congratulate Zone VI and Dr. Horowitz. You have achieved the most important advance (Zone VI Stabilizer) in Black and White enlarger technology since the advent of the cold light head."

Ansel Adams, Carmel, CA

Zone VI 4 x 5 cold light enlarger



We start with the rigid Beseler enlarger and add our own cold light head. We strongly recommend the 4x5 model *regardless of the film size you use* because it is so heavily constructed. The triangular truss design is back-braced and cross-braced. The four wide-spread points of attachment to the baseboard, the four triangular trusses plus the three lateral bars, and the fourteen points of attachment all insure rigidity.

The motorized control moves the lamp-house up and down smoothly with instant stop and no backlash. Rack and pinion control insures fine focusing with extreme precision. The tilting lens stage permits correction of converging verticals.

Baseboard dimensions, 31¼ deep x 25½ wide; extended height, 48 inches.

This is the enlarger we use in our Workshop darkrooms; the enlarger Ansel Adams and Brett Weston use. There is no finer enlarger made.

C-805 (Cold Light Enlarger) List Price \$990; Our Price **\$795.**

Savings on complete 4x5 enlarger outfits

	(35mm)	(2¼ sq)	(2¼x3¼)	(4x5)
4x5 Enlarger with Cold Light	\$990.	\$990.	\$990.	\$990.
Lensboard	24.	24.	24.	24.
Negative Carrier	35.	35.	35.	35.
*80mm Schneider Componon S Lens for 35mm ...	198.			
*100mm Schneider Componon S for 2¼ sq.		255.		
*135mm Schneider Componon S for 2¼x3¼			303.	
*150mm Schneider Componon S for 4x5				458.
Total Individual Items, List Prices	\$1247.	\$1304.	\$1352.	\$1507.
SAVE	\$302.	\$329.	\$357.	\$432.
Cold Light Enlarger Outfit	\$945.	\$975.	\$995.	\$1075.

Order by stock number C-801 C-802 C-803 C-804

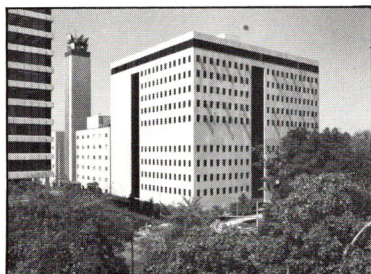
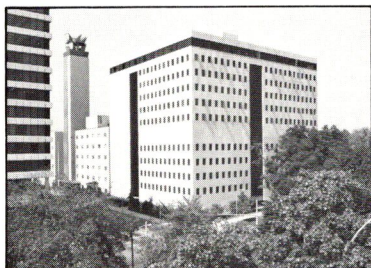
*These lenses, longer than "normal," produce sharper than normal prints.

"The most remarkable improvement in print quality came with the purchase of the cold light head. The tonality of the prints is so smooth. Textured snow becomes a reality! Dust simply doesn't print! Magnificent!"

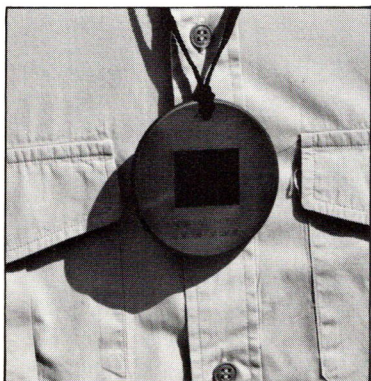
Mike Nelson, Foster City, CA

"This is a long overdue letter to tell you how pleased I am with the Cold Light Enlarger package I purchased from you this Spring. I consider it a superb piece of equipment. It amazes me the difference it makes over a condenser enlarger."

Ralph Timmermann, Ontario



To the naked eye the white building stood out clearly against the blue sky. A glance through the viewing filter, however, warned the photographer that an unfiltered photograph would result in a merger of the sky and building. The picture would appear as in the upper photograph. Forewarned, the photographer made the picture by using a light orange ("G") filter which darkened the sky. The lower picture, made through the "G" filter, shows good separation.



All Viewing Filters measure 3 inches in diameter. The filter areas are in different shapes to match your camera format.

Our Viewing Filters perform three essential functions in visualizing the final print: (1) they modify the colors in a natural scene to shades of gray as they will appear in the black and white photograph, (2) they indicate what filters are necessary to avoid "mergers" (see the illustrations at left), (3) they enable you to compose the photograph in the camera format you use.

The basis of the Black & White Viewing Filters is a delicate monochromatic gel—a series 90 wratten filter, which we mount in clear glass and encase in a 3" diameter black matte frame. Each comes with a neck strap for easy accessibility.

The Color Viewing Filters are the same construction but a different gel is used. This gel indicates the higher contrast characteristics of color film.

Only a Polaroid exposure will allow you to better visualize the final print. Viewing filters are useful for both black and white and color photography.

- X-601 (35mm, 1 $\frac{5}{8}$ x2 $\frac{1}{4}$, 2 $\frac{1}{4}$ x3 $\frac{1}{4}$, 5x7, b&w)\$19.
- X-602 (35mm, 1 $\frac{5}{8}$ x2 $\frac{1}{4}$, 2 $\frac{1}{4}$ x3 $\frac{1}{4}$, 5x7, color) 21.
- X-603 (2 $\frac{1}{4}$ x2 $\frac{1}{4}$, b&w) 19.
- X-604 (2 $\frac{1}{4}$ x2 $\frac{1}{4}$, color) 21.
- X-605 (2 $\frac{1}{4}$ x2 $\frac{3}{4}$, 4x5, 8x10, b&w) 19.
- X-606 (2 $\frac{1}{4}$ x2 $\frac{3}{4}$, 4x5, 8x10, color) 21.

"I just want to let you know how pleased I am with the Zone VI black and white viewing filter. That fantastic device works wonders for composition as well as determining how the tonal gradations will appear. Your service and delivery times are the very best of any mail order company I have ever used. Keep up the good work."

Peter M. Mahony, Old Bridge, NJ

"[Brilliant] is virtually all I worked with while assisting Alen MacWeeney and is by far the most incredible paper I've ever seen. Keep up the good work. Please!"

Bill Schwab, Mt. Pleasant, MI



Zone VI chemicals

Zone VI print developer: Today's papers do not respond well to 30-year-old formulas. Our new developer reduces the aggravating "dumping" of low values, which is a major problem, while retaining the excellent high value separation of Dektol. Our two-part packaging not only eliminates the need for an expensive (and photographically redundant) sequestering agent, it insures an indefinite shelf life. This developer gives brilliant results; sharp and crisp in the low values, smooth and rich in the high values, and long scale in between. Try it. You'll appreciate the difference. Each one gallon package makes 4 gallons of working solution.

C-501 (Print developer, 8 one-gallon packages) **\$25.**

Zone VI print and film fixer: Highest quality classic formula for all black and white films and papers. Minimizes print and negative curling, washes out with relative ease, and makes spotting prints a less troublesome chore.

C-502 (Print film fixer, 8 one-gallon packages) **23.**

Zone VI hypo (Sodium Thiosulphate): Pure hypo must be used for the second fixing bath prior to toning or stains will result. This is the same pure hypo as everyone else's but ours is more conveniently packaged and less expensive.

C-503 (Hypo, 8 one-gallon packages) **19.**

Benzotriazole: A restrainer that slows the development of the higher print values and produces very clean whites and a general impression of brightness. The print color is also cooled (toward blue) slightly. Many expert printers use one-half to one ounce Benzotriazole additive per qt. of developer for all of their work.

C-504 (Benzotriazole 2% solution, 2 quart bottles) **18.**

Zone VI hypo clearing agent: Authorities agree that a washing aid is required if archival results are to be achieved. This formula is similar to, but more economical than, Kodak Hypo Clearing Agent or Perma Wash. Each gallon stock makes 7 gallons working solution.

C-505 (Hypo clearing agent, 1 package; makes 1 gal. stock) **7.**

Zone VI anti-static wetting agent: For drying negatives spot-free and dust-free. Mix one capful to one quart water. A quart bottle makes 50 gallons of working solution. Indefinite shelf life.

C-506 (Anti-static wetting agent, 1 quart bottle) **9.**

Zone VI film developer: Achieves maximum resolution from Panatomic X and other thin emulsion films and matches the tonal characteristics of the excellent but discontinued X-22 formula.

C-507 (Film developer, liquid concentrate to develop 32 rolls) **12.**

All chemicals have a shelf life of one to five years depending on storage conditions—dark and cool is best.

**We cannot ship chemicals outside the 50 states, except to Canada.
Canadians add 50% for chemicals.**

Oriental Seagull

Brilliant, our superb custom paper from France, created a demand that the plant has been unable to satisfy. During the past year we were able to ship only one third of the orders received. Although we expect a larger supply this year, we decided to add another paper to insure our customers a consistent supply. Our choice of a second paper was simple.

For nearly a year we have been recommending Seagull to those customers we were unable to supply. This paper has no faults. It exhibits a long straight line, prints very strong blacks and bright whites, and delicately separates close values. Seagull is an uncommonly elegant paper and, in our opinion, far superior to any paper currently available, except Brilliant. In *The Print*, Ansel Adams wrote, "This paper has had exceptional quality and consistency". Brett Weston has said, "Quite simply, the best paper I've ever used".

Seagull is substantially lower in price than Brilliant, and because of our substantial purchases we can probably supply you Seagull for less than you are paying at the camera store for any paper. Although the low price might seem to indicate a lower quality, we guarantee Seagull to be better than what you are using (except Brilliant) or we will refund your money. You can be sure of getting fresh paper; our stocks of Seagull are replenished every month.

Seagull can be processed in Zone VI Print developer or Dektol. (If you process identically exposed prints in each developer you will see the difference.) Other developers are not recommended. Toning procedures are straightforward. See the *Zone VI Workshop* book.

SAVE MONEY: Buy three boxes; take three additional dollars off the already discounted price of each box. Buy four boxes, take \$4.00 off, buy five or more, take \$5.00 off. You can mix sizes and grades.

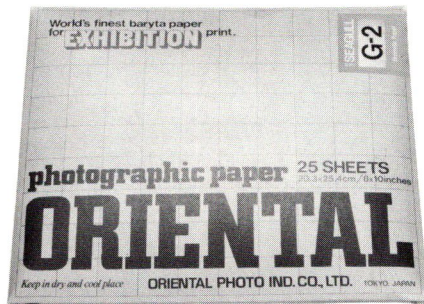
BONUS: Order two or more boxes and we'll send you a free darkroom apron.*

Neither offer applies to 25 sheet boxes of 8x10.

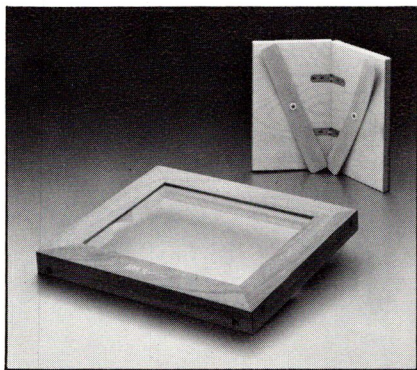
	List Price	Our Price
S-101 (8x10, 25 sheets, grade 1)	\$16.85	\$14.85
S-102 " grade 2)	16.85	14.85
S-103 " grade 3)	16.85	14.85
S-104 " grade 4)	16.85	14.85
S-201 (8x10, 100 sheets, grade 1)	58.87	48.87
S-202 " grade 2)	58.87	48.87
S-203 " grade 3)	58.87	48.87
S-204 " grade 4)	58.87	48.87
S-301 (11x14, 50 sheets, grade 1)	52.83	43.83
S-302 " grade 2)	52.83	43.83
S-303 " grade 3)	52.83	43.83
S-304 " grade 4)	52.83	43.83
S-401 (16x20, 50 sheets, grade 1)	115.64	99.64
S-402 " grade 2)	115.64	99.64
S-403 " grade 3)	115.64	99.64
S-404 " grade 4)	115.64	99.64

*S-500 Apron FREE

FOR RUSH DELIVERY, CALL (802) 257-5161



Zone VI contact print frame



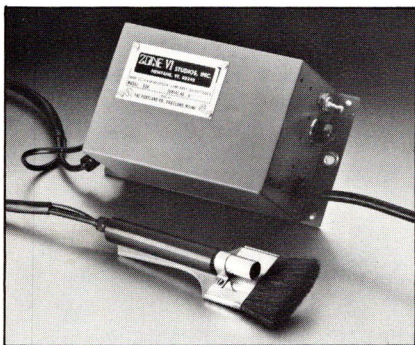
The folks who make our tripods and dry mount jigs are making these new printing frames. They are an exact copy of the custom frame that Simon Watts made for me several years ago.

They are individually constructed of the finest (Peruvian) mahogany, the pressure back has heavy inset brass hinges, and the springs are made of wood.

These contact print frames are beautiful, functional, "old-fashioned" working tools designed for the photographer who is tired of plastic and tin. Maximum negative size, 8x10.

X-581 (Contact print frame) **\$75.**

Zone VI electronic static brush



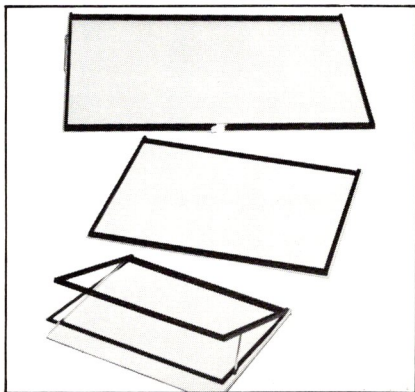
These brushes disappeared from the marketplace years ago but we finally located a company that was able to produce them for us.

The brushes are camel's hair, 2 1/2" wide, and the electrostatic charge, though powerful, is entirely safe in the darkroom. The unit is shielded, grounded, and Underwriters Laboratory approved.

Dust on negatives, lenses, camera innards, film holders, print frames, etc., ceases to be a problem. There is an on-off switch with an amber (safe) indicator light. The box can be wall-mounted and a hanger for the brush is included.

X-502 (Electronic static brush) **\$195.**

easels



Simple, rugged, all-steel construction; these low priced, fast working precision easels can accomplish what no \$150.00 adjustable easel can do: — give you absolutely even borders all around. The masking frame holds the paper flat and ensures a straight, sharp border. The heavy base and non-slip pads keep the easel in position. One of those rare instances when lowest cost and highest quality team up.

X-503 (Easel — 8x10) **\$29.**

X-504 (Easel — 11x14) **34.**

X-505 (Easel — 16x20) **75.**

Zone VI archival film washers



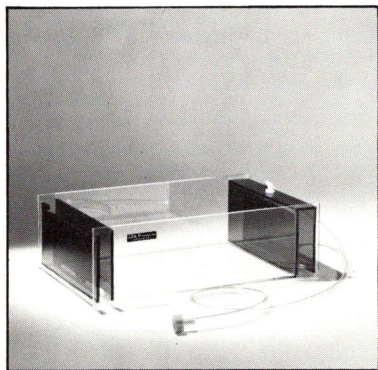
Our roll film washers require no hose connections. They are simply placed under the tap, the water flows down through the reels, out around the bottom, and up through an outside water jacket. Like our other washers, the tank stays filled even if the water volume is reduced or shut off. You'll get an archival wash in 15 minutes. Will take reels to 3 $\frac{3}{8}$ " diameter.

W-501 (Two 35mm or one 120mm reels) ... \$43.

W-502 (Four 35mm or two 120mm reels) ... 50.

W-503 (Eight 35mm or four 120mm reels) ... 60.

Zone VI washing machine

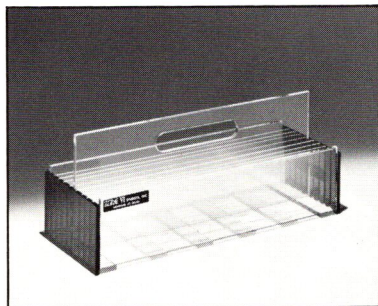


This is my "fourth tray" and our most versatile washer. It is ideal for storing fixed prints to 11x14 because fresh water constantly flows over the face of each print as it is added. In addition, it is an outstanding archival washer for film on reels and, with our Sheet Film Rack, it is the perfect washer for 4x5 and 5x7 films.

It uses the same efficient down draft principle as our other washers (it is fed from the top, drained from the bottom, and stays filled even if the water is turned off). Overall length is 21", width is 13" and height is 7".

W-504 (Washing machine) \$125.

Zone VI sheet film rack



The Sheet Film Rack has separate compartments which will hold up to thirty 4x5 or 5x7 negatives. Water flows down through lattice-type film supports. This rack fits the 11x14 and 16x20 Archival Print Washers and the Washing Machine. NOTE: Sheet film negatives should never be washed in hangers. Good for small prints, too.

W-505 (Sheet film rack) \$95.

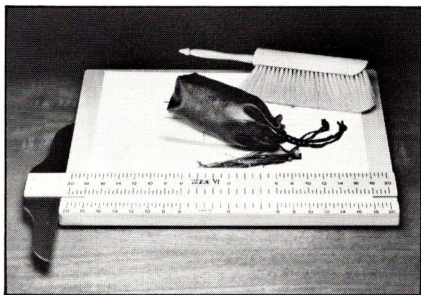
"I have your Print Washer and it is terrific, along with the washing machine and film washer. Beautiful design and wonderfully functional." Chipp Jamison, Atlanta, GA

"The two 8 reel film washers have worked out great. We love the 'no hose' feature."

John R. Fulton, Jr., San Jose, CA

FOR RUSH DELIVERY, CALL (802) 257-5161

Zone VI dry mount jig

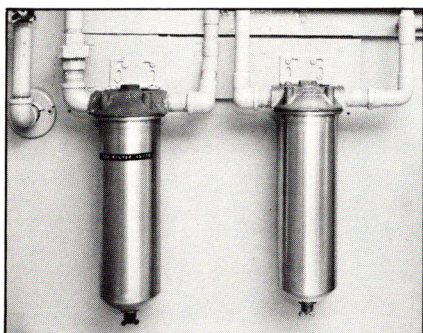


One of our most popular items. With our dry mount jig you can precisely position and tack a print in 30 seconds. It will handle any size print or mount boards from 6" to 21" wide by any height. Included is a foxtail brush for dusting the print back and mount face, and a weight bag to hold all in place before tacking.

The dry mount jig is beautifully made of laminated birch with oversize markings etched permanently into the wood.

Y-301 (Dry mount jig) \$65.

water filters



Seamless brass mono-shell water filter has leakproof "O" ring seal and one 10-inch filter. Stainless steel outer shell is directly installed on threaded $\frac{3}{4}$ -inch water lines or $\frac{1}{2}$ -inch lines with step-up adapter. Will handle pressure up to 150 lbs., temperature to 150°, and volume up to ten gallons per minute. Filters 20-micron particles.

Y-302 (Water filter, cartridge, bracket) \$125.

Y-303 (Replacement cartridge) 6.

tacking iron



A fine new tacking iron. The slim curved heating element slips easily under print corners, the convenient holder can be wall-mounted or used free-standing on your bench top.

Y-304 (Tacking iron) \$35.

Y-305 (Holder) 19.

"I don't know whether to thank you or curse you for Brilliant paper-it's great-but I have the irresistible urge to reprint everything I've ever done."

James F. Delark, Marshville, NC

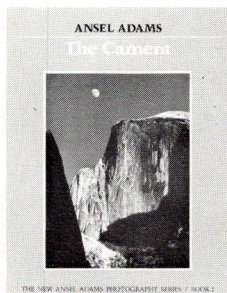
"I've read your Zone VI Workshop & Newsletters and have learned more in two weeks from them than I have in three semesters at an accredited college."

*Rose Marie Bero
Oakland, CA*

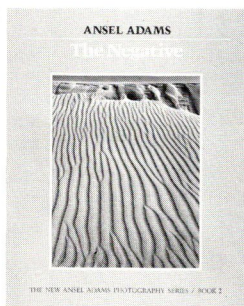
"I bought one of your big tripods, after a good deal of looking, and it is nothing short of terrific. . . . A granite boulder seems no more solid."

*James Bradley
Los Angeles, CA*

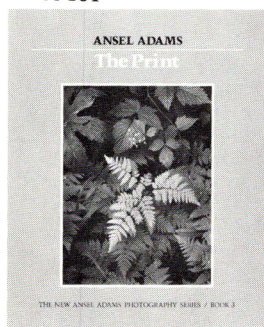
recommended reading



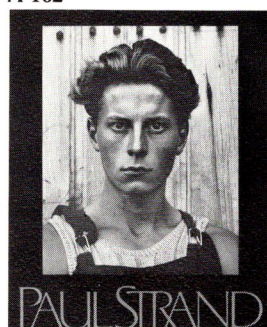
A-101



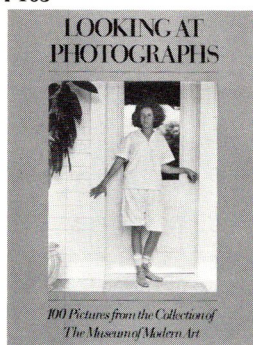
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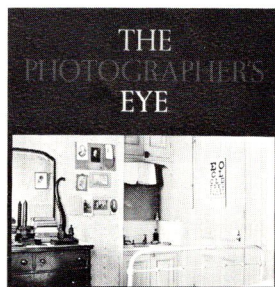
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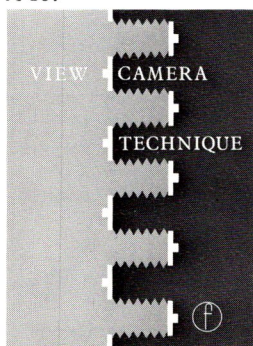
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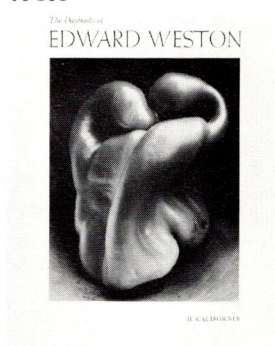
A-107



A-108



A-109



A-110

We haven't space to stock the enormous selection of worthwhile books but these few are classics. Each belongs in the library of every serious photographer.

Ansel Adams

"The Camera" revised 1980

A-101 \$19.95.

Ansel Adams

"The Negative" revised 1981

A-102 \$19.95.

Ansel Adams

"The Print" revised 1983

A-103 \$19.95.

John Szarkowski

"Looking at Photographs"

A-107 \$27.50.

John Szarkowski

"The Photographer's Eye"

A-108 \$12.95.

Leslie Stroebel

"View Camera Technique"

A-109 \$25.95.

Edward Weston

"Daybooks" 2 Vols.

A-110 \$30.00.

Paul Strand

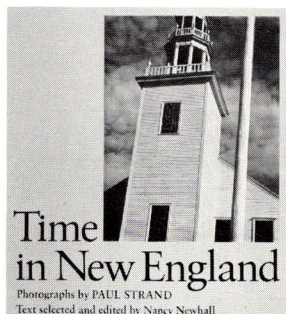
"Time in New England"

A-111 \$40.00.

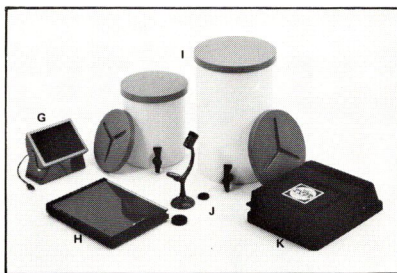
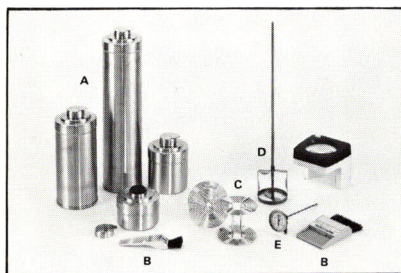
Paul Strand

"Sixty Years of Photographs"

A-112 \$35.00.



A-111



recommended darkroom equipment

A. Developing Tanks. Professional quality, stainless steel daylight tanks are absolutely light-proof, quick to fill and empty, easy to clean.

X-521 (8 oz.; 1-35mm) \$18.

X-522 (15 oz.; 2-35 or 1-120mm) .. 20.

X-523 (30 oz.; 4-35 or 2-120mm) .. 36.

B. Static Brushes. The scientific, effective way of eliminating dust from negatives, enlargers, lenses. Absolutely safe in the darkroom.

X-525 (1" wide) \$12.

X-526 (3" wide) 22.

C. Reels. Heavy stainless steel, spot-welded and free of burrs and imperfections. Will last a lifetime.

X-527 (35mm) \$7.

X-528 (120mm) 8.

D. Mixing Blades. For easy and thorough mixing of chemicals; attaches to your electric drill.

X-529 (15" length) \$15.

E. Thermometer. Fine construction, legible dial face, and tested for accuracy before shipment.

X-531 (Thermometer) \$26.

G. Safelights. These tested better than other much more costly models. Use standing or wall mounted; 6' cord with switch.

X-532 (5x7, 15W) \$25.

X-533 (10x12, 25W) 55.

H. Oversized Proofer. Simple, well-constructed, uses 8x10 paper to proof (36) 35mm, (12) 2¼ or (4) 4x5 negatives. Hinged pressure plate of optical quality glass.

X-534 (Oversized proofer) \$33.

I. Storage Tanks. For safe and convenient storage of mixed chemicals. Heavy polyethylene with half-gallon graduation marks, dust covers, floating lids, and fast flow faucets.

X-535 (2 gal. w/lid) \$27.

X-536 (5 gal. w/lid) 33.

J. Grain Magnifier. Enables you to focus enlarger for maximum sharpness. 200x magnification of a 35mm image projected to 8x10. Eyepiece adjustable to your vision.

X-537 (Grain magnifier) \$47.

K. Paper Safes. Safe and convenient. One hand opens and removes a sheet, box closes automatically. Each size holds 150 sheets of double weight paper.

X-538 (8½x11) \$26.

X-539 (12x16) 30.

X-540 (16x20) 42.

Changing Bag. (Not Shown). A light-tight "portable darkroom" for loading film on reels, loading film holders etc. Finest materials and construction.

X-543 (Changing bag) \$26.

Fatigue Mat. (Not Shown). A must on concrete darkroom floors and luxurious on any floor. Chemical proof ribbed top bonded to a spongy core. 27x60 inches.

X-544 (Fatigue mat) \$38.

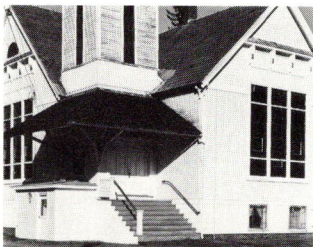
"I want to tell you how pleased I am with your products. They are all wonderful - working jewels. It seems that every time I deviate from your catalog, I end up with an unlevel easel, a proofer that distorts, or some other photographic nightmare."

Mary Ann Fittipaldi, Fort Worth, TX

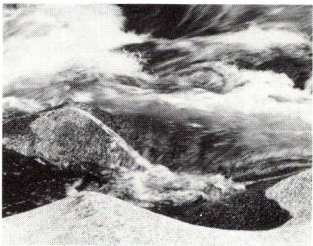
FOR RUSH DELIVERY, CALL (802) 257-5161



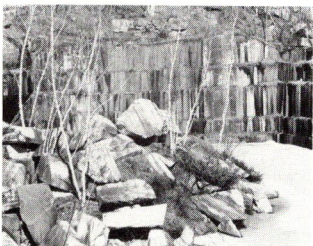
R-721



R-722



R-723



R-724

Zone VI fine prints

The difficulty in printing is not in achieving the proper depth of tone (just expose under the enlarger for a longer or shorter time). Nor is the problem getting more or less contrast into the print (just change paper grades). The difficulty is deciding exactly what the values should be. I learned to print with Ansel Adams' "Oak Tree in Snowstorm" and "Tenaya Lake" at my elbow and I am still convinced there is nothing so essential to the darkroom worker as reference prints of good quality. These four prints were selected for that purpose. The price is low only because they are made in quantity from "perfect" negatives. They are fixed twice, toned, and archivally washed. I make the prints on 8x10 double-weight Brilliant paper. They are packaged in clear plastic for protection in your darkroom. A detailed description of all materials, chemicals, equipment, exposure, filtration, and printing technique accompanies each print. These prints will show you the difference cold light enlarging and Brilliant paper makes.

R-721 (Putney, VT)	\$25.
R-722 (Windsor, VT)	25.
R-723 (Dummerston, VT)	25.
R-724 (Dorset, VT)	25.
R-725 (All 4 Fine Prints)	75.

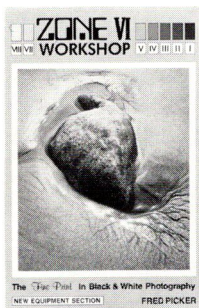
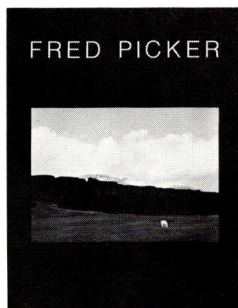
"I really didn't know what a fine print looked like until I received my Fred Picker set. I now have a new standard to work toward."
J. L. Buckingham, Charlottesville, NC



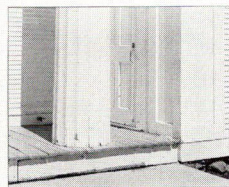
Zone VI workshops

Workshop Staff: Top Row: Dave Usher, Carlos Richardson, Martin Tarter, Tim Frazier, Alen MacWeeney. Bottom Row: Bill Owens, Fred Picker, Lil Farber, Susan Barron. Middle Right: Rosamund Purcell, guest lecturer.

Ten-day workshops are held each summer at The Putney School in Putney, VT. Newsletter Subscribers are notified in January.



THE FINE PRINT



Fred Picker

by Fred Picker

MONOGRAPH "These photographs have a musical calm, a long, brilliant, curved line that brings to mind the cantilena of a Bach slow movement, unrepeatable from end to end, confined, yet flowing within the horizontals of the musical staff. This calm, this balance, this sense of the original beauty of air and soil and rock and ice and salt water is the central theme of Fred Picker's photographs. Contemplation of his images rewards us with a quiet lingering resonance."

BEN MADDOW

R-711 (Monograph, hard cover) **\$19.95.**

R-712 (Monograph, soft cover) **14.95.**

ZONE VI WORKSHOP "Written with a feeling of love for the fine black-and-white print, the book is a serious presentation of principles and techniques of the zone method made famous by Ansel Adams. This book is for those who want to make fine prints and correct exposures."

THE NEW YORK TIMES

R-713 (Zone VI Workshop, hard cover) **\$9.95.**

THE FINE PRINT "Fred Picker's new book is more than a collection of superb photographs. It's almost a complete course in photography. Private instruction couldn't be better."

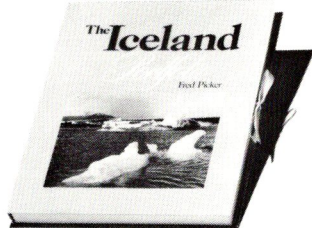
PETERSEN'S PHOTOGRAPHIC

R-714 (The Fine Print, hard cover) **\$19.95.**

R-715 (The Fine Print, soft cover) **14.95.**

"I have just finished reading **Zone VI Workshop** and consider it the clearest and most informative photographic book I have ever read. Thank you for sharing such valuable information."

Oliver Henry, Boulder, CO

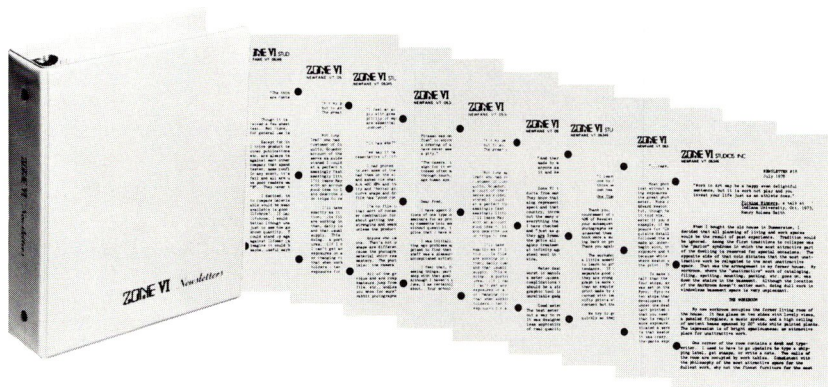


Custom prints from the **Iceland Portfolio**, **Monograph**, **Rapa Nui** and **The Fine Print**, etc. are made to individual order, mounted, and signed. Delivery 1 to 2 months. A selection of original prints may be seen at Prakapas Gallery, 19 East 71 Street, New York, 10021. Custom Prints, \$500.00.

FOR RUSH DELIVERY, CALL (802) 257-5161

Zone VI newsletter

A quarterly review of concepts, techniques, and products in the photographic field...written by Fred Picker.



"I made a big mistake in buying only selected back issues of the newsletter. Ten minutes reading and I realized I wanted all of them."

Alan Grigg, Brooklyn, NY

A-185 (One year, 4 issues) \$ 7.

A-186 (Three years, 12 issues) . . . 14.

Canada and foreign add \$2.00 per year.

newsletter back issues

1. Printing with Paul Caponigro, diffusion head vs. cold light head for color, use of polycontrast filter gels, choosing a view camera.
2. Test to determine variable development time to increase or reduce contrast (Zone System contractions and expansions), test of Sekonic meter, some typical "plus" and "minus" situations.
3. Fixing, washing, drying, dry mounting with RC paper, effects of additional bromide and/or hydroquinone in developer, the effective use of two solution developers, determining optimum print size, Ilfobrom paper, how to modify negative carrier.
4. Archival washing with Zone VI print washer, 35mm Kodak Panatomic X and FR X-22 developer, roll film washer.
5. Discontinuance of good paper, new vs. older equipment for Iceland trip,
- storing paper, ASA test for color transparency material, color and the zone system, Dektol, D-72, and Ardol, Long exposures and short development time.
6. Photographing in Iceland, Ilfobrom and Varilour papers, setting up your enlarger, correcting enlarger problems, enlarging lenses, Varigam paper.
7. Testing Plus-X, D-76 and Tri-X, selenium toning, platinum printing.
8. Letter from Ralph Steiner, density curves using cold light vs. condensers, effect of increased development time on low and high values, Dick Garrod on film developing.
9. Making the best negative, Tri-X/HC-110 combination, diluting HC-110 more than 1:31, hot weather (and hot water) film developing, Pentax 6x7 with Pan X in X-22, how to test films.

10. & 11. Using hand-held cameras, slow and fast films, learning to print, tests for lenses, learning from fine prints, tribute to Paul Strand.
12. Building a darkroom sink, fast camera handling, choosing the right lens, the Horseman camera, refinement of maximum black test, the Iceland Portfolio.
13. A method for getting infinite contrast grades from graded papers, test results of Horseman camera, refinement of maximum black test, the Iceland Portfolio.
14. New Zone VI 4x5 Field Camera, focusing with view camera, use of magnifying glasses for focusing, testing a view camera, advanced printing techniques, test strips, pilot print.
15. Camera movements, set-up of Zone VI Field Camera, visual techniques, grantsmanship, correspondence with Ansel Adams, testing Ilfomar paper.
16. Spike feet on tripods, lens hoods for view cameras, mounting filters (gels, frames, holders), checking your meter, enlarger, paper, the making of a photograph.
17. How to test any product, film tests and results of HP-5 and Tri-X, re-examination of the Zone System, designing a Photographic Project.
18. My new darkroom; design and description with plans, specifications and photographs of all work areas.
19. Letters from workshop students, Polaroid as a teaching tool, trip to England, Rome and Ireland, a foolproof method for bellows extension factors and solving reciprocity failure.
20. Tones of a print, use of Kodak gray card, advanced printing procedures, deciding on correct paper grade, new chemicals.
21. Test results of Galerie paper, making of a photographic book.
22. Advanced "proper proof," solving print "dry-down", seeing photographically.
23. Review of meters (SEI, Luna Pro, Soligor, Weston Euromaster, Pentax), design of Zone VI Brilliant paper, Ansel Adams.
24. The Key Exposure; procedure for accurate exposing for realistic values without a meter, recapitulation of the Zone System, current enlarging paper, workshop staff news, a new publication.
25. Equipment for trip to Ecuador, handling sheet film on a trip, photographing in Ecuador and the Yucatan, looking at photographs.
26. An insightful and provocative essay on the creative process by the philosopher Charlotte L. Doyle of Sarah Lawrence College.
27. Seeing the possibilities for a photograph, analyzing the problems, comparing the results (illustrated). Time-saving techniques for photographers.
28. Advanced printing procedures (choosing the right grade of paper, maximum use of the test strip, precision timing, etc. *Supplement: Zone VI stabilizer and new cold light head.*
29. Second trip to Scotland. Development of Model II, Zone VI Field Camera. Professional photography.
30. Portrait photography.
31. Advanced printing technique. Selling prints.
32. Entering contests. Advanced color technique. Zone VI Light Meter.
33. Comparison and uses of 2¼ and 35mm cameras.
34. Comparison and uses of 4x5 and 8x10 cameras.
35. Photographing in Africa. Advanced color processing.
36. Palladium printing technique. Lens contrast, XP1 film.
37. Development of Zone VI Meter.
38. Composition; Illustrated.
39. Ansel Adams, Remembered; 35mm in China.

"I get more out of one of your newsletters than I do from a whole year's subscription to a photo magazine."

Vern Sears, Murray, UT

"I've cancelled my subscriptions to every photographic publication except yours. No one else in the field seems to be thinking."

A. S. Bogue, Lincoln NE

- A-181** (Back issues, ea., specify #) . . . \$ 2.50.
A-182 (Back issues, 5 or more, ea.) . . . 2.00.
A-183 (Newsletter binder) 4.50.
A-184 (Binder and all back issues) . . . 34.50.
A-187 (39 page Index—Issues 1-36) . . . 3.50.

Zone VI print critique

Send up to six prints, **unmounted** 8x10 (or smaller), along with your check for \$100.00 payable to either **The Sierra Club, Friends of the Earth, or The Wilderness Society**. (All are tax deductible.) Lil Farber and Fred Picker will write their impressions of your work, make suggestions and answer your questions.

Zone VI densitometer tests

Film Speed: To locate your personal exposure index, make the simple test described in *Zone VI Workshop*, send us the five negatives exposed as directed on pages 19-22, and we will provide the information you need.

Y-242 (Film speed test) \$5.

Developing time: We have received many requests for a determination of proper density of Zone VIII exposures in accord with the advice in Ansel Adams' new edition of *The Negative*. Send us your Zone VIII negatives; we'll identify the one that received the proper development. Specify whether you print with a condenser or cold light.

Y-243 (Developing time test) \$5.

Luna-Pro modification

The Luna-Pro and Luna-Six were always considered "zoneproof" but we have devised a modification to convert them for easy zone system use. See photo, page 10. It does not interfere with the use of the 7½° and 15° spot attachments. Wrap your meter in at least two inches of padding and send it to us by insured mail or UPS. We know you need your meter; we'll return it the day we receive it.

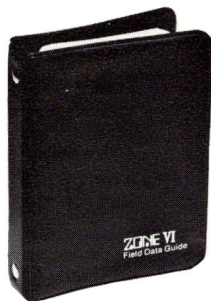
M-105 (Luna-Pro and Luna-Six modification, except SBC model) \$18.

Zone VI field data guide

Field tested forms for recording necessary data on individual photographs. This simplified exposure record prevents field errors and provides a useful guide for printing. Zone placements, exposure, lens, location, filtration, etc. at your fingertips — you'll never make the same mistake twice. The 3½"x5" looseleaf booklet contains 100 exposure records. Refill pages available.

R-544 (Field data guide with 100 records) \$7.

R-545 (Refill pages, 300 records) 5.



miscellaneous

X-901 (Model release forms, pad of 100) \$5.

X-902 (Printing information record, pad of 100) 5.

Film shields (lead foil bags to hold 20 rolls of 35mm or 120mm...a necessity for airline travel to avoid film fogging from X-rays, no matter what the airlines say).

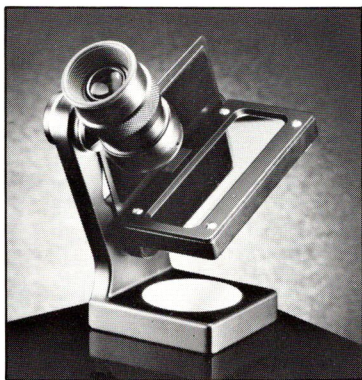
X-955 (Film shield) \$10.

"I just want to thank you for the quality of your products and for your excellent service. During the last couple of years I have purchased a good deal from you and everything has been superior and has arrived promptly."

Frank Bliss, Davidson, NC

"I am amazed at your service! The Zone VI print developer arrived yesterday, and I thought it might still be a few weeks. I truly enjoy doing business with someone who sells quality, not quantity, with dependable service."

Albert Lickei, Junction City, OR



Zone VI dry-down enlarging timer

The printing method we use and teach at our workshops is based on five or more three-second enlarging exposures. (See Newsletter #28 and 31*.) Fast and controllable, it provides an excellent wet print. But no print when dry looks like it did when wet, so we devised an accurate method to compensate for the dry-down characteristics of various papers (See Newsletter #22*.) All we needed was a tool.

The timer has a focus switch, a knob divided into ten one-second increments (ours is permanently set on three seconds), a knob divided into ten one-tenth second increments, and a third knob to reduce the printing exposure from one to ten percent.

1. You make the best wet print you can including all dodging and burning.* 2. You dial in the percentage of exposure reduction required* for the kind of paper you are printing on. (If it is Brilliant, you dial in 3%.) 3. Follow the exact procedures of the first print. The second print, when dry, will match the first print when wet.

This 650 Watt solid state timer is powered for any light source. Accuracy is independent of line voltage. The heavy duty foot-switch is included.

Y-401 (Dry-down enlarging timer and foot switch)\$148.
***Y-402** (Newsletters #22, #28 and #31) Free with timer \$5.

micro critical focuser

A HUNDRED AND NINETY BUCKS FOR A GRAIN MAGNIFIER? We told the salesman he was out of touch with reality. He described the lens quality optics and the razor thin mirror and the precision with which the whole thing was designed and assembled. "Try it," he said.

We tried it and got hooked. The optics can be adjusted to your vision even if you wear glasses. Turn the eyepiece until the double hairline etched into the lens is sharp, then watch the grain snap into focus. No one of sound mind could be expected to buy one of these without trying it, so order one and print with it. Use it to align your enlarger; it focuses grain up to 30 degrees off axis of the lens. If, after using it, you find that you can live without it, send it back for a refund. The company has several models. This is the best.

X-512 (Micro critical focuser)\$190.

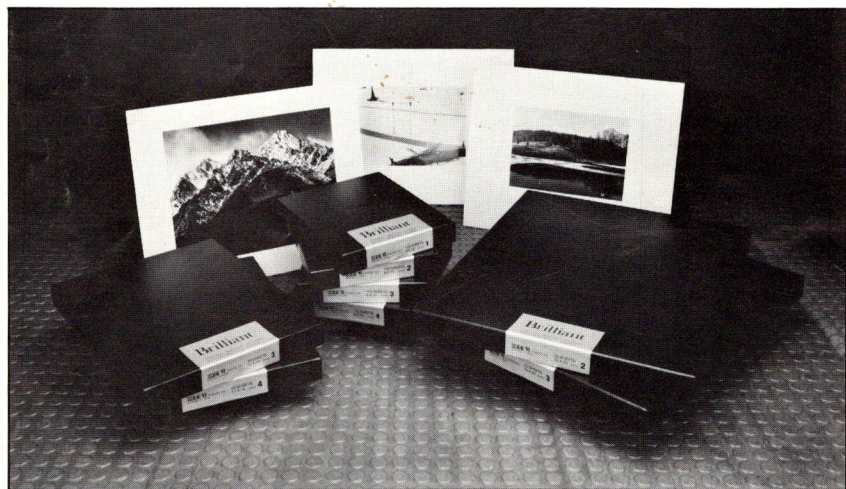
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New Products:
See Pages 5 and 19.



"My comprehensive testing shows Brilliant to be better than Seagull."

Robert J. McDonnell
October 1983, *Industrial Photography*

"... an exceptionally clean white paper base and rare deep blacks, allows making images with extraordinary apparent brilliance ..."

David Brooks
September 1983, *Petersen's PhotoGraphic*

"It's lovely stuff to print on. . . . it's beautiful, rich paper and seems to have no vices."

David Vestal
November 1982, *Popular Photography*