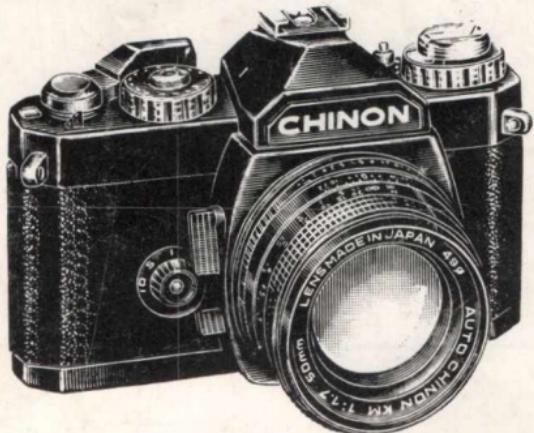


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PICTURES

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Introduction

Your SLR camera provides you with a versatile photographic system to do many things - from family portraits to scenic panoramas. The Chinon SLR camera is a precision instrument which when combined with various accessories, lenses, etc., will provide you with years of service and enjoyment.

To help you understand and utilize your 35mm camera more effectively, we have compiled the following 99 helpful hints. We have tried to cover the usual questions and problems and have also included some professional "secrets" which you can apply to your own photos.

Photography is the international language and by following these ideas you will learn to speak the language easily and confidently.

Happy pictures!

Chinon America Inc.

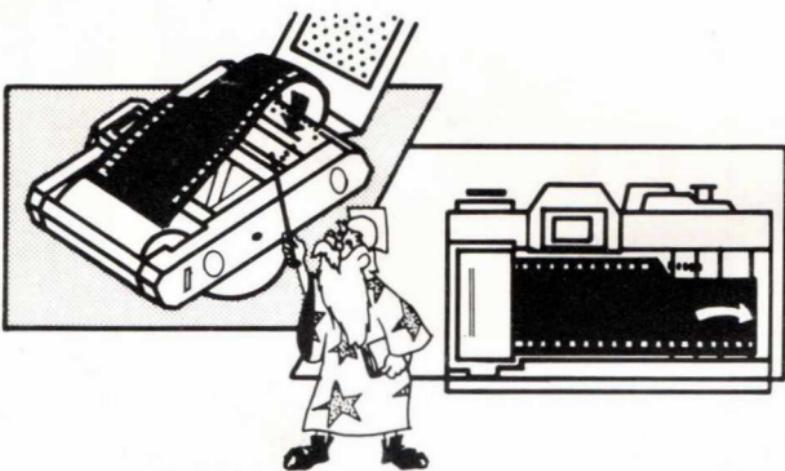
General Hints

1 Read your instruction book. Even though your Chinon SLR is designed to be extremely easy to use, it must be well understood to give you optimum results. Your Chinon camera is durable, but should always be handled as a precision instrument.

2 Asking questions is the best way to learn. Friends with SLR cameras can often help with many questions. If you need additional help, please call or write our **Customer Service** Department at:

Chinon America Inc.
43 Fadem Road
Springfield, N.J. 07081
(201) 376-9260
E.S.T. 9 AM - 5 PM
Monday - Friday

3 **Loading film can cause the most number of problems for SLR users.** When you load the camera, always make sure that the upper and lower perforations on the film are properly engaged in the film transport gears. Advance the film slowly with the camera back open and watch to see if the film is being pulled through the camera. Make sure the end of the film is securely attached to the advance reel and does not slip off as you slowly advance the film one stroke.



Then close the back cover and advance the film again. As the film advances, watch the film rewind knob on the top of the camera. As you advance the film you should see the rewind knob rotate counter-clockwise as the film advances. If it does not rotate open the camera back and check to see if the film is properly threaded. If the film advance sticks, **do not force the film advance.** Stop and open the camera back to again check the film threading.

4 Familiarize yourself with your camera's main controls such as the film advance, shutter speed dial, battery check, lens-mount, and lens removal.

5 Even after you become an experienced photographer, you can always become better. An inexpensive evening photography course or a good library can bridge the gap between good photography and great photography!

6 Keep accurate records of your pictures, and whenever possible, record information such as shutter speed, f stop, and film type. This will enable you to get a better understanding of your results.

7 Experiment! Your Chinon camera has been designed with many outstanding features to let you explore all realms of creative photography. Take the opportunity; it's the best way to learn and to create.

8 **Patience please.** This is the golden rule of good photography. Patience when loading the film, with the subject, composition and staging. Your rate of successful photos will be much greater if you learn to take your time.

9 Keep your camera with you whenever possible. Some of the best photos have been the result of "just happening to have my camera with me."

10 Be selective with your photos. Have a reason to take the picture. In this way your photos will be planned and the results will be much better. In addition, you will save a great deal of money and frustration from wasted photos.

11 Read current literature about photography (i.e., newspapers, magazines, and books).

12 Compare your pictures with the ones you see everyday in magazines, newspapers, books. Use them as a gauge in evaluating your own results.

13 Make photography a part of your life. Get your family and friends involved in your photography, too. The more time you spend with photography, the better you will be!

14 Keep your pictures simple. Do not clutter your picture by trying to get too much into it.

15 Let your subjects be natural (i.e., playing, laughing, etc.).

16 Pay attention to detail! These special memories are usually, if not always, once in a lifetime.

17 The way in which the photographs are presented is extremely important. When choosing your photos choose only those which are really meaningful to you. Have these enlarged, mounted, and framed. A 35mm photo can usually be enlarged to 11"×14" size or even to a 16"×20" size.

18 Edit selectively! Assemble and mount only those photos of which you are proudest into a portfolio. Those pictures which are not your best composition should be stored separately or discarded.

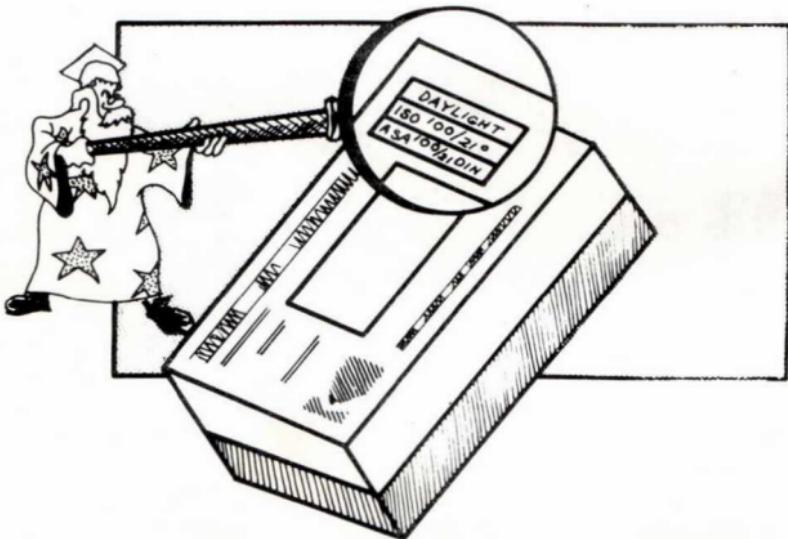
19 Enter your pictures into a photo contest. Your picture can be as good as the next - and win or lose - you will learn more about your efforts.

20 **Self-timer** - Get into the picture yourself! To do so, place the camera on a tripod or sturdy object, advance the film, focus, release the self-timer and step into the picture. After all, you're part of the family, too!

Films And Processing

Film selection is very important, not simply in terms of limitations but also in terms of creativity. Films are available in black and white, color, etc., and at many different film speeds for different lighting situations. Film speed is indicated by the ASA (American Standard Association) number which appears on the outside of all film boxes you purchase. Since ASA (film speed) is a measure of how sensitive the film is to light, you should consider what lighting situations you will encounter most often and purchase your film accordingly. Indoor shots will come out better if an indoor, high speed film is used.

The most common film types and helpful hints about processing your film follow.



21 Before taking pictures, make sure that the number on the ASA dial of your camera corresponds to the number which appears on the box of film you have selected. The wrong ASA setting will affect the results of your photographs. Remember, select your film for the occasion.

22 **Use high speed film.** Under limited lighting conditions (indoor without flash) high speed film such as ASA 400 comes in handy. High speed film is also useful when shooting moving objects such as auto races since it will enable you to use a higher shutter speed, thus stopping the action without blurring the subject. This film whether black and white or color can be considered your best choice under low-lighting conditions.

23 **Use medium speed film.** Medium speed film such as ASA 100 is an excellent all around film and produces less grain than high speed film. This is important when enlargements are being considered. This film whether black and white or color, can be considered your best general purpose film.

24 **Use slow speed film.** For best results when shooting outdoors, select a slow speed film such as ASA 25, 32, or 64. These slow speed films produce the finest grain and are excellent for large reproductions. These films are available in black and white or color slide.

25 **Color film.** Color film is available in 12, 20, 24, or 36 exposures in both prints and slides. ASA range for prints is 100 or 400 whereas color slide film is available in ASA 25 - 400. Color film gives you true realistic reproduction.

26 **Black and white film.** Black and white photography is not a thing of the past. The true art of photography lends itself to quality black and white pictures. Black and white film is available from 32 - 1600 ASA.

27 **Slide film.** Slide film, although more expensive to purchase, is considerably less expensive to develop and you can make prints from slides! Slide film is available from 25-400 ASA.

28 **Infrared film.** Infrared type films when used with the proper filter can be great fun. It gives bizarre color effects to the simplest of objects.

29 Processing is an essential element in your photography. Make sure you use a reputable photo finisher to develop and print your pictures. Remember, your time and money is already invested so do not cut corners here.

30 When having your film processed, check the availability of various papers and textures; this can add greater dimension to your work.

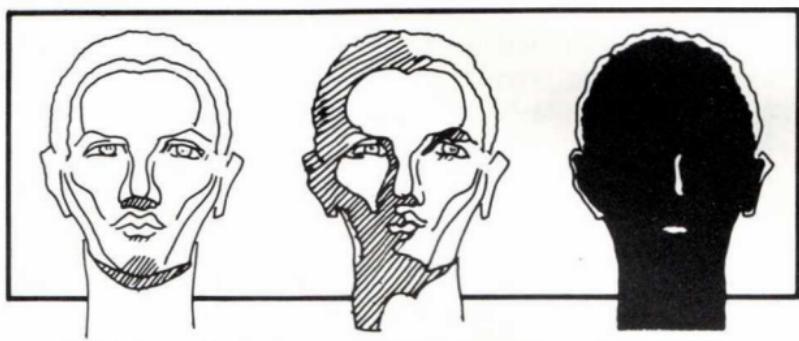
31 When enlarging, do not be afraid to crop out (eliminate) unnecessary elements. You created the picture; now you can create the enlargement. Ask your dealer about this detail.

32 If the film you buy is not to be used immediately, store it in a refrigerator; this will ensure prolonged life. (Make sure you let the film adjust to room temperature before using!).

33 Process your film immediately following the rolls completion. This will also ensure best quality from your pictures.

Lighting

Proper lighting is a key ingredient to successful photography. Lighting creates the mood and feeling of your picture and can be used very effectively to create the feeling you want - happiness, quiet, sorrow, beauty and many others. Since lighting is such an important factor it is important to know how to set the lighting for the mood you desire.



34 **Front lighting.** This effect is created by having the light source directly behind the camera so it is facing the subject that you are photographing.

35 **Side lighting.** The use of side lighting can create very interesting effects by having one side of the subject illuminated while the other side is darkened. The light source should be positioned to the right or left side of the subject.

36 **Back lighting.** The back lighting effect is accomplished by having the light source behind the subject that you are shooting. This will create a **silhouette** effect.

37 **Bounce lighting.** When "soft" lighting effects are desired bounce lighting is helpful. The light source should be directed towards a reflective surface, i.e., ceiling, wall, etc., which in turn will direct the light to the subject.

38 **Artificial lighting.** Incandescent (normal light bulbs). Photographs can be taken with incandescent lights when a tripod or high ASA film is used. When using normal daylight film incandescent lighting will result in a noticeable "warming" of the subject.

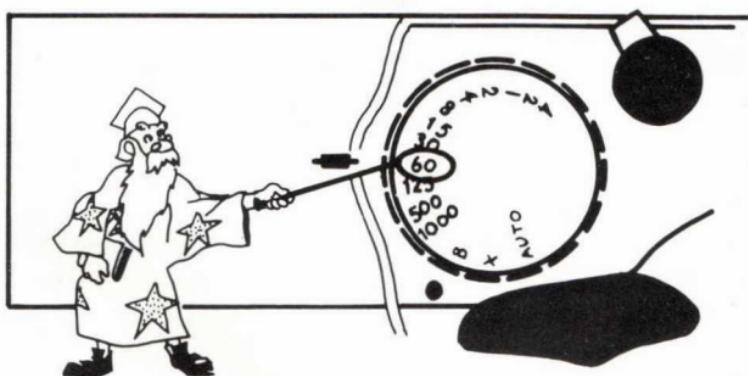
39 **Artifical lighting.** Fluorescent. Under normal fluorescent lighting conditions a blue/green tint will be apparent in your picture. The use of a flash will also make pictures under fluorescent light come out better, or you can purchase an FLD filter to compensate for fluorescent lighting without the use of a flash.

40 For indoor photography without a flash, a high speed film (i.e. 400 ASA) is necessary for best results. Also your lens should be opened to the largest aperture (i.e. F/1.9 or F/2.8). This will allow more light to enter the lens when the shutter is released.

41 When photographing at shutter speeds under 1/30th of a second and under other low light conditions, a tripod is recommended to eliminate the slight motion which can blur your picture. If a tripod is not available, use a secure surface such as a table top, desk or cabinet. A cable release used simultaneously with the tripod, will further reduce vibration and movement.

Flash Photography

A flash is recommended and/or necessary when the camera indicates an under exposure condition or at 1/30th of a second or lower and the subject is within flash range. There are many types of flashes available but they all work basically the same way—although results can vary.



42 Always set the shutter speed dial on your camera to the proper flash synchronization speed before operating the flash. If the camera is not synchronized with the flash, your pictures may not come out as, the shutter could be closed when the flash illuminates. Most cameras synchronize at a shutter speed of 1/60th of a second. And

most cameras indicate the flash synch speed by coloring the synch number on the shutter speed dial in red or green (i.e. 1/60 will be in red and 1/30, 1/500, 1/1000 etc., will be in white).

43 When using a flash, you have the option of using any daylight film.

44 Be careful when shooting directly at your subject so that you do not wash out the photo. Do not shoot head on shots with people and animals when using a flash as this can cause "red eye" in your pictures.

45 When using a flash, remember to position your subject away from reflective surfaces, such as metallic wallpaper, glass, mirrors, and other metal surfaces to avoid unwanted glare.

46 If your flash has bounce capabilities change the direction of the flash. This can alter the mood of your picture and eliminate washed out faces.

47 You may also obtain a soft lighting effect by placing tissue over the flash or by using a diffusing flash filter.

48 Use fill-in flash when shooting outdoors. This will help fill in the darkened areas caused by shadow and shade.

Outdoor Photography

Outdoor photography is generally the simplest form of photography offering you the greatest opportunity to utilize the capabilities of your Chinon SLR to its fullest extent.

49 Properly select the right shutter speed, aperture and film for shooting outdoors. All these elements greatly affect your photos. Remember, when shooting outdoors, results can significantly differ by the type of day (cloudy, bright) and by the location of the sun.

50 Most outdoor photos (sunny days) will come out very well if you preset your SLR camera to a shutter speed of 1/125 and an f-stop of f/8 (100 ASA film). This is a general rule for quick shots, when you don't have the time to check the exposure meter.

51 When outdoors, always position your subject so that the sun is directly behind you and illuminates your subject properly.

52 Shooting through glass windows (cars, buses, airplanes) should be avoided if possible. If you need to shoot through glass, pick a clean spot and place the camera lens as close to the glass as possible.

53 For special lighting and shadow effects outdoors, schedule your shooting accordingly (long shadows in late afternoon, etc.).

54 Sunset and sunrise photos may require filters (see Filter Section). When shooting sunsets or sunrises special care should be taken with the placement of the horizon. When the horizon is centered or below center the photo suggests a light, peaceful effect. Whereas, the horizon above center suggests a heavy or "earthy" quality photo.

55 Beach and snow photography require care not to shoot into the sun or its reflective path. You may also want to stop down your camera lens one f-stop (e.g. F/5.6 to F/8) from the camera exposure reading to compensate for bright reflections.

56 Avoid exposing your camera to extreme temperatures. In cold temperatures, film becomes brittle and caution should be used to advance the film slowly to avoid static marks or film breakage.



57 To prevent condensation, wrap the camera and film in a plastic bag when you are finished shooting outdoors so that when you bring the equipment into a warm room the condensation forms on the bag, not on the camera and film. If condensation does appear on the lens, allow the camera to dry slowly in a well ventilated area. Use lens tissue to clean the lens if necessary.

58 In cold weather, carry the camera under your coat or parka to keep the batteries and film from freezing. Keep an extra set of fresh batteries in your shirt pocket as batteries will tend to lose their strength much faster in cold temperatures.

Composition, Background, and Positioning

Always be aware of the background surroundings and the position of your subject. A few extra seconds spent on composition of your picture can often make the difference between a good picture and a great picture.

59 Scan the viewfinder behind and around the subject to determine how the background will affect your photo. Move in and away from the subject. Keep moving closer. Stop. Now move in closer until your picture is composed. Then move in again and see how the picture looks. You may be surprised at how much background can be eliminated. Remember that filling the frame can make the photo much more exciting.

60 **Depth of field** - depth of field designates the nearest and furthest limits of the area that will be in sharp focus in the picture in front of and beyond the subject. Depth of field is controlled by the f/stop. The larger the lens opening, the shallower the depth of field. The smaller the lens opening, the greater the depth of field. Keep in mind whether you choose to keep your foreground or background in focus.

61 Change your vantage point. Don't always shoot from the same position; get down lower; get up higher; go left; go right. Design your picture!

62 Change your camera position—shoot horizontal or turn your camera to shoot vertical. This small change can drastically alter the perspective of your pictures (e.g. when photographing children it is best to get down low and shoot at their height level).



63 Pay attention to detail to be sure there are no unwanted elements (e.g. part of an arm, chopped off tree branches, etc.) in the background, to the left, or to the right.

64 Panning. By moving your camera in a smooth motion you can freeze moving subjects; but remember to keep in pace with the subject or you will blur the subject.

65 Panning can also be used to intentionally blur a subject or background. This helps to separate the subject from the background/foreground.

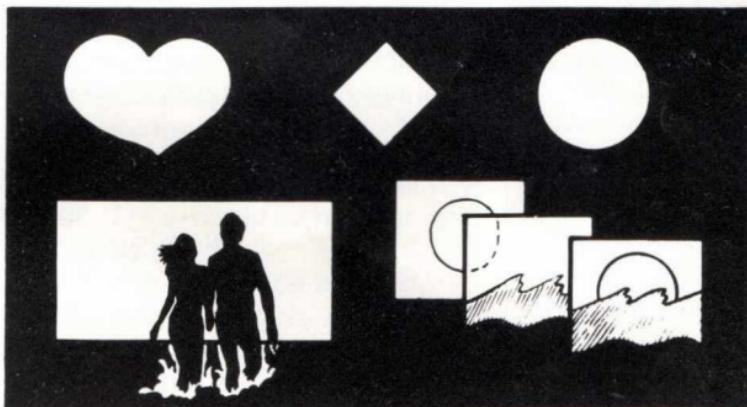
66 Use a fast shutter speed such as 1/500 or 1/1000 of a second when you want to stop the moving action such as a race car, flying birds, or a child on a swing.

67 Use a slow shutter speed (1/30 or 1/60) when you want to show motion. This will give you the blur effect of motion.

68 Vary the composition of the picture. For example, position the subject off center, every now and then.

Creative Effects

The real fun in photography occurs when you create your own style and techniques. You become the artist and your camera becomes the paintbrush to create your personal view of the world!



69 **Soft Focus Effects** are very dramatic and can be accomplished by one of two methods. Place a lens tissue over the lens to diffuse the picture. Or, as professional photographers have done for many years, apply a thin layer of vasaline jelly to a filter and place the filter over the lens. NEVER APPLY THE JELLY DIRECTLY ON THE LENS. After you're finished, clean the filter with lens cleaning fluid and store it separately for future use.

70 **Vignetting** is a technique of blurring the edges of the photograph but keeping the center in sharp focus. This can also be accomplished by placing vasaline jelly on a filter as in #69 above.

71 **Silhouettes** are an interesting type of portrait. To silhouette a subject, position the subject in a back-light situation (see backlighting). To achieve optimum results set your camera meter to the background illumination. This will make the subject very dark. One of the easiest ways to silhouette a person, is to position them in front of a bright window and then set the camera to the exposure for the light of the window.

72 **Masks** offer an enjoyable, easy, and creative effect. Simply cut out the design you desire (e.g. heart shape, diamond, star) from construction type paper and place it over the lens. Set your exposure after you place the mask over the lens.

73 **Montages** can be created by shooting slide film and then taking two or three slides and superimposing them one over the other. You will have to experiment as to what slides work best. This is a method by which you can add a sunset to a portrait shot, etc. Tape the slides together and project them on a screen or have an enlargemet printed. Choose objects which are compatable in size for best results.

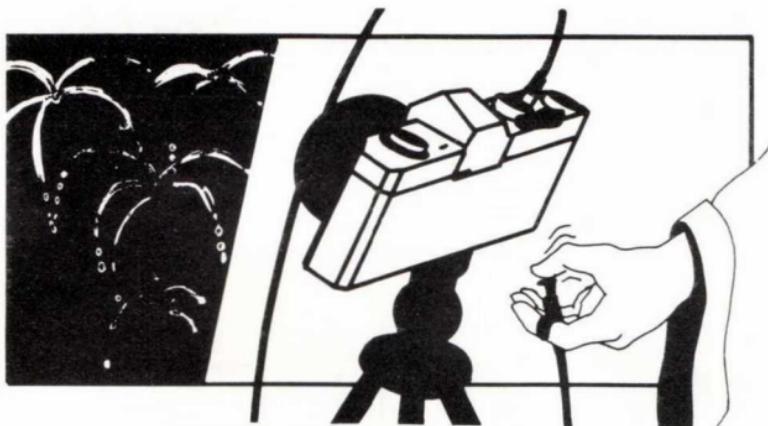
74 Household items such as crumpled newspapers, foil paper, plastic wrap, Christmas tree lights, mirrors and many other objects can be used to create striking illusionary efects. For example, plain brown paper bags which are slightly crinkled and placed under a plastic drop cloth will simulate sand. A background of blue construction type paper placed on a wall with clouds made by sprays of white paint or raw cotton, stretched, glued flat will create a simultated sky.

Time Exposures

Time exposures can be great fun. All you need is a cable release, a sturdy setting (i.e., tripod, wall, table, etc.) and a watch or timing device. Time exposures can best be defined as photos which let light into the camera for a prolonged period of time. Since the success of time exposures is subject to how much light enters the camera lens, you should experiment with different time periods -two seconds, four seconds, six seconds, etc., and record the results so that eventually you become familiar with the best setting. You should also use high speed film - black and white ASA 400 or Kodak high speed Ektachrome color (160 ASA). Examples of typical time exposures:

75 Fireworks

- Set the camera on a tripod.
- Set the shutter speed dial to the "B" setting and set the lens aperture to F/5.6 or F/8 for ASA 100 film.
- Depress the cable release to hold open the shutter while the flashes occur.
- For a more dramatic effect allow several bursts of light to strike the same picture frame.



76 Moon and Moonlight

- When photographing the moon - a long telephoto lens is recommended such as 200mm to 400mm so that the image of the moon will fill up much more of the frame. Otherwise, the result will be a small white dot on the film.
- Set the shutter speed to 1/125 of a second at F/8 for ASA 100 film.
- Set the camera on a tripod.
- Depress the shutter.

77 Neon Lights and Street Lights

For areas lit by neon or street lights set the camera as follows:

- Place the camera on a tripod.
- Set the shutter speed to "B".
- Set the lens aperture to F/8 when using ASA 400 film.
- Depress the cable release for 2 to 20 seconds.

78 Moving Cars at Night

- Select a safe vantage point to set up the tripod.
- Set the shutter speed to the "B" setting.
- Set the lens aperture to F/8
- Depress the cable release and hold for various exposures from 45 seconds to two minutes.

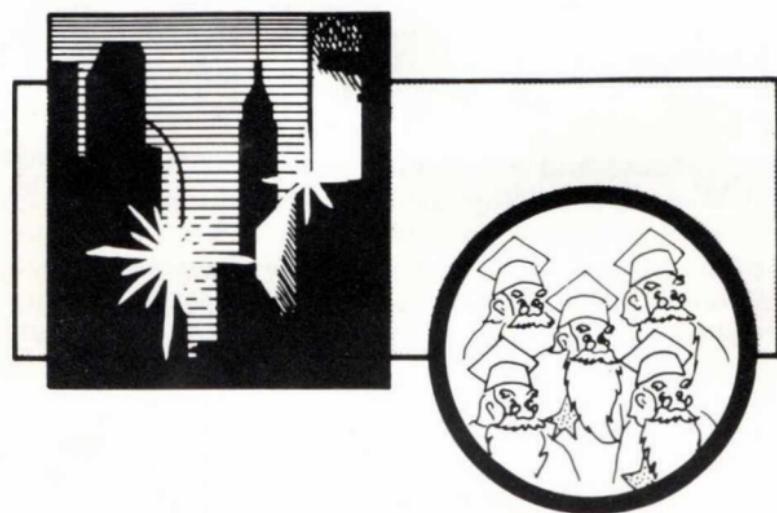
79 Painting with your SLR camera:

Some very unique effects can be created by using a stationary light source (such as your automobile's taillight at night) and moving the camera around as if you were writing with it. Set the camera shutter speed to the B setting, depress and hold the shutter release button while moving the camera. Set the lens to F/8. Try experimenting with various films, i.e., color, slide, or black and white.

Filters

Another way of creating super exciting effects with your camera is by means of filters and filter systems. Filters allow you to change or modify the image before it reaches the film. There are over 30 different types of filters available for black and white or color photography. The most popular filters or types of filters are indicated here.

80 Skylight filter: A skylight filter has two basic functions. First, it will protect your lens from dust, scratches and moisture without changing the picture quality. Secondly, the skylight filter screens out invisible ultra-violet rays from distant scenic views. It is an ideal means of protecting your lens and is also handy for special applications such as the soft focus (vasaline) effect listed previously. A skylight filter tends to "warm" your picture.



81 Polarizing filter: A polarizing filter will enable you to "saturate" and "intensify" your color pictures (i.e. deepen the blue color of the sky), but equally important, it will eliminate glare. This is very important when shooting water, glass, or reflective objects. The polarizing filter works in a similar manner as polaroid sunglasses.

82 Neutral density filter: When shooting under extremely bright illumination (i.e., over exposed situations) a neutral density filter will reduce the amount of light that reaches the film. This will allow you to use a slower shutter speed or wide aperture otherwise impossible without the aid of the neutral density filter.

83 Color filters: There is a wide range of color filters available that will add many creative effects to your pictures.

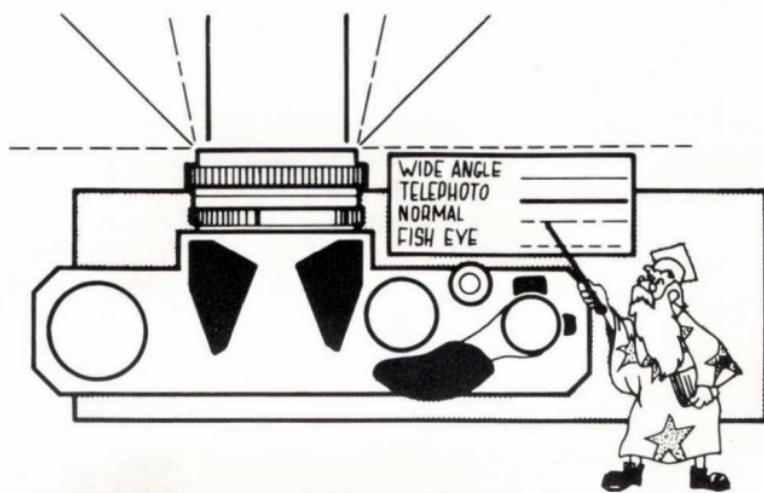
84 Special effect filters: A large variety of special effect filters are available which make it relatively easy and inexpensive to obtain special effects. Some of the most

popular special effect filters are:

Soft Focus Filter	Spilt Field Filter
Multiple Image Filter	Color Halo Filter
Starburst Filter	Color Blend Filter
Halo Spot Filter	Half Color Filter
Parallel Multiple Image Filter	Cross Screen Filter

Lenses

Lens selection is a vital aspect of good photography. Of all accessories available, a variety of different lenses can provide you with the greatest flexibility for taking unique pictures.



85 Normal lens: This is the standard lens of 45 to 55mm which usually comes with the camera when purchased. The reason it is called "normal" is that it reproduces the subject at the same size that the naked eye sees. The normal lens is well suited for the broadest range of picture applications.

86 Wide angle lenses: These lenses have focal lengths of under 45mm and over 20mm and have a large angle of view. A wide angle lens will also give you a greater depth of field - meaning more objects in your picture will be in sharp focus. Wide angle lenses are particularly handy when taking pictures of the family at Thanksgiving dinner table, etc., where space is limited but you have a wide area which you need to get in the picture. Wide angle lenses are usually useful when you find you are standing with your back to the wall and still cannot get everything into the picture.

87 Extreme wide angle "fisheye" lenses: These are lenses with focal lengths less than 20mm and provide viewing angles as wide as 220 degrees. Most fisheye lenses provide a rounded view of the subject.

Fisheye adapters are also available which attach to your regular lenses like filters. As these adapters are relatively inexpensive they can be great fun. Keep in mind, however, that picture quality with an adapter will not be as good as with a special fisheye lens.

88 Telephoto lenses: These have long focal lengths usually from 75mm to 500mm and over and have a very narrow angle of view and a short depth of field. A telephoto lens is handy when you want to "reach out" and grab the subject. By shooting with a large aperture (e.g. F/3.5) distracting backgrounds are easily thrown out of focus. The most popular uses for telephoto lenses include: portraits, sporting events, animals, and whatever you want to get close to. The telephoto allows you to photograph without disrupting the subject.

89 Zoom lenses: These are rapidly becoming very popular. There are two popular categories of zoom lenses - short focal length zooms (i.e., 35 to 70mm) and longer focal length telephoto zooms (i.e., 85 to 210mm). Some of the advantages and disadvantages of zoom lenses are as follows:

Advantages

- Various focal lengths are attainable with just one lens.
- Focal lengths can be changed faster than you can change the complete lens.
- You need carry only one lens.
- Less expensive than purchasing separate lenses.

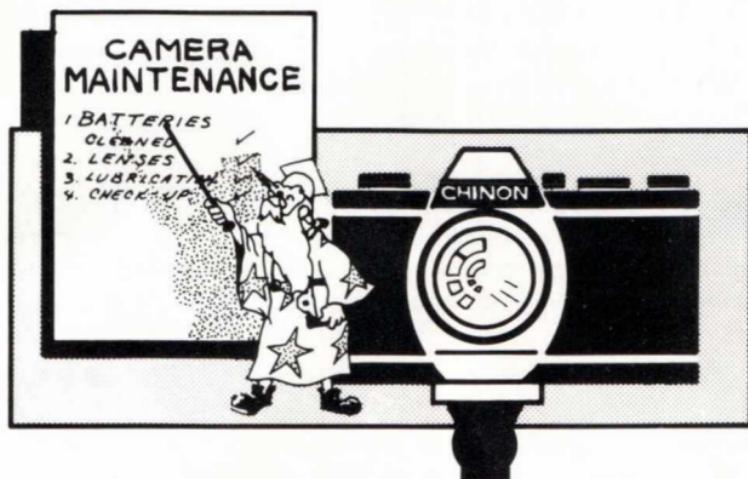
Disadvantages

- Zoom lenses are heavier and bulky to carry.
- Zoom lenses generally are slow (i.e. F/3.5 or F/4.5) and as a result do not work well in low light conditions.
- Picture quality is not always as sharp as with individual focal length lenses.

90 Macro lenses: These are lenses designed to allow you to take extreme closeups of your subject (i.e., flowers, stamps, etc.). They are capable of focusing to within inches of the subject. Macro lenses are available as separate individual lenses or they can also be found as a feature on some telephoto zoom lenses.

91 Teleconverters are not complete lenses in themselves but when used in conjunction with other lenses, teleconverters can be used to double (2X) or triple (3X) the focal length of your regular lens. For example, by placing a 2X teleconverter between the camera body and a 50mm lens you can achieve the effect of a 100mm telephoto. However, picture quality with a teleconverter is usually not as good as it is when a separate telephoto (100mm, etc.) lens is used.

Camera Maintenance



Your Chinon SLR camera is a precision instrument. Used with care, it will provide years of trouble-free service. However, like most items periodic maintenance is important. This small investment of your time and money will pay dividends by dependable trouble-free operation.

92 Batteries are the heart of your camera. Make sure they are clean and strong. An annual change is a good guideline. For a very special event(s) (i.e., vacations, weddings, special birthdays, etc.), it's a good idea to keep a spare set of batteries in your gadget bag.

93 If you do not plan to use the camera and flash for an extended period of time (approximately 3 months), we suggest that you remove the batteries to provide safer storage.

94 If your camera jams - **never force** or pound the camera or lenses, etc., as your camera and lenses are precision instruments and serious and irreparable damage can occur. DO NOT ATTEMPT TO DISMANTLE THE CAMERA OR LENS YOURSELF. Take it to an authorized camera repair location.

95 Protect your camera from the elements. Moisture, sand, and dust can virtually ruin your equipment—not to mention, ruining your pictures.

96 Avoid hot temperature places with your camera and your film, simply because heat can damage your results. Keep your equipment and film away from glove compartments, trunks, and other poor circulation areas.

97 Remember, you are only as good as your lens. Keep it clean. Always use lens cleaning tissue and/or lens cleaning fluid. Do not use cleaning solvents, water, or any other harsh liquids to clean your lens. Protect your lens with a UV or skylight filter.

98 A periodic checkup is always a good idea. Before you plan to shoot important events such as weddings, graduations, vacations, etc., make sure the camera is in tip-top condition.

99 Relax and enjoy. This is the most important aspect of your photography. Yes it's true, that's what it is all about. Enjoy your Chinon camera, and enjoy your pictures.

Glossary of Terms

Aperture: Area of the lens opening through which light will pass to reach the film. This is determined by F numbers, for example f/8, f/11, etc.

Artificial light: Artificial light is the use of any light source other than natural light, i.e., flashbulbs, or flash unit.

ASA: ASA is the rating of the speed of the film.

Available light: This term is used for light that already exists when a picture is to be taken.

Backlighting: This is light that comes from the back of the subject toward the camera.

Bounce light: This light is reflected off an auxiliary surface, so the light does not hit the subject direct.

Close up: This term is used in conjunction with a picture that is taken from very near the subject.

Contrast: This term is used in regards to darkness or density within the frame.

Crop: 1. Can be used in terms of the subject matter within the frame.
2. Can be used in regards to removing elements of a photo by eliminating subject matter that is not desired.

Depth of Field: This is the area between the camera and the farthest point that is desired in sharp focus.

Electronic Flash: This is an auxiliary light source that is connected directly to your camera, which is controlled by a battery unit.

Enlargement: This is when a photograph is printed in large perspective.

Exposure: This is the process of allowing light to reach the film in order to create a negative.

Fast: When referring to a lens, is one that opens to a very large aperture.

Fill-in: Refers to light cast by an auxiliary unit that brightens shadow areas.

Filter: A glass, plastic, or similar material that attaches to the lens for creative effects or protection.

Flash: A unit used with a camera to be used as a light source.

F/Stop: Refers to the settings on the lens that controls the aperture.

Full View: Area of subject covered by the cameras lens.

Glossy: Photographs printed on shiny surface paper.

Infinity: The farthest position that allows sharp focus in your photographs.

Interchangeable Lens: Lenses that can be attached and removed from your camera.

Macro Lens: A lens specially designed to take close up pictures.

Matte: Refers to a photograph printed on a non-gloss surface.

Negative: The film that is developed after contact with light for printing your photographs.

Overexposures: Too much light is allowed on the film which will result in a very light photograph.

Panning: Following the motion of a moving object.

Polarizing Filter: A specially designed filter that helps remove reflections.

Sharp: Refers to an image that is in focus.

Shutter: This unit inside your SLR camera opens and closes to allow light to reach the film.

Slide: A positive image that is used for viewing through a slide projector.

Soft: A subject that appears blurred or out of focus, which gives a very subtle effect.

Telephoto Lens: Refers to a long focal length lens; i.e., 135mm.

Tripod: A three legged stand that supports the camera.

Underexposed: Too little light on film which will result in a dark picture.

Viewfinder: The area of the camera which you look through to see your subject.

Wide Angle Lens: Refers to a lens that has a focal length less than 45mm.

Zoom Lens: Refers to a lens that has a range of different focal lengths within the same unit.

Chinon's 99 Ways to Better Pictures is a guide to help amateur photographers take better SLR camera pictures. It is not intended to be, nor is it, a guaranty pursuant to which satisfactory pictures will result. The purpose of the guide is to help amateur photographers better understand their SLR cameras and photography in general. The guide is just that, a guide for use by Chinon customers and others owning SLR cameras. It is not a guaranty or warranty, express or implied, of successful SLR camera photography. Chinon is not in any way responsible for the quality or kind of pictures which result from the use of your SLR camera. Accordingly, Chinon is not responsible for any consequential damages caused by or resulting from the use of *Chinon, 99 Ways to Better Pictures*. Finally, the guide is not intended for commercial, professional or heavy duty photographic use.

About Chinon

Chinon International is recognized as one of the world's leading manufacturers of quality photographic equipment. The company started in 1948 in Suwa, Japan as a manufacturer of lenses and camera parts.

Chinon's quality and engineering excellence was soon recognized and in 1964 the company was given its third Merit Accommodation award by the Japanese Ministry of International Trade and Industry. By 1968 Chinon had received the coveted "G" award given by the Japanese Design Association for excellence in the development of several sophisticated zoom lenses.

Chinon products today are manufactured in factories in five different countries and sold in every major country in the world. Our goal has been and continues to be to develop top quality photographic products utilizing the latest features and technology. Chinon products include super 8 sound and silent home movie cameras and projectors, 110 pocket cameras, 35mm rangefinder and 35mm SLR cameras, lenses, and accessories.

Chinon's product line is one of the largest and most complete lines available from a single photographic manufacturer. Our quality products and designs are supported by a worldwide staff of over 10,000 dedicated employees.

Our most important asset, however, is you - our customer!

Chinon - sounds, voices, and images, recorded today for glimpses of yesterday - tomorrow.

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