

BESELER QUARTZ 750

by Jack and Sue Drafa

PHOTOGRAPHIC'S USER REPORT

When it comes to darkroom equipment, the respected Beseler name graces a variety of enlargers, lenses, timers, easels, densitometers and even chemistry. What photographers may not realize is that Beseler is also involved in studio lighting. This move from the darkroom to the shooting studio is built around two new lighting units—the entry-level Photoflood 500 and Quartz 750. These “hot light” systems are designed for the photographer who likes working with tungsten-balanced lights, where “what you see is what you get.”

HIGH-GRADE CONSTRUCTION

The heart of the system is the compact Quartz 750 lighting unit that accepts a 300–800-watt (500 and 750 watts are most commonly used) quartz-halogen lamp housed inside a protective stainless-steel safety grid. The Quartz 750 body is constructed of high-grade aluminum and uses a silver-gray powder coating to help dissipate the heat. Reflector wings attached to the side of the unit serve as reflectors when the light is in use, and close against the safety screen for compact storage. An adjustment knob allows the photographer to change lighting angles while the light is on with no singed fingers.

A unique mounting bracket attaches to the end of the light, allowing two light units to be mounted side by side on a single light stand. This adapter also has room for an umbrella shaft to fit between the two lights. Each device is locked in place with long knurled screws that turn easily with thumb and forefinger.

Beseler offers two compact, lightweight light stands, each with a wide leg spread for extra stability. The Bantam 64 light stand comes in four sections that raise the light to a maximum

*Portable
“Hot”
Lights
For Easy
Setups*

height of 6 feet 10 inches on a 31-inch base. If you need even more height, you can use the Beseler Compact 83 stand, which has only three sections but can raise the lights to a maximum height of 8 feet on a 43-inch base. Both units are constructed of black anodized aluminum with large-diameter tubing for extra strength and stability.

The Beseler lighting system is designed for either direct lighting or use with Beseler umbrellas. The 38-inch soft-white umbrella is designed for situations where soft shadowless light is required. The 38-inch silver umbrella gives the photographer a softlight effect, but with more direction from the light source. Both umbrellas collapse down to 19 inches and fit easily into the hard carrying case along with the stands and the lights.

An optional set of four barndoors provides a good means of controlling the spread of the light. The individual aluminum panels can be attached to one another for even greater control.

The Beseler Filter Holder attaches to the column of any light stand with a diameter of up to $\frac{3}{4}$ inch and holds 12x12-inch acetate or gel filters and diffusion

material. Accordion arms allow easy adjustment. Each filter is held in place with a small clamp in each corner, allowing several filters to be stacked at one time.

Beseler offers two filter packs designed specifically for the 12x12 holder. The Color Correction Filter Pak consists of three full blue filters and three half blue filters used to correct the 3200 K color temperature for daylight film. The Diffusion Filter Pak includes three types of diffusion material that can be used for a variety of soft lighting effects.

STUDIO TESTS

Tests for this report were based on the Quartz 750 Location Kit, which included three Quartz 750 lights, three Beseler Compact 83 light stands and three soft-white umbrellas. In addition, we were also able to test the filter holder and silver umbrella.

Our first test in the studio was a large piece of black-and-white artwork that needed to be reduced to 35mm. We were having trouble getting even exposure with our strobe system, so we set up the Beseler hot lights and gave them a try. The system went together very quickly and soon we were aligned with the artwork. We noted that the light stands were very sturdy and could hold much more weight than the 22-ounce Quartz 750. Even with umbrellas and barndoors attached, the light stand was rock solid.

Once we had finished the copywork, we decided to try photographing some products in the studio to really test the lights. We found the adjustment control knobs on the hot lights very useful in moving the lights into the correct position, especially after the lights had been on for a few minutes. We used the main body adjustment knob to align the light with the subject, and the wing finger knobs to control the angle of the light so it would feather across the subject. Be-

cause we could clearly see just how the lights were illuminating our product, we knew the end results before the exposure was even made.

Our next photo session was in a local restaurant, so we grabbed the Location Kit and headed out the door. The subject this time was of a scrumptious food table for an upcoming banquet. We decided to use two soft-white umbrellas for the main and fill light and the silver umbrella to project an enhanced beam of light across the top of the food to show texture. The system worked flawlessly, and the results of the shoot were good enough to eat. The Location Kit contained everything we needed for this photo session, all in one compact carrying case.

After putting the Quartz 750 units through the paces, we thought of a few helpful suggestions. We found that additional extension power cords were beneficial when the outlets were not near the subject to be photographed. If you use several lights at one time, you may want to split them into two cir-



Above: The Beseler Quartz 750 light, mounted on a Compact 83 stand with a 12x12 filter holder attached. The barn-doors, which are attached to the light, can be adjusted to direct the light though the diffusion material.

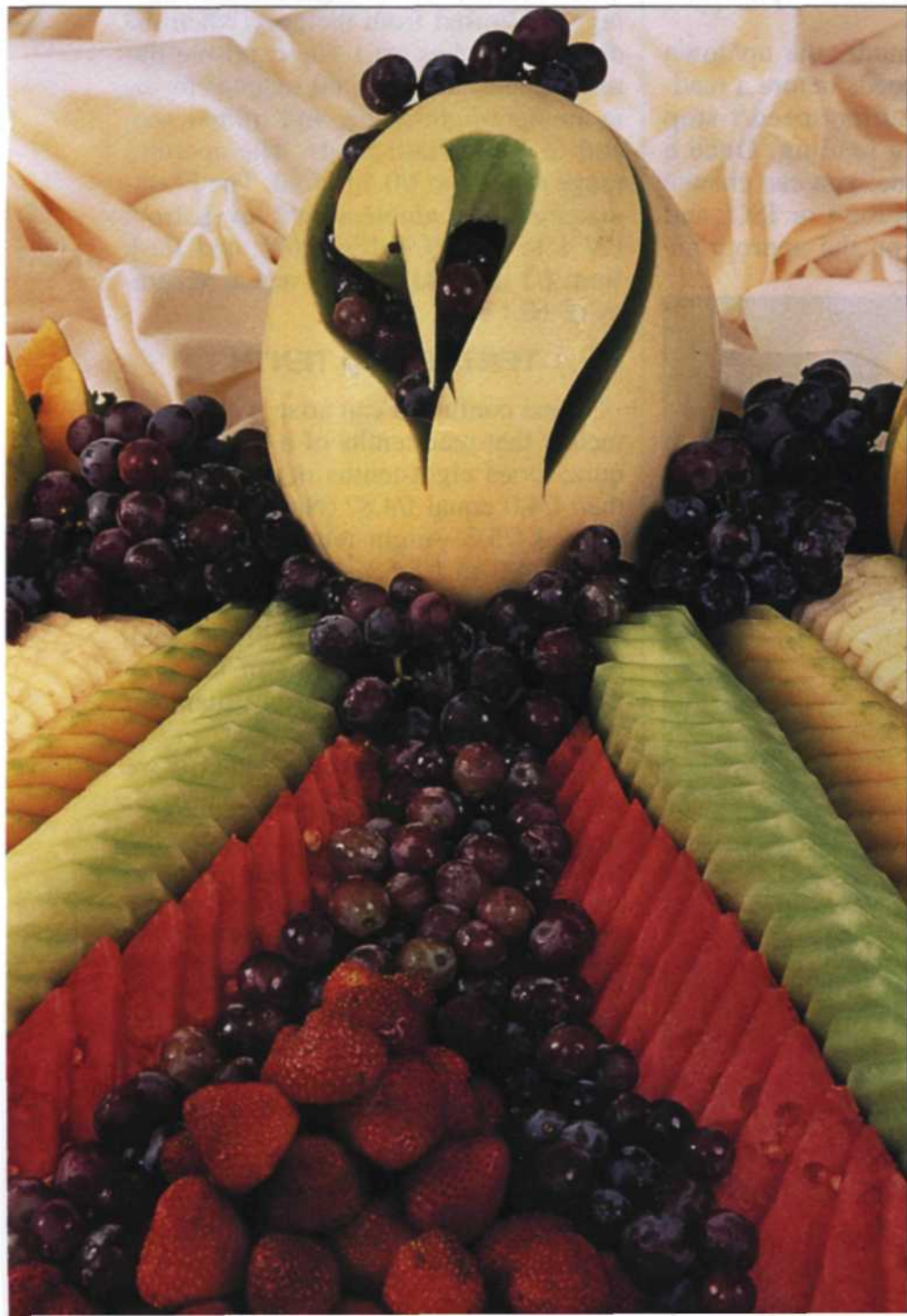
Below: A scrumptious fruit feast (left) being photographed with the Beseler Quartz 750 location kit. The photographer used two Quartz 750 lights with soft-white umbrellas to produce a diffuse, appealing food photograph.

cuits, as some of the older buildings may not be able to handle that much power on one circuit. We also suggest that if you plan on using daylight film with a color-correction filter, test the film before going on location, or use a tungsten-balanced film. Always plan on an extra ten minutes of "lights off" at the end of your shoot to allow the lamps to cool down before packing them back into the case. When you do put the lights away, you should always fold the wings against the main body so that the quartz lamp has maximum protection.

We found the Quartz 750 Location Kit to be a real workhorse.

It contained everything we needed to conduct a successful photo session, both on location and in the studio. Beseler, a name we have come to know in the dark, now offers a name we can trust when the lights come on!

For further information, contact your local Beseler dealer or The Charles Beseler Company, 1600 Lower Rd., P.O. Box 4219, Linden, NJ 07036; telephone (908) 862-7999. □



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