Choosing your film:

- **Personal Pro**
  - 35mm EZ Fuji NPS 160, v1
  - 35mm EZ Fuji Superia 100, v1
  - 35mm EZ Kodak Gold 100, v1
  - 35mm Fuji Provia 100F, v1
  - 35mm Fuji Sensia II 100, v1
  - 35mm Kodak E100S, v2
  - 35mm Kodak EPP 100, v1
  - 35mm Kodak Elite Chrome 100, v1

- **Mark III**
  - 35mm EZ Fuji NPS 160, v1
  - 35mm EZ Fuji NS 160, v2
  - 35mm EZ Fuji Superia 100, v1
  - 35mm EZ Kodak Gold 100, v1
  - 35mm EZ Kodak Portra NC 160, v1
  - 35mm EZ Kodak Portra VC 160, v1
  - 35mm EZ Kodak Vericolor III, v1
  - 35mm Fuji Digital Output film, v1
  - 35mm Fuji Provia 100, v4
  - 35mm Fuji Provia 100F, v1
  - 35mm Fuji Sensia II 100, v4
  - 35mm Fuji SuperG 100, v1
  - 35mm Kodak E100S, v2
  - 35mm Kodak EPN 100, v1
  - 35mm Kodak EPP 100, v2
  - 35mm Kodak Electronic Output film, v2
  - 35mm Kodak Elite Chrome 100, v1
  - 35mm Kodak Elite II 100, v4
  - 35mm Kodak Rapid Process Copy, v2
  - 35mm Kodak Tmax 100, v1
  - 35mm Kodak Sinra 100, v3

Preparing your image files:

The following instructions are provided for preparing images in Photoshop.

- **Landscape Orientation**
  - Image > Rotate Canvas

- **8-bit color**
  - Image > Mode > ✅ 8 Bits/Channel

- **RGB color space**
  - Image > Mode > ✅ RGB

- **Flatten Image**
  - Layer > Flatten Image

- **TIFF, TARGA or PICT format**
  - File > Save As > Format > TIFF (Recommended)

- **Discard embedded Color Profile**
  - Image > Mode > Assign Color Profile > ✗ Don't Color Manage This Document
Loading your film into the camera:

1. Look for a release button on the left side of the camera back - gently push it down to open the camera back door.

2. Place the film canister in the left side of the camera upside-down.

3. Pull the leader of the film out of the canister so the end of your film lines up with the small white arrow in the bottom right corner of the camera back - do not tuck the leader under any of the silver bars.

4. Once the film is set, close the camera. You will hear the camera automatically winding your film.

Setting the Chooser in Mac OS 9:

1. Open the Chooser from the menu in the top left corner.

2. In the top left window of the Chooser, select SCSI LFR icon as the printer.

3. One of the following film recorders should now appear in the right window:
   - **0.4: Personal LFR Pro** for workstation **03**
   - **0.1: LFR Mark III DPM** for workstation **04**

Select the appropriate film recorder. If the window shows **0.1: LFR: Busy**, then it is still warming up.

* Following the above steps will ensure that the computer and the film recorder are communicating properly.
Building an image queue:

1. Copy or move your prepared digital images to the computer. It is highly recommended to avoid processing images residing on a CD or over the network. Doing so may interrupt the recording process.

2. The software used to interface the film recorder and the operating system is MacRascol. To open MacRascol:

   **Menu > MacRascol > Default Queue**

   The default print queue will appear.

3. It is recommended to create a new image queue instead of using the default one. Create a new image queue by selecting:

   **File > New Image Queue**

   **Note:** There is no option to save changes to your image queue. Any changes made are automatically saved. The purpose of this feature is to be able to restore the queue to its last known state in the event that the software, film recorder, or computer crashes.

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Copies Waiting: 11

4. To add images to the queue, click on either the **Add Image** or **Add Many** button. Or you can simply drag and drop the images into the queue window from the desktop or a Finder window.

5. When you have finished adding your images, set the value under the Preferences column to either **Personal LFR Pro Default** or **LFR Mark III DPM** depending on the film recorder you are using.

   To change values in the image queue, simply click and hold the mouse button to open a menu of available options.

6. Change the Film Type of all the images in the image queue to the film stock you have loaded into the film recorder camera. See the first page for a list of compatible film stocks.

   **Note:** You can change the value of all the rows under one column all at once by clicking on the header of the column. This selects all the rows, so when you click on the list to choose a value, the entire selection is changed.
Starting the recording process:

1. Click the **Process** button in the image queue window. This will open up the **Print Monitor**, which acts as the controller for the film recorder.

   The Print Monitor displays the status of the recording process, which is also available on the camera's LCD display.

   You can also use this window to manually stop, start or abort the recording process.

   * The frame is exposed in three passes; one pass for each color (red, green and blue).

   * It takes approximately one minute to expose one frame. Exposing 36 frames takes approximately 45 minutes.

Rewinding the film:

1. When the recording process is complete, rewind the film by pressing the **REWIND** button located on the top of the camera for one second. It is designed this way to prevent accidental rewinding of film.

   You will hear the film wind in the camera. Do not open the camera panel until the sound has stopped.
Troubleshooting:

A. The recording process stopped on an image that reads Error in the Status column of the image queue.

This typically happens when the image has not been properly prepared for the film recorder. The film recorder can only parse flat 8-bit RGB images in TIF, PICT or TGA format. The film recorder is not able to parse CMYK color space because the projection system inside the recorder is in RGB color space, which will result in termination of the recording process and such an error message. Please refer to the steps on the first page to properly format your images for the film recorder.

B. The film was accidentally rewound before the recording process was started or completed.

The film is still recoverable. You can use a film retriever to quickly and safely retrieve 35mm film leader that has been rewound into the film canister. A film retriever is provided in 901, which you can use to recover your film. Ask the lab monitor for assistance.

C. The computer froze.

Fortunately, your roll of film is recoverable. If the computer freezes, the film recorder will still be functional, however there is a good chance that such a freeze could happen in the middle of exposing a frame, and so you will lose a frame on the roll. Just reboot the computer, make sure that the Film Recorder is available in the Chooser (see the second page), and re-open the MacRascol Queue Builder. Because the queue is saved after every modification, it is likely that your queue will be recovered in its last known state. At this point it is safe to continue the recording process.

D. The images need last minute modification or correction, but there is no editing software loaded onto the computer.

The best thing to do in this situation is network your image files onto another GA Lab computer that has an image editing tool on it like Photoshop. Each GA Lab computer has a number used for a unique network identification name. The station with the Personal LFR Pro is GALab03 and the Mark III DPM is GALab04.

You can access the hard drives of these two computers on a Mac OS X system as follows:

Open a Finder window, and click on the Network icon at the top left of the window. Click on the Local folder, and then wait several seconds for AppleTalk to accumulate all the networked computers in the list. Search for GALab03 or GALab04, and double click on the icon. A window will appear asking for a username and password (leave it as the default Student username with no password). Click the Connect button. A second window will appear giving you the option of mounting one of the several drives that may be available. In this case, select Macintosh HD if your files are on the desktop, and Users if you have put your files into the Users partition on the computer. You should now be able to see an icon on the desktop and in the Finder linking you to your image files remotely.