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JANUARY 2008

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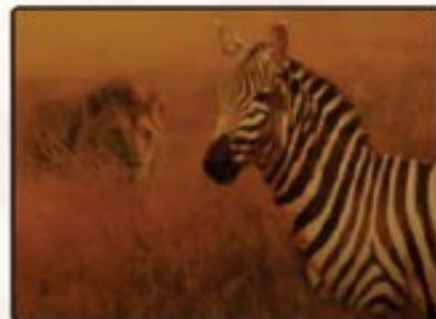


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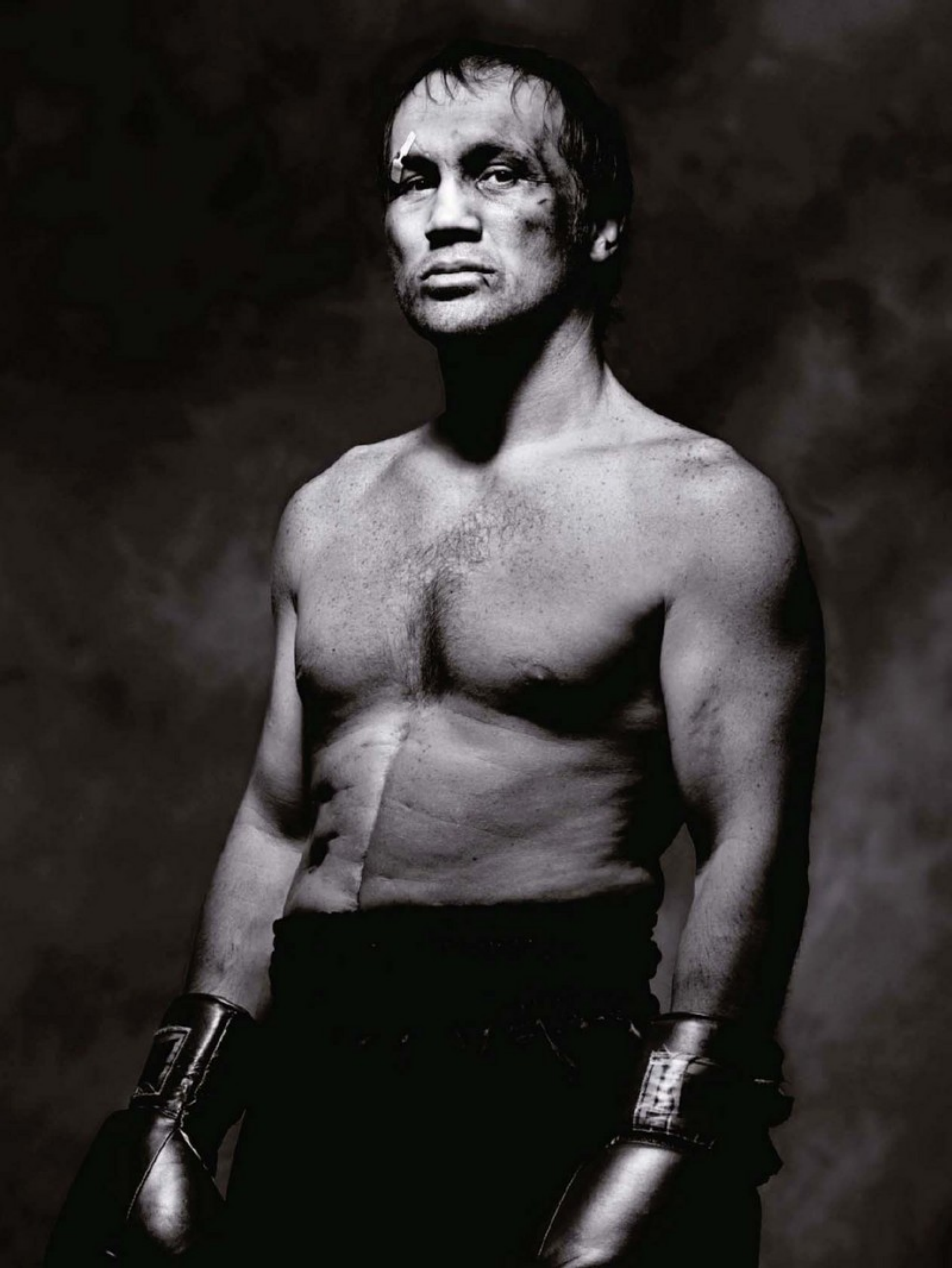
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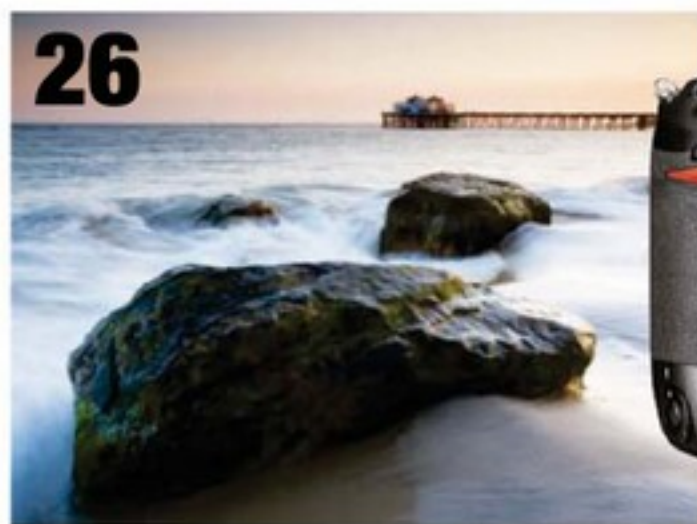
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HOLIDAY GIFT GUIDE

Still shopping? Take a gander at www.PopPhoto.com/giftguide, and goose up your photography.

CAMERA AND LENS TESTS

Here in the POP PHOTO Lab, out in the field, on the streets of New York City. We put the newest DSLRs, compacts, and glass to the test and show you exactly what they can do.

BREAKING NEWS

If it's happening in the world of photography, you want to know about it. We'll tell you—right here, right now.

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OUR WORLD

TIM MATSUI: Born in 1973 in California. Became a freelance photographer, after earning a degree in photojournalism, from the University of Washington. Established the FEAR Project, a nonprofit media organization creating documentaries about sexual violence, the environment and other vital social issues.

Photo data: SIGMA 18-200mm F3.5-6.3 DC OS. 1/400-second exposure at f/6.3.

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While in Rome, I visited the Vatican hoping to shoot a unique image of what must be the most-photographed staircase in the world. After 3 hours of trying various lenses, shutter speeds, and angles, I still was not satisfied. Then I saw a group of students in red was about to enter the staircase. My heart rate went sky high as I captured a few frames, including this image.

I used a Canon EOS 20D and a 12-24mm f/4 lens Tokina set to 12mm, exposing f/22 for 1 sec at ISO 400.

For me, it was further proof that in photography, desire, patience, and luck can pay off.

*Xiang Gao, M.D., Ph.D.
Little Rock, AR*

www.photo.net/photos/xgaomd

A NEF is enough

I had been shooting JPEG Fine on my Nikon D80 when I read Debbie Grossman's article "Why RAW Works" (November 2007). So I gave RAW (Nikon calls it NEF) a try. Much to my surprise, I found that I couldn't download my images to Adobe Photoshop Elements 5.0 for processing. It turns out, I'd have to upgrade to Photoshop CS3 (at \$650!) to process these files.

*Bill Crabill
Harrisonburg, VA*

Save your money! The Nikon PictureProject software that came with your camera does basic conversion, so you can work with the files in Elements. Virtually every camera that shoots RAW comes with conversion software.

RAW nerve

I'm tired of you pushing RAW as if it were God's gift to photographers. There was nothing in Debbie Grossman's article that couldn't have been done just as

well to a JPEG. Let's balance this out with what accompanies RAW's negligible increase in photo quality:

- Standing around while your camera writes files that are three to four times larger to your memory card.
- Far less capacity on your memory card.
- Far longer download time to your computer.
- All that extra download and processing time to get an image pretty much like what you would have gotten had the camera done it for you...as a JPEG.

When I got my first DSLR, I thoroughly tried out this RAW thing to see if it was worth it. It wasn't.

*George Sawyn
Chicago, IL*

Catch and release

When does a photographer need a model release? I've been shooting candids for many years, and would like to put them into print. But I've been led to believe I can't even enlarge and exhibit my photos without a model release.

*James C. Farkas
Northville, MI*

Attorney Bert Krages, author of *Legal Handbook for Photographers: The Rights and Liabilities of Making Images* (www.krages.com), says that you must obtain permission in the form of a model release for commercial use of an image of a person. "Commercial use" is either as an advertisement for a commercial product or the product itself, such as a product label, T-shirt, or mass-produced poster. Illustrating magazine articles or fine-art prints generally aren't considered commercial use.

Ye olde flash

I have a Honeywell Strobolar 600 electronic flash that is like new. I would like to use it with my Canon EOS Digital Rebel XTi. Can I do this without damaging the electronic circuit in my Canon?

Paul Castenholz
Colorado Springs, CO

This question comes up all the time. So let's settle it once and for all: Our advice regarding these old flashes—whether it's a late-1960s Strobolar, the common Vivitar 283 and 285, or others—is to not use them on your new camera. First, you're giving up TTL metering and all of the other features of today's flashes. Second, you're not saving much money. New flashes packing more features than your Strobolar cost as little as \$50. Third, the old-timer's trigger voltage really could fry the circuits of your DSLR. If you must use the old flash, guard against damage by putting a Wein Safe Sync (\$50, street) between the antique and the camera.

Point of viewfinder

I can't understand why compact camera makers are eliminating viewfinders. How can you properly frame a picture looking at a screen? It will just mean more time spent in Photoshop. If you state up front in your reviews whether or not a camera has a viewfinder, I'll know if I should bother reading any further.

Laszlo Eger
Boston, MA

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CAMERA-BUYER BEWARE

How to tell a scam
from a steal

When you buy a camera online, you don't expect to be put through a phone call from hell. Or to be pitted against a hard-sell sales-type who insists—no, *demands*—that

you upgrade the camera's battery, memory card, and warranty.

You don't expect it, but it will happen if you fall for the too-good-to-be-true prices on many websites.

When all of the companies you've heard of list the Canon EOS 40D for \$1,300 or so, how can some sites

offer it for \$649? The answer isn't low overhead. It's low truthfulness. Contributing Editor Neal Matthews has been collecting camera-buying tales from the web, and he's found that despite the warnings and horror stories we've all heard, people are still falling for web-based camera scams. "The internet is great for photographers looking to get a bargain or hard-to-find gear, but, unfortunately, it is also great for scammers looking to take advantage of unsuspecting consumers," cautions Alison Preszler, a spokesperson for the national Council of Better Business Bureaus (the BBB

Ask

JOHN



Q

I like to shoot panoramas, but I can't find a place to get big prints of them. Any ideas?

A

Two feet wide big enough? Get a 24x20-inch print from any number of online services for as little as \$15, and then trim it to panorama dimensions. Panorama specialist www.photoatlarge.com charges about \$30 for 24-inch-wide prints.

Bigger? Think posters that you can cut down.

Or do it yourself. Even an inexpensive inkjet such as the Epson Stylus Photo R280 (\$100, street) can serve up 8.5x44-inch panoramas.

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EDITORIAL

is a private, nonprofit advocacy group). "You can't judge the trustworthiness of a company just by looking at its website, because anyone these days can make it look professional and legitimate."

Although camera sellers are far from the worst offenders (cellphone wheeler-dealers hold that honor), complaints against them are climbing fast. In the BBB's national database of about 4,000 industries, online retailers of photographic equipment rose to 88th place in the consumer complaint rankings in 2006 from 135th in 2005. They now stand between carnies (Amusement Parks & Places, 87th) and telemarketers (Marketing Programs & Services, 89th).

The pattern of complaints is remarkably consistent across

market. If the answer is no, but you're pressured to buy a third-party service warranty anyway, they're lying.

According to Matthews' research, that's just one of many lies you might face. Another is "free shipping," only to find later that it's been charged to your credit card. Also, you might have thought you ordered the camera manufacturer's lens, but you could open the box to find third-party glass. Online testimonials posted by "satisfied customers"? I'd take them with a grain of salt.

Returns, needless to say, can involve a marathon's worth of runarounds. Matthews also turned up cases where buyers tried to change or—heaven forbid—cancel an order right after making it, only to find brick walls of resistance.

"SUDDENLY, YOUR PREVIOUSLY CONFIRMED ORDER IS NOW BACK-ORDERED...UNTIL THE TUESDAY AFTER ETERNITY."

consumer-advocacy websites such as www.resellerratings.com and www.complaints.com, as well as the BBB (www.bbb.org) and numerous photo message boards and forums: Once customers make a purchase online, they're asked to call an 800-number to "confirm" the order, at which point a high-pressure salesman tries to get them to buy accessories or upgrades.

Sometimes these accessories, such as cables and battery chargers, are intended by the manufacturer to be packaged with the camera. Other times the buyer is told the camera won't work properly without a better battery or faster memory card.

The low prices almost always turn out to be the post-manufacturer's-rebate price. But many of these cameras aren't eligible for rebates since they're gray-market cameras. That is, they're meant to be sold outside the U.S. and carry no manufacturer's warranty.

So ask if the product is gray

When it comes to creating hassles, these guys can be masters of the art.

Don't think you can just ignore these up-sell artists and get the camera at a steal of a price. As Matthews found, if you don't spend what the salesperson thinks you should, suddenly, your previously confirmed order is now back-ordered...until the Tuesday after eternity.

Is it possible to get a good deal on the web? Absolutely. But first, know what you're getting into, and with whom you're getting into it.

Before you buy, check up on the company through the BBB and other trustworthy watchdogs.

Always use a credit card, never a check or money order. You can dispute charges with the credit card companies, which keep track of merchants who generate a lot of complaints. If you need to dispute a charge, you can be certain you're not the only one to be bitten by web sharks.

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The mentor series is heading back to one of our most popular destinations, Glacier National Park, Montana. Often referred to as the "Crown of the Continent", the park will be dressed in its summer best, with a carpet of Crayola-colored wildflowers set against a backdrop of jagged peaks. Easy day hikes will get us off the beaten path to capture the rushing waterfalls of St. Mary and the dreamy flow of water that carves its way through Avalanche Gorge. A trip to Glacier is never complete without a journey up the twisting ribbon of pavement called Going-to-the-Sun Road, with sweeping views of the valley and cascading waterfalls along the way. The summit at Logan Pass is a popular hangout for mountain goats munching their way through the lush vegetation, and is a great time to break out the zoom to shoot these agile creatures. We'll also explore Many Glacier valley, anchored by the picturesque Sherburne and Swiftcurrent Lakes, colored deep turquoise thanks to glacier-fed streams.

Be prepared to start early and work late, as the breathtaking lakes of Glacier set the ideal stage for capturing that "magic light" found at sunrise and sunset, complete with mountain peaks reflected in their calm waters. Working along side top professional photographers, you'll learn all the secrets of successful landscape photography, from capturing the sweeping vistas to perfecting your macro techniques with the infusion of wildflowers at our feet.

The Blackfeet Indian Reservation, adjacent to Glacier Park and one of Montana's seven reservations, holds its most festive celebration, the North American Indian Days, during our trek. We'll devote one day of the workshop to capturing the color and culture of this traditional observance, complete with a parade, dance competitions, and traditional drumming contests.

Workshop headquarters for 2008 will be the St. Mary Lodge & Resort, sitting conveniently at the east edge of Glacier National Park.



All images © Donnie Sexton

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THE GOODS

GEAR



Super Steady

\$200, estimated street

■ www.bogenimaging.us

We hate to break it to you, but those shaky home movies aren't arty—just sloppy. Manfrotto's new 585 Modosteady can help. It gives you three ways to stabilize smaller video cameras and point-and-shoots. **HOT:** A quick-release plate lets you switch easily between the shoulder support, videocam stabilizer, and tabletop tripod.

The device folds flat and small for travel. **NOT:** It's not sturdy enough for DSLRs, and you might look a little dorky.

The Simple Light

\$498, estimated street ■ www.interfitphotographic.com

Unlike strobes, which make it hard to tell how your lighting looks until you take the picture, tungsten lights are constant—easy for studio newbies to finesse until they get the look they want. Interfit's new three-head tungsten kit, which packages all of the basics together, is a great place to start. **HOT:** Three SXT3200 heads with 500-watt bulbs, stands, umbrellas, background cloth, a bag to carry it all in, and a DVD to teach you how to use it all. **NOT:** The lights get very hot, and they're not as bright as strobes, which help you freeze motion.



Undercover Case

\$100, estimated street

■ www.tamrac.com

Some camera bags seem to scream: "Steal me! I contain thousands of dollars of photo equipment!" But Tamrac's Aero 80 Photo/Laptop Backpack plays it cool in plain clothes, so you don't look like a walking target. **HOT:** Adjustable dividers for a DSLR, lenses, flashes, and more; padded laptop slot; large separate section for everything else. **NOT:** Accessories such as tripod straps and quick-access battery and phone pouches are not included.



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with FotoStick.com, which prints vinyl pics that cling to any smooth surface.

Make a music video

by uploading some shots to Animoto.com, and you'll end up with a killer slide show.

Filter out the trash

with onexposure.net, a photo community that weeds out the bad shots so you don't have to.

Make your child famous

at Flattenme.com, where you can turn a photo of your kid into an adventure storybook.

Have Brad Pitt's baby

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Wear your pixels

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HOW-TO

No digital SLR on the planet could take this shot. So we built one. The Nikon® D3™ is here.



At the heart of the image™



See more of Sandro's awe-inspiring D3 images at stunningnikon.com/challenge. The revolutionary new Nikon D3 will change the way you shoot sports or action of any kind. With a 12.1 megapixel FX-format CMOS sensor, 9 fps speed at full FX resolution, and incredibly low noise even at ISO 6400, the Nikon D3 means you'll never again have to choose between blazing speed or brilliant image quality, particularly in low light situations. And that's just the beginning. In the words of Nikon Pro Sandro, "There's nothing more I could possibly have asked of this camera. I'm absolutely blown away." The Nikon D3. Do the undoable.

Brainerd Int'l Raceway. Dusk. Turn 8. 1/5000th sec. f/4. ISO 6400. NIKKOR® 14-24mm f/2.8 Lens.

THE GOODS HIGH 5

1. Canon PowerShot G9**\$460, street ■ www.usa.canon.com**

Canon's top-of-the-line compact packs 12.1 megapixels, a small (but bright) optical viewfinder, optically stabilized 6X zoom (35–210mm equivalent), RAW capture, and Canon Speedlite-compatible hot-shoe into a tidy little brick that'll please most DSLR users. Throw in time-lapse and high-resolution video (1280x768 pixels at 15 frames per second), and up to 2 hours of audio capture, and you've got a pocket multimedia device.

2. Nikon Coolpix P50**\$230, street ■ www.nikonusa.com**

Behind its sleek, timeless exterior, this 8.1MP Coolpix, available in black or silver, offers ultramodern features, including face-detection autofocus and Nikon's D-Lighting, in a truly budget-minded package. It sports a wide 28–102mm (equivalent) 3.6X optical zoom, goes up to ISO 2000, runs on AA batteries, shoots time-lapse movies, and weighs just 6 ounces. And for control freaks, there's manual exposure. That's an awful lot for such a little price.

3. Ricoh Caplio GX100**\$599, street ■ www.ricoh-usa.com**

This luxe 10MP is perfect for iconoclasts. Made of magnesium alloy, it's solid as a tank. With or without the removable shoe-mounted electronic viewfinder (\$170, street; \$100 with the camera), its distinctively retro style will turn heads. Sensor-shift image stabilization lets you forego a tripod in low light, and in macro mode you can focus from as close as 0.4 inch. The 24mm (equivalent) wide angle on the 3X zoom can't take it all in? Add the optional DW-6 converter lens (\$185, street, with required HA-2 adapter) for an extreme 19mm view.

4. Samsung NV20**\$310, street ■ www.samsungcamera.com**

The NV20's cool, minimalist design fronts a maximum-capacity sensor: 12.1 megapixels. On the front: a 3.6X Schneider-Kreuznach zoom (34–102mm equivalent), hideaway flash (it's behind the badge), and just a hint of the exposure dial. Turn it around for the innovative "Smart Touch" button/slider alongside the 2.5-inch LCD—it's elegant, once you get the hang of it. You can create GIF animations and pause while shooting video to keep your takes in a single clip. Plus, you can recharge it from either an electrical outlet or your computer (via USB 2.0).

5. Sony Cyber-shot DSC-H3**\$300, street ■ www.sonystyle.com**

Telephoto fans, rejoice! This 8.1MP from Sony may be chunky, but that's because it has an incredible 10X Carl Zeiss zoom (38–380mm equivalent) and a powerful pop-up strobe. More classic features: shutter speeds up to 1/2000 sec, manual exposure control, and a huge screw-in lenshood. But there's no optical viewfinder. Totally new school? Face-detection AF, optical image stabilization, ISO up to 3200, dynamic-range optimization, HDTV output, and music-synced slide shows on its 2.5-inch LCD.

—Jack Howard





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HOW I SHOT THIS



RETRO STYLE

Beautiful family pictures, the old-fashioned way

These days, most aspiring photographers go for digital SLRs. But not Bud Green. The 45-year-

old software developer from the Chicago suburbs got a Leica MP rangefinder and started developing black-and-white film (Kodak Tri-X Pan). Not quite the modern route, but a path to great photos, nonetheless. (See more at www.flickr.com/photos/bud_green/.)



Q. What are we looking at?

A. Those are my sons, Milo and Seth. Milo is 9 and Seth is 7. Seth is the one with the airplane.

Q. Did you pose them?

A. It was a Saturday morning, and they were just doing what they

normally do. I take so many pictures that they kind of don't pay any attention anymore. Occasionally, I'll tell them to hold on and keep doing what they're doing for a second, but most of the time it's something they'd be doing anyway. It was a coincidence that they happened to



THE OUTTAKES

1. In this shot, the framing isn't tight enough, and Milo, on the right, is too conscious of the camera. **2.** A cool close-up of the paper airplane, but the rest of the shot is too blurry.

have their airplane PJs on, though. I keep my camera with me a lot. If I'm at home, I always know where it is. And I'm always looking at the light. A lot of times, I'll see a quality of light that I like, and then try to see if there's something worth photographing.

Q. So no digital?

A. Digital cameras are so electronic, and I really liked the simple mechanical feel of the Leica in my hands. Learning how to develop my own film and do lots of experimenting without sending it out made it easier, too. I thought I'd be using digital by now, just out of convenience. But after doing this for a while, I don't feel any real need to switch. If there was any reason for me to be efficient, I probably would. But this is just for pleasure, and this is just what I feel like using.

Q. What drives you to photograph?

A. It was the pleasure of the camera itself that got me going at first, and then it became a challenge to try to capture the everyday life of my family. Something about seeing an image and what it shows motivates me to go on and take the next one. 📸



Text and photos by Ian Shive

FLASH WHERE YOU LEAST EXPECT IT

Zip up natural scenics with artificial light

Taking the perfect photograph is like creating the perfect pastrami sandwich: You pile on the pastrami higher and higher, and just when you think it's enough—you add one more slice. In nature photography, your flash can be that extra slice.

It isn't surprising that outdoor shooters often overlook the humble flash. Perhaps it's the abundance of natural sunlight, or fear of the overly artificial look.

It wasn't so long ago that I had the same flash aversion, until a little boredom (the true mother of discovery) led me to some experimentation. Before I knew it, foregrounds were popping, shadows became tools for adding depth, and a new style began to emerge in my images. Finally, I had enough slices stacked up for that perfect pastrami sandwich.

To get the job done, you need at least one accessory strobe. I use the Canon 580EX Speedlite, which is powerful enough to mimic studio-quality lighting and more than enough to get the job done outdoors, at a reasonable weight of about 13 ounces. (Size and weight are definitely a consideration for nature shooting, which almost always involves some hiking.)

Most DSLR manufacturers and a number of independents make comparable dedicated accessory strobes; go to

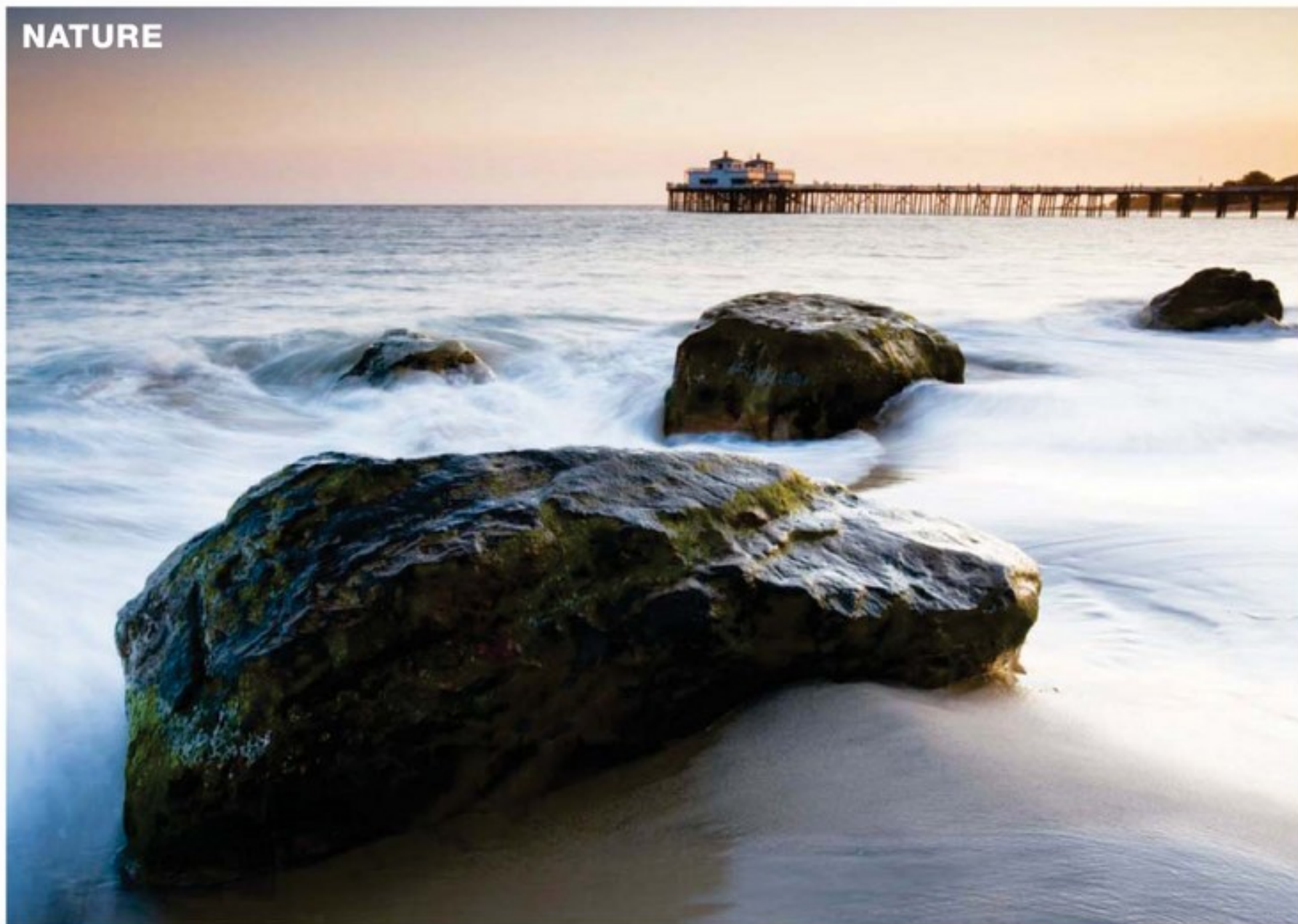
DYNAMIC RANGE BOOST, ZION NATIONAL PARK, UT

(FAR LEFT): Tripod-mounted Canon EOS 5D with 16–35mm f/2.8L Canon EF lens. Exposure, 1/4 sec at f/22, ISO 100. Canon 580EX Speedlite set to manual at 1/32 power.

SPOTLIGHT DETAIL, PISMO BEACH, CA (NEAR LEFT):

Tripod-mounted Canon EOS 5D with 16–35mm f/2.8L Canon EF lens. Exposure, 1/20 sec at f/22, ISO 100 (–0.3 EV from meter reading). Canon 580EX Speedlite fired using off-camera TTL cord.





SHADOW FILL, MALIBU, CA (ABOVE): Tripod-mounted Canon EOS 5D with 16–35mm f/2.8L Canon EF lens. Exposure, 1/6 sec at f/22, ISO 100. Canon 580EX Speedlite set to 1/32 power.

COMPENSATE FOR BACKLIGHT, SANTA CRUZ ISLAND, CA (LEFT): Handheld Canon EOS 5D with 16–35mm f/2.8L Canon EF lens. Exposure, 1/50 sec at f/9, ISO 100. Canon 580EX Speedlite fired wirelessly on 1/16 manual power.

www.POPPHOTO.com/january2008 for a sidebar on appropriate units.

Two strobes (with fresh batteries!) are ideal, especially for more creative lighting. These dedicated flashes are TTL (through the lens) auto, meaning that they measure the

flash illumination at the moment of exposure to balance the flash output with your camera's exposure readings. It's also very important to have a flash that has some other advanced options, particularly the ability to dial in the power of your strobe in EV

increments, similar to f-stops. For example, a +1/3 EV or +0.3 EV is a small boost of fill light about equal to 1/3 stop; a +3.0 EV setting is a big 3-stop boost in light. Another worthwhile feature is variable manual output, which lets you set your flash to full power, 1/2-power, 1/4-power, down to a tiny spig of light.

Now it's time to accessorize. You will need an off-camera shoe cord. I've never taken a landscape photo with my flash mounted to the top of my camera—it's always off to one side or the other. The manufacturer's dedicated off-shoe cord retains full

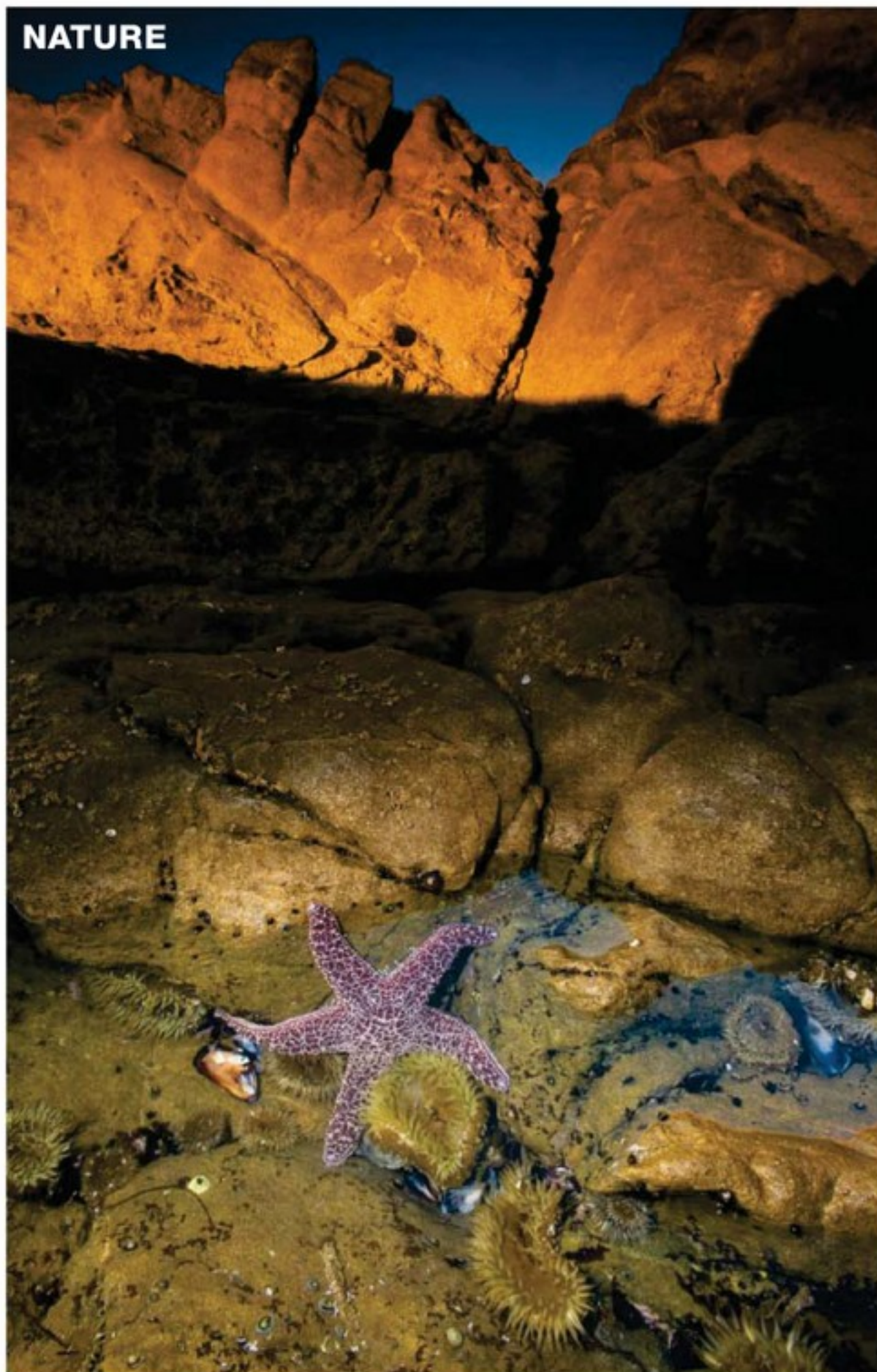


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RESCUE HIDDEN DETAIL, MALIBU BEACH, CA: Tripod-mounted Canon EOS 5D with 16–35mm f/2.8L Canon EF lens. Exposure, 1/2 sec at f/22, (–1.5 EV from the meter reading to maintain deep shadows). Canon 580EX Speedlite fired using off-camera TTL cord.

TTL automation, allowing you to aim it in any direction.

If you want to go wireless, which gives you ultimate control, you can opt for a shoe-mounted infrared

transmitter (Canon, Nikon), use the camera's built-in flash as a remote controller (Nikon, Pentax, Sony, and the new Olympus E-3), or use a second accessory flash in the hot shoe as a remote controller for other flashes (Canon, Nikon, Pentax, Samsung, Sigma, Sony).

These systems have limited ranges, and the flash units must be within the sightline of the transmitter. Longer distances and tricky configurations require a radio transmitter such as the

PocketWizard Plus II Transceiver (\$190, street), although you'll lose TTL automation.

I also recommend a pocket diffuser, such as those made by LumiQuest, to provide more even and natural-looking flash.

Here are some of the many ways to use flash to enhance nature shots.

Rescue hidden detail

The sun was only minutes from setting on Malibu Beach when I happened upon this tide pool with a perfectly positioned starfish (photo at left). But in deep shade, with only a sliver of warm light hitting the rocks just above it.

I decided to use a spotlight effect on the tide pool, knowing that a broader fill flash would look artificial and not draw the eye to the starfish. I used two graduated ND filters (0.6 and 0.9, for a total of 5 stops) to balance the bright sunlight at the top. Using an off-camera sync cord, I handheld the flash as close to the left of the tide pool as possible without my hand or flash in the frame.

While still clearly artificial, the spotlight draws your eye immediately to the focal point, and creates three distinct layers—the tide pool, the shadowed rocks, and the warmly lit rocks above—which add depth.

Dynamic range boost

A fill flash can be crucial when photographing in high-contrast situations such as the lefthand photo on the opening spread. As the rising sun hit the face of Sentinel Peak in Utah's Zion National Park, I was faced with the challenge of balancing the bright background with the deep shadows of the foreground. I used a Lee 3-stop graduated neutral-density filter (0.9) to help balance the sky to the rest of the shadows.

But because I was in the shade, the water remained lackluster. To brighten the white foam of the river, I held the Speedlite at a distance from the water with my arm extended out, using a PocketWizard to trigger it at 1/32 power. (If you fire a flash too close to moving water, you get tiny white spots all over.) With the slow shutter speed, the flash also freezes the rushing water for a ghostly blurring effect.



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ADD CONTRAST, YOSEMITE NATIONAL PARK, CA: Tripod-mounted Canon EOS 5D with 50mm f/2.5 Canon EF Compact Macro lens. Exposure, 4 sec at f/29, ISO 100. Canon 580EX Speedlite fired at -2.3 EV using off-camera TTL cord.

Spotlight detail

For landscape photographers, mid-afternoon is for lunch and napping, right? Not always true.

While hiking the dunes in Pismo Beach, CA, I came across great wildflowers (righthand photo on opening spread). Overhead sun and mixed clouds made the light dull. So for more drama, I moved extremely close with my zoom at 16mm fitted with a Lee 2-stop graduated ND filter to help make the sky look more ominous. Using an off-camera sync cord, I handheld my Speedlite just out of frame, as close to the dune as possible, for a spotlight effect.

While the light is obviously artificial, it works by giving a new perspective to a relatively plain scene.

Add contrast

Working in the shadow of El Capitan in California's Yosemite National Park, the morning sun had yet to hit the valley floor where I was rummaging through leaves thick with morning frost. With my tripod legs out as far as they could go, I got within inches of this textured aspen

leaf (above) for a 1:2 ratio with my 50mm macro lens. But the light was too diffuse, preventing me from dramatically capturing the edges of the veins and frost on the leaf—I needed subtle directional light.

So I placed my Speedlite (attached by a cord) flat on the ground along one side about a foot away from the leaf, firing it on TTL set to -2.3 EV to keep from overpowering the subject. I also set the camera exposure to -0.7 EV to compensate for the extra light and to strengthen the blacks of the shadows.

Compensate for backlight

Photographing people outdoors gives a great sense of perspective. The challenge in capturing a backlit woman hiking through wildflowers (page 28) was to balance the direct sunlight just behind the hiker while keeping the scene looking natural.

I handheld my Speedlite off-camera while moving at an equal pace with the hiker. I metered for the wildflowers, then opened up the lens by 1.5 stops to counteract the direct sun's influence on the

camera's autoexposure. The flash output was low enough to avoid overcompensating for the backlight and add just enough fill so that the hiker isn't a silhouette.

Shadow fill

This is one of the most basic and practical setups for outdoor flash. My composition on page 28 put the sunset at Malibu, CA, directly in front of me, throwing shadows on the foreground rocks. I filled the shadows with just enough flash to bring out the detail without sacrificing the natural feel.

The tricky part was having to work quickly—every time a wave came up, the tripod would sink in the sand and throw off my horizon line. So I set my Speedlite (with LumiQuest diffuser) to manual at 1/32 power, handheld it pointing directly into the shadowy area of the rock, and triggered it wirelessly with a PocketWizard. 

Los Angeles-based Ian Shive, an Aurora Photos photographer, specializes in outdoor lifestyle and nature. Visit www.waterandsky.com.

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4 Ways To Save Face

A LITTLE FLATTERY WITH PHOTOSHOP

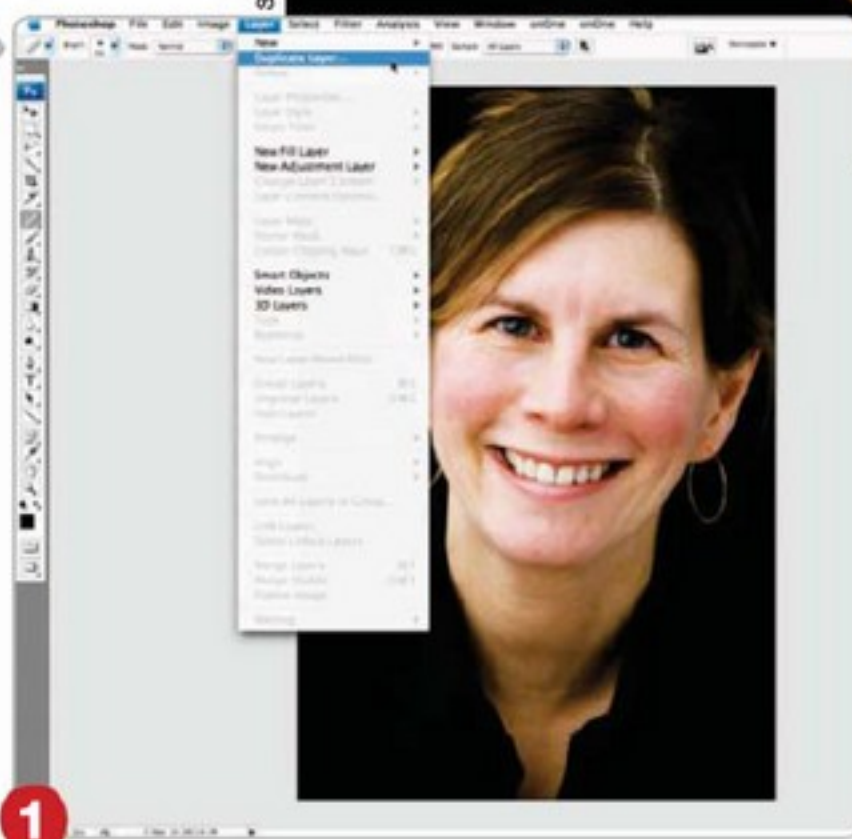
If you want people to pose for you, it helps to give them pictures of them looking their best. Or even slightly better than their best. Here are four quick tricks to raise the self-esteem of your friends, family, or paying customers.

Once you get the hang of it, the process shouldn't take more than 10 minutes—depending, that is, on the amount of flattery you think they need. I'm using Adobe Photoshop CS3 to do this, but it will work with previous versions. Elements users can try my tricks for the eyes, smile, and wrinkles, but you'll need layer masks (only available in Photoshop itself) to smooth the skin.

All-Over Skin Smoothing >>

Here's a way to give your subject a nice, youthful glow. It won't get rid of wrinkles or blemishes completely, but it will definitely cut down on the amount of spot-removal you'll have to do with the Healing brush later.

1 Duplicate your background layer by going to Layer > Duplicate Layer. Name it Blur.



1



2

SHASTI O'LEARY/ISTOCKPHOTO.COM (ORIGINAL)

▲ ORIGINAL

By Debbie Grossman

2

Go to Filter > Blur > Gaussian Blur. Set the radius to 50, and click OK.

3

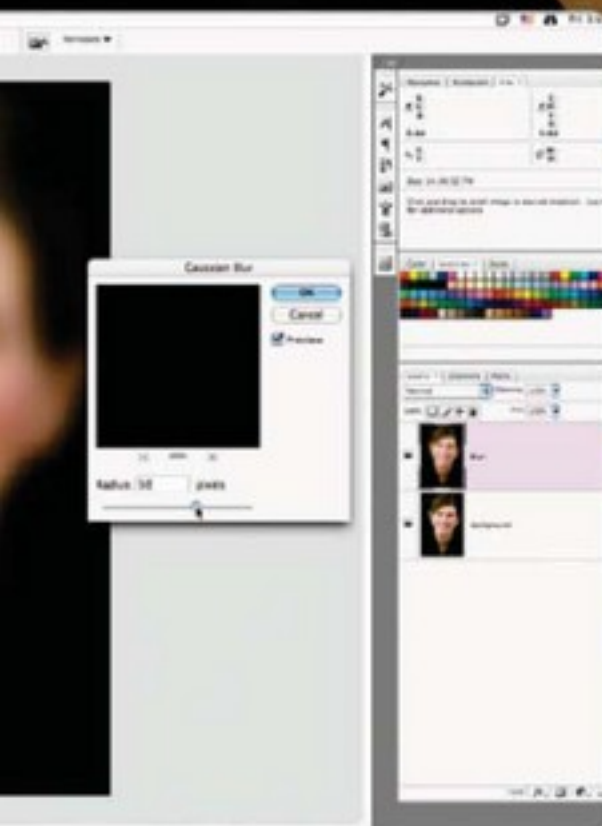
Now add a black layer mask to the Blur layer. Holding down the Alt key (Option on a Mac), click the Layer Mask button (circled).

4

Hit B for the Brush tool. In the Options bar, pick a medium-sized, soft-edge brush, and slide the brush's opacity down to 30%. Be sure that white is set as your foreground color (circled), and paint your subject's skin until it looks smooth and glowing. If you overdo it, just reduce the layer's opacity.



3



4



DIGITAL TOOLBOX

A Bit Of Botox >>

With wrinkle removal, subtlety is your friend, especially because these days it's so easy to get rid of them.

1 Go to Layer > New Layer. Name it Wrinkles, and click OK. Type J to get the Healing brush. (If the Spot Healing brush or the Patch tool comes up instead, hold down Shift and keep typing J until you see the one you want highlighted in the toolbar.) In the Options bar, grab the pulldown menu to choose Sample All Layers.

2 To clean up the wrinkles, sample a nearby smooth spot by holding down Alt (Option) and clicking. Using a brush size just slightly wider than the wrinkle, paint over it. Photoshop will do the rest. One hint: since wrinkles get longer as we age, especially around the eyes, just shorten them to make someone look younger. Don't forget the neck!

Bright Eyes >>

This trick kills two birds with one stone—it brightens the iris and whitens the whites of the eyes.

1 Zoom in so you can't see much except the eyes. Choose the Adjustment layer button from the Layers palette, and select Curves.



2 Hold down Ctrl (Command on a Mac) and click on a bright part of the white of one of the eyes. Then use your keyboard's up arrow key to raise that point on the curve.



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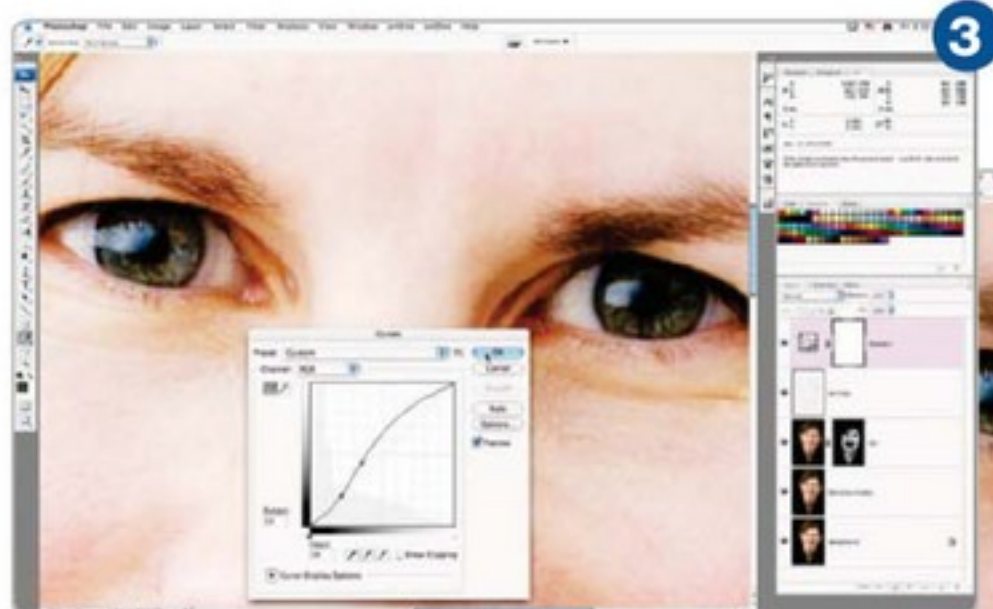
Vibration Compensation Mechanism

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DIGITAL TOOLBOX



3 Now hold down Ctrl (Command) again, but this time click on a darker part of the iris. Use the down arrow to lower that point on the curve. Then click OK.



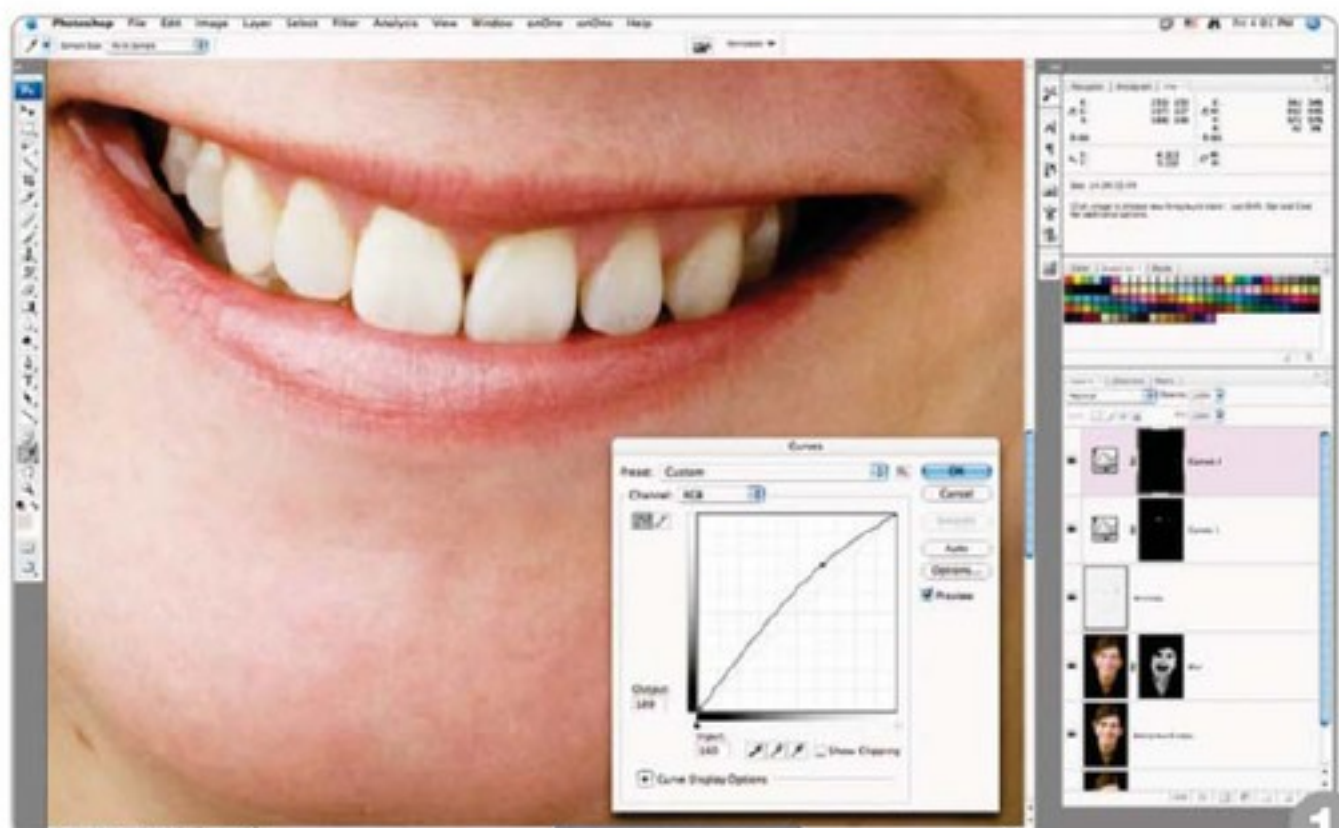
4 Since we made an adjustment layer, there's already a mask. Fill it with black by making sure that black is your background color, and holding down Ctrl (Command) + Delete. Now hit B to get a brush, and paint the eyes to reveal your adjustment.

Pearly Whites

Tooth-whitening is similar to eye-brightening, but the Curves adjustment itself is different.

1 Zoom into the teeth, and create another Curves adjustment layer. This time, hold down Ctrl (Command) and click on a midtone of the teeth to mark a point on the curve. Use the up arrow key to raise the point and brighten the teeth. Click OK.

2 As in step 4 above, fill the layer mask with black, and use a brush to reveal your whitened teeth. If you brightened them too much in step 1, just lower the layer's opacity.



On The Road With The Sony α 700!

An acclaimed pro selects Sony's new landmark 12.2-megapixel DSLR to capture clean, crisp, iconic images of some of the great landscapes in the United States.



ALL IMAGES © JOSÉ AZEL

SONY.



Autumn tableau: Brilliant fall leaves, mossy rocks, and a burbling brook blurred at a slow shutter speed capture the mood of the Maine woods in mid October. Sony 100mm f/2.8 Macro at 1/4 sec.

“The image files captured by the **α** 700 are of exceptional quality, exhibiting superb detail”

“When I first got the A700 I familiarized myself with it by shooting some pictures around my home in Maine before trekking off to the Southwest” recalls Professional Photographer Azel. “Many of the things I see in daily life eventually wind up in my stock portfolio, and I was able to shoot an exquisitely sharp still life of a mottled sunflower we left out in my back yard to feed the birds. I also captured an iconic close-up of water droplets on brilliant fall foliage. For both these images I used the outstanding Sony 100mm f/2.8 Macro Lens. By this time was becoming clear to me that Sony is really onto something sweet with the A700 system, and I was also impressed with the fact that the camera body is noticeably smaller and lighter than most of the high-end DSLRs I had used. I knew this was going to be a tremendous advantage when hiking in the mountains and carrying extra bodies and lenses, where every extra ounce counts.”



Forest floor (top image): While ambling through the woods near his Maine home Azel looked down, saw these dew-covered fall leaves, and composed this gorgeous, crisply rendered abstract. Sony 100mm f/2.8 Macro. **For the birds (bottom image):** Azel shot his exquisitely sharp picture of a fading sunflower framed by fallen foliage in his own backyard. It had been left out to feed the birds. Sony 100mm f/2.8 Macro.



José Azel

has held an honored place among the top rank of professional photographers for over 30 years, and his compelling sports, travel, outdoor, and wildlife images have graced the pages of such prestigious publications as National Geographic, Sports Illustrated, Smithsonian, Life, Time Magazine, and GEO. After completing his Masters in Journalism at the University of Missouri, Azel worked for the Miami Herald, a training ground for many leading photojournalists, and his photography still conveys the immediacy, freshness, and unerring visual instincts of a newspaperman.



An enthusiastic outdoorsman, Azel has shot a multitude of corporate and advertising assignments for the outdoor industry. This association led to his founding of Aurora Photos of Portland, Maine, a stock agency representing over 200 photographers that's dedicated to "defining the interactive narrative of the digital age." An acknowledged imaging expert, he has taught workshops in Maine, Colorado, and Palm Beach, and has been a featured speaker at the MIT Media Lab, The National Press Photographers' Association, and The National Geographic Society. The camera Azel chose for his latest assignment, covering the spectacular, challenging environment of the desert southwest: The remarkable new Sony A700, a masterpiece of rugged precision and pro-caliber performance.

"I love photography because it's my way of exploring the world," says Azel. "The process of creating images gives me the opportunity to tool around, discover the landscape, capture the texture of life in diverse cultures, and above all to tell visual stories. My goal is to enable those who view my pictures to replicate this process of personal discovery, to feel the same emotions and experience the same sense of wonder. My passion as a storyteller is to put images together in photo essays. And the kind of information, learning, and emotion I impart at the viewer's end is just as important to me as the photographs themselves." To anyone who has seen his stunning images in leading magazines it's clear that José Azel is a superlative photographer, and what makes him unique is that he combines the heart of a photojournalist with the soul of an artist.

SONY



Moonrise over Death Valley: Azel had to act quickly to get this spectacular view, so he shot it handheld at 1/8 sec! Sony 70-200mm f/2.8 G zoom.

“The exposure is dead on, and the detail in the full moon...really blow[s] me away”

“My Southwest assignment was self-generated,” notes Azel. “I try to take a few days every year to do some personal work. The solitude is welcome, and the trips revolve around places like national parks and wilderness areas that satisfy my passion for outdoor adventure. This trip took me to the 198,000 acre Red Rock Canyon National Conservation Area just west of Las Vegas. Renowned for its unique geological features, it includes some of the most colorful and spectacular places in the great Mojave Desert. I traveled on to Death Valley National Park where I was able to get some stunning images on the dunes in the early morning light. My final stop was the Owens Valley in California, which provided some grand views of the eastern Sierras, and the opportunity to do and shoot some rock climbing at the unique Butter-

milks Bouldering area, where huge boulders dot the desert terrain.”

“In all cases, the image files captured by the A700 are of exceptional quality, exhibiting superb detail,” observes Azel. “And at the touch of a single button I can see a magnified image of a small section of the frame, making it easy to assess sharpness on the fly—a great feature. Then there are those superlative Sony G series and Carl Zeiss zoom lenses. In a short period of time I became very attached to two zooms that let me do just about everything—the Sony 70-200mm f/2.8 G and the Carl Zeiss Vario-Sonnar T* DT 16-80mm f/3.5-4.5. What a versatile pair! The incredibly sharp 16-80mm Zeiss zoom gave me the ability to shoot wide-angle vistas of flowers and mountains, zoom



Defying gravity (left image): Incredible silhouette of a rock climber framed by colorful rock formations was shot at Red Rock National Conservation Area in Nevada. Sony 20mm f/2.8 lens. **Getting a grip (right image):** Intriguing close up of world-class rock climber Lisa Rands with grip-enhancing chalk on her hand was taken in the Buttermilks, a bouldering playground near Bishop, California. Sony 70-200mm f/2.8 G.

in for majestic mountain landscapes, and frame phenomenal images of sand dunes and distant mountains in Death Valley that really capture the breathtakingly surreal quality of this place."

"The Sony A700's extraordinarily bright viewing image is especially brilliant when you use a fast tele-zoom like the Sony 70-200mm f/2.8 G" says Azel, "and the camera's built-in Super SteadyShot™ Image Stabilization allowed me to get a stunningly sharp handheld picture of a moonrise over Death Valley in the fleeting light of dusk. I didn't have time to set up a tripod so I just leaned against the car, zoomed in, and fired away. The exposure is dead on, and the detail in the full moon and subtle tones and textures in the landscape really blow me away—it's a real tribute to the camera's capability. Death Valley is also the hottest, driest, lowest place in the United States, and the camera performed flawlessly throughout, never missing a beat. It was also comforting to know that I could switch lenses without worrying about sensor contamination thanks to its efficient built-in dual dust-control systems."

"In the course of my adventures in the Great Southwest, I discovered a lot of little things to like about the A700 that I might not have noticed in a less challenging environment," notes Azel. The on-chip noise-canceling system provides noise reduction during and after capture and this really helps in delivering outstanding image quality even at high ISOs. You not only have dozens of great auto functions at your fingertips, but also the ability to transition seamlessly back to manual operation. I also love the Quick Navigation screen and used it quite often—it's really handy, when you're shooting before



sunrise, after sunset, or in other low light situations. Battery life was excellent too—I shot all day without having to change batteries, easily exceeding the claimed 650 images per charge listed in the specs. And I really like the way the Sony HVL 56-AM accessory flash and the camera talk to each other for full automation, balanced fill-flash and totally wireless operation."

"When you get down to it, some of the nicest things about the Sony A700 are its handling, feel, balance, and responsiveness, all of which are outstanding. It's a real photographer's camera with big, easy-to-navigate controls, a huge 3.0-inch LCD, a well placed, easy-to-set ISO control, and a joystick that performs multiple functions quickly, efficiently, and intuitively. To state it succinctly: This is one great camera!"

SONY



Remarkable red rose:
Azal shot this classic floral close-up at a rose garden near Bishop, California. Sony 100mm f/2.8 Macro.

Amazing ascent (top, left image): Rock-climbing ace Lisa Rands at her best in the Buttermilks near Bishop, California. Sony 70-200mm f/2.8 G at 70mm.

Queen of the boulders (top, right image): Here's Lisa again, this time atop a great round rock framed by rugged terrain. Sony 70-200mm f/2.8 G at 200mm.

Spirit of the desert (bottom, left image): This incredible interplay of distinctive colors and textures, shot in Red Rock Canyon in Nevada, captures the majesty of the southwest. Sony 20mm f/2.8 G lens.

Desert dunes (bottom, right image): This perfectly composed, stunningly sharp abstract was taken shortly after sunrise in Death Valley. Carl Zeiss Vario-Sonnar T* 16-80mm f/3.5-4.5 zoom.



The Sony α 700 edge: More great features for serious shooters and pros

Even a top pro like José Azel couldn't possibly explore all the advanced features and technology embedded in this remarkable new camera on a single assignment. To give you a more complete picture of its incredible shooting range and the real-world advantages built into the Sony A700, here are some of its additional high-performance capabilities:

Built for speed: The A700 is capable of shooting at up to 5 frames-per-sec at full 12.2MP resolution thanks to the high-speed processing power of its noise-reducing Sony Bionz Image Processor. In addition, its 11-point Sony AutoFocus system with large f/2.8 sensor provides all the speed and precision needed to keep up with its blazing burst rate.

Built for accuracy: The A700 has a 40-segment multi-pattern honeycomb metering system providing superior light measuring for optimum exposure accuracy over a very wide range of lighting conditions. It's coupled with a Dynamic Range Optimizer (DRO) that maximizes detail in both shadow and highlight areas of the image, and provides 5 DRO correction levels to let you achieve perfect exposures even in the most difficult lighting situations.

Built for image quality: The A700 features Sony's cutting-edge 12.24-megapixel Exmor™ CMOS sensor with on-the-chip noise canceling before and after A/D (analog-to-digital) conversion. That's why it can deliver rich tonal reproduction and an impressively high signal-to-noise ratio even at high ISO settings. The camera also provides extensive Creative Control options with 14 creative styles that can be used to enhance or fine-tune images by customizing sharpness,

contrast, and other parameters. Up to 28 settings can be stored in one of 3 user memories for instant recall.

Built for optimum convenience: With its optical glass viewfinder prism, big, bright, finely detailed 3.0-inch LCD, and convenient Eye-Start AF system that starts autofocus adjustments the moment you bring the camera to your eye, the A700 makes picture taking quick and convenient. Other convenience features include a unique Function button that switches the LCD display to a Quick Navigation screen for one-handed setup via a joystick and forward-back controls. Menus are easy and intuitive and a memory function lets you save personalized camera settings.



Built for maximum optical flexibility: The world-class line of Sony lenses covers the complete range from ultra-wide to super telephoto, including outstanding macro lenses, long-range and high speed zooms—even a variable soft-focus lens and a fisheye. Sony is also unique in being the only DSLR manufacturer to offer not only the G-series but also the legendary Carl Zeiss lenses for Sony DSLR shooters who demand the ultimate in performance. Proud owners of legacy Minolta and Konica/Minolta Maxxum-mount lenses can also use these optical classics on the Sony A700, thereby taking advantage of their built-in quality at an enhanced level of imaging performance.

Built for rugged dependability: The Sony A700 is built on a super-rugged magnesium alloy chassis that's lightweight, dust-and moisture-resistant. You can shoot on location in difficult conditions with confidence that your equipment can handle the challenge.

For additional information on the new Sony A700, please visit www.sony.com/dslr

SONY

THE REPORT

By Michael J. McNamara

For better color,
run the gamut

How many colors can your digital camera capture—thousands, millions, billions? Can your computer display them all? Your printer reproduce them?

You can't tell from spec sheets, where the only mention of color is usually an obscure "8–14 bits/color (RGB), or 24–36 bits total."

Understanding how many colors your camera, scanner, monitor, projector, or printer can reproduce—and how these devices communicate color to each other—requires an understanding of color gamut.

Sure, you can turn your camera and printer back to their default settings, and let someone at a photo lab figure out how to get the "right" color from your images. But if you want to control their look from capture to output—or to buy a new camera, scanner, monitor, or printer based on its color capabilities—then knowing the basics of color gamut will help. Want to be a pro photographer or master printer? An advanced understanding is essential.

The concept is easy: Imagine a crayon box in several different sizes, ranging from a small box of 10 different crayons to a huge box of 16.7 million different-colored crayons. Okay, that one would be the size of a warehouse, but 16.7

MORE IS BETTER: Color accuracy is an important indicator of image quality. But color saturation and gamut also contribute, as evidenced by this flower shot. The top portion has low color saturation and a narrow gamut.

million is roughly the number of shades in a 24-bit color image.

Give a talented artist all the time needed to reproduce a real-world scene using 16.7 million crayons, and the drawing might approach photo quality. (Obviously, a 10-crayon drawing would look worse than a 16.7-million-crayon one.) The ability of the artist (or imaging device) to choose the right hue to match an actual one in the scene can be defined as color accuracy, while the number of different crayons (or colors) to choose from is the color gamut.

Most digital cameras can capture at least 16.7 million colors depending on the lighting, while some DSLRs can recognize even more. Other imaging devices, such as LCD monitors, have progressively smaller "crayon boxes."

On the other hand, the color gamut of most cameras will vary based not just on lighting conditions and the camera's color space (the large-gamut Adobe RGB or smaller sRGB) but on image settings such as contrast, saturation, and white balance.

A monitor's color gamut might vary based on its calibration, contrast, and brightness settings. And a printer's color gamut could vary based on the paper and ink, driver settings, and even the relative humidity of the room.

Because of all these variables, we concentrate on the color accuracy of these devices in our product tests and reviews—and try to standardize the lighting conditions, calibration, and types of papers used in those tests.

In our printer tests, we describe the size of the color gamut (using premium photo paper), so you get a better idea of how many "crayons" it can mimic. We also generate three-dimensional color gamut graphs using information from color profiles, which we create in the POP PHOTO Lab during testing.

The size and volume of a printer's color gamut cloud represent the relative size of its "crayon box." The cloud shape tells you more about its strengths and weaknesses: Highly saturated colors are on the outside of the graph, and less-saturated hues are closer to the L axis. Grayscale values run along the L axis.

In the end, though, all you really need to know is that the larger the color gamut, the better. And, fortunately, it doesn't take a big warehouse to store all those colors or a fortune to buy them.

Ask

MIKE

Q



When I use the search box at www.PopPhoto.com, I can't find some topics you've covered. What's wrong?

A

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LENS FIRST



BARGAIN TELE ZOOM: This 100–400mm f/4.5–6.7 Phoenix zoom, made by Tokina in Nikon and Pentax mounts, focuses to a remarkable 6.5 inches, or 1:4 magnification.

How fate and a fisheye led me to four Pentax DSLRs

If Joe Adachi's premise is right, we should spend far more time studying the lenses available for a prospective camera than studying its body and features.

Adachi, president of Canon USA, explains that camera bodies will continue to be replaced, each bettering the model before with the dollar value of the discontinued model sinking.

But lenses? They will retain their value, even rising in price, Adachi predicts. "Perhaps lenses are the main purchase, and camera bodies the accessories," he argues.

Whether or not Joe-san is talking partially tongue in cheek, it would behoove us all to spend more time examining what lenses are, and are not, available for a given DSLR.

Case Study Number 1: Some years ago, I caught an executive from an independent lens manufacturer sporting a full

outfit of 35mm Konica Minolta Maxxum equipment on his vacation. "Traitor," I remarked, half in jest.

"It was the only way I could get a 24–105mm f/3.5–4.5 D lens," the exec mumbled.

True. For years, Konica Minolta had a patent stranglehold on the optical design of this tiny, excellent zoom lens. I knew how he felt. It was a favorite of mine, also.

Case Study Number 2: Too often I have probably bored you with my enthusiasm for the original 17–28mm f/3.5–4.5 AF Pentax fisheye zoom lens, with its ability to embrace huge chunks of scenery, gobble up large roundtables full of diners, and outsoar the tallest trees. What fun attempting to hide or minimize its fisheye barrel distortion by banishing straight lines from my compositions or placing them dead center-frame.

For camera bodies, I had my choice of a vast K-mount collection acquired over 25 years. The fisheye zoom fit one and all. And

even when using non-Pentax camera outfits, I often brought along one Pentax body and the fisheye zoom for that wide, expanding/contracting view that no other combo could duplicate. Unfortunately, only a small group of Pentax owners became fisheye zoom converts.

Mounted on a DSLR with an APS-size sensor, my fisheye zoom view, alas, bloats from the original 17–28mm to the equivalent of a 25.5–42mm zoom covering something like 60–120 degrees.

But, as you know, Pentax took my tears and breast-beating seriously, and produced a digital-only 10–17mm f/3.5–4.5 fisheye zoom. The new lens covers 90–180 degrees, with the added ability of 5.5-inch close-focusing rather than the 18 inches of the old lens. I have this digital fisheye zoom, as I've written before, and am delighted with it, as are many other Pentax DSLR owners.

A few years ago, on vacation with a group of retired Japanese

HK

Q



Is it necessary to put the viewfinder blind over the SLR or DSLR eyepiece when the camera isn't in use?

A No. It's only for blocking bright light from entering the finder and possibly wrecking the exposure when you use the camera remotely (and your eye isn't blocking the finder). A small piece of masking tape does the job just as well.

executives, I found a Pentax exec shooting scenics exclusively with the fisheye zoom. And he was getting pictures that were much more interesting than anyone else's on the same trip.

One year after the introduction of the new digital-only Pentax fisheye, Tokina—which had worked with Pentax in developing the original model—brought out its version for Canon and Nikon digital SLRs.

The Tokinas have different mechanics and cosmetics, but optically they are the same. The price of the Tokina fisheye zoom in Canon and Nikon mounts, however, is over a hundred bucks more than the Pentax version.

What other lenses fill my Pentax system? I bought a 100–400mm f/4.5–6.7 Phoenix zoom some years ago. But while Phoenix is the distributor, who really made it? Again, Tokina, in two delicious flavors, APO and non-APO.

During the late 1980s, you could find this super tele zoom (it converts up to a 150–650mm on my DSLRs) under the Tokina brand for a little bit more than \$200 and an APO version with the Minolta label for more than \$600.

After checking both, I concluded that optically they were about equal, and both very good. The non-APO version is generally available these days in Nikon, Pentax, and Sony versions for less than \$190 (street).

My middle range zoom is an 18–125mm f/3.5–5.6 Sigma, which gives me close focus (sorta) to 1:4.5 at all focal lengths, and a total covered focal-length range from 10mm (if fishy) to 400mm. Not bad, considering how little I've spent. (At about \$70, the 18–55mm f/3.5–5.6 kit lens proved too much of a compact, useful bargain for me to pass up.) Maybe I'll give myself a true macro lens for Christmas this year.

So far I've gone through Pentax *ist D, K100, and now K10 DSLRs, all for what you might think is a silly little fisheye zoom. As Joe-san said—or I think he said—the lens is the keeper and the camera bodies, the accessories. ☉

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11/10-11/07 Cincinnati, OH	2/9-10/08 Dallas, TX	4/26-27/08 Sacramento, CA
11/17-18/07 Chicago, IL	2/23-24/08 Phoenix, AZ	5/3-4/08 Baltimore, MD
11/17-18/07 San Jose, CA	3/1-2/08 Detroit Area, MI	5/3-4/08 Boston, MA
12/1-2/07 Washington, DC	3/8-9/08 New York, NY	5/17-18/08 New York, NY
12/8-9/07 New York, NY	3/15-16/08 Denver, CO	5/31-6/1/08 San Diego, CA
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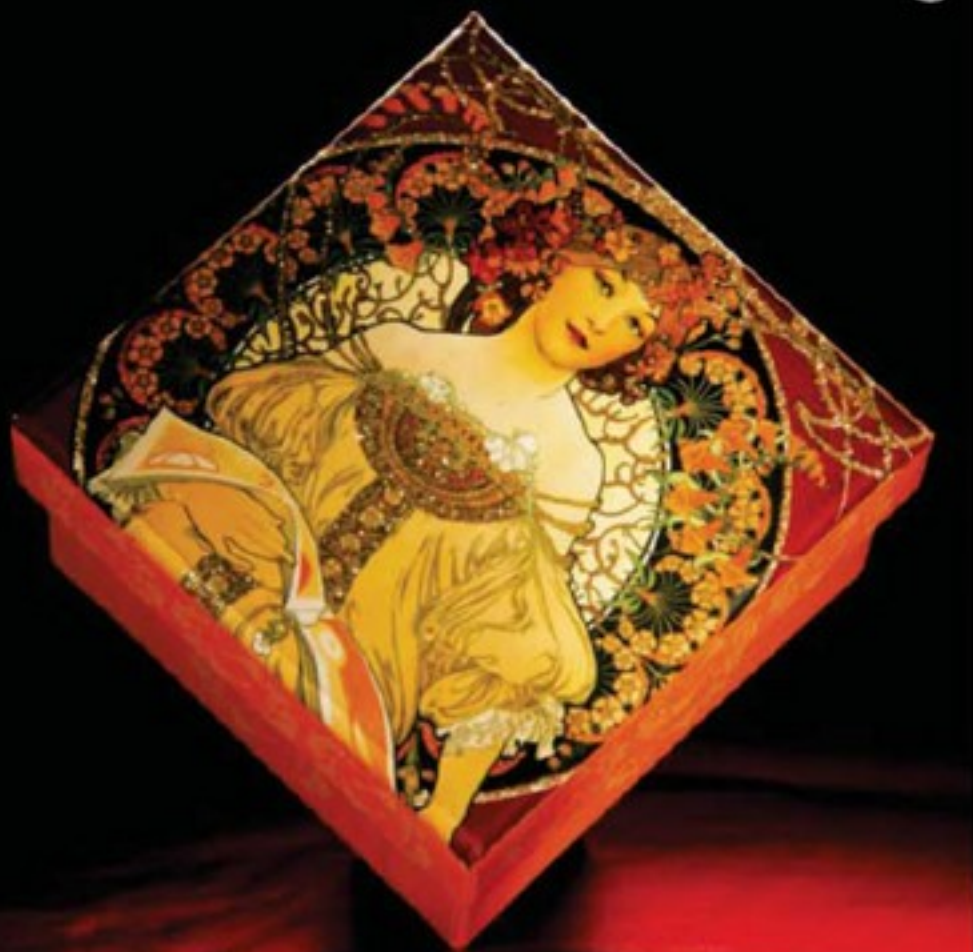


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SILVER LINING

How one light can do the work of four

Portraitists have it easy.

With dozens of reflector systems to choose from, they can throw a lighting setup together in a snap.

Still-life shooters? Not so much. Reflectors for tabletop product photography are few and far between. Most photographers make their own by wrapping aluminum foil around bricks—or worse, propping aluminum foil or white foamcore against anything handy.

Such improvised and crude “systems” rarely offer the precision, flexibility, and repeatability required for fine lighting of small objects, and are usually more frustrating than they are fruitful.

That’s why I got excited when I saw the LightRight Professional

Reflector system. Sold in kit form (11 reflectors for \$70, direct; www.lightrightreflector.com), LightRight folding cardboard reflecting panels each provide two surfaces (silver and white) that can be resized and reshaped to help you aim their output with unusual precision.

You can also customize the intensity and shape of the reflected light to match the surface you’re illuminating.

Other things to like:

- The clever keystone design, with a narrower base and larger top reflector, lets you position the device close to your subject without its base appearing in your shot.
- Sliding magnet system for precisely adjusting the panel’s angle of reflection is pretty cool.
- Reflectors can be trimmed to fit in small or awkward spaces.

By Peter Kolonia



LightRight: Backlit by a single AlienBees B400 strobe, the subject (A) sits in darkness until the photographer positions LightRight reflectors (B) to reveal all camera-seen surfaces (C).

Of course, they’re not perfect. The smaller reflectors are awfully light and easy to knock over or bump out of position. (I use small dabs of putty to hold them in place.) And they’re not sold individually.

In my studio, I nest the 11 Light-Right reflectors on a shelf by my shooting table, in order from smallest to largest. When I need to use one, I just reach up and grab the closest in size and shape for the job.

It couldn’t be easier.

Ask
PETER



Q

With money no object, what tabletop reflector system do you recommend?

A

Easy: The Swiss-engineered

Graf-Strato studio system (\$690, street; www.rtsphoto.com). Finely machined from high-grade, anodized aluminum, it offers numerous tools for reflecting, blocking, color correcting, and otherwise modifying light. That four-toothed comb below? You impale foamcore board on it!



Pentaxian Profile:

Godfrey DiGiorgi



ALL IMAGES © GODFREY DIGIORGI

“My passion is to use my Pentax to capture telling details, the little things that are so dear, and so at risk in today's environment.”—Godfrey DiGiorgi

“I had three dreams—to be an astronaut, to work for Apple, and to be a professional art photographer,” recalls Godfrey DiGiorgi of Sunnyvale, California. “Well, I never became an astronaut, but I did work for NASA developing digital imaging technology, and I was at Apple for over 12 years, ending up as a technology manager. Now I’m pursuing my most heartfelt dream of all—earning my living as an artist with a camera, revealing the transcendent in what we see every day—human interactions, juxtapositions, and nature. My mission is to get people to pay attention, to feel emotion, and of course to value my work.” Given his extraordinary eye, uncommon insight, and superb craftsmanship, it’s hardly surprising that DiGiorgi’s work has been accepted by several noted galleries (Studio 333, Pacific Art League Gallery) and is generating increasing sales among collectors of fine photography.

DiGiorgi, who took up photography at the age of nine (!) made the digital transition early, but he wasn’t satisfied with the DSLRs he tried. “In 2004 I made the move to Pentax with the *ist DS,” he notes. “I picked it because, like all Pentax cameras, it’s solid, lightweight, affordable, and practical, and its controls are intuitive and easy to remember. I also needed a 14mm lens to achieve my signature intimate still life perspectives, and the Pentax DA 14mm f/2.8 lens proved to be superior to all the other 14mm lenses

I tested. I soon discovered that both the camera and the other Pentax lenses I tried were truly amazing.”

“Finally after two happy years and over 30,000 exposures, I moved up to my present Pentax K10D,” says DiGiorgi. It’s a camera that fulfills every promise of the system and takes it to an entirely new level. It not only delivers exquisite 10-megapixel imaging performance, it’s also more responsive, provides enhanced image control, and it’s tightly sealed and totally impervious to weather. The K10D has never given me the slightest trouble, but a pro should have a backup camera, so I’m buying a second K10D body. Why not? It’s such a phenomenal value!”

“When it comes to lenses, my favorites are the aforementioned 14mm, the Pentax 21mm f/3.2 Limited Edition for street photography and people, the Pentax DA 43mm f/1.9 Limited, a great moderate tele for people and graphic compositions, and the DA 70mm f/2.4 Limited for form-revealing landscapes. All four deliver spectacular imaging performance. I shoot 90% of my pictures with the 21mm and 43mm, but I’m eager to try the outstanding weather-sealed Pentax DA* 50-135mm f/2.8 zoom.”

Clearly Godfrey DiGiorgi is one committed Pentaxian destined to fulfill his dream. More than just another emerging photographer, he’s a true artist with a camera—a camera that just happens to be a Pentax K10D.



WWW.PENTAXIAN.COM

PENTAX

THE FIX

By Debbie Grossman & Dan Richards



▲ Before
◀ After

and the crocs. We combined them in Photoshop, with lower contrast and saturation in the water, and more crunchy contrast and color in the crocs to bring out their texture.

Next time: This was a tough call. Do you wait for more diffuse lighting but lose the snap provided by the contrast? Or try to fix it later? This is where Layers in Photoshop can come to the rescue. If it sounds too daunting, check out the "Understand Layers" Digital Toolbox (December 2007 or online at www.POPPHOTO.com/december2007): Debbie Grossman explains Layers step by step. It's a very powerful tool, much like printing with variable contrast paper back in the old darkroom days, but without the chemicals or stained fingers.

Tech info: Canon EOS Digital Rebel XTi, 24-105mm f/4L Canon EF IS USM lens, 1/160 sec at f/8, ISO 200. Canon RAW converter; color balance, saturation adjustments in Photoshop CS3.

I CROC STARS

■ Daniel Azam Azmir
Muscat, Oman

The problem: We really like this composition of creepy crocodiles, particularly the outcroppings that, when you look closer, turn out to be...more crocs. The issue is the lighting: harsh overhead, close to backlighting, it can obscure the detail in the crocs if you try to tone down the highlights, and, if you adjust contrast/brightness levels to favor the crocs, you can blow out

the highlights. The photographer here made a good decision by shooting in RAW and making adjustments in Adobe Photoshop CS3, including an unorthodox use of the cross-processing preset in Curves to boost sharpness, contrast, and detail. But we still think the harsh sky reflections in the water fight too much with the crocs.

What now? We took the RAW file and made two separate conversions. This way, we were able to use different exposures for the water

Crop

Dead space - crop

I GULL GETTER

Jeremy Sykes
Oceanside, CA

Before ▲
After ►



The problem: A nice sunset study, aided by the addition of foreground elements as a graphic counterpoint. (Remember: Sunsets alone are usually pretty boring.) The photographer had cropped up from the bottom, which was good, and used (yay!) a new layer in Photoshop to add a little brightening to the rails, walkway, and gull. But there is still too much dark space at the bottom—it acts like a dead weight in the composition. And while the sky is pretty, we don't need that much of it.

What now? We simply cropped the image to give it a horizontal orientation. This takes out most of the dark lower shadow and frees your eye to wander around the rest of the frame. Also, notice how the diagonal lines of the fence now act as a pointer to the gull.

Next time: Have the courage of your cropping. And as much as POP PHOTO editors keep blathering on that you should always take (or at least try to take) verticals, remember that horizontals sometimes just work better.

Tech info:

Tripod-mounted
Nikon D50,
18–55mm f/3.5–5.6
DX Nikkor, 1/40 sec
at f/22, ISO 200,
white balance set
to cloudy (which
adds warmth to the
color balance).

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Photo by: Kirk Lee Aeder

Photo Anatomy



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Why It Works

■**Fundamentals:** Simplicity, contrast of textures. ■**Simplicity:** The agave plant fills up the frame edge-to-edge, reducing it almost to a pattern (it would make a great necktie).

■**Contrast of textures:** The fearsome teeth and points of the plant provide a

stark counterpoint to the little blossom placed among the leaves. (It's not an actual agave bloom, but for artistic purposes, that's no matter.) The cool gray-green of the leaves also contrasts with the warm yellow of the flower. ■**Lighting:** Many a POP PHOTO Nature columnist has extolled the value of soft lighting, and you can

see why perfectly here: Every detail from shadow through highlight is visible. ■**Rule of Thirds:** If you think this hoary guideline is just so much blather (and sometimes we feel that way), look how the flower spray, nearly exactly one-third down and one-third in, looks just right where it is. That's because it is just right.

6 Ways to Capture Stained Glass

If you do any travelling at all, sooner or later you'll find yourself photographing stained glass, whether in a house of worship or a historic mansion.

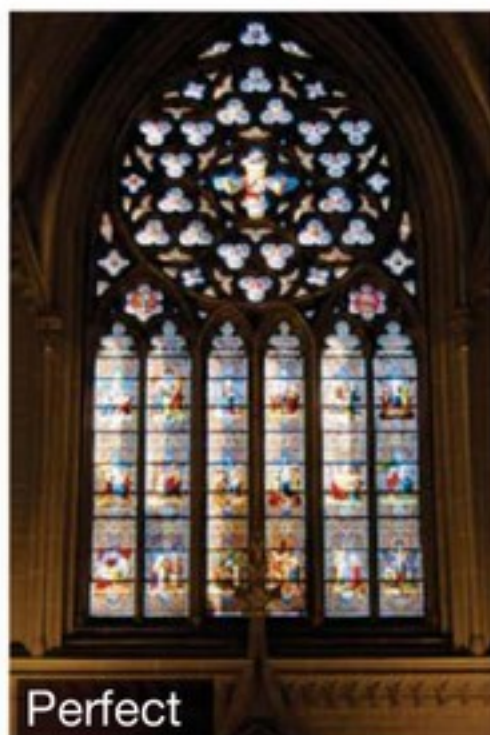
But it's fraught with pitfalls, due mostly to low light (which can cause blur) and to the contrast with dark surrounding areas (which can trigger overexposure). The picture on top illustrates this double whammy. So follow these tips:

1 Meter for the glass itself. Switch your camera to spotmeter to read a midtone color.

2 Or, use exposure compensation with an overall meter reading. Start with -0.7 to -1.0 EV.

3 Use a high ISO. Stained glass eats up light. Even bright windows may need ISO 1600 if you're handholding. This can cause noise and reduce color saturation, depending on your camera, but these are better than blur.

4 Use image stabilization, if your camera or lens has it. Most



systems can give you at least 2 stops' leeway, which will let you handhold at lower speeds (1/15 rather than 1/60) or set a lower ISO to nip the noise (ISO 400 rather than 1600).

5 Use dynamic-range fixes (such as Nikon D-Lighting or Sony DRO) if you want more detail around the windows. Don't overdo it though, or it will look fake.

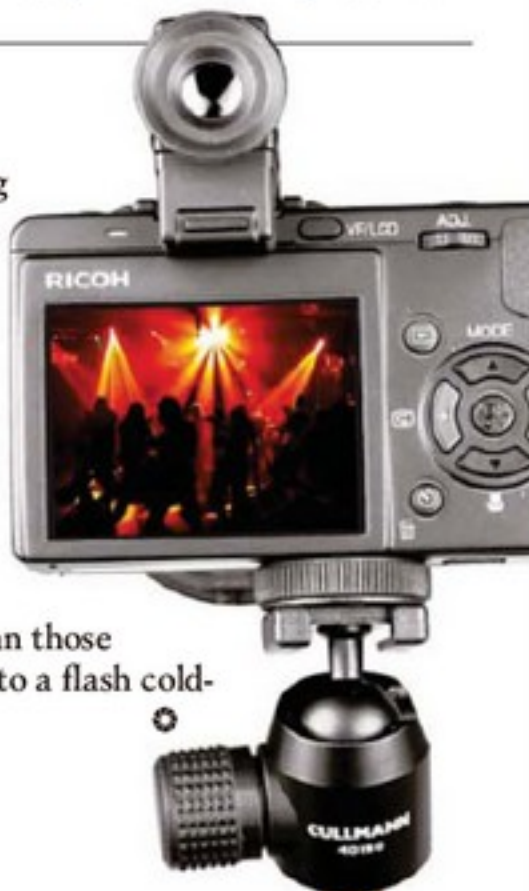
6 Or, add a bit of flash, if discretion allows. Once you have the exposure okay, set the flash for a low fill amount. Try about -2.0 EV.

WATCH YOUR GLASS: And use your spotmeter, or your images will be overexposed. Both photos were taken

with a Nikon D2xs with 18-200mm f/3.5-5.6G Nikkor ED VR lens. Top: 1/10 sec at f/4, ISO 400. Bottom (using spotmeter): 1/20 sec at f/4, ISO 400.

Problem Solver

Use your head: Two problems with mounting a compact camera (or accessory flash) to a tripod: **1) Overkill**—a big clunky head that's three times the size of the camera. **2) Underkill**—a flimsy little ballhead that flops over under the weight of a few ounces. Here's a great alternative from the Cullmann tripod people: the model 40150 Magnesit Mini ballhead (\$22, street). This well-made ballhead can be securely locked (in fact, it's rated for 2.2 pounds), and the large knurled lock knob is much easier to tighten/loosen than those little wingnuts. The top platform is reversible to a flash cold-shoe. (www.cullmann-foto.de/en)



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ICE SHOT!

For winter's best nature close-ups, try a shore thing

Although I live a rugged outdoor life of hiking and camping in some of the country's most beautiful and remote landscapes, I didn't photograph these ice bubbles in the deep woods but in a public park on the banks of the Mississippi River in Minneapolis.

Walking along the frozen shoreline one day last winter with my Canon PowerShot SD400 in hand, I was on the lookout for "perfect" ice, like that shown here. Clear and smooth-surfaced enough to reveal anything trapped inside it, it forms in both standing or briskly flowing water. The best ice has gone through a freeze-and-thaw cycle that has melted the surface a little, filling in cracks to become relatively transparent.

Conversely, ice that's been under a layer of snow will often show pitting and crystal formations that can mask the subject. And ice that's too thick can obscure the darker riverbed below, reducing overall contrast so the subject doesn't stand out enough.

The bubbles themselves should form a pleasing pattern. It helps if they're a variety of sizes, with a single, larger one as a focal point. Failing that, they need intricacy, like the "pyramid" on the next page.

I also look at what's beneath the bubbles. Rocks, leaves, or any colored object under the ice can add a sense of depth and colorful contrast. Since ice often takes on the blue cast of the sky overhead, I try for subsurface backgrounds that contrast: red river rocks or sand-colored sediment, for example. These subsurface objects can't be too near the ice, though, or else their texture and detail come into focus, competing with the subject.

When I found these bubbles, I knelt down and used my hand to swipe



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tiny debris and crystals off the surface for a cleaner view. If my subject has some dimension (like the bolts in the bottom photo, below), I'll shoot at a 45-degree angle to the ice's surface. This plays up the subject's shape and allows me to use flash, which penetrates the ice, illuminating deeper subjects. (Because ice is reflective, shooting straight down on it with flash usually produces a disastrous hot spot.)

For these relatively flat bubbles, I shot straight down without flash. I set the SD400 to its Macro mode and made sure all other controls were on Auto. Holding the camera several inches above the ice, I took 16 pictures over 4 minutes, shifting the camera position slightly

between each to fine-tune composition. The large one here was the best, and I later polished it with tweaks to color saturation and sharpness in Apple Aperture.

My last "tool" for getting this shot? Knee pads. Because river-bank ice photos require kneeling along the water's edge in freezing conditions, I protect my shins with kneepads, well-padded ski pants, or an old blanket that I keep on hand to kneel on.

Finally, ice is a dangerous subject—step on it, and you can easily slip on or break through it. Because either could do a number on me and/or my camera, I step with care.

Jim Brekke, a 48-year-old optometrist from Hudson, WI, posts ice bubbles and other nature pictures on jimbrekke.com.



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© (Clockwise from top left) Dale Williams, Karen Batal, Ken Deitcher, Mario del Valle, Slobodan Blagojevic

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Get ready. The winners of our 2007 Annual Reader's Photo Contest are taking you to Buenos Aires, Venice, Boulder, and . . . their backyard? Just as we have done for 14 years, we pored through thousands of entries, looking for those that enlighten, transport, and make us laugh out loud. We awarded one Grand Prize and six stand-outs in the following categories: Action/Sports, Architecture, Candid/Humor, Nature, People, and Travel. These talented photographers all received fabulous prizes from our sponsors, as well as exposure in this section and on popphoto.com. Turn the page and let our winners take you to moments and places we're so glad they captured through their viewfinders.

Action/Sports >>>

Architecture >>>

Candid/Humor >>>

Nature >>>

People >>>

Travel >>>



Grand Prize >>>





Grand Prize Winner:
Kenneth Mucke
Lawrenceville, GA

If this woman wasn't pressing her face ever so slightly to that of her partner's in a moment of pure surrender to the tango they were dancing, you might notice that she is wearing dark lipstick, that her brows are perfectly arched, and that her skin is smooth and warm. Then again, you might not. You could, as many people in the crowd on the streets of Buenos Aires did that day, become totally lost in the moment—the raw display of romance at an arm's length in Argentina.

Kenneth Mucke was far from his Georgia home when he captured this scene, but luckily, his camera rarely leaves his side. "I wanted it to look like they were in their own world," he says. And yet instead of feeling wrapped in an aura of privacy, the image seems to beckon onlookers, creating what Kenneth calls a "nostalgic feel" where age and time don't exist. In fact, Kenneth added lines using different filters to create the look. "The exact process is somewhat of a secret and I have been asked many times how I created it," he says.

The owner of pharmaceutical recruiting company, Kenneth is a self-taught photographer with about 36 years of "trial and error and the graciousness of other photographers" under his belt. "Photography is not my profession, but my wife might say otherwise," he says with a laugh. Though not a pro, he has won several contests throughout the years, including the July/August 2007 photo competition by VisionAge, and has had his work displayed several times, for example, the Fay Gold Selects show at the Atlanta Photography Group gallery.

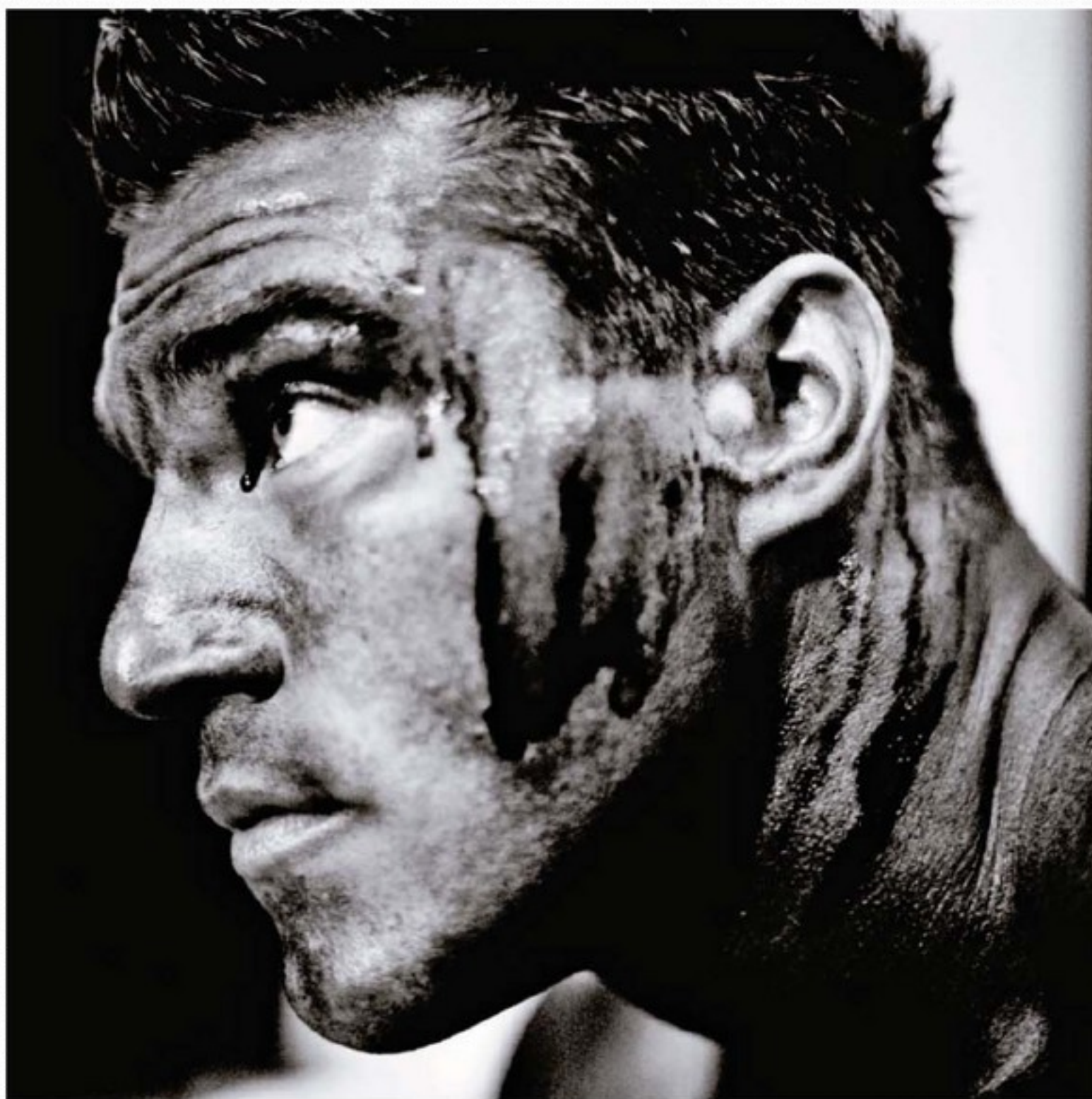
Although he and his wife try to make one big trip a year, Kenneth doesn't have to look far for inspiration. He's documented homelessness in the Atlanta area and is currently working on a series with the Center for Puppetry Arts, also located in the capital city. He says, "Since I can remember, I've been looking at the world and wanting to capture what I see. The only way I know how to do that is with a camera." To view more of his work, visit photoartcreation.com.



Action/Sports

>>>

{ 1st Place Winner:
Kathryn Obermaier
Brooklyn, NY }



It took Michelangelo three years to chisel “David” from an 18-foot block of marble. Nearly two million people a year shuffle past the sculpture, absorbing its representation of the perfect human form, which has remained relatively unchanged in 500 years. It took this bodybuilder months of training and discipline to chisel muscle from his frame. A panel of judges watched him this day at the Keystone Pro Classic Contest, comparing his form to their idea of the perfect human form. Kathryn Obermaier caught him after the competition—tanning oil and sweat running down his face—in a moment of self reflection. “Most bodybuilders don’t drink or eat before they pose. Their bodies look physically the best, but they are exhausted,” she says.

The Brooklyn-based photographer should know. While a student at the International Center of Photography, she documented the sport for a six-month project. She chose black-and-white film to make the subject more approachable—“People think of bodybuilders as freaks of nature,” she says—and “to give them a silver quality like marble sculptures.” To view more images from her project, visit kathrynobermaier.com.



{ Runner Up:
Charles Cleverly
Butte, MA }



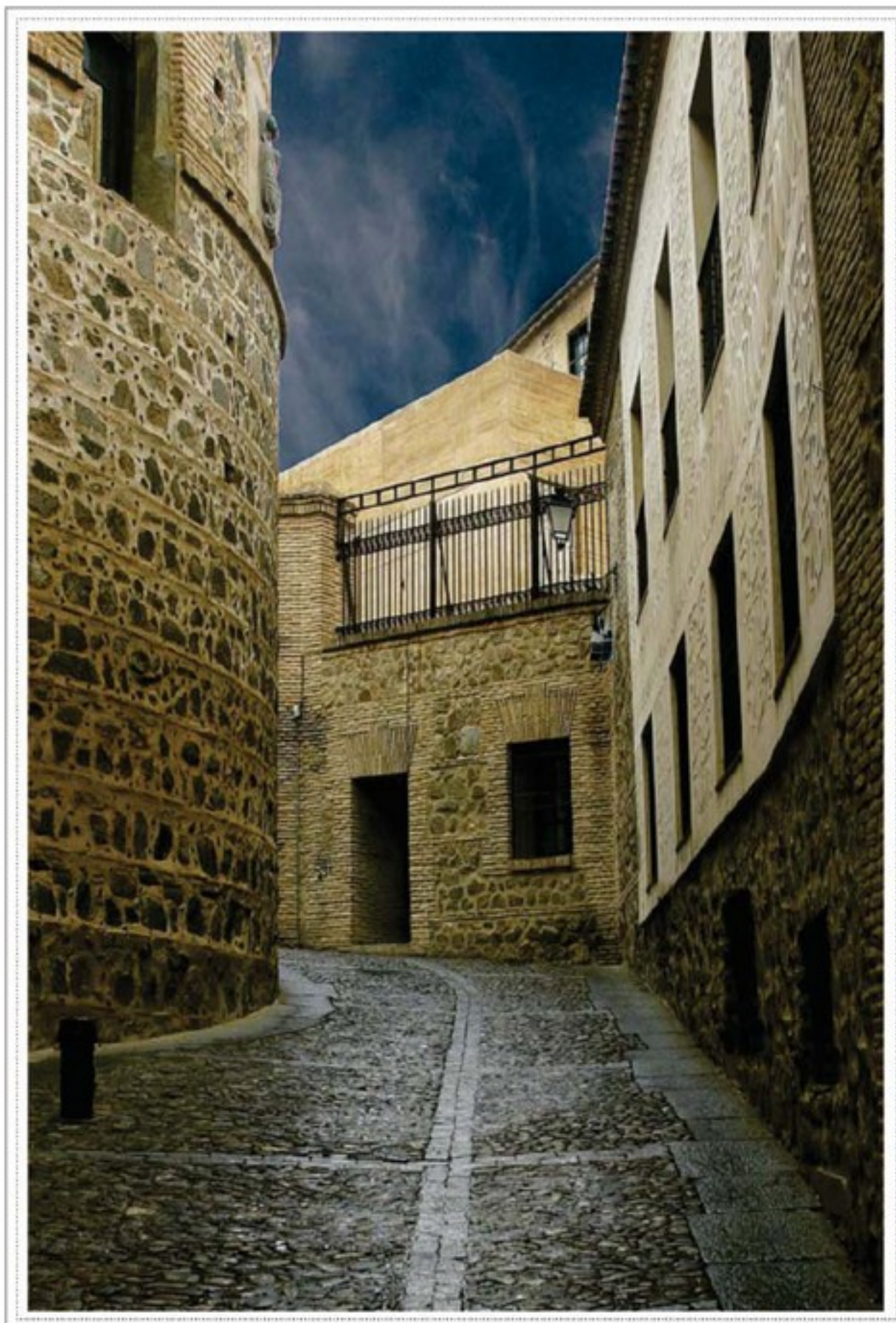
{ Runner Up:
Mario del Valle
Huntington Beach, CA }

{ Runner Up:
Frank D. Scharf
Madison, CT }





Architecture >>>



{ 1st Place Winner:
Don Charlton
Salem, OR }

Storm clouds began to invade the late afternoon sky of Salamanca, Spain, as Don Charlton and his wife, Ginny, were exploring the city last September. People ducked into doorways and cafes as the rain began to hit the ancient stone streets, but Don and his friend Robert took this as their cue to hail a cab and seek out Salamanca's hidden beauty. As they arrived in this alley, Don recalls that "it had just quit raining, and people hadn't gotten back onto the street. The sky cleared enough for the sun to come through and bounce off the wall in the background."

Don, a retired dentist from Salem, Oregon, has seriously pursued his passion for photography for 30 years. "My house and office ran out of wall space a long time ago," he says with a laugh. Six years ago, his brother gave him a digital camera, and he's used it to document his travels to such countries as Guatemala, Peru, Italy, and Austria. He even attended *Popular Photography* Mentor Series workshops in Egypt and Turkey. Not only did he sharpen his skills during these trips, he also met Robert, who frequently joins the Charltons on their travels and shoots with Don. Visit charltonphotography.com to view more of Don's work.

{
Runner Up:
Emin Kuliyeu
Bronx, NY
}



{
Runner Up:
Emin Kuliyeu
Bronx, NY
}



{
Runner Up:
Nicole Prada
New York, NY
}



Candid/Humor >>>



{ 1st Place Winner:
Karen Batal
Minneola, Fl }

What do you get when you mix a precarious 7-year-old, a pair of magnifying glasses, and a mom with a camera at the ready? Karen Batal's winning image in this year's humor category. Karen says of her willing model, daughter Jillian, "She's the queen of faces. It was all her idea. We took it right in our backyard. She's standing against the wall holding her hair up."

In fact, Jillian has always been Karen's muse. "Her birth sparked my interest in photography," she says. Since then, Karen has captured a variety of landscapes and portraits, specializing in images with a funny bone. "My eye is drawn to humorous moments," she says.



{ **Runner Up:**
Emin Kuliye
Bronx, NY }



{ **Runner Up:**
Ken Hall
San Lorenzo, CA }

{ **Runner Up:**
Rick Mason
Cogan Station, PA }





Nature >>>



1st Place Winner:
Jeff Rayner
Los Angeles, CA

When Jeff Rayner's mother loaned him a small camera years ago for a school trip, little did either one of them know that little Jeff's first "terrible" pictures would begin his love of photography and one day lead him face-to-face with a hungry white Bengal tiger.

The English-born, Los Angeles-based freelance photographer shoots for several American and British papers, but this day took him to a zoo on assignment with an Australian newspaper. The tiger, Odin, has become quite a celebrity for his daily dips into the pool to chase food thrown in by his trainer. The zoo put up a plate of glass so the public could see the swim. "It was a bit of a nightmare to shoot with the sun reflection through the water and onto the glass," Jeff remembers. "Then it went behind a cloud and I got it." As Odin swims, he blocks his nose and ears, which causes his lips to raise in a ferocious smile. Jeff says, "The image's blue element, the bubbles, and the white tiger is almost dreamlike."



{ **Runner Up:**
Dale Williams
Sebastopol, CA }



{ **Runner Up:**
Ken Deitcher
Albany, NY }



{ **Runner Up:**
Slobodan Blagojevic
Naperville, IL }



People >>>



1st Place Winner:
Jon Orlando
Lyons, CO

Sometimes when it snows in Boulder, Colorado, the air is thick with white like the furious flurries of a just churned snow globe. However, as Jon Orlando and his girlfriend, Candice, were hiking last winter, it was a gentle fall—the kind that tickles cheeks and catches on eyelashes. Jon, who keeps his digital SLR at hand, froze this moment with a click. “I always try to get a strong expression,” he says. “Here the eye draws you in. You want to know, ‘What is she thinking?’ ”

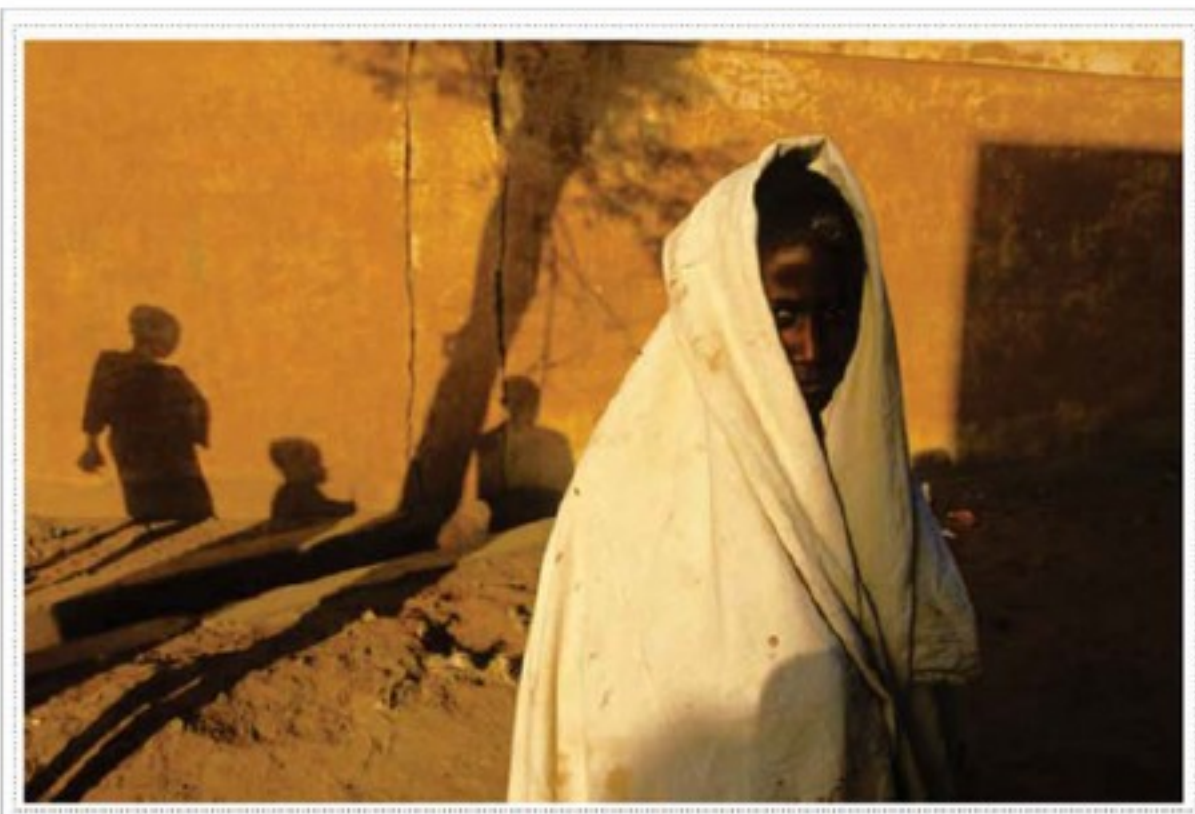
Many of Jon’s memories, like this one, are captured in his photography. One that isn’t—but is just as vivid to him—is the first time he held a camera as a kid. He says, “I picked one up and knew that’s what I wanted to do.” He studied photography at Northern Arizona University and is now in the process of starting his own photography business. He describes his work as an effort “to invite intimacy and find truth in that single moment when the shutter clicks.” Visit jonorlandophoto.com for more information.



Runner Up:
Nicole E. Leever
Mission Viejo, CA



Runner Up:
Laura Guerrant
Danville, KY



Runner Up:
John Lagomaggiore
Niagara Falls, NY



Travel >>>



1st Place Winner:
David Michael
Cincinnati, OH

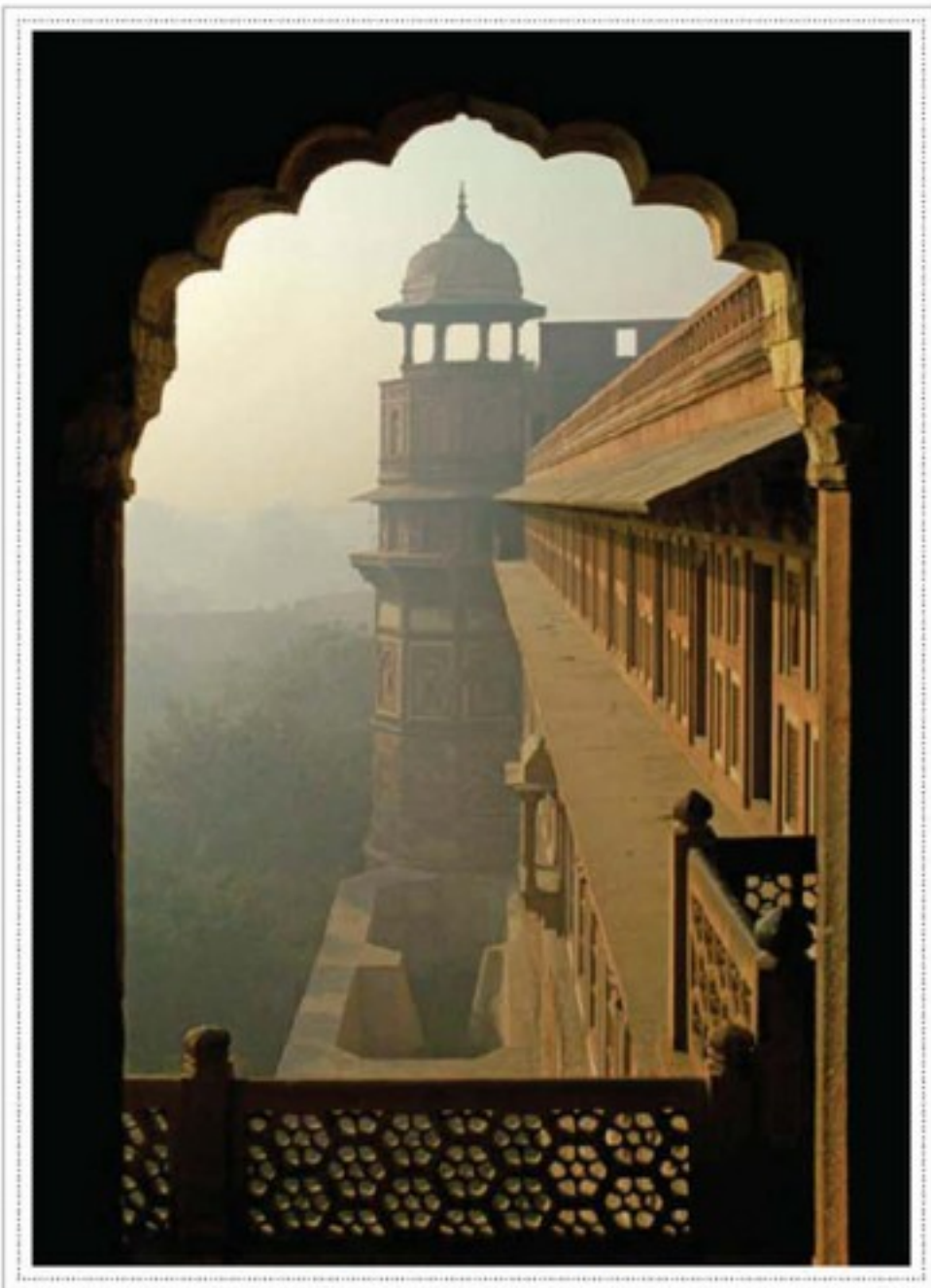
The best opera singers can hold an audience captive. Language is not an obstacle nor is time. There is just the music, the voice, the moment, and—if the performer is truly a master—the feeling of being transported.

David Michael knows this well. He is a professional opera singer and was in Italy appearing as Porgy in *Porgy and Bess* when he took this shot. He says, “I was in Venice, turned around, saw this angle and this view, and knew I had to get it.” The image captures centuries-old buildings and the midday canal traffic: steadfastness and hustle-bustle in one frame. Without even the slightest lift of voice, David has created the photographic equivalent of operatic escape.

Although he has been only seriously shooting for less than two years, he says, “Once I get interested in something, I get a little intense about it.” He used his digital SLR in Venice and continues to take landscapes and portraits, his primary focus. It was his first time entering the competition.



{ Runner Up:
Arjun Veer Chadha
Fargo, ND }



{ Runner Up:
Snehendu Kar
Los Angeles, CA }



{ Runner Up:
Daniel Kohanski
San Francisco, CA }



wishes to thank everyone who entered the *Popular Photography* 14th Annual Photo Contest and to congratulate the Grand Prize Winner and the category prize winners.

GRAND PRIZE



© Kenneth Mucke

PEOPLE



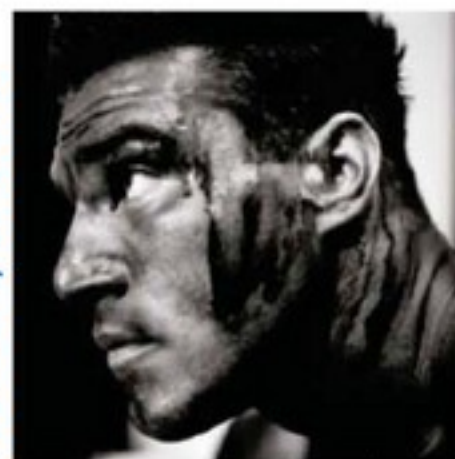
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TRAVEL



© David Michael

ACTION/SPORTS



© Kathryn Obermaier

CANDID/HUMOR



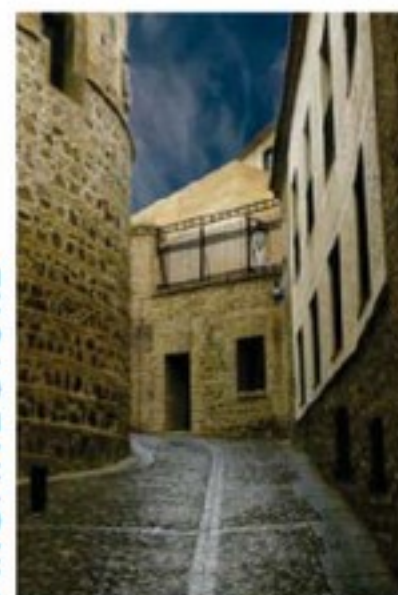
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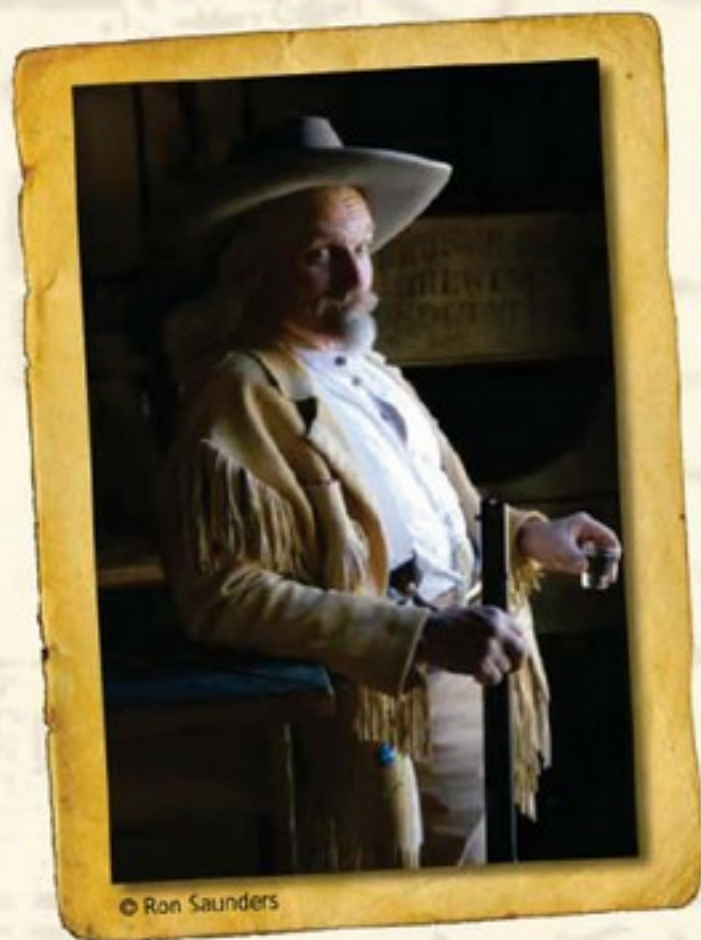
Perched on the Continental Divide in the Northern Rocky Mountains, Montana offers a palate of visual icons, bathed in warm western light. From the geothermal wonders of Yellowstone—our nation's first National Park—to the rough-hewn facade of a ghost town that refuses to die, photographers have long sought out the well-nicknamed Treasure State. Shooters seeking authentic western compositions will find everything from wild horses, to real-deal cowboys, to storied, rough & tumble towns and historical landmarks. Those seeking the wildlife infused landscapes had best bring their extra telephoto lenses to capture the critters. Whether caped in winter snow, softened by the verdant tint of spring, smothered in summer's brilliant wildflowers, or quaking gold like autumnal aspen, Montana offers infinite compositions in each of its seasons.



© Vic Kessa



© Dale Handlin



© Ron Saunders



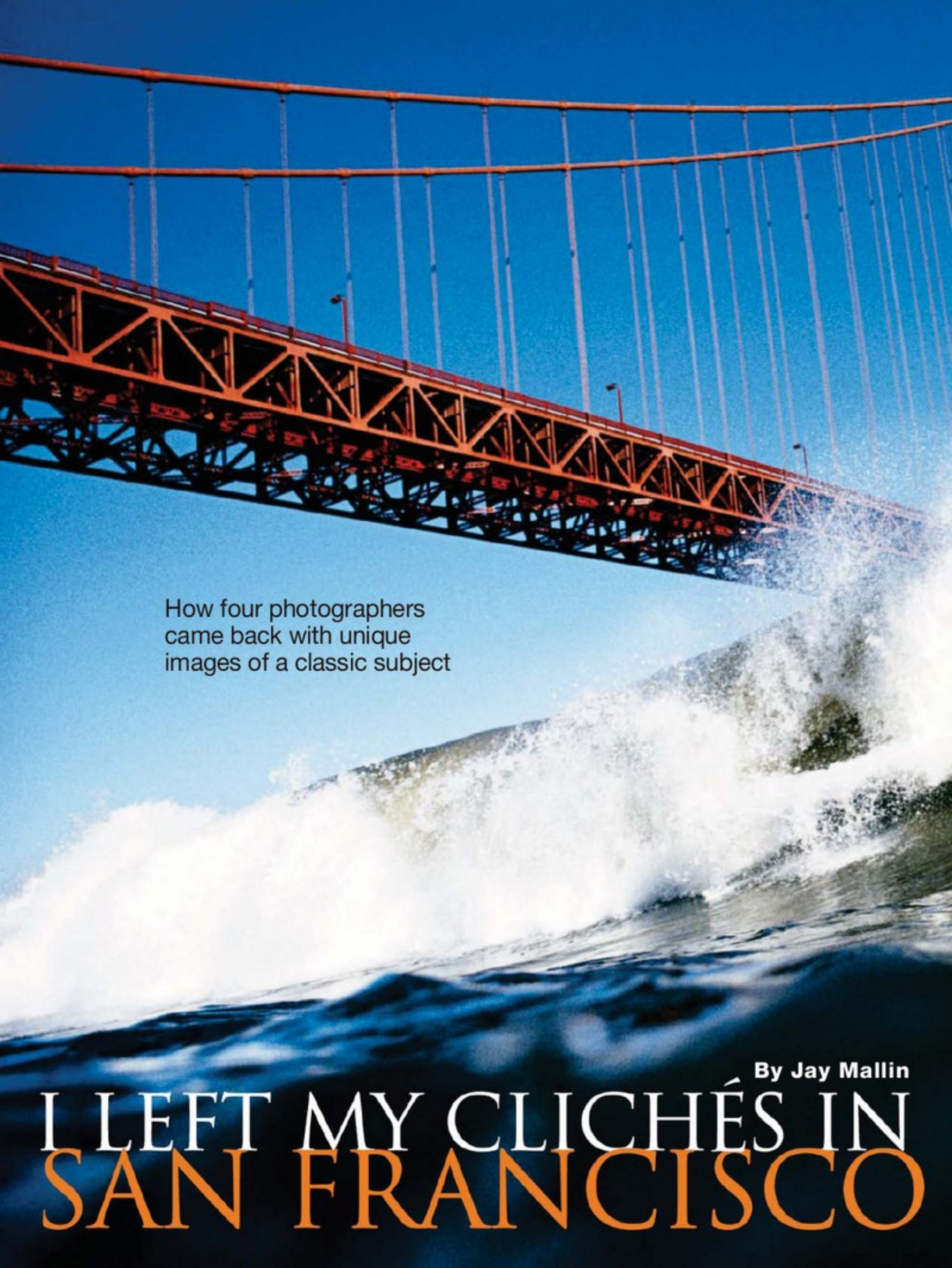
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A low-angle photograph of the Golden Gate Bridge in San Francisco. The bridge's orange-red steel structure and suspension cables are prominent against a clear blue sky. Below the bridge, a large, powerful wave is crashing, creating a massive spray of white water. The foreground shows the dark, choppy surface of the water.

How four photographers
came back with unique
images of a classic subject

By Jay Mallin

I LEFT MY CLICHÉS IN SAN FRANCISCO



COURT MAST

Take any famous landmark and it's not difficult to decide how to approach it photographically. The problem is you've seen that photo before. Coming up with something different—now that's a challenge.

"Everybody knows where the tripod marks from most photographers are," observes Cosmo Condina, a travel photographer who regularly must find ways to interpret the familiar in a new way. "You have to do something different, either by technique or a different vantage point."

The Golden Gate Bridge presents one such challenge. Among the world's best-known sights, it's even more familiar because of excellent vantage points at both ends, as well as across San Francisco Bay. Its 1.7-mile span and orange-vermillion paint job have attracted photographers since construction began in 1933.

And to prove that new, creative approaches don't require new technology, we rounded up four very creative photos shot on film, then asked the photographers how they got the shots.

You'd think the guy who took this picture was about to get creamed. If the surfer didn't hit him, then surely the 8-foot wave would take him out. In any case, it seems his camera was barely above water.

The reality wasn't that bad, says Sausalito, CA-based Court Mast (www.mastphotography.com). But getting this dynamic angle on the static Golden Gate Bridge wasn't easy, either.

The basis for Mast's alternative take on the bridge? His favorite sport. He was a dedicated "body boarder," a surfer who works with a short board to lie on. Body boards are made of soft foam "so if it crashes into you you don't get killed," he says.

He and his friend Mike Shaw, the guy in the wetsuit, used to body board at Fort Point, just south of the Golden Gate Bridge. Mast also took pictures.

Getting this shot required just the right conditions—and lots of wasted film. First, of course, he needed waves, rolling in under the bridge from the Pacific. Then he needed low tide, because at higher tides the waves are "mushy." But low tide carries its own difficulties. "At low tide there are rocks that show up in the places where I would want to sit and shoot," dangerous for both photographer and surfer.

Also, the photo had to be taken in the morning, with the sun in the east, to light the image. Altogether "there are only maybe 10 days a year when you

can get a really good picture," and on those 10 days the prime time may last only an hour, Mast estimates. "So many factors have to come together. It's almost like shooting wildlife."

So one March day at about 8 a.m., Mast was swimming in the water with kick-fins, holding a Nikon FM2, with a motor drive and 24mm lens, encased in a waterproof housing. The lens was prefocused for the shot, and he believes the exposure, on Kodachrome 64 slide film, was about 1/500 sec at f/5.6.

The wave came, Shaw started to ride, and Mast began to shoot. The moment didn't last long. He got maybe five frames in all—in the next shot, the wave was collapsing and only the surfer's arm was visible. Once the sequence was done, Mast says, "I had to dunk the camera in the water and dive for the bottom" to avoid being hit by Shaw.

It made for a dramatic image. Mast says the Golden Gate Bridge is "one of the wonders of the surfing world. Almost all you have for background in most surfing shots is more ocean, or maybe palm trees." But the bridge gives a different kind of background. In the right conditions, it's possible to surf directly under the bridge, creating a dramatic tunnel effect when shot from a low position with a wide-angle lens.

The views? Spectacular. "Surfers have got a light show that nobody else has," he says.

SAN FRANCISCO

COSMO CONDINA



Cosmo Condina actually likes visiting the same places again and again to shoot. He says it makes for better photos.

A travel photographer for 20 years, Condina (www.cosmocondina.com), who is based in Ontario, Canada, has photographed around the world. His first visit to a new location is a get-acquainted trip. "You see the cliché photos the first time around," he says. "It gets them out of your system."

If he likes the place, Condina waits four or five years and goes back again, and again. On the later visits, he has to push for something different, even if he's covering the same subjects. He's surprised to find that each time "the body of work is really different."

So it was that Condina found himself driving up the Marin Headlands in the predawn hours, following a now-familiar route, headed for the highest vantage

point from which to photograph the bridge. It was a risky endeavor—his time in San Francisco was limited, and Condina was chancing one of his valuable sunrises on a shot that, because of the extensive cloud cover, might not pan out at all.

Along the way he picked up a Japanese tourist who was trudging up the road. Condina arrived just before sunrise, loaded his Contax RTS III with Fujichrome Velvia slide film and put it on a tripod



with a 180mm f/2.8 Zeiss lens. The sun popped over the clouds with just a bit of the bridge visible, and Condina started shooting.

Or he tried to. His new friend decided that this would be a good time to strike up a conversation, even though the man's English was almost nonexistent. "He started trying to converse with me, and I'm trying to shoot this," Condina says. "I did the best I could [to put him off] without being rude."

He had to work fast. The light would be good for only about 5 minutes, after which, he says, "you lose the backlighting, you lose the warmth." And the towers of the bridge were drifting in and out of the thick fog.

He can't remember the exposure. "All I know is that I bracketed like hell." Two rolls of film produced only two or three good images.

Condina looks forward to returning to San Francisco and

reshooting the bridge. Repeated visits are less stressful, because he knows the logistics of the place, and he'll take time to enjoy a remembered restaurant or visit with friends from previous trips.

He even has a new approach for the bridge—Condina wants to get special permission (sometimes possible for pros) to climb one of its towers. "I think that would be a nice view," he says. "Every time you go back, you learn something new."



The weather in San

Francisco was really bad, nothing but wet and rain. Tobias Daeschner, a web designer from Königswinter, Germany (www.daeschner.de), and a friend who'd just graduated from school were in town to see the sights after a trip across the United States. But the only sights they were seeing were indoors—like their increasingly claustrophobic hotel room.

After a few days of hiding from the weather, "we were tired of sitting in the hotel room or visiting museums," Daeschner recalls. "So we decided to discover the city [despite] the weather."

As they arrived at the walkway to the Golden Gate Bridge, it was disappearing into the mist. They chose to take the walk across. On the way, Daeschner says, "I suddenly

discovered the breathtaking scene of the cable descending from nowhere out of the fog. At that moment I knew that I had to take this picture and that it would become one of my favorite all-time photos."

Daeschner used a Nikon f601m (sold in the U.S. as the N6000), with a 70–300mm Tokina lens racked out to 300mm. The film was color transparency, which he later scanned and converted to black-and-white to create a more dramatic image. Today a 40x55-inch print of the image hangs in his apartment.

For Daeschner, this kind of photo isn't random; he has developed a particular approach to oft-photographed subjects. "Almost always when I take my camera into my hands to take pictures, I think about what I could do to get some special picture out of that black box."

The first task is "erasing everything out of my memory that reminds me of the thousands of conventional photos being taken" of his subject. He concedes that's "a difficult first step and not always successfully done!"

Next, "I try to find new perspectives of the scene. I climb up on a hill or go down wading in a river or something else. So an unusual approach to a scene often isn't as far away as I think," he says. "It's like conversation with the scene. The longer you look at it, the more it has to say to you. And the more different and unusual answers are coming to you."

The ultimate test of success, says Daeschner, is how his viewers react to an image. The "best results for me are the pictures where the person that looks at it has a little 'wow' on his or her lips...If a person is touched through the story a photo tells, then for me it's a good photo."

And that's just what the big print hanging in his apartment has done: "There's been no one who didn't ask some questions about the picture."

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SAN FRANCISCO

ED CALLAERT



Ed Callaert knows a thing or two about finding new angles on old subjects. For 10 years, he has traveled up and down his home state of California, camping for weeks at a time in his truck and photographing for two calendars that show off the state's beauty.

Each year Callaert (edcallaert.com) hands his publishers at least 50 exceptional pictures of such places as Yosemite, the Sierras, and the California coast. And when he's done, he knows he'll have to go back again next year for another 50 great images—maybe better, certainly different. “You’ve got to kind of

push yourself and take that other road or that other trail,” he says.

Or, in the case of Callaert's photo of the Golden Gate Bridge, you can try the road already taken, but use a lot of planning and a decent amount of luck to get something new.

“That shot is actually something I have taken before,” he says. Or at least a shot like it.

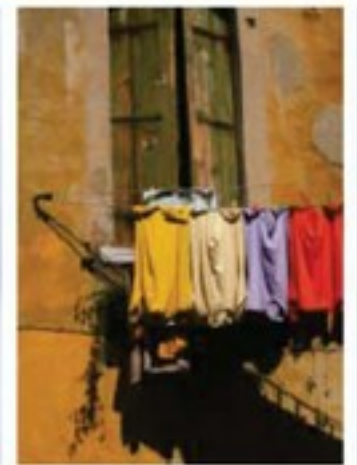
The key to Callaert's photo—you might call the image *Moonrise, Golden Gate*—was, of course, the moon. He wanted a full moon and knew that it would rise at approximately the same time as sunset, when the sky could produce

beautiful colors. He also wanted the moon to rise behind that particular section of the bridge, as seen from the first lookout on Conzelman Road in the Golden Gate National Recreational Area. “There's only one day a year that the [full] moon comes up there, and usually the bridge is fogged in,” he says.

On this particular evening, the air was clear and Callaert was in position with his tripod-mounted Hasselblad 500C/M, its 120 back holding a roll of Velvia (he rates the film at ISO 40 instead of 50), and a 250mm lens. The sun set and the moon rose on cue, with “sweet”

ED CALLAERT

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SAN FRANCISCO

colors in the sky, Callaert says.

Then a couple of things happened on the water—one good, one not so. First, a ferry approached, an unexpected but picturesque addition to his composition. At the same time, a big, ugly cargo ship stacked with shipping containers also headed into the frame. As Callaert held his breath, the faster-moving cargo ship passed the ferry and moved on, leaving him with a photo featuring

only the ferry, 3 to 5 minutes after sunset, at an exposure of 1 sec at f/16 or f/22.

"I just got lucky," says Callaert. "You anticipate, you plan, and then something out of the blue happens."

While discussing this photo, Callaert faced a similar challenge that day: a trip to Glacier Point in Yosemite Valley. Mobbed by tourists who ride up on buses in summer, the site offers a spectacular but single

vantage point of the valley, one Callaert has photographed before.

His plan? "Perhaps I'm going to do it with a wide angle, and give it a foreground and a context. Or, if the weather's good, maybe I'll use a telephoto," he says.

"You just can't repeat yourself, and you hope that nature itself will provide something different." ❁

THE SHOOTER'S TRAVEL GUIDE

You won't get wonderful photos driving around San Francisco. So ditch the car and travel by foot. A great place to start is along the waterfront on Embarcadero, with its views of the bay and the Bay Bridge, as well as the tourist scene at Fisherman's Wharf. Parking starts at \$8 for three hours at Embarcadero One. Walk out on the piers—each has a different view and something to offer. You'll find street performers at Pier 39.

When the sun is high, break for a dim-sum lunch at nearby Yank Sing (101 Spear St.)—it's a neighborhood institution.

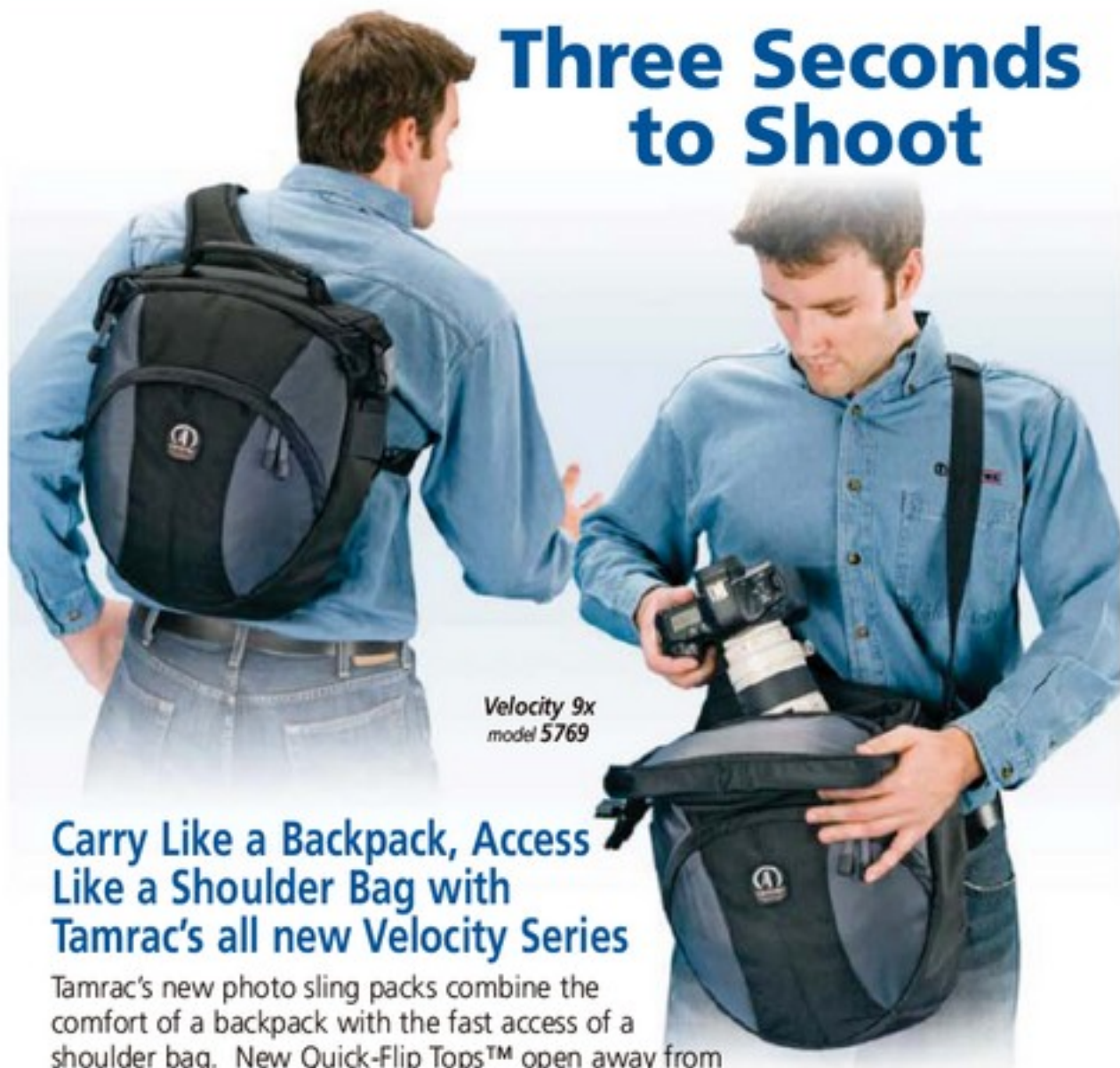
Later, bypass the touristy Union Square area to shoot the murals in the Mission District, which is also home to many photo galleries, such as Cameraworks (657 Mission St.) and Foto-Grafix (655 Mission St.).

Golden Gate Park is a must (take the N Judah Muni light rail to Ocean Beach from Montgomery Street Station to Irving St. and 9th Ave). In the park, macro shooters will delight in the Japanese Tea Garden. Next, jump back on the Muni and take it to Embarcadero to pick up your car. Then drive up the coast to the Wave Organ, a little-known photo op set on a tiny jetty past the Yacht Club in Golden Gate National Recreation Area. Photograph the skyline view past Corinthian-like PVC tubes of the wave-activated acoustic sculpture while listening to its eerie music.

As sunset approaches, hop in your car to set up for your shot of the Golden Gate Bridge. The elevated view from the Twin Peaks hills is one of the best: Drive south to Twin Peaks Nature Area and follow Twin Peaks Blvd. to the top.

For more travel info, visit www.sfvisitor.org. —Lori Fredrickson

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THE NEW INFRARED REVOLUTION

Photographing the invisible is now wonderful!

Infrared (IR) photography—imaging by electromagnetic radiation that's invisible to the human eye—isn't just for masochists anymore. Okay, we're exaggerating, but digital IR photography is much more accessible than IR film photography

ever was. So much so that a growing legion of IR fans are transforming it from a minor cult to a major genre.

One reason: Digital capture is a lot easier than using IR film, with its special handling and processing. (As a result, digital's much cheaper,

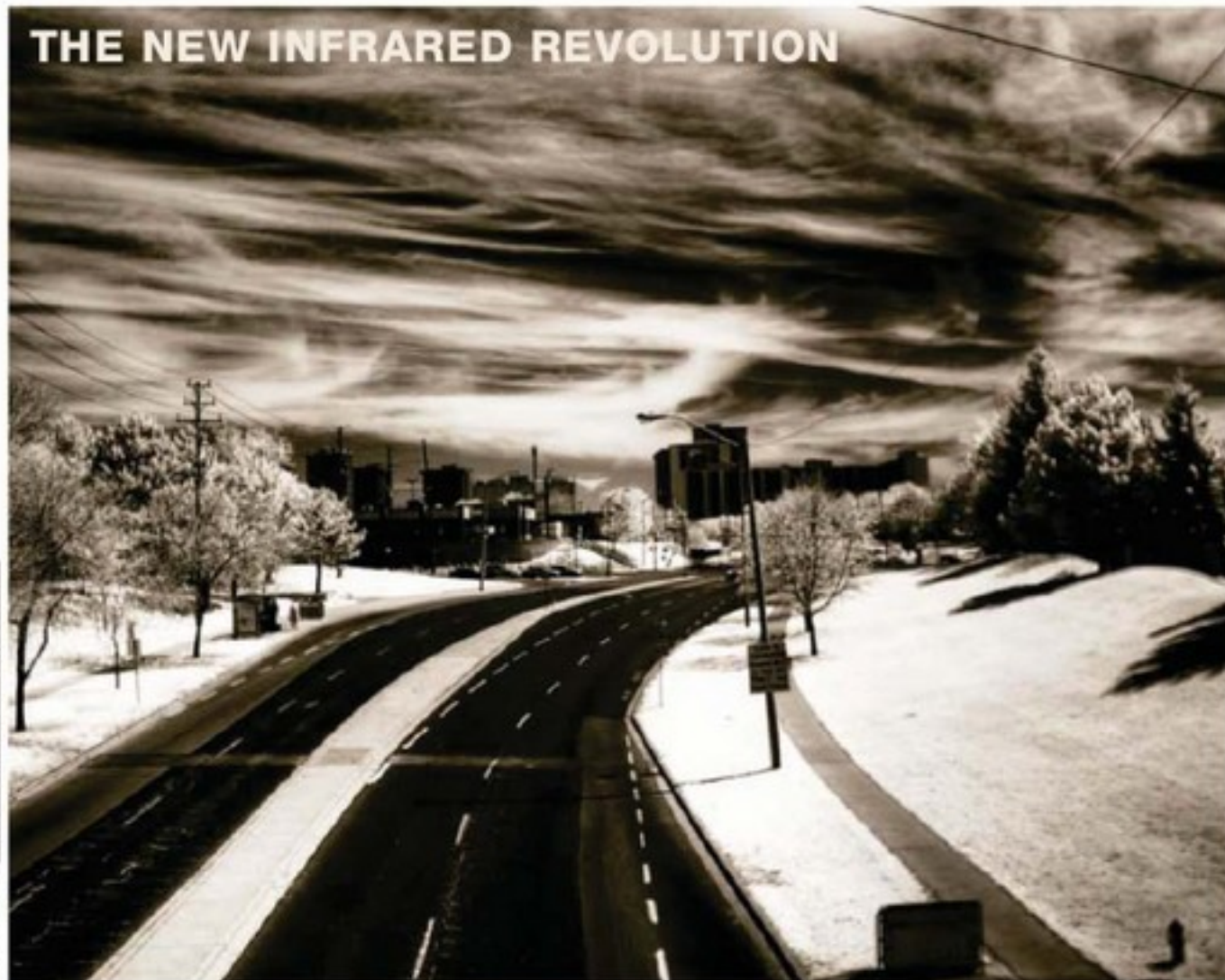
CLASSIC IR COLOR: Singapore's Chinese Garden shows typical brick-red skies and white foliage of digital IR. Canon EOS 30D (converted by a service for IR) with 16–35mm f/2.8L Canon EF lens, 1/40 sec at f/11 through a B+W 090 red filter, ISO 100. Custom white balance off green grass, minor tweaks in Adobe Photoshop CS.

UTION

By Dan Richards



THE NEW INFRARED REVOLUTION



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IR + HDR (Top): High-dynamic-range (HDR) is becoming popular for infrared shooting. Canon PowerShot G1 (converted for IR by Khromagery), ISO 80 exposures of 1/60 sec at f/4, 1/125 sec at f/4, and 1/50 sec at f/3.2 combined into HDR with Photomatix software. Custom IR white balance set by conversion service.

ARCHITECTURAL TWIST (Bottom): IR can add drama to architectural shots, particularly if there's vegetation in the scene. Canon PowerShot G1 (converted by photographer by removing IR-cutoff filter), 1/100 sec at f/4 through Rollei Infrared Filter, ISO 100. Custom white balance from green grass; red and blue channels switched in Photoshop CS.

too.) Another big reason? Flexibility. A CCD or CMOS sensor can capture infrared images in color or black-and-white, and conversions from color to monochrome can be made after the fact with little fuss. And if you *want* to fuss, digital IR practically invites play in Adobe Photoshop or other image editors. (Combining multiple IR frames into a high-dynamic-range, or HDR, photo is currently the rage.)

Then there's the technology cycle. With consumer DSLRs now in third and even fourth generations, there are plenty of perfectly good Canon EOS 10Ds, Nikon D70s, and others waiting for a new purpose in life. Many photographers convert these for IR shooting (see "The Right IR Stuff" on page 96).

IR photography, though, isn't just about the equipment. "With infrared photography, I am able to see that invisible world and reveal something potentially spectacular that is, when viewed normally, unremarkable," says Andrew Hefter, one of the photographers presented here.

Photographer Ruel Tafalla, whose pagoda shot opens this article, notes that this transformative power has its pragmatic side. "In normal landscape photography, I'm limited to shooting from sunrise to 9 a.m., and from 4 p.m. to sunset, to catch the good light," he says. "But with infrared, I can shoot as long as the sun is there—the more harsh the light, the better the image."

How it works

Infrared is the part of the electromagnetic spectrum starting at wavelengths just above that of red, the longest visible wavelength of light. Infrared-sensitive films of one sort or another have been around for nearly a century.

Digital image sensors are inherently sensitive to IR, which for conventional photography is

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THE NEW INFRARED REVOLUTION



a bad thing—it makes pictures pink, and sometimes fuzzy, because IR focuses at a slightly different point than visible wavelengths. (It also turns IR-reflective black materials purple or mahogany.) For these reasons, digital camera makers install an infrared-blocking or IR-cutoff filter in front of the sensor.

But if you remove the IR-cutoff filter, you restore the camera's IR sensitivity. Now, cover the lens (or the sensor) with a filter that blocks visible light (called an IR-passing filter), and you'll be photographing almost entirely by IR wavelengths. Commonly used filters include the deep red (Hoya R72, and other designations), and true IR-passing filters such as 87-series black filters, which are opaque to the human eye.

Strange things now happen. If you set your camera for monochrome capture, you get something like what b&w IR film did: ghostly white foliage, and blue skies that go black. (Chlorophyll is a very effective reflector of infrared radiation; blue skies are not.)

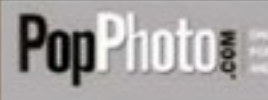
Unlike IR film, digital IR can be very fine-grained, which can add to the surreality. Want a grainier look? Pump up the ISO to get more noise, although you still won't get that halation (grainy aura) of IR film.

Shoot in color with IR-passing filters, and your results can vary wildly. If you use automatic white balance, your shots may come out very red. Instead, set a custom WB off green grass—not so strange, when you consider

CHANNEL SWITCH: One of the most popular techniques in digital IR is to switch red and blue channels to restore blue skies while maintaining IR effect on foliage. Unconverted Nikon D50, 1/2 sec at f/5.6 through Hoya R72 filter, ISO 200. Red and blue channels swapped, hue/saturation and Curves adjustments in Photoshop CS.



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TIP OF THE WEEK PopPhoto

(An exclusive feature for newsletter subscribers)

Camera Shake Rule: The slowest shutter speed at which you can safely handhold a camera is one over the focal length of the lens in use. As shutter speeds get slower, camera shake is likely to result in an increasing loss of sharpness. So, if you're using a 50mm lens, shoot at 1/50 sec or faster. Not enough light? Use a flash, tripod, or brace your camera against a solid object.

Feel free to send your own tip to editor@popphoto.com.

PopPhoto.com's New Buying Guide
Check out a guide of camera reviews for reviews, specs and pricing information or write your own review.

Hands On: Olympus E-3 Digital SLR
Olympus reaches for tops with a rugged body, swiveling LCD, and some autofocus magic.

Olympus Adds Three Zuiko Lenses to SLR Line
The new optics use the company's Super Sonic Wave Drive to achieve fast, quiet autofocus performance.

Why RAW Works
The visible difference between JPEG and RAW explained.

PHOTO



A Conversation with Robert Glenn Ketchum
The original "green" photographer talks about how his art supports his conservation agenda, the part he plays in national environmental legislation, and his battle to keep a threatened mining company from destroying one of America's unspoiled natural treasures.

Better Tomorrows for Rwanda
Photographer Jonathan Torgovnik's work in Rwanda is helping to educate genocide's youngest victims.

Developing Native Eyes
National Geographic fights image discrimination by supporting non-Western photographers.

Behind the Lens with Cameron Davidson
The aerial specialist answers questions about shooting from helicopters and airplanes.

Nikon Coolpix S51 (User Review)
A PopPhoto.com reader from Lancaster, UK reviews the Nikon Coolpix S51.

This camera is a joy to use and it's hard to take a bad picture if you use the correct scene mode. Everything from backlit shots to flash has excellent results. The macro is first class. Very detailed and well-lit shots from close up. If you want a point and shoot that is very small then this camera is excellent. The only down side is the shutter lag but this is common in some digital cameras.

What's Hot: Small form factor, large, clear LCD, easy to use, well laid out controls, good build quality.

What's Not: Shutter lag.

[Read the complete review here.](#)

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THE NEW INFRARED REVOLUTION



PORTRAIT MAKEOVER: The model has brown hair and blue-green eyes; this is a fairly typical IR transformation. Nikon D70 (converted for IR with LifePixel do-it-yourself kit), 50mm f/1.4D Nikkor, 1/60 sec at f/5.6, ISO 200, with Nikon Speedlight SB-800 bounced off ceiling. Colors faded about 70 percent, red and blue channels swapped in Photoshop CS3. History brush used to restore reddish lip color.

grass strongly reflects IR. This will give you (generally) brick-red skies, white foliage, and some other colors nearly natural. Different white balances net different results.

IR portraiture can be fun, disturbing, weird, wacky—or all of the above. For starters, IR lightens all skin tones and often darkens eye color. And many shades of hair look red. One salutary effect: It eliminates virtually all blemishes and skin imperfections. Think ultrasoft, if ghostly, skin tones.

Finally, after the shot, you can do lots of further manipulation in image editing. Using the Channel Mixer in Photoshop to swap red skies for blue is a popular procedure.

But if you're not an inveterate control-twiddler, IR photography may not be for you. It not only invites experimentation, it *requires* it. And IR radiation is highly unpredictable, varying considerably by altitude, for instance. You rarely see what's coming.

The Right IR Stuff

Technically, you don't need to convert a digital camera to shoot infrared—some rays get through IR-blocking filters, so you need only mount an IR-passing filter and shoot. But you'll need to use very long exposures—handholding is out.

If you really want to get into IR, an IR-ready (see sidebar at right) or converted camera is the way to go. When using a DSLR without live view (most of them), you'll need to focus and compose without the IR-passing filter covering the lens. This isn't an issue with compact and EVF cameras.

You can convert a DSLR for dedicated IR use and maintain clear viewing by replacing the camera's IR-cutoff with an IR-passing filter—but it now can't be used for conventional photography.

Looking to turn your old digital camera into an IR shooter? Here are some outfits to check out.

■ **LifePixel** (www.lifepixel.com): Possibly the biggest service for IR conversions, which run from \$95 for a replacement filter for do-it-yourselfers to about \$290 to \$500 for most DSLRs.

■ **Khromagery** (www.khromagery.com.au): Australia-based, but does conversions for U.S. and Canadian customers. Specializes in Canon models. Conversions run \$275 to \$440 for advanced compacts and DSLRs.

■ **LDP Net** (www.maxmax.com): Makes or modifies wide range of still and video equipment. Most DSLR conversions run about \$450.

For more IR resources, go to www.PopPhoto.com/january2008.

OUT-OF-THE-BOX EXPERIENCES

■ **Fujifilm IS-1 (\$800, street):** A Fujifilm S9100 EVF factory-modified by the removal of IR- and ultraviolet-cutoff filters. Has 28–300mm equivalent f/2.8–4.9 zoom. In a forensic kit (\$2,000), it comes with nine filters, including a 900 (18A) that passes both IR and UV for intriguing color effects. ■ **Hot:** Live view (EVF and LCD), manual and autofocus, long zoom range, can be used for conventional photography. ■ **Not:** Ridiculously restrictive end-user license agreement, 2-inch LCD, noise at higher ISOs, no RAW capture.



■ **Fujifilm IS Pro (\$2,600, street, body only):** Fujifilm S5 Pro DSLR factory-modified by removing IR- and UV-cutoff filters. Has all S5 features, including Nikon mount. ■ **Hot:** Live view, huge number of lenses, shoots RAW. ■ **Not:** That ridiculously restrictive end-user license, 30-sec live view limit.



■ **Sigma SD14 (\$1,140, street, body only):** The IR-cutoff filter, mounted in front of the mirror box, is easy to pop in and out. (Wear lint-free cotton gloves!) ■ **Hot:** Easily converted back to normal shooting, many lenses available, shoots RAW. ■ **Not:** No live view, RAW works best with limited Sigma software.



■ **Sony Cyber-shot DSC-H9 (\$388, street):** NightShot mode uses an IR beam to shoot in the dark, but it's next to useless. Instead, use the H9 outdoors with an IR-passing filter (a Cokin P499 Universal Ring with Cokin P filters) and you can shoot in IR—in monochrome at a high ISO. ■ **Hot:** Live view (EVF and big 3-inch LCD), huge zoom range. ■ **Not:** Clumsy filter mounting, noisy images, greenish monochrome, exposure limited to 1/30 sec wide open.



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Most PixelFrame models can also entertain you with movies and mp3 music files, and an automatic slide show of your photos with your choice of background music. Most models even include a convenient multi-function remote control, plus on-screen menus, for easy programming. Go with a Quantaray by Sunpak digital PixelFrame, and you won't have to choose just one photo anymore.

But you do have one last choice to make—you'll have to decide whether to place your new PixelFrame on the table, or on the wall!

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...And enjoy!

The Ritz Camera Centers Family



David Ritz
Chairman, CEO

INKJET PRINTING 2.0

Why getting great prints is easier than ever
By Debbie Grossman



If you think you need to make six prints to get one you like...if you've accepted the fact that your prints are always a little yellower than your screen...if you assume that trying to get them not only to match your screen but also look sharp and color-accurate would take a lot more than an afternoon's work...then you're thinking old school.

Why? Because setting up a color-managed workflow has become so easy, any photographer would be crazy not to do it.

If all you want is accurate prints, you can forget all but Step 1 of this story, because these days autopilot works pretty well. But if you want to make the most of your camera,

computer, and printer—without hassles—keep reading.

The problem with letting your devices and software take control? They assume you want to work in the inferior sRGB color space, which means that even though your camera can capture a wider variety of colors and your printer can print a wider variety of colors, you'd rather throw them away

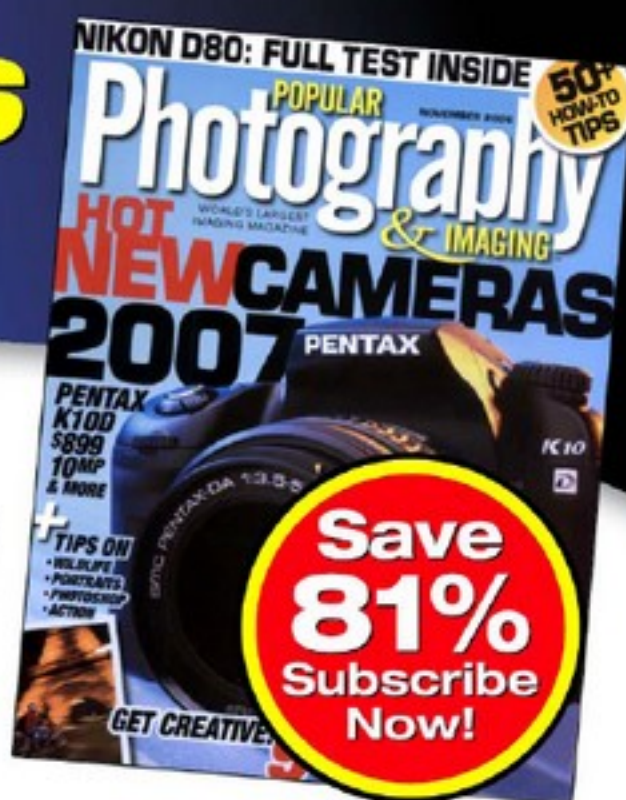
for the sake of saving yourself a few mouse-clicks.

To show you how to control color, we're using Adobe Photoshop CS3, Epson's Stylus Photo R2400 printer, the Pantone Huey PRO for calibration, and Windows XP. The basic principles are the same no matter what your system, so if this story doesn't answer all your questions, a few Google searches will.

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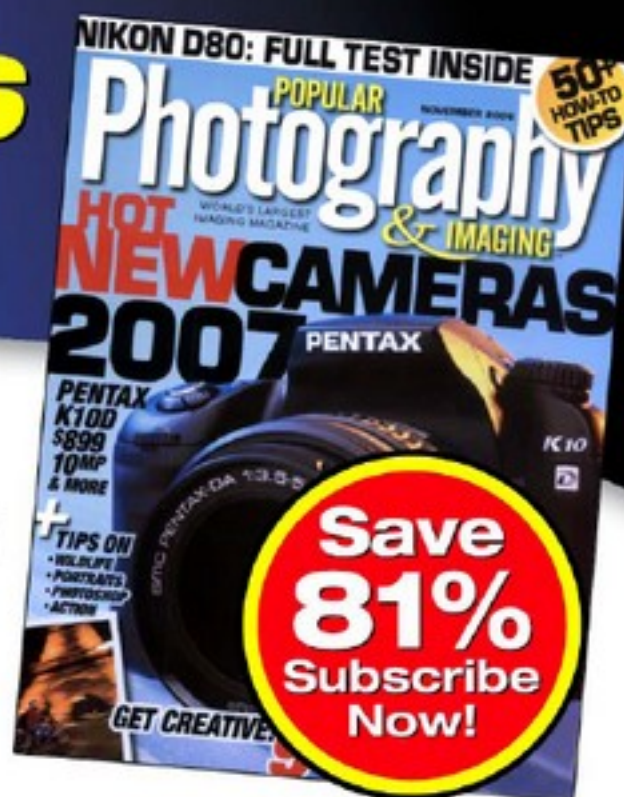


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STEP 1 Calibrate and profile your monitor.

The gizmos that you attach to your screen to make sure it displays standard brightness, contrast, and color have evolved more than any step in the color management process. These days, you pick one (we used the Huey PRO, but you can also try X-rite's eye-one display LT, ColorVision's Spyder3Pro, or numerous others), install the easy-to-use software, plug the measuring device into your USB port, and go. You really don't need to know much of anything to use it, and when you're done, you'll be amazed how much closer your prints already are to your screen.

Tips: ■ Some software will ask you which white point you want. If so, choose D65 (sometimes called 6500K).

■ Some software will ask you to pick the gamma. The PC's default is 2.2, but if you can, go for the less contrasty 1.8.

STEP 2 Tell your camera and software you're in charge.

Since you'll be managing your color in your printing process for the sake of getting better, more accurate tones, make sure you're capturing those colors in the first place.

Dig out your manual or just scroll through your camera's menus until you find the option for Color Space, and choose Adobe RGB. That space, of course, will apply only to your JPEGs. When you're converting from RAW, make sure you set the output file to be Adobe RGB, as well.

Then set up Photoshop to keep all the colors that you



▲ TELL PHOTOSHOP THAT YOU'LL BE HANDLING THE COLOR.

shot. Go to Edit > Color Settings (see the screenshot, above). Choose Adobe RGB (1998) as your working space, and in Color Management Policies, choose Convert to Working RGB and check those three boxes. This ensures that, on the off-chance you want to open a photo someone e-mailed you, Photoshop will ask what to do with that sRGB file. (You should convert that e-mailed image so it will fit nicely into your workflow.)

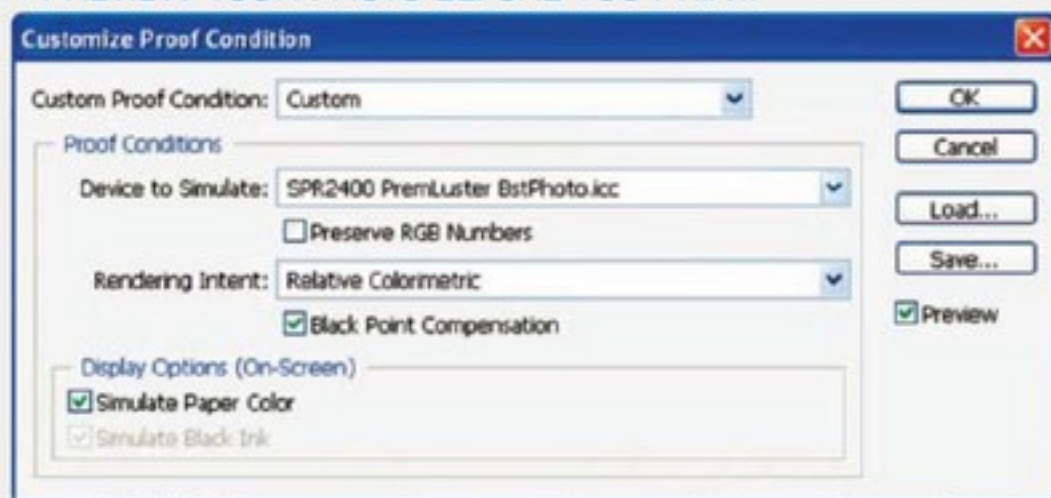
STEP 3 Install your printer's profiles.

Every paper has its own characteristics and way of relating to your printer. Each printer/paper combination has its own profile, and before you print, you'll have to tell your system which profile to use. And before you do that, you have to make sure those profiles are installed.

Boy, this used to be one big pain in the neck. Thankfully, it's much easier now. On the Epson 2400's installation CD, there's a button for Install Profiles. It takes you directly to Epson's website, where you download an installer for your printer and the latest profiles are automatically stuck in the right spot.

Of course, Epson gives you profiles only for its own papers. So if you want to print on paper made by another company, you'll have to download the profiles that paper manufacturer made for your printer. Many paper manufacturers post profiles for a variety of popular printers on their websites. Once you download them, you may have to manually place them in Windows' profile folder so that, once in Photoshop, you can access them. The obscurely located folder: C:\WINDOWS\system32\spool\drivers\color.

▼PREVIEW YOUR PHOTO BEFORE YOU PRINT.



STEP 4 **Preview your print.** Photoshop can simulate, to a good degree of accuracy, what your print will look like. This version looks flatter and duller than what you see by default on screen, but previewing it will let you make adjustments before you send it through the printer. Most often, you'll need to add a little contrast and maybe some saturation.

To set up what's known as soft-proofing, open your image in Photoshop and go to View > Proof Setup > Custom. Under Device to Simulate, choose the profile for the printer and paper you're using. If you've got the Epson 2400 and you're printing on Premium Luster paper, for example, use the

pull-down menu to scroll down and select the profile called SPR2400 PremLuster BstPhoto.icc. Don't forget to check Simulate Paper Color. The screenshot above shows how the window looks.

STEP 5 **Get the resolution right.** The trick to setting your image size for print is to change the Document Size, not the Pixel Dimensions. Rather than trying for a specific number (say, 300 pixels per inch), go to Image > Image Size, and make sure Resample Image is unchecked. Then type in the document size, and let the resolution fall where it may.

If, however, you're making extra-large prints, and the

resolution winds up below 200 ppi, you might end up with fuzzy details. Upsampling programs such as onOne's Genuine Fractals can help overcome that problem.

STEP 6 **Sharpen!** We always warn about the dangers of over-sharpening, but under-sharpening has perils, too. The best trick we know: Before you sharpen, zoom out. Why? Because an average LCD monitor might be able to display about 100 ppi, but that's 1/3 of the resolution at 300 ppi and 1/4 if your resolution is at 480 ppi. Do your sharpening at 25%. Your picture may look terrible on your screen at 100%, but it will look fantastic when it emerges from your printer.

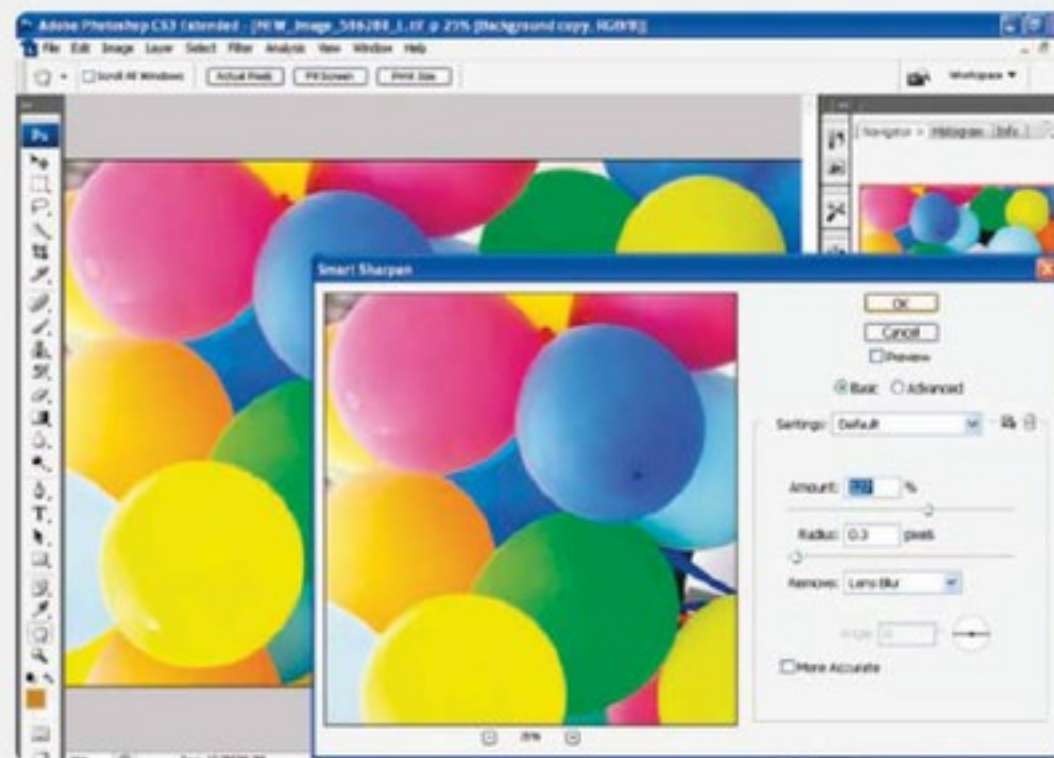
Go to Filter > Sharpen > Smart Sharpen, and use the pull-down menu to choose Remove > Lens Blur. Generally, a low Radius and high Amount are good for digital photos. Zoom your preview down to 25% to match your image.

To avoid sharpening noise and making it more obvious, you may want to work on a duplicate layer so you can mask

PRINTER CHECKLIST ✓

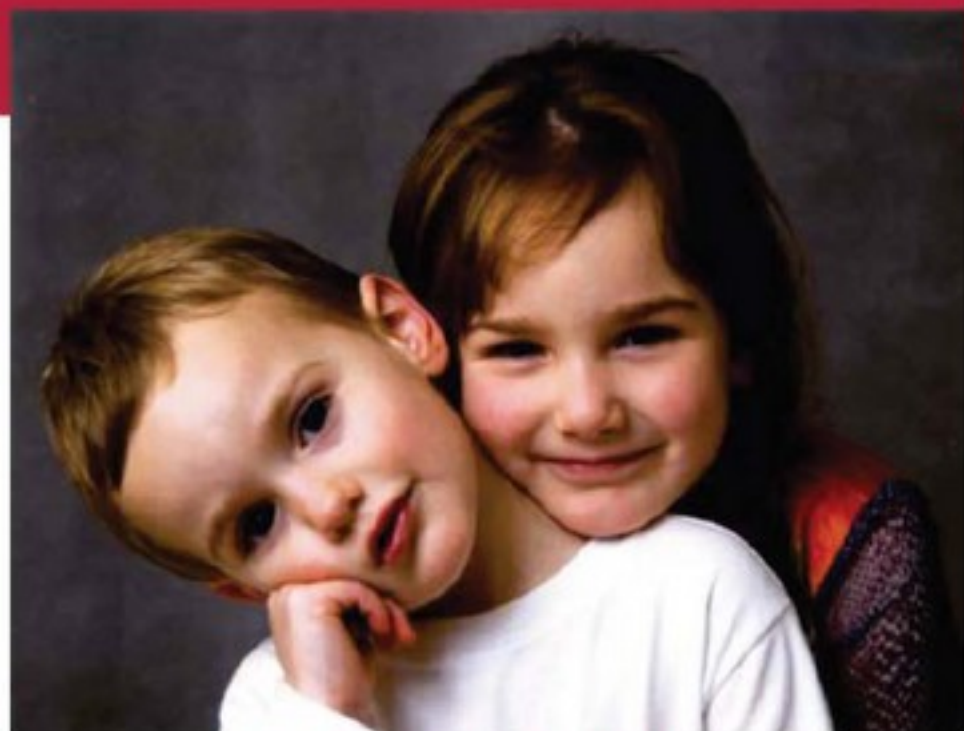
To avoid errors, make sure you do each of these things before hitting that final Print button:

- Soft-proof and tweak your saturation and contrast.
- Pick your document size but don't resample.
- Sharpen at 25%.
- Choose your Paper Type, Print Quality, and Paper Size.
- Check ICM and turn color management off.
- Change color handling to Photoshop Manages Colors.
- Choose the printer profile to match your paper type and quality setting.



▲DON'T FORGET TO SHARPEN YOUR FILES AT 25%.

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Portrait by NYI Graduate Fred Kurtz

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**K. Stein, Virginia
2007 NYI Photography Graduate**

NYI Graduate Fred Kurtz made this arresting portrait of the kids next door using a digital SLR, just one flood light bounced into an umbrella, and a reflector card in his home studio. Fred applied the basic lighting and posing techniques he learned in Unit 4 of the NYI Professional Course. As Fred wrote us, "I gave their mother a print of this and she cried. She ordered prints for Christmas presents and two people at work want me to photograph their families after seeing this."

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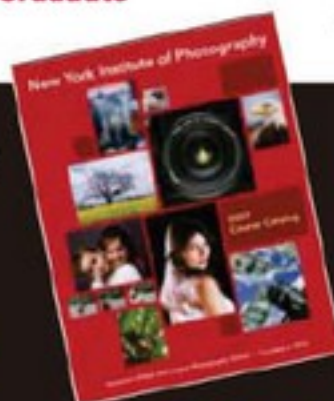
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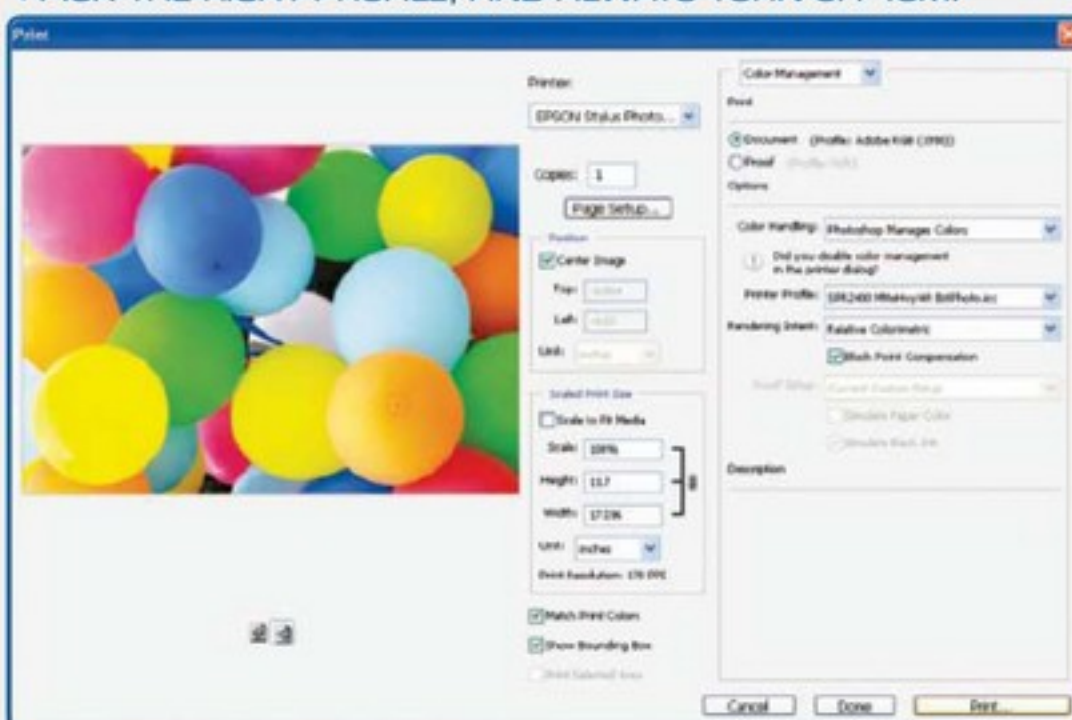
off sharpening in big swathes that you want to keep smooth, such as skin or cloudless skies.

STEP 7 Check a lot of boxes, and then print. This is the only step that is still a bit tricky, if only because there are so many little things to do.

Go to File > Print. Then head straight for Page Setup, and choose Advanced. To avoid having to choose the Advanced button every time, check the box, labeled "Show this screen first," in the lower right. Under Paper & Quality Options, choose your paper type, size, and Best Photo. Of course, choose your orientation. Then, in the Color Management section, choose ICM.

A box will appear below labeled Off (No Color Adjustment). This box is key. It may seem counterintuitive,

▼PICK THE RIGHT PROFILE, AND ALWAYS TURN OFF ICM.



but you want to check it in order to stop the printer from competing with Photoshop's color management system.

Then, in the bottom left, click the button for Save Setting. Name the setting after your paper type and size, so that the next time you'll be able to choose it without having to

check all of those boxes again. Click OK.

Now turn to the right half of Photoshop's print dialog box. Under Color Handling, choose Photoshop Manages Colors. Then, pick your printer profile. In this case, we're printing on Matte paper, and we've got it set to Best Photo, so we'll choose SPR2400 MteHvyWt BstPhoto.icc. One day, perhaps, these profiles will have clearer names. For now you have to decode them yourself.

Then just hit Print. If you want to double-check that you've turned color management off and selected the right orientation and paper, you can click Preferences to see those options again. Otherwise, just hit Print again and watch as your photo emerges just as you imagined it.

PICK A PRICE

A great printer doesn't have to be expensive. Yes, you get what you pay for, but all of these turn out wow-caliber prints.

► **\$770** We used Epson's Stylus Photo R2400 here to show how easy high-quality printing can be. And it has a lot to offer, including an ability to generate gorgeous, long-lasting, 13x19-inch prints from its eight UltraChrome K3 inks. It also makes borderless panoramic prints up to 13x44 inches from roll media, and packs an unbeatable software driver for producing nearly perfect b&w prints from your color images.

► **\$560** A couple hundred less buys the 8-color Hewlett-Packard Photosmart Pro B9180, which can match the R2400 for sheet print size (borderless 13x19) and display longevity, plus it includes a network connector. But it's slower, doesn't handle roll media, and b&w prints take tweaking to remove color casts.

► **\$420** For speed and quality, the Canon Pixma Pro9000 is hard to beat. Get 13x19-inch borderless prints in just 2 min, 27 sec. Its second paper path handles thick matte papers, canvas, and fine-art cut sheets up to 14x17 inches. For b&w there's an advanced grayscale print driver. Prints may not last as long on display as those from the Epson and HP, but you'll get outstanding color gamut and quality.

► **\$299** Short on space and budget? Produce prints up to 8.5x14 inches with Kodak's EasyShare 5500 All-in-One printer, fax, and copier. Even with its twin-cartridge, 4-color ink system (with additional clear overcoat and text black) you'll get long-lasting prints that rival those from pricier units (assuming you use Kodak's 4- or 5-star premium paper). It has a multi-card reader, 2.4-inch LCD, and 35-sheet auto-feeder for scanning documents and photos.

—Michael J. McNamara



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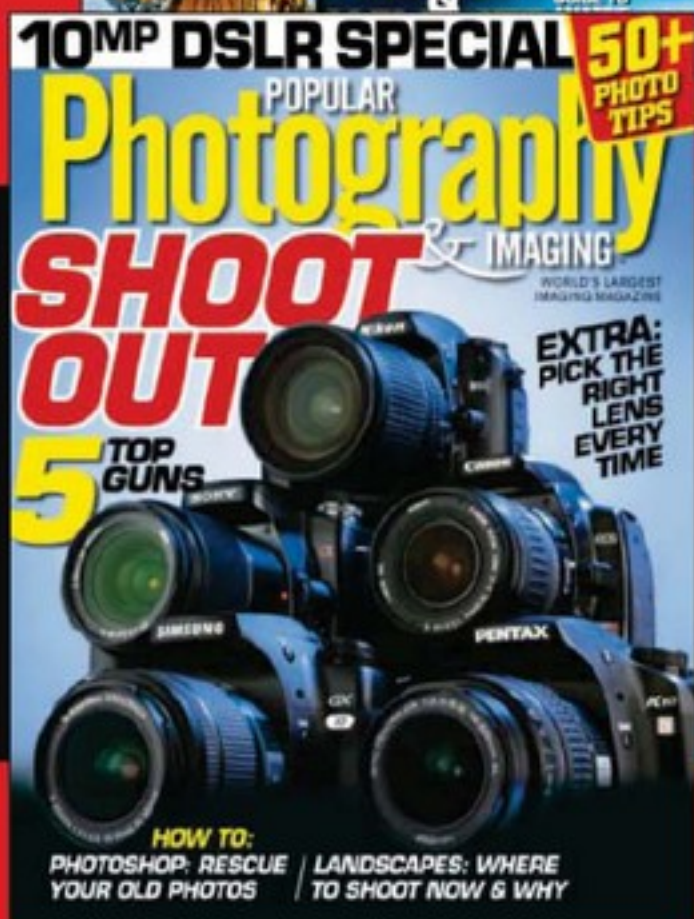
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BigDaddy

5 reasons this is the greatest Nikon ever



The Nikon D3 (\$5,000, street, body only) may not be within reach of most photographers' budgets, but that won't stop them from dreaming about this amazing pro camera. We'll find out precisely how amazing it is when we put a production version through the gauntlet of image-quality and performance tests in the POP PHOTO Lab. But based on our extensive hands-on experience using a fully operational (but not fully testable) model, we believe this might be the greatest camera Nikon has ever built.

The D3 has enough unique features and technology to fill a book—and no doubt several are already in progress. In the meantime, here are five reasons we are so high on it:

1 Rock-solid build and sophisticated design.

Nikon clearly spared no expense in toughening the D3's ergonomic body, comprising magnesium-alloy chassis components and a durable external surface with rubberized panels in all the right places. Water- and dust-resistant seals keep weather out. And a new shutter, made of a Kevlar/carbon-fiber composite, leads the DSLR pack with its 300,000-cycle rating.

The placement of control buttons gives rapid access to nearly all image-quality, AF, metering, and mode options without descending into a maze of menus, and customized setups can be saved by photographer name or style.

A separate vertical shutter

NEW & NOTEWORTHY

- ISO settings up to 25,600.
- Gorgeous 3-inch LCD with live view.
- Rapid 9 fps burst mode.
- Advanced 51-zone AF system.

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HANDS ON NIKON D3

button and control wheel add to the pro look and functionality. And despite all of the D3's internal mechanical and electronic components, Nikon found room for dual CF slots that can be used to store RAW or JPEG images on separate cards.

2 Super-sensitive, full-frame sensor. Despite Nikon's years of insisting it was firmly committed to its APS-sized DX sensors, out it comes with the D3's 12.1MP full-frame (23.9x36mm) sensor. Certainly, it can't do battle on the resolution front against Canon's new EOS 1Ds Mark III (\$8,000, body only, street), with its 21.1MP full-frame sensor. But Nikon wasn't aiming at that target. Instead, it opted for a sensor with larger pixels and thus greater light sensitivity to appeal to pros who want to

shoot without flash, increase the range of their flash units, or use a smaller aperture to extend depth of field.

Because we haven't tested the D3, we can't quantify the incredible quality of images we've seen shot at ISO 3200 and 6400. And we can't tell you how acceptable the noise was in those images—impossible to take otherwise—shot at the D3's maximum ISO of 25,600. All we can say is that this camera lets you take photos that were once unthinkable, such as capturing detail inside a dimly lit Buddhist temple at 1/250 sec and f/8, or freezing a ballet dancer in flight without blinding her with flash. Nikon gives some credit for its amazing noise control to the new EXPEED Image Processing Engine and 16-bit image processing.

What to do with all your older DX lenses with their 1.5X lens factors? Keep using them! The D3 automatically recognizes these lenses and applies a cropping mask within the gorgeous pentaprism viewfinder. The resulting

images use only the central 5.1MP of the sensor. You can also set the camera to crop to a 5:4 aspect ratio (to mimic medium format) when using either DX or full-frame lenses.

3 Highly advanced 51-zone AF system.

Nikon claims its 51-zone AF system, built around the new Multi-CAM 3500FX module, is its fastest ever. Its 15 cross-type and 36 horizontal sensors can be grouped into zones, and new capabilities include tracking subjects by color or brightness. Using 3D Focus Tracking, it can even group multiple AF zones in a variety of patterns of your choice. Most impressive, in our experience, was how the AF locked onto dimly lit

objects (a requirement, given the D3's low-light settings). We also appreciated being able to turn off the indicator lights to reduce distraction.

4 Sharp, tough 3-inch LCD monitor with live view.

A camera body is only as tough as its weakest component—and in most cases that's the LCD on the back. However, Nikon reinforced the D3's 3-inch monitor by adding a permanent tempered-glass cover (you can get additional protection by using a removable plexiglass cover similar to those on other Nikons). Pros will like that protection as they show off images on the incredibly sharp, 920,000-dot (307,000-pixel) screen that looks nearly twice as sharp as the 3-inch monitors on competitive Canon models.

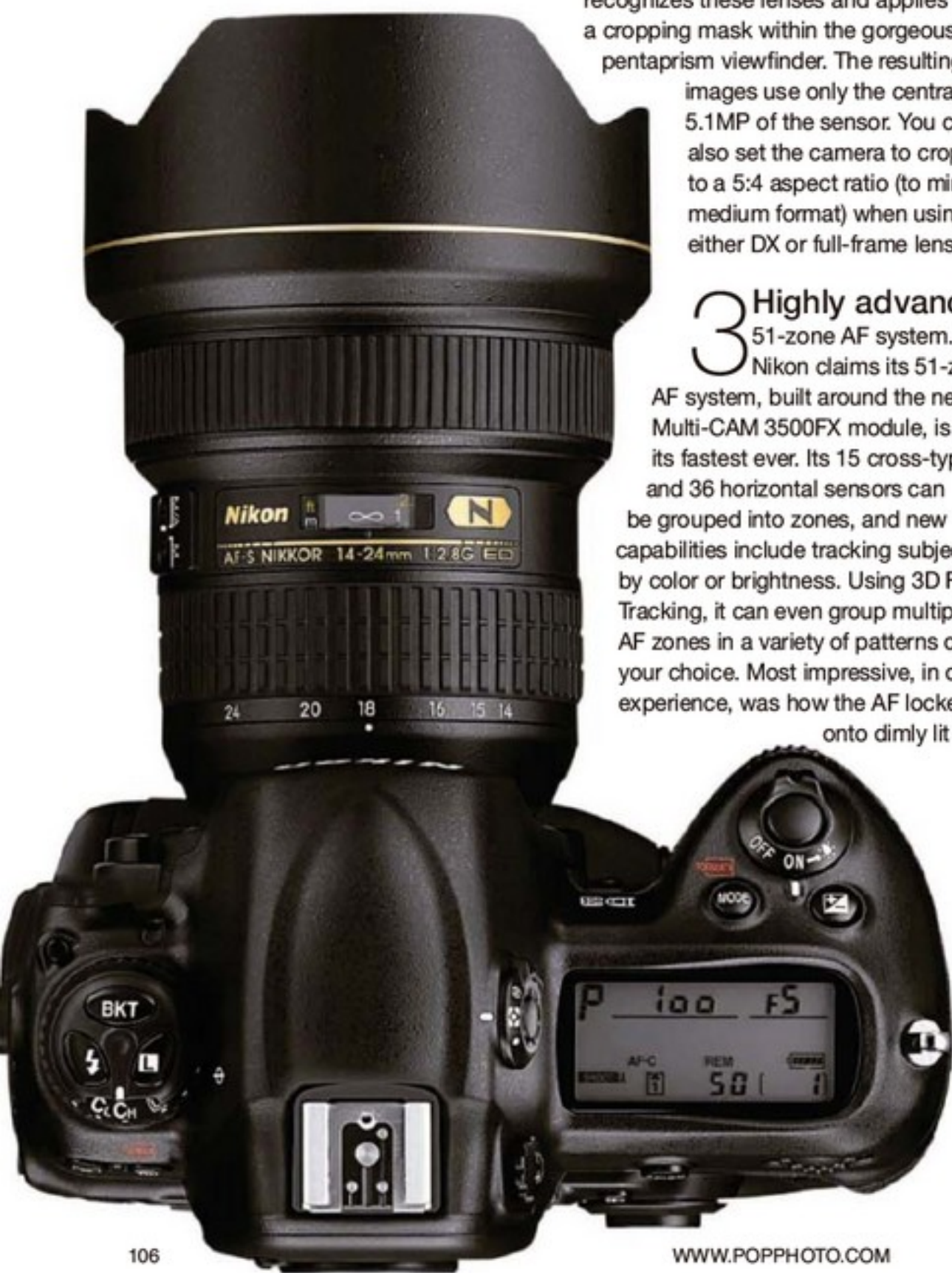
The LCD also can be used in live view, with two types of AF. One, for tracking a moving subject, uses the normal 51-zone AF system, with a very brief blackout as the mirror swings up. The other is better for still subjects or tripod mounting; using the sensor's pixels to detect contrast, it focuses more slowly but allows you to focus on subjects outside the 51 zones, virtually anywhere in the frame.

Or you could simply use the viewfinder. Though we haven't tested it yet, its brightness, eye relief, magnification, and accuracy seem among the best we've ever seen in a DSLR.

5 Rapid-fire performance and unique features.

By combining extraordinary light sensitivity, fast focus, and a burst capability of 9 frames per second (continuous up to card capacity with high-quality JPEGs), the D3 will attract photojournalists and sports shooters alike. Pop a DX lens on the camera, or set it to DX crop, and the burst jumps to 11 fps. All those images take up lots of space in a hurry, and that's where the dual CF card slots come in handy.

A unique virtual horizon indicator appears aircraft-style during live view, and even shows up in the optical viewfinder. While it's useful in some situations, we found other features far more appealing. Among our favorites: HDMI output that allows you to play back images in HDTV resolution, and the remote control and live view on a computer using supplied software. That's something any pro, whether in the studio or on location, will find useful, if not indispensable.



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IT'S WHERE THE PROS GO

SharpShooter

Resolution? That's what this DSLR is all about.



Panasonic's sleek designs, and innovations such as MEGA Optical Image Stabilization, make it a major force in digital compacts. But powerhouse status in DSLRs has been elusive. Despite live view and a clever pop-up flash, its first DSLR, the 7.5MP Lumix DMC-L1, hasn't grabbed much market share since it debuted in 2006. One reason: The L1 comes with an incredible Leica zoom that may be worth more than the camera itself.

Yet Panasonic is taking the same course with its latest DSLR, the 10.1MP Lumix DMC-L10, which sells only with a 14–50mm f/3.8–5.6 Leica D Vario-Elmar lens. The price: \$1,300, street—pricey compared with 10MP DSLRs and similar-range kit lenses from Canon, Nikon, Olympus, and Pentax. So the question is whether this new Lumix/Leica pairing offers enough image quality or performance

advantages to justify the spend.



WHAT'S HOT

- Live view with face tracking, two AF modes.
- Image-stabilized Leica 14–50mm lens.
- Swiveling 2.5-inch LCD for overhead or waist-level shots.

WHAT'S NOT

- High price of camera/lens bundle.
- Limited lens choice.

■ AF system slow in moderate to low light.

WHO'S THIS FOR?

- Panasonic compact shooters looking to upgrade to a DSLR with live view and a prestigious Leica zoom.



CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 100-400)



IMAGE QUALITY (ISO 800)



IMAGE QUALITY (ISO 1600)



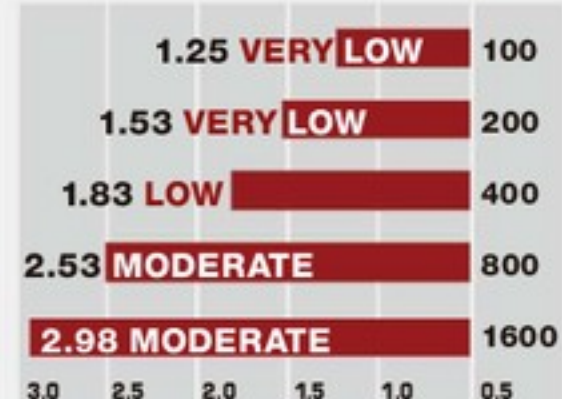
RESOLUTION (ISO 100-400)



COLOR ACCURACY (AVG. DELTA E)



NOISE AT ISO

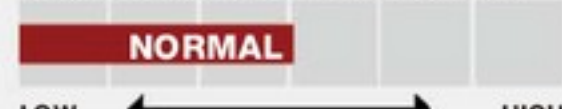


UNACCEPTABLE ← EXTREMELY LOW

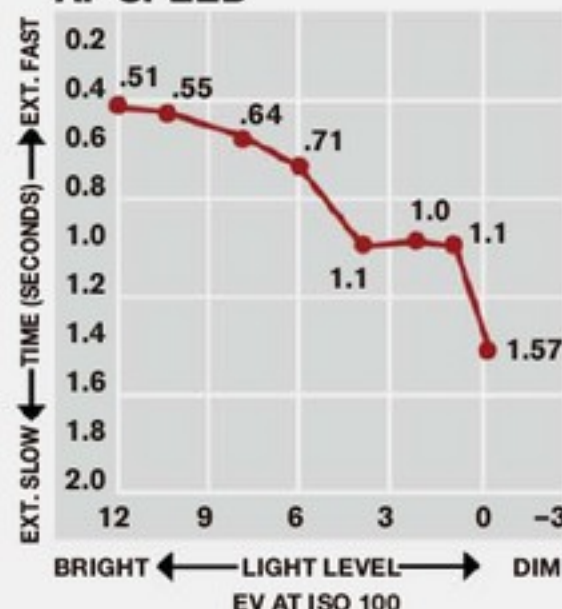
HIGHLIGHT/SHADOW DETAIL



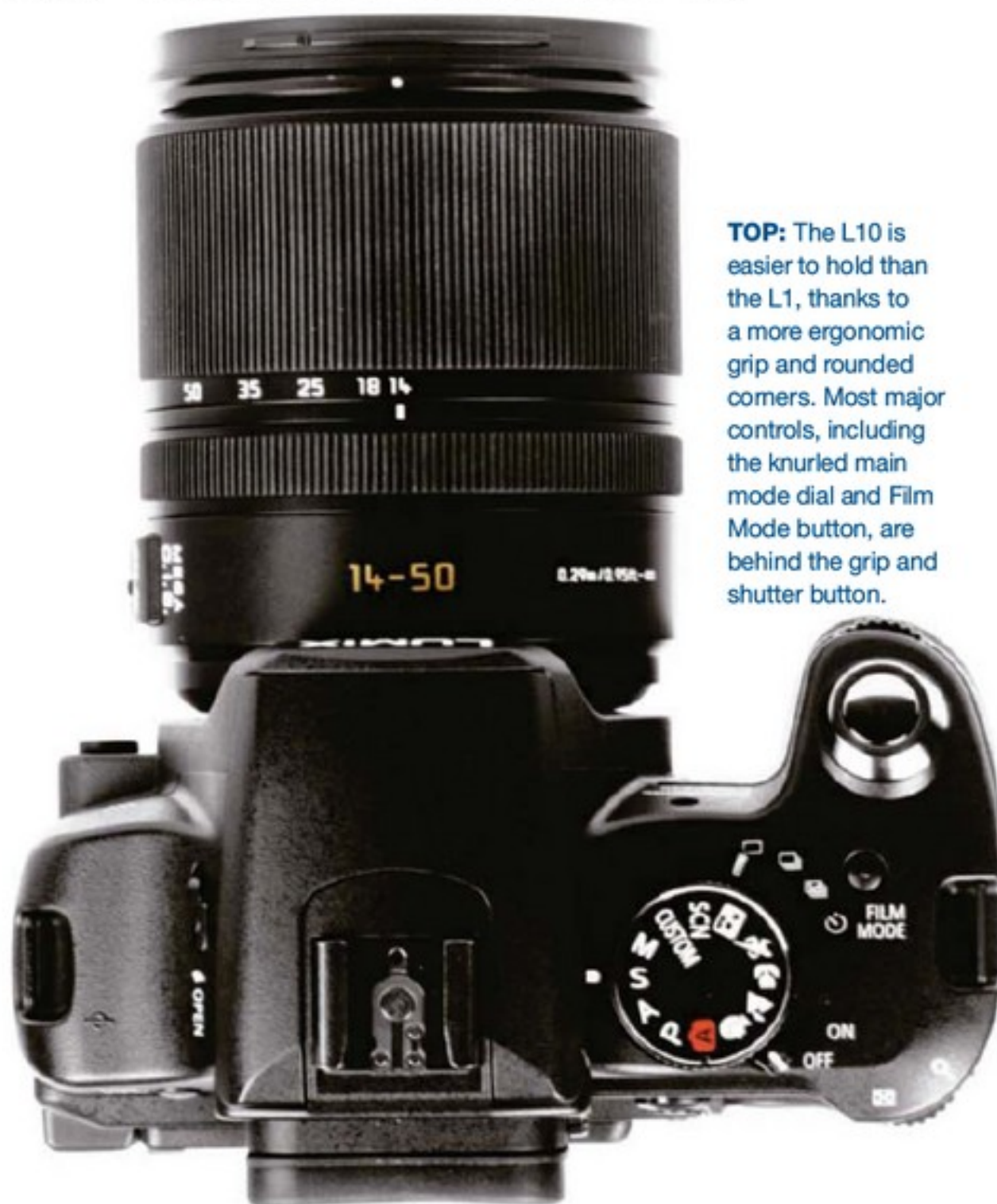
CONTRAST (AT DEFAULT SETTING)



AF SPEED



TEST PANASONIC LUMIX DMC-L10



TOP: The L10 is easier to hold than the L1, thanks to a more ergonomic grip and rounded corners. Most major controls, including the knurled main mode dial and Film Mode button, are behind the grip and shutter button.

Resolution to spare

Panasonic is clearly banking on Leica's name and the quality of the lens—made by Panasonic in Japan—to attract photo enthusiasts. Because the L10 has a higher-resolution sensor than its predecessor, the advantages of the sharp Leica glass are more apparent.

Indeed, the L10 hit the highest resolution scores (average 2350 lines at ISO 100) of all the circa-10MP DSLRs we've tested. It scored more than 15 percent higher than the Olympus Evolt E-510 with its nearly identical Live MOS sensor and respectable 14-42mm f/3.5-5.6 Zuiko kit lens. It even out-resolves the 12.2MP Sony Alpha 700. Wow!

Another reason for the superior detail? The format of the sensor. Its 4:3 aspect ratio provides a narrower field of view than the 2:3 APS-C sensors on most DSLRs in this class. If you maintained the L10 sensor's pixel size and pitch while

expanding it horizontally to a 2:3 aspect ratio, the total would approach 12.5MP.

All that detail potential is fulfilled when you shoot RAW files. But the L10's Venus Engine III image processing and compression cuts JPEG resolution to an average 2050 lines (at ISO 100).

The processor also makes JPEGs noisier between ISO 100 (Low) and ISO 400 (Moderately Low). Compare that with the Olympus E-510, with Extremely Low noise at ISO 100-400. The L10's noise reduction obviously kicks in at ISO 800, where the level falls back to Low; at ISO 1600, noise is similar to that at ISO 400. (The test results at left are not for JPEGs but for RAW files converted to TIFFs.)

The L10 doesn't give you the option of increasing noise reduction in JPEGs at the expense of resolution. This can be done when shooting and converting RAW files.

Turning RAW images into TIFFs with the supplied software gives you another

COMPETITIVE SET

■ **Canon EOS 40D** (\$1,500, street, with 28–135mm f/3.5–5.6 Canon EF IS USM AF lens) For two C-notes more (when bought with this stabilized kit lens), Canon's EOS 40D blows the L10 away with its faster, more sensitive AF system. It also beats it at higher ISOs with better noise control (though not higher resolution) and better image quality. It wins at all ISOs with a 6.5 fps burst mode and greater shot capacity. The Canon has a bigger 3-inch LCD—but it doesn't swivel.

chance to battle noise. But even with the software's noise reduction maxed out, we weren't able to cut noise further than the in-camera processor at ISO 800 and 1600. The moral? The L10 will give you maximum sharpness at all ISOs at the cost of slightly higher noise.

As for color accuracy and other image quality parameters, the L10 is mid-pack. Color accuracy is Extremely High, while dynamic range (shadow and highlight detail) is average and not as high as Sony's A700. As a result, the L10 gets an Excellent image quality rating from ISO 100 to 400, Extremely High at ISO 800, and a Very High rating at ISO 1600.

Metering and exposure systems, as well as white-balance accuracy in difficult lighting situations, are top-notch. Dedicated buttons and the function key give quick access to most major controls. Scene modes are on the main mode dial. The Film Mode button leads to a menu that's similar to presets on other DSLRs: You can modify contrast, saturation, and color balance to mimic your favorite films.

You can set the camera to limit the ISO range, but this is confusing. For example, if you set it to ISO 400 manually while the internal menu has been set to limit ISO to 100–800...surprise! It analyzes the scene and chooses any ISO from 400 to 800. To get manual ISO control back, you must go into the menu and turn off ISO Limit.

Live and in focus

Swing out the 2.5-inch LCD (like the new Olympus E-3's, it pivots) to compose awkward macro setups, shoot over a crowd, or hold the camera at waist level. Between shots, you can protect the screen by turning it against the camera body.

The moderately sharp LCD, with its 207,000-dot (69,000-pixel) resolution, lets you take advantage of the two types of autofocus the kit lens provides in Live View mode. Phase Shift uses the three-

■ **Olympus Evolt E-510** (\$810, street, with 14–42mm f/3.5–5.6 Zuiko lens) Sporting a similar Live MOS sensor and compatibility with all Four Thirds system lenses (including Leica zooms, sold separately), the \$490-less-expensive E-510 may be the biggest threat to the L10. Its noise reduction and JPEG compression are superior, it has sensor-shake IS that works with all lenses, a higher burst capacity, and a wider variety of compatible glass. However, it lacks the cool, swiveling LCD on the back.

zone AF system. Since the mirror flips out of the way momentarily to focus, this takes about twice as long as normal AF without live view (less than 1 sec). In live view, pressing the shutter button halfway gives you autofocus, but you won't notice, since the image freezes during AF.

Contrast Detection AF, using the image sensor to focus, is slower and less sensitive. While it lets you choose any spot to focus on, it's not useful for moving subjects. So for nearly instantaneous shutter response and close-up confirmation in live view, focus manually.

Much like the L1's AF system, AF slows considerably at light levels below EV 6, is really sluggish at ISOs below EV 3, and hits a wall at EV 0. Even in bright light, the L10's AF speed and tracking accuracy aren't in the same league as the Canon, Nikon, Pentax, or Sony AF systems.

The viewfinder has Excellent accuracy and magnification. But as with the L1 and the Olympus E-510, it has a tunnel-vision effect due in part to the narrower aspect ratio. An optional magnifier that fits over the viewfinder causes slight vignetting.

Burst speed and capacity are fine when shooting JPEGs: The L10 swallows 3 frames per second for as long as there's room on the memory card (with a fast SDHC card). But in RAW or RAW + JPEG, the burst lasts only for 3 frames before stopping until you lift your finger and press down again several seconds later.

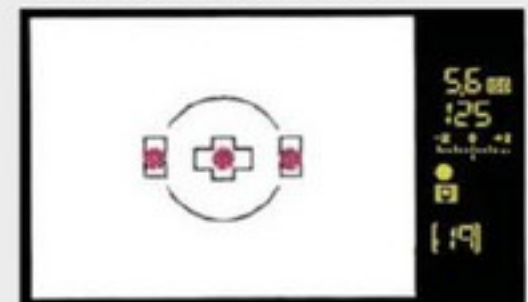
Panasonic greatly improved the L10's balance and feel. The grip is comfortable, especially for average-sized hands, and most exposure dials and controls can be easily reached while looking through the viewfinder. Large hands? You may wish there were an accessory battery grip.

All in the family

The L10 is compatible with other Four Thirds system lenses from Olympus and Sigma. But, unlike the Olympus E-510,

VITAL STATISTICS

Imaging: 10.1MP (effective) Live MOS sensor captures 3648x2736-pixel images at 4:3 aspect ratio with 12 bits/color in RAW mode. **Storage:** SD/SDHC and MMC cards. Stores JPEG, RAW, or JPEG + RAW. **Burst rate:** Up to card capacity with highest-quality JPEGs at 3 fps. Up to 3 RAW at 3 fps. **AF system:** Sensitive down to EV 0 (at ISO 100). TTL Phase Shift system with 3 selectable AF zones, center cross-type. Live View Phase Shift or Contrast AF. **Shutter speeds:** 60 to 1/4000 sec, plus bulb. **Metering:** TTL metering with 49-zone Multi-Pattern metering in optical viewfinder mode, 256-zone Multi-Pattern metering in Live View mode. 1/3-stop exposure increments. Center-point spotmeter. **ISO range:** 100–1600 in 1-EV increments. **Flash:** Built-in pop-up with TTL metering, range 6.6 to 18 feet with auto ISO setting. Flash sync at 1/160 sec. Dedicated hot-shoe with TTL flash control. **Viewfinder:** Eye-level pentamirror with diopter adjust. **LCD:** Swiveling 2.5-inch TFT with 207,000 dots (69,000 pixels). Up to 16X magnification in playback. **Output:** Full Speed USB 2.0 and NTSC/PAL video. PictBridge compatible. **Software:** Includes Lumix Simple Viewer, PHOTOfunSTUDIO, SILKPIX Developer Studio SE. **Batteries:** Proprietary Li-ion rechargeable. **CIPA battery life rating:** 450 shots per charge. **Size/weight:** 3.8x5.3x3.1 in., 1.1 lb, body only. 2.1 lb with supplied lens, battery, and card. **Street price:** \$1,300 with 14–50mm f/3.8–5.6 Leica D Vario-Elmar MEGA O.I.S. aspherical lens. **For info:** www.panasonic.com.



VIEWFINDER TEST

Accuracy: 95% (Excellent)

Magnification: 0.92X (Excellent)

the L10 lacks sensor-based image stabilization. Instead, it relies on the Leica lens' MEGA O.I.S. Only one other Leica zoom has it—the more expensive lens sold with the L1. No other Four Thirds glass is stabilized.

The L10's lens has three MEGA

TEST PANASONIC LUMIX DMC-L10

O.I.S. settings: One shows the stabilization effect through the optical viewfinder or in live view; more power efficient, the second activates only after you press the shutter button to take a picture; the third is for horizontal panning. There's no O.I.S. indication in the viewfinder display, and more than once we accidentally turned it off while holding the lens.

At the tested 50mm setting (100mm equivalent due to a 2X lens factor), we found 1.5 stops of handholding advantage over a nonstabilized camera. That may not seem like much, given the 3-plus stops we've tested on other systems (sensor- and lens-based), but those others were achieved with 200mm (equivalent) or longer lenses. IS works better as focal length increases, and 1.5 stops is good for 100mm. (The results of our full test of this lens is on the next page.)

Unlike any other lens, including the L1's, the L10's zoom gives you the full power of Panasonic's

face detection system, which tracks up to 15 faces in a scene (shown in live view) with the goal of maximizing sharpness, exposure, and color accuracy.

It's a cool gimmick, but it doesn't improve all faces in a scene unless they're huddled together about the same distance from the camera. Otherwise, the face detection engine chooses one face to optimize at the time of exposure, and it even works when live view is turned off and auto ISO is turned on.

Bottom line

In all, the L10 has a lot going for it: that swiveling screen, Excellent resolution and image quality, live view with two forms of AF, face detection metering, and a sharp, image-stabilized lens.

The price, though, is high for its overall performance. If Panasonic were to rethink its forced-bundle approach, this camera maker just might have the impact in DSLRs that it's had in compacts.

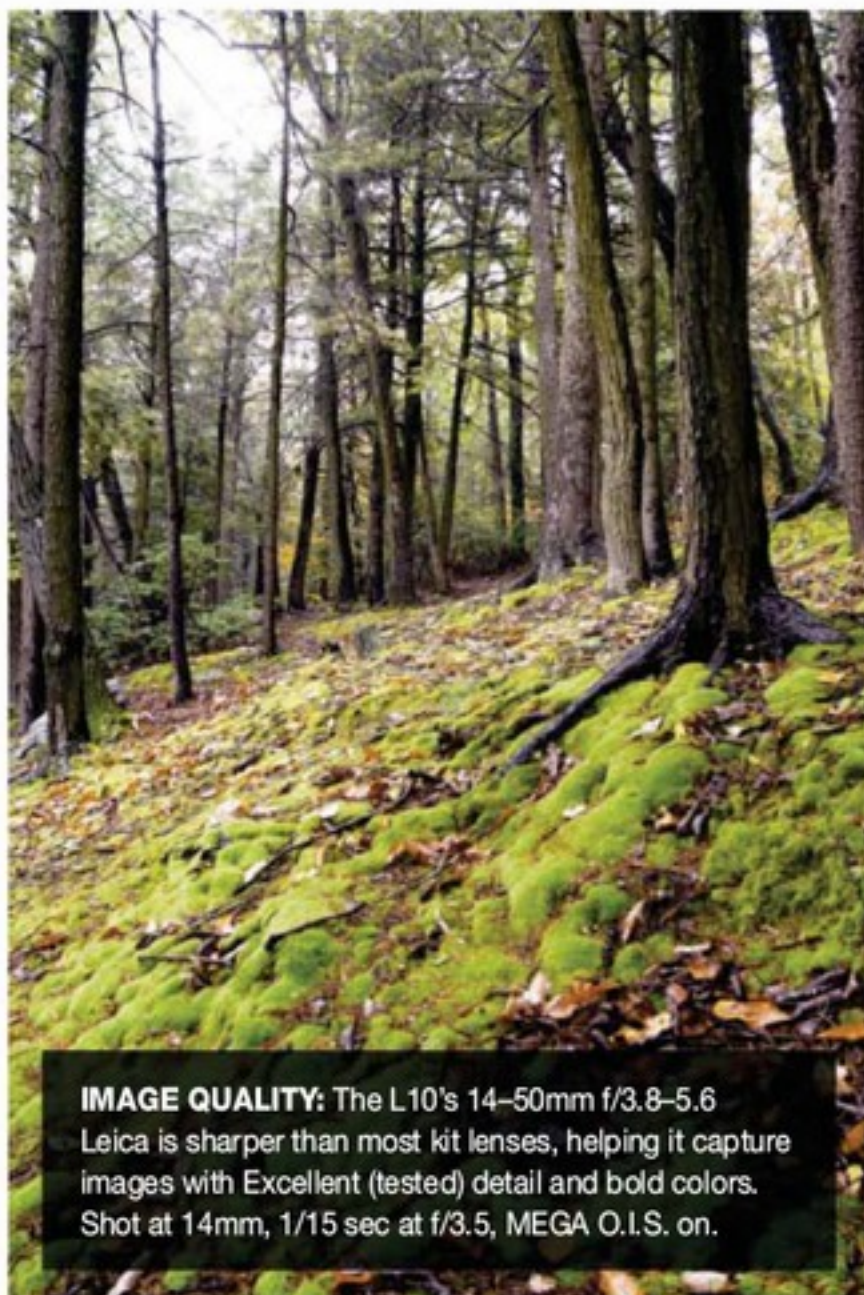


IMAGE QUALITY: The L10's 14–50mm f/3.8–5.6 Leica is sharper than most kit lenses, helping it capture images with Excellent (tested) detail and bold colors. Shot at 14mm, 1/15 sec at f/3.5, MEGA O.I.S. on.

See in a New Way

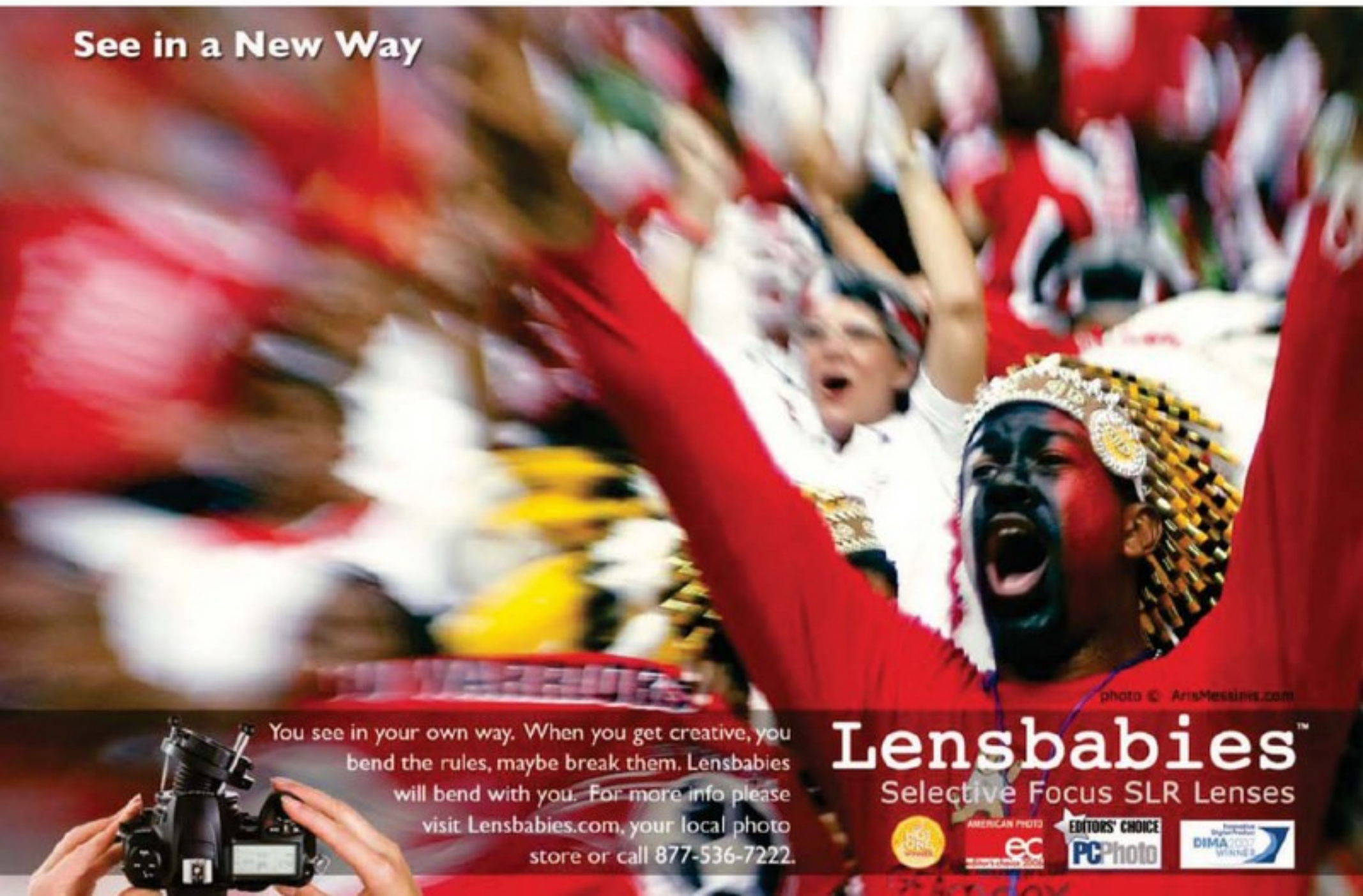


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Leica D Vario-Elmar 14-50mm f/3.8-5.6 AF

The image-stabilized kit

lens for Panasonic's Lumix DMC-L10, this Leica-branded Four Thirds system zoom is marginally slower and smaller than Panasonic's similar 14-50mm f/2.8-3.5 Leica (now \$900, street) that shipped with the L1. The new lens, a 28-100mm equivalent, is available only with the L10.

Hands On: As you'd expect of a slower lens, the new 14-50mm f/3.8-5.6 is slightly lighter (by about 2 ounces) and more compact than the f/2.8-3.5. Its matte-black surface doesn't quite match the L10's stipple finish. The amply sized, finely ribbed zoom and focusing rings have well-damped turning actions, especially the manual-focusing ring. AF action was rapid and quiet. At 20mm and wider, the lens casts a shadow in pictures made with the camera's built-in flash.

In The Lab: SQF data was Excellent at the three tested focal lengths, indicating the superior sharpness and contrast for which Leica is known. DxO Analyzer 2.0 distortion results were virtually identical to the more expensive f/2.8-3.5 lens: Visible barrel distortion at 14mm (0.40%), Imperceptible barrel distortion at 25mm (0.03%), and Imperceptible pincushion distortion at 50mm (0.01%). Light falloff was also identical: Gone by f/5.6 at the extreme focal lengths, and by f/4.6 at 25mm. This is outstanding performance for a zoom that reaches as wide as 14mm. At the uniform close-focus distance of 11.25 inches, maximum magnification ratios ranged from 1:12.6 at 14mm to 1:4.75 at 50mm—significantly better than the 1:5.4 of earlier lens. Using DxO blur factor analysis, we found an average of 1.5 additional handheld shutter speeds for four shooters using MEGA O.I.S. Not surprising, as stabilization is usually more effective in longer lenses.

Conclusions: L10 shooters save 2 ounces and hundreds of dollars, but



lose about 1 stop of light compared with the f/2.8-3.5. An even trade? Perhaps. And while Sigma has comparable macro and nonmacro 18-50mm lenses in the Four Thirds system mount (\$419 and \$109, respectively), neither provides IS or the irresistible (for some) cachet of Leica.

Specifications

14-50mm (14.48-47.50mm tested), f/3.8-5.6 (f/3.74-5.63 tested), 15 elements in 11 groups. Focusing turns 130 degrees counterclockwise. Zoom ring turns 60 degrees counterclockwise. Focal lengths marked at 14-, 18-, 25-, 35-, and 50mm.

■ **Diagonal view angle:** 75-24 degrees. ■ **Weight:** 15.8 oz. ■ **Filter size:** 67mm. ■ **Mounts:** Four Thirds system. ■ **Included:** Lenshood, softcase. ■ **Street price:** N/A.

Subjective Quality Factor

	Size	5x7	8x10	11x14	16x20	20x24
14MM	3.8	95.4	95.3	92.7	88.2	82.8
	4.5	95.1	95.2	92.9	88.5	83.5
	5.6	95.4	95.2	92.9	87.9	82.5
	8.0	95.2	95.0	92.3	87.3	81.4
	11.0	95.1	94.9	92.2	87.1	81.1
	16.0	95.7	94.8	91.3	85.4	78.4
	22.0	95.7	94.3	91.2	85.2	77.9
25MM	3.8	95.3	95.7	93.3	89.6	85.3
	4.5	95.3	95.6	93.6	89.8	85.6
	5.6	95.7	95.7	93.4	89.6	85.3
	8.0	95.4	95.3	92.8	88.3	83.3
	11.0	95.1	95.2	92.6	88.1	82.9
	16.0	95.3	94.8	91.8	86.2	80.0
	22.0	95.6	93.5	89.9	83.9	74.7
50MM	3.8	95.4	95.7	93.3	89.6	85.3
	4.5	95.3	95.6	93.6	89.8	85.6
	5.6	95.7	95.7	93.4	89.6	85.3
	8.0	95.4	95.3	92.8	88.3	83.3
	11.0	95.1	95.2	92.6	88.1	82.9
	16.0	95.3	94.8	91.8	86.2	80.0
	22.0	95.6	93.7	90.3	84.2	77.0

key



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LENS TEST

By Julia Silber

WideSide

Canon 14mm f/2.8L II USM AF

A full-frame 14mm f/2.8 has been an anchor of Canon's premier L-series lens line for a quarter-century. This new upgrade, Version II (\$2,199, street), has a second aspheric element and two elements of ultra-low-

dispersion glass. Coatings to suppress reflections from a digital sensor are also new; so are gaskets and seals for better dust and moisture resistance. Equal to a 21mm on a DSLR with an APS-sized sensor, it has a near-fisheye 114-degree angle of view. That width, along with well-



controlled distortion, made the previous version popular with architectural and editorial shooters, despite its high price (\$2,900) and so-so sharpness (the earlier lens scored an Average rating in our SQF tests—unusual for such pricey glass).

Hands On: Some 3 ounces heavier than its predecessor, this lens is bulky; its bulging front element is partially protected by a nonremovable lenshood. It has a very smooth-turning MF ring, extensive depth-of-field scale, and fast, accurate AF on our Canon EOS 5D.

In The Lab: DxO Analyzer 2.0 distortion tests found only Slight barrel distortion (0.27%), remarkable for so wide a lens. Close-focusing? Vastly improved, with about 2 inches shaved from the close-focusing distance (now 7.5 inches) for a notable 1:5.7 maximum magnification ratio (it was 1:9). Due to the extreme angle of view, we couldn't use our standard target for testing edge falloff. But SQF tests show sharpness soaring into the Excellent range—bravo!

Conclusions: With its improved close-focusing, this lens offers new possibilities for exploring differences in scale and depth. Architectural shooters will be impressed by its visibly improved sharpness. While its price is still high, clearly so is its value.

Specifications

14mm (14.21mm tested), f/2.8 (f/2.91 tested), 14 elements in 11 groups. Focusing turns 90 degrees counterclockwise.

- **Diagonal view angle:** 114 degrees.
- **Weight:** 1.43 lb. ■ **Filter size:** Rear slot.
- **Mounts:** Canon AF. ■ **Included:** Built-in lenshood, softcase. ■ **Street price:** \$2,199.

Subjective Quality Factor

Size	5x7	8x10	11x14	16x20	20x24
2.8	97.0	96.0	93.9	89.8	84.9
4.0	97.2	96.3	94.5	90.7	86.4
5.6	97.1	96.2	94.1	90.3	85.9
8.0	97.1	96.2	94.1	90.2	85.8
11.0	96.9	96.0	93.8	89.7	84.9
16.0	96.5	95.4	92.8	88.1	82.4
22.0	95.8	94.8	91.5	85.7	78.6

114

KEY: A+ A B+ B C+ C D F



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WHICH ONE

Which Digital Picture Frame Should I Buy?

I want a digital frame

to show off my photos. Can I get one that doesn't cost a lot and works with the Wi-Fi network in my house?

A Digital frames are hot, with dozens of models to choose from. Most have slide show modes, remote controls, video and audio, and multiple card readers—but there are some big differences in screen size, resolution, performance, and extra features. Most don't have Wi-Fi. And that can save you a few bucks.

For instance, Sunpak's new 8-inch frame (\$150, street) has 640x480-pixel resolution and a 4:3 aspect ratio, which is perfect for compact digital camera owners (goodbye black bars on the sides of your photos). It has a lot of standard features, but Wi-Fi? Sorry, no.

For that, as well as a sharper 800x480-pixel screen, take a look at the Kodak EasyShare EX811 8-inch Digital Picture Frame (\$165, street; other sizes are available). It packs a wallop for the price. Its 16:9 aspect ratio is a better match for DSLR owners.

You get a wide viewing angle, 128MB of internal memory, multi-card reader, and USB connectivity. Although the remote is small enough to store in a slot in the back of the frame, unlike the remotes that come with some digital frames,

PICTURE PERFECT: The Kodak EasyShare EX811 8-inch frame has lots of features, including Wi-Fi, for little money.



this one has buttons for everything.

And yes, it has built-in speakers for watching high-definition movie clips or listening to MP3 songs. Its Wi-Fi function lets you quickly pull up images stored on your computer, or from

Kodak's online EasyShare Gallery.

In addition to giving you the usual slide show timing and transitions, it lets you view thumbnail photos, as well as copy, delete, and print shots wirelessly to PictBridge-enabled printers.

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TIPS & TRICKS

GREENSCHEME

With a digital portrait that I want to retouch in software, I've discovered the best way to evaluate my subject's complexion is to view the portrait in black-and-white. (I learned this the hard way, when a color

portrait of mine was reprinted in a local newspaper in b&w. Wrinkles and blemishes that weren't objectionable in color really became so!) Now, my final step in touching up a portrait is to open Adobe Photoshop's Channels palette,

and evaluate just the Green channel. This monochrome version boldly highlights any blemishes or wrinkles I may have missed. *Trudy Zeitsinger
Portland, ME*

Power plan

Over the years, I've tried rubber bands, boxes, bottles, and plastic holders to organize AA batteries. Most were noisy and inconvenient. Finally, I found the battery holder of all time: the Allen Rifle Cartridge Holder (\$8, street; www.allencompany.net). It holds nine batteries very snugly, covers both ends of the batteries so there's no chance of shorting, and the batteries never rattle. It folds neatly and is in sleeve form to slip over a camera bag strap or tripod leg. What more could you ask?

*Earlane Cox
Via e-mail*

Stop the drop

Shooting pictures at a wedding reception recently, I filled the only memory card I had and confidently downloaded its pictures to a laptop. I viewed a few to make sure everything was fine, then reformatted the card and began shooting again. The next day, I realized everything wasn't fine. There were many missing numbers among the sequentially named files. Why? Because the importing program dropped about 40 pictures during the transfer. It was about 1/5 of what I'd shot prior to reformatting—including a great one of the groom combing wedding cake out of his hair! Now, whenever I transfer images from a card, before reformatting it, I look at the Folder Properties screen to make sure the number of images transferred equals the number on the card.

*Ben Cramer
Monroe, LA*

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PHILADELPHIA MUMMERS PARADE



WHEN: January 1.
WHERE: Philadelphia, PA. **WHAT:** Philly

keeps the ancient traveling folk tradition of "mummers" alive with a festival on New Year's Day. Imagine 15,000 human peacocks—that's what the caped, sequined, strutting performers resemble. **TIP:** The parade kicks off at 9 a.m., before most New Year's parties have climbed out of bed. For an up-close shot of one of the mummers, get up at dawn (this parade is popular!). **INFO:** www.phillymummers.com; 215-686-1776.



ILLINOIS SNOW SCULPTING COMPETITION

WHEN: January 16–19
(weather permitting).
WHERE: Rockford, IL.

WHAT: Up to 35 teams chisel enormous sculptures of dragons, Vikings, and hippos in a 1-mile loop in Sinnissippi Park. **TIP:** Set a custom white balance to avoid a blue cast off the snow. Return at night to see the sculptures lit like marble against a dark sky. **INFO:** www.rockfordparkdistrict.org; 815-987-1600.

WINGS OVER WILLCOX CELEBRATION

WHEN: January 17–20. **WHERE:** Willcox, AZ. **WHAT:** Nearly 30,000 sandhill cranes (along with 120 other species of birds) winter in southern Arizona, drawing hundreds of nature enthusiasts during this peak weekend. **TIP:** Most of the cranes (about 25,000) lift off at the Whitewater Draw Wildlife Area—the best visibility is on Davis Road between mileposts 20 and 21. For other sighting spots, pick up a map at the Willcox Chamber of Commerce, or



join a photo tour group (www.wildlifephototour.com). **INFO:** www.wingsoverwillcox.com; 800-200-2272.

POLAR BEAR JUMPOFF & THE UGLY FISH TOSS

WHEN: January 18–20. **WHERE:** Seward, AK. **WHAT:** For a novel way to shoot the stunning coast of Alaska, photograph 100 people in wacky

By Lori Fredrickson

costumes jumping into Resurrection Bay, sponsored as a fundraiser for the American Cancer Society.

TIP: Check-in is at 8:30 a.m. at the Breeze Inn Motel, for close-ups of jumpers in costume. Skip the parade to snag a spot on the boardwalk for the jump—it gets packed. If the tide is low enough, climb down to the beach below.

INFO: www.sewardak.org; 907-224-5230.



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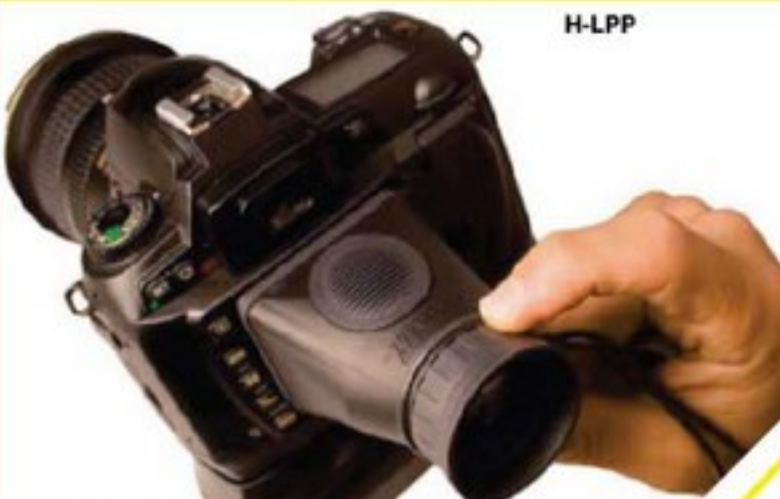
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3 EX WAYS TO FIGHT GLARE... WITHOUT A POLARIZER

BY KATHLEEN DAVIS

Many photographers use polarizing filters as a reliable way to add more saturation to colors, as well as to reduce glare and reflections. But what if you're shooting without one? Here's how to battle glare without a polarizing filter:

1 Get a different angle. If you're shooting through glass and must use your flash, do it at a 45-degree angle. If you're taking photos in harsh sun, reposition yourself or your subject to get the light from a different direction. For portraits of people with eyeglasses, have your subjects tilt their glasses downward 1/4 inch if you're shooting head-on, or light them from one side and have them turn their head the other way for a 3/4-angle portrait.

2 Wear black. It may sound simple, but to avoid reflections, don't wear anything reflective. If you're taking pictures outside, wear black so your reflection won't show up in store windows, for instance. In the studio? Pull a black backdrop behind yourself if you're shooting an object with a reflective surface.

3 Come back later. Direct sunlight can kill a photo. For example, direct sun on foliage often creates a glare that causes it to look white. If possible, try photographing earlier or later in the day when the sun hits objects at a more oblique angle. ☼

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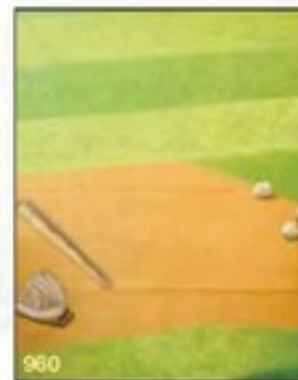
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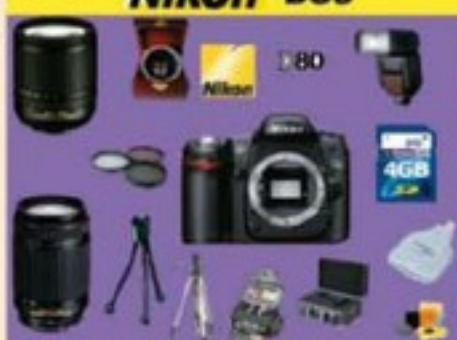
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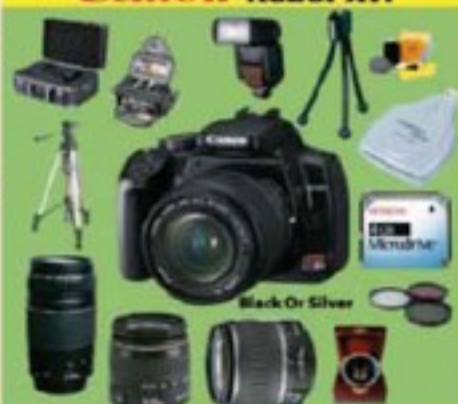
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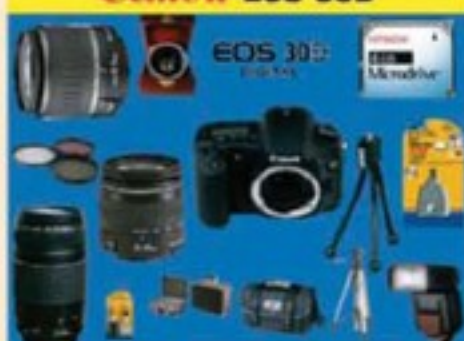
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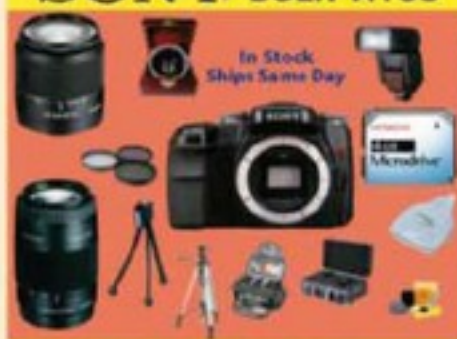
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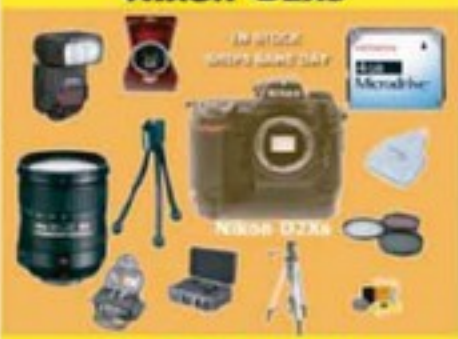
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Canon PowerShot A560 7.1 MP
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Zoom, 4X Digital Zoom, item # 30-120-193

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\$129⁹⁹

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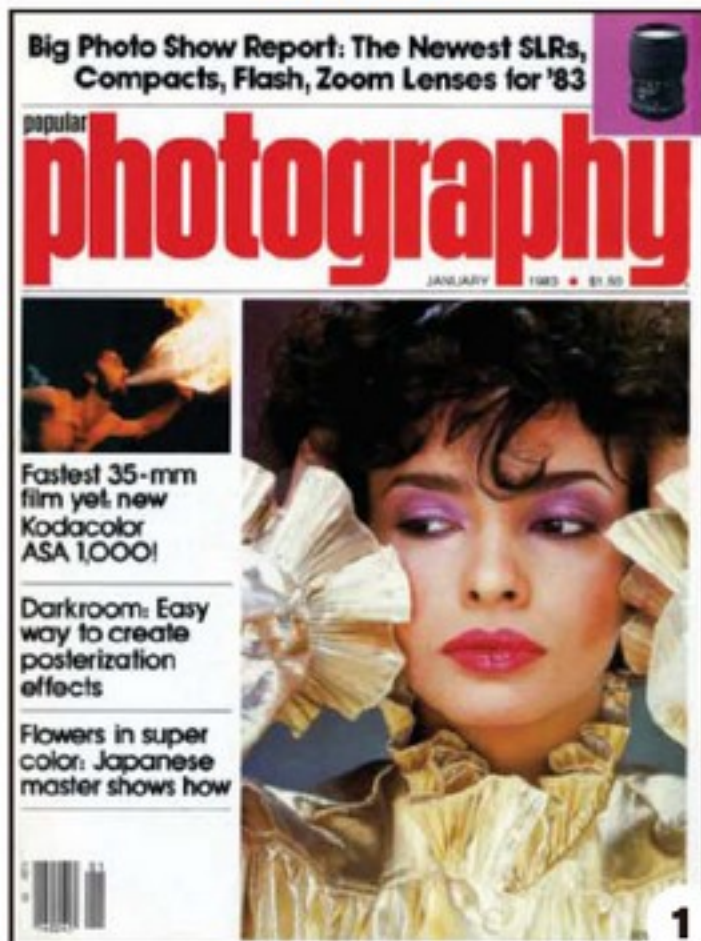
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New! EF 530DG Super	229.95
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EM-140 Macro Ringlite	299.95

25 YEARS AGO

JANUARY 1983



2

1. Gold star: Actress Persis Khambatta was photographed by Bob Kiss using a 35mm SLR, 105mm macro lens and Kodachrome 25 film. Light from a large flash was bounced off an umbrella, then softened further with a diffuser. A silver reflector opened the remaining shadows. Exposure was determined by a flashmeter.

2. No more shoe boxes: Contributing Editor Cora Wright Kennedy described her system for imposing order on slide chaos. Her three-part program started with archival slide pages for long-term filing, plus Kodak slide clips and a stack loader to fit Carousel and Ektagraphic projectors.

3. Speed delivered: One of the most impressive new products at the 1982 Photokina reported in this issue was Kodak's Kodacolor VR 1000 color print film, which opened new possibilities for both low-light and

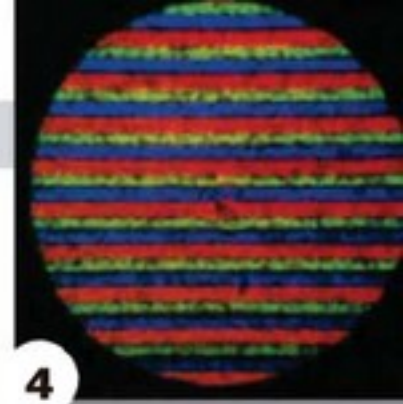


3

high-speed photography. The film used radical new "T-Grain" emulsion technology for greater sensitivity.

4. Instant 35mm: Another film miracle introduced at Photokina was Polaroid's instant 35mm color slide film, a complex emulsion, as this 250X magnification of the red/green/blue-striped additive color screen demonstrated. Technical Director Norman Goldberg reported that the film produced sharp, accurate color images from his 35mm SLR.

5. Iranian Madonna: Ashvin Gatha, an Indian photographer, used color to help generate reactions from viewers. In this photo of an Iranian mother and her child, the black symbolizes restrictions on women, while the red sunglasses on the child is a symbol of love between the mother and child.



4

5



1930 | 1940 | 1950 | 1960 | 1970 | 1980 | 1990 | 2000

50 YEARS AGO

JANUARY 1958



2

1. Natural beauty: Glamour photographer Don Ormiz photographed actress May Britt in overcast daylight, true to the "available light" theme of this issue. He used a Leica M-3, 125mm f/2.5 Hektor lens, and Daylight Kodachrome. (While the copy at left is monochrome, the original cover was in color.) Exposure: 1/10 sec at f/4.5. Ormiz said he never used flash for glamour photos.

2. Hasselblad goes Compur: A major change in the traditional Hasselblad was the introduction of the 500C, which used a Compur between-the-lens shutter instead of the original focal-plane shutter. The trade-off was loss of 1/1000 sec top speed in return for a significant gain in reliability and flash capability. The new model also offered fully automatic operation, interchangeable viewing hoods. Price: \$480.50.

3. Compact flash: Another innovation, the use of transistors in electronic flash, was embodied in the Mecablitz 100.



3

Transistors are more efficient and compact than the vibrators they replaced, leading to today's small, low-priced flash units. Mecablitz 100 listed for \$49.50.

4. Party time: POP PHOTO Features Editor John Durniak demonstrated the use of 35mm cameras and available light to document this "Las Vegas Party" at Durniak's home. Photographer Harvey Shaman used a Nikon S2, 50mm f/1.4 Nikkor lens and Kodak Tri-X film to capture friends enjoying casino fun and games.

5. Law's grim face: For a story on police methods, noted *Life* photographer Gordon Parks shot this picture in a police station using color film and available light to capture its grim atmosphere. He used a Nikon S2 with a 50mm f/1.2 Nikkor lens and Anscochrome Daylight film. Exposure: 1/10 sec at f/1.2.

4



5



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Lens • SD/SDHC (High Capacity) Card Slot
• Dimensions 3.6 x 2.5 x 1.7"
• Weight 5.8 oz **#CAPSA560***



Canon Powershot A570 IS
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Lens • SD/SDHC (High Capacity) Card Slot
• Dimensions 3.6 x 2.2 x 1.7"
• Weight 6.2 oz **#CAPSA570IS***



Canon Powershot A720 IS
Optical Image Stabilizer
• 8 MegaPixels • Face Detection AF/AE
• 2.5" LCD Monitor • Optical Viewfinder
• 6x Optical Zoom • 4x Digital Zoom
• 5.8-34.8mm f/2.8-4.8 (35 equiv. 35-210mm)
Lens • SD/SDHC (High Capacity) Card Slot
• Dimensions 3.8 x 2.6 x 1.6"
• Weight 7 oz **#CAPSA720***



Canon Powershot G9
Face Detection AF/AE
• 12.1 MegaPixels
• 3" LCD Monitor • Optical Viewfinder
• 3.7x Optical Zoom • 4x Digital Zoom
• 7.4-44mm f/2.8-4.8 (35 equiv. 35-210mm)
Lens • SD/SDHC (High Capacity) Card Slot
• Dimensions 4.2 x 2.8 x 1.7"
• Weight 11.3 oz **#CAPSG9***



Canon Powershot S5 IS
Image Stabilizer technology
• 8 MegaPixels • 2.5" Vari-Angle LCD Monitor • Electronic Viewfinder
• 12x Optical Zoom • 4x Digital Zoom
• 6.0-72mm f/2.7-3.5 (35 equiv. 36-432mm) Lens • SD Card Slot
• Dimensions 3.2 x 4.6 x 3.1"
• Weight 15.9 oz **#CAPSS5IS***



Canon Powershot SD750
Available with Black or Silver Highlights
• 7.1 MegaPixels • 3" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 5.8-17.4mm f/2.8-4.9 (35 equiv. 35-105mm) Lens
• SD/SDHC (High Capacity) Card Slot
• Dim. 3.6 x 2.3 x 0.8" • Weight 4.6 oz
Black or Silver #CAPSD750*



Canon Powershot SD850 IS
Optical Image Stabilizer
• 8 MegaPixels • 2.5" LCD Monitor
• 4x Optical Zoom • 4x Digital Zoom
• 5.8-23.2mm f/2.8-5.5 (35 equiv. 35-140mm) Lens • Optical Viewfinder
• SD/SDHC (High Capacity) Card Slot
• Dimensions 3.6 x 2.2 x 1.1"
• Weight 5.8 oz **#CAPSD850***



Canon Powershot SD950 IS
Ultra-Light Pure Titanium Finish
Face Detection AF/AE • 12.1 MegaPixels
• 2.5" LCD Monitor • Optical Viewfinder
• 3.7x Optical Zoom • 4x Digital Zoom
• 7.7-28.5mm f/2.8-5.8 (35 equiv. 36-133mm)
Lens • SD/SDHC (High Capacity) Card Slot
• Dimensions 3.8 x 2.4 x 1.1"
• Weight 5.8 oz **#CAPSD950***



Canon Powershot SD1000
10th Anniversary Retro ELPH Design
• 7.1 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 5.8-17.4mm f/2.8-4.9 (35mm equiv. 35-105mm) Lens
• SD/SDHC (High Capacity) Card Slot
• Dim. 3.4 x 2.1 x 0.8" • Weight 4.4 oz
Black or Silver #CAPSD1000*



CASIO Exilim EX-S880
YouTube Capture Mode for Simplified Video
Anti Shake DSP for reducing photo blur
• 8.1 MegaPixels • 2.6" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.2-18.6mm f/2.7-5.2 (35mm Equiv. 38-114mm) • SD/SDHC Card Slot
• Dim. 2.4 x 3.8 x 0.8" • Weight 4.3 oz
Black or Red #CAEXS880*



FUJIFILM FinePix A920
Picture Stabilization Mode
• 9 MegaPixels • 2.7" LCD Monitor
• 7.6x Digital Zoom • 4x Optical Zoom
• 8.8-35.2mm f/2.9-6.3 (35 equiv. 39-156mm)
• xD & SD/SDHC Card Slot • 10 MB Built-in Memory • Dimensions 3.8 x 2.4 x 1.3"
• Weight 5.5 oz **#FUFPA920***



FUJIFILM FinePix F40fd
• 8.3 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 6.9x Digital Zoom
• 8-24mm f/2.8-5.1 (35 Equiv. 36-108mm)
Lens • xD & SD Card Slots
• 25 MB Built-in Memory
• Dimensions 3.8 x 2.3 x 0.9"
• Weight 5.5 oz **#FUFPF40FD***



FUJIFILM FinePix S8000fd
• 8 MegaPixels • i-Flash Intelligent Flash
• 2.5" LCD Monitor • Image Stabilization
• 18x Optical Zoom • 5.1x Digital Zoom
• 4.7-84.2mm f/2.8-4.5 (35 Equiv. 27-486mm)
• xD and SD/SDHC Card Slot • Dust Seals
• Electronic Viewfinder • Dim 4.4 x 3.1 x 3.1"
• Weight 14.5 oz **#FUFPS8000FD***



FUJIFILM FinePix Z10fd
"Face it, Beam it, Blog it" Features Aimed at Bloggers
• 7.2 MegaPixels • 2.7" LCD Monitor
• 4x Optical Zoom • 5.1x Digital Zoom
• 6.3-18.9mm f/3.7-4.2 (35 Equiv. 38-114mm)
• xD & SD/SDHC • 54MB Internal Memory
• Dim. 3.6 x 2.2 x 0.8" • Weight 3.9 oz
Black, Blue, Green, Orange, Pink #FUFZ10F*



Kodak EasyShare Z812 IS
Optical Image Stabilization
• 8 MegaPixels • 2.5" LCD Monitor
• 12x Optical Zoom • 4.2x Digital Zoom
• f/2.8-4.8 (35 Equiv. 36-432mm)
• SD/SDHC Card Slot • 27.7 MB Built-in Memory • ISO 64-1600 (up to 3200)
• Dimensions 4.3 x 2.9 x 3"
• Weight 11.6 oz **#KOZ812***



Leica D-Lux 3
Mega Optical Image Stabilization
• 10 MegaPixels • 2.8" 16:9 Ratio LCD Monitor
• 4x Optical Zoom • 4x Digital Zoom
• 6.3-25.2mm f/2.8-4.9 (35 Equiv. 28-112mm)
• Leica DC Vario-Elmarit Lens • ISO 80-400
• SD Card Slot • 13MB MB Built-in Memory
• Dimensions 4.2 x 2.3 x 1"
• Weight 6.5 oz **#LEDL3***



Nikon Coolpix S200
Electronic Vibration Reduction (VR)
Face Priority mode
• 7.1 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.1-5.9 (35 Equiv. 38-114mm)
• Lens • SD/SDHC (High Capacity) Card Slot
• Dimensions 3.6 x 2.2 x 0.7"
• Weight 4.4 oz **#NICPS200***



Nikon Coolpix S51
Optical VR Image Stabilization
• 8.1 MegaPixels • 3" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.3-4.2 (35 Equiv. 38-114mm)
• Lens • SD/SDHC (High Capacity) Card Slot
• Dim. 3.8 x 2.3 x 0.8" • Weight 4.4 oz
S51c WiFi Enabled (Silver) Black or Red #NICPS51*



Nikon Coolpix P5100
VR Image Stabilization
• 12.1 MegaPixels • 2.5" LCD Monitor
• 3.3x Optical Zoom • 4x Digital Zoom
• 7.5-26.3mm f/2.7-5.3 (35 Equiv. 35-123mm) • SD/SDHC Card Slot
• 52MB MB Built-in Memory • Hot Shoe
• Dimensions 3.9 x 2.5 x 1.6"
• Weight 7.1 oz **#NICPP5100***



OLYMPUS FE-280
Digital Image Stabilization
• 8 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.1-5.9 (35 Equiv. 36-108mm) Lens
• xD card slot • 48MB internal memory
• Dim. 3.6 x 2.2 x 0.7" • Weight 3.8 oz
Black, Blue or Silver #OLFE280*



OLYMPUS Stylus 790 SW
 • Shockproof • Waterproof to 10 ft Deep
 • 7.1 MegaPixels • 2.5" LCD Monitor
 • 3x Optical Zoom • 5x Digital Zoom
 • 6.7-20.1mm f/3.5-5 (35 Equiv. 38-114mm)
 • xD Card Slot • 14.7MB Built-in memory
 • Dim. 4.2 x 2.9 x 2.8" • Weight 11.6 oz
 Available in: Black, Blue, Green, Orange or Silver #OLS790*



SAMSUNG S85
 Face Recognition & ASR Technology
 • 8 MegaPixels • 2.5" LCD Monitor
 • 5x Optical Zoom • 5x Digital Zoom
 • 7.8-39mm f/2.8-4.4 (35 equiv. 38-190mm)
 • Lens • 20 MB Built-in Memory
 • SD/SDHC (High Capacity) Card Slot
 • Dimension 4 x 2.5 x 0.9" • Weight 5.4 oz. #SAS85*



OLYMPUS SP-560 UZ
 • 8.0 MegaPixels
 • 2.5" LCD Monitor • Electronic Viewfinder
 • 18x Optical Zoom • 5.6x Digital Zoom
 • 4.68-84.24mm f/2.8-4.5 (35 equiv. 27-486mm) Lens
 • xD card slot • 47MB Internal Memory
 • Dimensions 4.6 x 3.1 x 3.1" • Weight 12.9 oz #OLSP560*



SONY CyberShot DSC-H9
 • Super Steady Shot Image Stabilization
 • 8.1 MegaPixels • 3" Tilting LCD Monitor
 • 15x Optical Zoom • 2x Digital Zoom
 • 5.2-78mm f/2.7-4.5 (35 Equiv. 31-465mm)
 • Carl Zeiss Lens • Electronic Viewfinder
 • MS Duo Card Slot • 31MB Built-in Memory
 • NightShot • Dimensions 4.3 x 3.3 x 3.4" • Weight 14.3 oz #SODSCH9*



Panasonic Lumix DMC-FX33
 Optical Image Stabilizer
 • 8.3 MegaPixels • 2.5" LCD Monitor
 • 3.6x Optical Zoom • 4x Digital Zoom
 • 4.6-16.4mm f/2.8-5.6 (35 equiv. 28-100mm)
 • Leica DC Vario-Elmarit lens • SD/SDHC Card Slot • 27MB built-in Memory
 • Dim. 3.7 x 2.0 x 0.9" • Weight 5.4 oz
 Black, Blue, Brown or Silver #PADMCFX33*



SONY CyberShot DSC-W55
 • RAW™ noise reduction technology
 • 7.2 MegaPixels • 2.5" LCD Monitor
 • 3x Optical Zoom • 6x Digital Zoom
 • 6.3-18.9mm f/2.8-5.2 (35 Equiv. 38-114mm) Zeiss Vario Tessar Lens
 • MS Duo/Pro Duo Card Slot
 • Dim. 3.5 x 2.3 x 0.9" • Weight 5.2 oz
 Black, Blue, Pink or Silver #SODSCW55*



Panasonic Lumix DMC-FZ50
 • Mega Optical Image Stabilization
 • 10.1 MegaPixels • 2" LCD Monitor
 • 3.6x Optical Zoom • 2x Digital Zoom
 • 7.4-88.8mm f/2.8-3.7 (35 Equiv. 35-420mm)
 • Leica DC Vario-Elmarit Lens • Electronic Viewfinder • SD/SDHC (High Capacity) Card Slot • Dimensions 5.5 x 3.4 x 5.6" • Weight 23.5 oz #PADMCFZ50*



SONY CyberShot DSC-S700
 • 7.1 MegaPixels • 2.4" LCD Monitor
 • 3x Optical Zoom • 6x Digital Zoom
 • 6.3-18.9mm f/2.8-4.8 (35 Equiv. 35-105mm) Zeiss Vario Tessar Lens
 • MS Duo/Pro Duo Card Slot
 • 24 MB Built-in Memory
 • Dimensions 3.6 x 2.4 x 1.1" • Weight 6.3 oz #SODSCS700*



Panasonic Lumix DMC-LX2
 • Mega Optical Image Stabilization
 • 10.2 MegaPixels • 2.8" LCD Monitor
 • 4x Optical Zoom • 4x Digital Zoom
 • 6.3-25.2mm f/2.8-4.9 (35 Equiv. 28-112mm)
 • Leica DC Vario-Elmarit Lens • SD Card Slot
 • Dimensions 2.2 x 4.2 x 1.1" • Weight 6.6 oz #PADMCLX2*



SONY CyberShot DSC-T200
 • Super Steady Shot Stabilization
 • 8.1 MegaPixels • 3.5" LCD Monitor
 • 5x Optical Zoom • 10x Digital Zoom
 • 5.8-29mm f/3.5-4.4 (35 Equiv. 35-175mm)
 • Zeiss Lens • MS Duo/Pro Duo Card Slot
 • 31 MB Built-in Memory
 • Dim. 3.7 x 2.2 x 0.8" • Weight 6.6 oz
 Black, Red or Silver #SODSCT200*



PENTAX Optio W30
 • JIS Class 8 Waterproof to 10' \$30 Rebate!
 • 7.1 MegaPixels • 2.5" LCD Monitor
 • 3x Optical Zoom • 4x Digital Zoom
 • 6.3-18.9mm f/3.3-4 (35 Equiv. 38-114mm)
 • Lens • SD/SDHC (High Capacity) Card Slot
 • Dimensions 4.2 x 2.1 x 0.9" • Weight 4.9 oz #PEOW30*



SONY CyberShot DSC-W80
 • Super Steady Shot Stabilization
 • High-Definition Photo Viewing
 • 7.2 MegaPixels • 2.5" LCD Monitor
 • 3x Optical Zoom • 6x Digital Zoom
 • 5.8-17.4mm f/2.8-5.2 (35 Equiv. 35-105mm)
 • Lens • MS Duo/Pro Duo Card Slot
 • Dimensions 3.6 x 2.3 x 0.9" • Weight 4.4 oz #SODSCW80*



SAMSUNG L77
 • Electronic Picture Stabilizer
 • 7.1 MegaPixels • 2.5" LCD Monitor
 • 7x Optical Zoom • 5x Digital Zoom
 • 6.3-44.1mm f/3.5-5.4 (35 Equiv. 38-266mm)
 • SD/SDHC (High Capacity) Card Slot
 • 20 MB Built-in Memory • ISO 50-1600
 • Dimensions 2.2 x 3.7 x 0.8" • Weight 4.8 oz #SAL77*



SONY CyberShot DSC-W90
 • 8.1 MegaPixels • 2.5" LCD Monitor
 • 3x Optical Zoom • 6x Digital Zoom
 • 5.8-17.4mm f/2.8-5.2 (35 Equiv. 35-105mm)
 • Zeiss Vario-Tessar Lens • Optical Viewfinder
 • MS Pro Duo Card Slot • 31MB Built-in Memory • Dimensions 3.6 x 2.3 x 0.9" • Weight 4.4 oz #SODSCW90*

Memory Cards

CF Compact Flash

	Kingston				Lexar			Sandisk					
	Std	Ultimate	Ultimate	Elite	Platinum	133x	300x	Std	Ultra	Extreme	Extreme	Extreme IV	Extreme
1GB	14.95	24.95	26.95	24.95	26.95	29.95	—	23.95	26.95	34.95	—	—	—
2GB	25.95	—	49.95	34.95	39.95	44.95	49.95	34.95	39.95	44.95	59.95	112.95	—
4GB	—	—	89.95	59.95	68.95	77.95	87.95	59.95	69.95	71.95	94.95	149.95	129.95
8GB	—	—	169.95	114.95	—	133.95	179.95	—	119.95	149.95	189.95	—	249.95
12GB	—	—	—	—	—	—	—	—	—	209.95	—	—	—
16GB	—	—	—	—	—	—	—	—	—	299.95	—	—	—

MD Microdrive

	Hitachi	Seagate
4GB	124.95	39.95

XD xD Memory

	Type M	Fuji	Lexar	Olympus	Sandisk
512MB	—	—	23.95	—	—
1GB	24.95	—	29.95	24.95	24.95
2GB	39.95	—	—	37.95	41.95

SD Secure Digital

	Kingston			Lexar			Sandisk				Panasonic		
	Std	Elite	Ultimate	Std	Platinum	Platinum	133x	Std	Standard	Ultra	Ultra	Extreme	Class 2
256MB	—	—	—	—	13.95	—	—	—	—	—	—	—	15.95
512MB	—	—	—	—	—	—	—	11.95	—	19.95	CALL	—	34.95
1GB	9.95	18.95	—	19.95	24.95	29.95	18.95	23.95	23.95	29.95	29.95	12.95	19.95**
2GB	19.95	32.95	48.95	32.95	34.95	44.95	29.95	34.95	34.95	39.95	40.95	19.95*	33.95**
4GB	—	—	—	—	—	77.95	—	—	—	62.95	79.95	—	—
8GB	—	—	—	—	—	99.95	—	—	—	—	—	—	—

MSDUO Memory Stick Pro Duo

	Lexar		Sandisk				Sony
	40x	Gaming	Std	Standard	Ultra	Extreme	Std
128MB	—	—	—	—	—	—	17.95
256MB	—	—	—	—	—	—	19.95
512MB	19.95	—	—	—	CALL	—	24.95
1GB	25.95	24.95	23.95	—	27.95	34.95	34.95
2GB	39.95	39.95	37.95	39.95	39.95	49.95	44.95
4GB	64.95	64.95	59.95	—	67.95	99.95	69.95
8GB	—	—	114.95	—	124.95	—	139.95

MSPRO Memory Stick Pro

	Lexar		Sandisk		Sony
	40x	Standard	Extreme III	Standard	High Speed
256MB	—	—	—	—	34.95
512MB	19.95	—	—	24.95	54.95
1GB	24.95	26.95	—	—	—
2GB	—	44.95	149.95	—	—

SD HC Secure Digital High Capacity

	Kingston		Lexar		Sandisk		Panasonic	
4GB	Standard	Std	Platinum	Std	Ultra	Extreme	10 MB/s	20 MB/s
Class 2	31.95	59.95	—	52.95*	—	—	—	—
Class 4	38.95	—	—	—	—	—	47.95	—
Class 6	37.95	—	68.95	—	64.95*	104.95	—	59.95



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Quick Pick
64



8 Megapixels

Digital Rebel XT (Black or Silver)
Body Only #CAEDRXT
Kit with 18-55mm EF-S #CAEDRXTK

Canon Digital Rebel XT

"D-SLR" Digital SLR Camera
• 8.2 MegaPixels CMOS Sensor
• 3456 x 2304 Maximum Resolution
• 1.8" LCD Monitor • SLR viewfinder
• Uses Canon EF Lenses (1.6x factor)
• CF, MD Card Slot • USB 2.0
• Auto or Manual Focus
• Built-in flash, Hot Shoe & Flash Sync.
• Selectable metering, AF modes,
custom functions & flash Comp.
• Program, Aperture, Shutter, Manual,
Depth-of-Field • 3 fps Burst
• ISO 100-1600 • Uses NB-L2H Battery
• Dimensions 5 x 3.7 x 2.6"
• Weight 17.1 oz Body Only



10 Megapixels

Rebel XTi (Black or Silver)
Body Only #CAEDRXTI
Kit with 18-55mm EF-S #CAEDRXTIK

Canon Digital Rebel XTi

"D-SLR" Digital SLR Camera
Self Cleaning Sensor with
Dust Delete Data system
• 10.2 MegaPixels
• 3888 x 2592 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder
• Uses Canon EF Lenses (1.6x factor)
• CF Card Slot • Auto or Manual Focus
• Built-in flash & Hot Shoe • USB 2.0
• Program, Aperture, Shutter,
Depth-of-Field, Manual, Exposure
Compensation • 3 fps Burst
• ISO 100-1600 • Uses NB-L2H Battery
• Dimensions 5 x 3.7 x 2.6"
• Weight 18 oz body only



10 Megapixels

EOS-40D Body Only #CAE40D
Kit with 28-135mm
IS USM #CAE40D28135

Canon EOS-40D New!

"D-SLR" Digital SLR Camera
• RAW and sRAW Image Capture
• 10.2 MegaPixels • SLR viewfinder
• 3" LCD Monitor with Live View
• Uses Canon EF Lenses (1.6x factor)
• CF Card Slot • "Picture Style" Settings
• Versatile Exposure Metering System
• Single, Continuous, or Manual Focus
• EOS Integrated Cleaning System
• ISO 100-3200 • Burst rate: 6.5 fps
• USB 2.0 • Uses BP-511A Battery
• Dimensions 5.7 x 4.2 x 2.9"
• Weight 26.1 oz Body Only



10 Megapixels

EOS-1D Mark III
Body Only #CAE1D3

Canon EOS-1D Mark III

"D-SLR" Digital SLR Camera
• 10.1 MegaPixels
• DIGIC III Image Processor
• 3888 x 2592 Maximum Resolution
• 3" LCD Monitor with live view mode
• Uses Canon EF Lenses (1.3x factor)
• SD & CF Card Slots • 10 fps Shooting
Speed • 300,000 Cycle Shutter Unit
• 110 JPEG/30 RAW Image Burst Rate
• 100% Viewfinder Frame Coverage
• 1/300 SEC. Sync Speed
• ISO 50-6400 • Uses LP-E4 Battery
• Dimensions 6.2 x 6.1 x 3.1"
• Weight 40.7 oz. Body Only



12 Megapixels

EOS-5D Body Only #CAE5D
Kit with 24-105mm
"L" IS USM #CAE30D24105

Canon EOS-5D

"D-SLR" Digital SLR Camera
• Full-Frame 36x24mm DIGIC II
CMOS sensor • 12.8 MegaPixels
• 4368 x 2912 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder
• Uses Canon EF Lenses • USB 2.0
• CF, MD Card Slot with Playback file
size display • Auto or Manual Focus
• 3 fps Burst rate • Hot Shoe & Flash
Sync. • Program, Aperture, Shutter,
Depth-of-Field, Bracketing, Manual
• ISO 100-3200 • Uses BP-511A Battery
• Dimensions 6 x 4.4 x 2.9"
• Weight 28.5 oz. body only



16 Megapixels

EOS-1Ds Mark II
Body Only #CAE1DS2

Canon EOS-1Ds Mark II

"D-SLR" Digital SLR Camera
• Full-Frame 36x24mm DIGIC II
CMOS sensor • 16.7 MegaPixels
• 4992 x 3328 Maximum Resolution
• 2" LCD Monitor • SLR viewfinder
• Uses Canon EF Lenses • Firewire
• SD & CF, MD card slots • USB
• Single, Continuous, or Manual Focus
• Optional WFT-E1 Wireless • Program,
Aperture, Shutter, Depth-of-Field,
E-TTL II Autoflash, Manual, Flash
Metered Manual • 4 fps Burst rate
• ISO 100-1600 • Uses NP-E3 Battery
• Dimensions 6.1 x 6.2 x 3.1"
• Weight 45 oz. Body Only

Quick Pick
64

SLR Lenses & Flashes

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580 EX II Shoe Mount Flash



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for higher rigidity
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TTL & Manual
• Bounce & Swivel Head
• Zoom Head (24-105mm)
• Weight 13.2 oz

Canon **Rebate!**

10-22/3.5-4.5 EF-S USM Digital Lens



• Exclusively designed
for Digital SLRs
• 35mm equivalent
16-35mm
• 3 aspherical lens
elements
• 3.5-27 f/stop Range
• Focus 9.5" to infinity
• 72mm filter diameter
• Weight 13.6 oz

Canon **Rebate!**

17-55/2.8 EF-S USM Digital Lens



• Exclusively designed
for Digital SLRs
• IS (Image Stabilizing)
technology
• 2.8-22 f/stop Range
• Focus 13.8" to infinity
• Angle of View
78.3°-27.5°
• 77mm filter diameter
• Weight 22.4 oz

Canon **Rebate!**

24-105/4 EF "L" IS USM Lens



• IS (Image Stabilizing)
technology
• Dust and moisture
resistant construction
• Fast and Quiet AF
• 4-22 f/stop Range
• Focus 1.48" to infinity
• 77mm filter diameter
• Weight 24 oz

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Canon EOS Flash System (USA)

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MT-24EXTwin Flash 649.95

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17-85/4-5.6 IS USM (67a) 499.95 515.00*
18-55/3.5-5.6 USM (58a) 139.00

Canon EF Lenses IMP USA

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70-200/4.0 IS USM (77a) 1039.95 984.00*
70-200/2.8 USM (77a) 1099.95 1140.00
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AF Lenses			
50/1.4 USM	309.95	\$20	\$289.95
85/1.8 USM	339.95	\$25	\$314.95
100/2.8 USM Macro	469.95	\$35	\$434.95
AF "L" Lenses			
50/1.2 USM	1359.00	\$100	\$1259.00
85/1.2 II USM	1789.00	\$125	\$1664.00
16-35/2.8 II	Call	\$100	Call
17-40/4.0 USM	679.95	\$50	\$629.95
24-70/2.8 USM	1139.00	\$80	\$1059.00
70-200/4.0 USM	579.00	\$40	\$539.00
70-200/4.0 IS USM	1059.00	\$75	\$984.00
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100-400/4.5 IS USM	1410.00	\$100	\$1310.00

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Nikon D40
"D-SLR" Digital SLR Camera
• Compact and Lightweight
• 6.1 MegaPixels
• 3008 x 2000 Maximum Resolution
• 2.5" LCD Monitor • SLR Viewfinder
• SD, SDHC (High Capacity) Card Slot
• Accepts Nikon AF Lenses (1.5x factor)
• Auto or Manual Focus • USB 2.0
• Program, Digital Vari-Program, Aperture, Shutter, Manual, Exposure Compensation, Bracketing
• ISO 200-1600 • Uses EN-EL9 Battery
• **Nikon Inc. limited warranty included**
• Dimensions 3.7 x 5 x 2.5"
• Weight 17 oz Body Only

D40 Kit with 18-55mm DX _____ #NID401855



Nikon D80
"D-SLR" Digital SLR Camera
• 10.2 MegaPixels • Hot Shoe
• 3872 x 2592 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder
• Uses Nikon AF Lenses (1.5x factor)
• SD/SDHC (High Capacity) Card Slot
• Auto or Manual Focus • 5 fps Burst
• Program, Aperture, Shutter, Bracketing, Manual, Exposure Compensation • USB 2.0
• Optional Wireless Transmitter
• ISO 100-1600 • Uses EN-EL3e battery
• **Nikon Inc. limited warranty included**
• Dimensions 4.1 x 5.2 x 3"
• Weight 20.6 oz. body only

D80 Body Only _____ #NID80
Kit w/ 18-135mm DX _____ #NID20018135



Nikon D2Xs
"D-SLR" Digital SLR Camera
• 12.4 MegaPixels
• 4288 x 2848 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder
• Uses Nikon AF Lenses (1.5x factor)
• CF, MD Card Slot • Continuous 5 fps
• High-Speed Crop Function
• Auto or Manual Focus
• Program, Aperture, Shutter, Bracketing, Manual
• GPS compatibility • Optional Wi-Fi
• ISO 100-800 • Uses EN-EL4a Battery
• **Nikon Inc. limited warranty included**
• Dimensions 6.2 x 5.9 x 3.4"
• Weight 38.4 oz body Only

D2Xs Body Only _____ #NID2X5



Nikon D40X
"D-SLR" Digital SLR Camera
• 10.2 MegaPixels
• Maximum Resolution
• 2.5" LCD Monitor • 3 fps Burst
• SLR Viewfinder • SD/SDHC Card Slot
• Accepts Nikon AF Lenses (1.5x factor)
• Choice of LCD Display Formats
• In-camera Help Menus
• ISO 100-1600 plus Hi 3200
• 6 Preset Scene Modes plus Manual Exposure Controls
• USB 2.0 • Uses EN-EL9 Battery
• **Nikon Inc. limited warranty included**
• Dimensions 3.7 x 5 x 2.5"
• Weight 17 oz Body Only

D40x Body Only _____ #NID40X
D40x Kits with 18-135mm _____ #NID40X18135
with 18-55mm & 55-200mm _____ #NID40X185555



Nikon D300
"D-SLR" Digital SLR Camera
• 12.3 MegaPixels • 3" LCD Monitor
• Live View • HDMI video out
• Accepts Nikon AF Lenses (1.5x factor)
• CF, MD Card Slot • 6 fps Burst
• Auto or Manual Focus • USB 2.0
• Live View Shooting • 51-Point AF
• 14-Bit A/D Conversion
• Shutter Rated to 150,000 Cycles
• 200-3200 ISO (100-6400 with Boost)
• Uses EN-EL3e battery
• **Nikon Inc. limited warranty included**
• Dimensions 4.5 x 5.8 x 2.9"
• Weight 29.2 oz. body only

D300 Body Only _____ #NID300
Kit with 18-135mm DX _____ #NID30018135
18-200mm DX VR _____ #NID30018200



FUJIFILM FinePix S5 Pro
"D-SLR" Digital SLR Camera
• 12.1 MegaPixels
• 23 x 15.5mm Super CCD SR11
• 4256 x 2848 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder
• Uses Nikon AF Lenses (factor 1.5x)
• CF card slot • Auto or Manual Focus
• Program, Multi Program, Aperture, Shutter, Manual • Nikon i-TTL Flash Control & Built-in Flash • USB 2.0
• AE Bracketing • 3 fps Burst Mode
• ISO 100-3200 • Uses NP-150 Battery
• Dimensions 5.8 x 4.4 x 2.9"
• Weight 29.3 oz. body only

FinePix S5 Pro Body Only _____ #FUFPS5

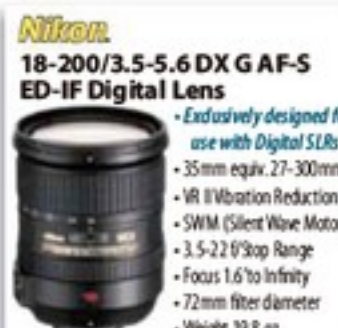
SLR Lenses & Flashes



Nikon 10.5mm f2.8 Fish-eye DX ED-IF Digital Lens
• Exclusively designed for use with Digital SLRs
• Full-frame fish-eye lens
• 35mm equiv. 16mm
• ED (Extra-low Dispersion)
• IF (Internal Focusing)
• Minimum focus 5.5"
• Rear gelatin filter slot
• Weight 10.8 oz



Nikon 12-24/4.0 DX G AF-S ED-IF Digital Lens
• Exclusively designed for use with Digital SLRs
• 35mm equiv. 18-36mm
• SWM (Silent Wave Motor)
• ED (Extra-low Dispersion)
• IF (Internal Focusing)
• Focus 11.8" to Infinity
• 77mm filter diameter
• Weight 17.6 oz



Nikon 18-200/3.5-5.6 DX G AF-S ED-IF Digital Lens
• Exclusively designed for use with Digital SLRs
• 35mm equiv. 27-300mm
• VR II Vibration Reduction
• SWM (Silent Wave Motor)
• 3.5-22 f/Stop Range
• Focus 1.6" to Infinity
• 72mm filter diameter
• Weight 19.8 oz



Nikon 70-300/4.5-5.6 G AF-S VR Lens
• Vibration Reduction (VR) minimizes image blur caused by camera shake
• Silent Wave Motor
• Internal Focusing
• 4.5-32 f/Stop Range
• Focus 4.9" to Infinity
• 67mm filter diameter
• Weight 1.6 lbs

Nikon AF Flashes			Nikon D-Type AF Lenses		
	IMP	USA		IMP	USA
SB-400	CALL	CALL	105/2.8 G AF-S ED-IF VR Micro (62a)	739.95	759.95
SB-600	CALL	CALL	105/2.0 DC D with Hood (72a)	799.95	924.95
SB-800	CALL	CALL	135/2.0 DC D (72a)	949.95	1069.95
R1 Wireless Twin Flash	CALL	CALL	180/2.8 D ED-IF (72a)	669.95	749.95
R1C1 Wireless Twin Flash System	CALL	CALL	200/2 G AF-S ED-IF VR (52a)	3789.95	3999.95
Nikon DX ED-IF Lenses for Digital Only			200/4 D ED-IF Micro w/Case (62a)	1149.95	1339.95
10.5/2.8 Fish-Eye		CALL	300/4.0 D AF-S ED-IF (77a)	969.95	1124.95
12-24/4 G AF-S (77a)		CALL	300/2.8 G AF-S VR (52a-R)	CALL	4499.00
17-55/2.8 G AF-S (77a)		CALL	400/2.8 AF-S II (52a)	CALL	CALL
18-55/3.5-5.6 G AF-S (52a)		CALL	500/4.0 AF-S II (52a)	CALL	CALL
18-70/3.5-4.5 G AF-S (67a)		CALL	600/4.0 AF-S II (52a)	CALL	CALL
18-135/3.5-5.6 G AF-S (67a)		CALL	17-35/2.8 (77a)	1329.95	1499.95
18-200/3.5-5.6 G AF-S (72a)		CALL	18-35/3.5-4.5 D (77a)		449.95
55-200/4-5.6 G AF-S (67a)		CALL	24-85/3.5-4.5 G AF-S ED-IF (67a)	289.95	299.95
55-200/4-5.6 G AF-S VR (67a)		CALL	24-85/2.8-4.0 D (72a)	499.95	564.95
Nikon D-Type AF Lenses			24-120/3.5-5.6 G AF-S VR (72a)	489.95	514.95
14/2.8 D ED	1299.95	1419.95	28-105/3.5-4.5 D (62a)		269.95
16/2.8 D (39a) with Hood	669.95	769.95	35-70/2.8 D (62a)	459.95	479.95
20/2.8 D (62a)	459.95	489.95	70-200/2.8 G AF-S ED-IF VR (77a)	1579.95	1624.95
24/2.8 D (52a)	294.95	309.95	70-300/4.0-5.6 G (62a)	109.95	134.95
28/2.8 D (52a)	224.95	234.95	70-300/4.5-5.6 G-AFS VR (67a)	CALL	CALL
35/2.0 D (52a)	299.95	319.95	80-200/2.8 D with Collar (77a)	809.95	914.95
50/1.8 D (52a)	104.95	109.95	80-400/4.5-5.6 D VR (77a)	1359.95	1429.95
50/1.4 D (52a)	259.95	284.95	200-400/4 G AF-S ED-IF VR (52a)	4999.95	5099.95
60/2.8 D Micro (62a) (1:1)	369.95	394.95	TC-14E II (1.4x) Teleconverter	349.95	409.95
85/1.8 D (62a) with Hood	364.95	399.95	TC-17E II (1.7x) Teleconverter	349.95	419.95
85/1.4 D IF (77a)	924.95	1024.95	TC-20E II (2x) Teleconverter	349.95	429.95
85/2.8 PC Shift, Manual (77a)	1249.95	1329.95	USA = Imported & Warranted by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)		
			IMP = Imported & Warranted by B&H (not qualified for Nikon USA Rebates & Warranties)		



Nikon SB-400 Speedlight Shoe Mount Flash
• Guide No. 98 • iTTL & Manual
• Fast Recycling Time 2.5 Secs
• Bounce Head • Angle of Coverage 56°
• Safety lock on flash shoe • Weight 4.5 oz



Nikon R1C1 Wireless Twin Flash
• Enables superb close-up lighting control with exceptional flexibility and innovative options
• Guide No. 66 • iTTL, D-TTL, TTL & Manual
• Angle of Coverage 78° horiz.
• Includes two SB-R200 Speedlights & U-800 Wireless Speedlight Commander
• Weight 4.2 oz



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available

Quick Deal
64



10 MegaPixels

E-510 Body Only.....#OLEE510
E-510 Kit
w/14-42mm Zuiko.....#OLEE5101442
w/14-42 & 40-150mm #OLEE5102LK

OLYMPUS Evolt E-510

"D-SLR" Digital SLR Camera
• Advanced Image Stabilization System • Supersonic Wave Filter
• 10 MegaPixels
• 17.3 x 13" 4/3 FFT-CCD
• 2.5" Live View LCD monitor
• SLR viewfinder
• 4/3 Full Frame Zuiko Specific Lenses
• CF & XD Card Slots
• Select ISO 100-1600 • 3 fps Burst
• Program, Aperture, Shutter, Manual, Bracketing, Exposure Compensation
• USB 2.0 • Uses BLM-01 Battery
• Dimensions 3.6 x 5.4 x 2.7"
• Weight 16.2 oz Body Only



10 MegaPixels

E-410 Body Only.....#OLEE410
E-410 Kit
w/14-42mm Zuiko.....#OLEE4101442
w/14-42 & 40-150mm #OLEE4102LK

OLYMPUS Evolt E-410

"D-SLR" Digital SLR Camera
• Supersonic Wave Filter
• 10 MegaPixels
• 17.3 x 13" 4/3 FFT-CCD
• 2.5" Live View LCD monitor
• SLR viewfinder
• 4/3 Full Frame Zuiko Specific Lenses
• CF & XD Card Slots
• Auto or Manual Focus
• Program, Aperture, Shutter, Manual, Bracketing, Exposure Compensation
• 3 fps Burst • Select ISO 100-1600
• USB 2.0 • Uses BLS-1 Battery
• Dimensions 3.6 x 5.1 x 2.1"
• Weight 13.2 oz Body Only



7 MegaPixels

Kit with Leica D Vario-Elmarit
14-50/2.8-3.5 MEGA O.I.S.
Aspherical.....#PADMCL1

Panasonic Lumix DMC-L1

"D-SLR" Digital SLR Camera
Four-Thirds System (17.3 x 13mm) CCD
• 7.5 MegaPixels • 3 fps Burst rate
• 3136 x 2352 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder
• Uses 4/3 Full Frame Leica-Panasonic-Olympus Lenses (1.5x factor) • Image Stabilization
• SD/SDHC (High Capacity) Card Slot
• Auto or Manual Focus • ISO 100-1600
• Program, Aperture, Shutter, Bracketing, Manual, Exp. Comp.
• USB 2.0 • Uses CGR-S603A/1B battery
• Dim. 5.7 x 3.4 x 3" • Wt. 18.7 oz. body only

New!



6 MegaPixels

\$100 Rebate!

K100D Super Body Only.....#PEK100DS
Kit with SMCP-DA
18-55/3.5-5.6 AL.....#PEK100DS1855

PENTAX K100D Super

"D-SLR" Digital SLR Camera
with Shake Reduction CCD Image Sensor
• 6.1 MegaPixels
• 3008 x 2000 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder
• Uses Pentax AF Lenses (1.5x factor)
• SD Card Slot • Auto or Manual Focus
• 2.8 fps Burst rate • Program AE, Auto Picture Mode, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Auto Bracketing, AE Lock • USB 2.0
• ISO 200-3200 • Uses 4x AA Batteries
• Dimensions 5.1 x 3.6 x 2.8"
• Weight 19.8 oz. body only



10 MegaPixels

\$100 Rebate!

K10D Body Only.....#PEK10D
K10D Kit with
18-55mm DA.....#PEK10D1855

PENTAX K10D

"D-SLR" Digital SLR Camera
with Shake Reduction & CCD
Dust Removal sensor • Weather Resistant • 10.2 MegaPixels
• 3872 x 2592 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder
• Uses Pentax AF Lenses (1.5x factor)
• SD/SDHC (High Capacity) Card Slot
• 3 fps Burst rate • USB 2.0
• Program AE, Shutter Priority, Manual, Aperture Priority, Auto Bracketing, Exposure Compensation, AE Lock
• ISO 100-1600 • Uses D-Li50 Battery
• Dimensions 5.6 x 4 x 2.7"
• Weight 25 oz. body only



10 MegaPixels

Alpha Body Only.....#SODSLRA100
Kit with 18-70mm.....#SODSLRA100K
Kit with 18-200mm.....#SODSLRA100H

SONY Alpha A100

"D-SLR" Digital SLR Camera
• Super SteadyShot image stabilization and dust reduction
• 10.2 MegaPixels • 3 fps Burst • USB 2.0
• 2.5" LCD monitor • SLR viewfinder
• Uses Sony Alpha (compatible with Minolta A-type bay mount) Lenses (1.5x factor) • Uses Sony Alpha (compatible with Minolta A-type bay mount) Lenses (1.5x factor) • Program AE, Shutter Priority, Aperture Priority, Manual, Exp. Comp., Bracketing
• Auto or Manual Focus, Eye Start AF
• ISO 100-1600 • Uses NP-FM55H Batt.
• 3.7 x 5.3 x 2.9" • Wt 19 oz. Body Only

Quick Deal
64

SLR Lenses & Flashes

SONY
85mm f/1.4 Carl Zeiss
Planar T* Lens



• Accurate Contrast Reproduction
• Focus Hold Button
• Angle of View 20° in Digital (29° in 35mm)
• 1.4-22 f/stop Range
• Focus 2.8' to Infinity
• 72mm filter diameter
• Weight 19.2 oz

SONY
Compatible with Maxxum D-SLRs
Flash System

HVL-F36AM.....\$219.95
HVL-F56AM.....\$309.95
Digital Lenses
16/2.8 Fish-eye.....\$749.95
20/2.8 (72°).....\$519.95
28/2.8 (49°).....\$229.95
35/1.4 (55°).....\$1399.95
50/1.4 (55°).....\$324.95
50/2.8 Macro (55°).....\$439.95
85/1.4 Carl Zeiss (72°).....\$1299.95

100/2.8 Macro (55°).....\$599.95
135/1.8 Carl Zeiss (77°).....\$1349.95
135/2.8 STF (72°).....\$1149.95
300/2.8 G APO.....\$599.95
500/8 Reflex.....\$649.95
11-18/4.5-5.6 DT (77°).....\$599.95
16-80/3.5-4.5 DT Carl Zeiss (62°).....\$699.95
18-70/3.5-5.6 DT (55°).....\$199.95
18-200/3.5-6.3 DT (62°).....\$469.95
24-105/3.5-4.5 D (62°).....\$439.95
70-200/2.8 G APO (77°).....\$1995.95
75-300/4.5-5.6 (55°).....\$219.95
1.4x Teleconverter.....\$449.95
2x Teleconverter.....\$449.95

PENTAX Rebate!
40/2.8 Limited SMCP-DA
Digital "Pancake" Lens

• Specifically designed for digital cameras
• Ultra-compact, ultra-light weight "pancake" design
• 35mm equivalent 60mm
• Quick-Shift Focus System • Treated with same coating



OLYMPUS
18-180/3.5-6.3 ED
Zuiko Digital Lens



• Specifically designed for digital Four Thirds System cameras
• 35mm equivalent 36-360mm
• 3.5-22.0 f/stop Range
• 62mm Filter Diameter
• Weight 15.5 oz

OLYMPUS
FL-50 Shoe Mount Flash



• Guide No. 164
• Full TTL Control
• Bounce Head
• Swivel Head
• Zoom Head (28-80mm)
• Recycling Time 6 Seconds
• AF Illuminator
• Illuminated LCD Display
• Weight 12.3 oz

* Price After
Rebate

PENTAX

**New!
Pentax
Rebates!**

K100D Super
D-SLR Body
\$100 Rebate
K10D
D-SLR Body
\$100 Rebate

Digital AF Lenses	Regular Price	Less Rebate	Final Cost
21/3.2 SMCP-DA AL	439.95	\$50	389.95
40/2.8 SMCP-DA Limited	269.95	\$50	219.95
70/2.4 SMCP-DA Limited	479.95	\$50	429.95
50-200/4 SMCP-DA	229.95	** \$25	204.95
** Only valid with purchase of Pentax D-SLR Body			
AF Lenses	Regular Price	Less Rebate	Final Cost
31/1.8 SMCP-A Limited	869.95	\$100	769.95
43/1.9 SMCP-A Limited	469.95	\$100	369.95
77/1.8 SMCP-A Limited	679.00	\$100	579.00
AF Flashes	Regular Price	Less Rebate	Final Cost
AF360 FGZ	219.95	\$25	194.95
AF540 FGZ	339.95	\$25	314.95

OLYMPUS

Flash System

FL-20 Flash.....\$114.95
FL-36 Flash.....\$179.95
FL-50 Flash.....\$374.95
RF-11 Ring Flash.....\$229.95
SRF-11 Ring Flash Set.....\$479.95
TF-22 Twin Flash.....\$449.95
STF-22 Twin Flash Set.....\$629.95
Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras
8/3.5 Fish-eye.....\$669.95
35/3.5 Macro (52°).....\$199.95
50/2.0 Macro (77°).....\$424.95
150/2.0 EP (82°).....\$2199.95

300/2.8.....\$5699.95
7-14/4.0 ED (72°).....\$1519.95
11-22/2.8-3.5 ED (72°).....\$674.95
14-45/3.5-5.6 EZ (58°).....\$199.95
14-54/2.8-3.5 (67°).....\$429.95
18-180/3.5-6.3 ED (62°).....\$399.95
35-100/2.0 ED (77°).....\$2199.95
40-150/3.5-4.5 (58°).....\$229.95
50-200/2.8-3.5 (67°).....\$829.95
90-250/2.8 ED (105°).....\$5499.95
EC-14 1.4x Teleconverter.....\$384.95
MF-1 OM Lens Adapter
(Use your OM lenses on your 4/3 Camera) #260231.....\$99.95

SMCP-DA Digital Lenses

14/2.8 ED IF (77°).....\$614.95
21/3.2 AL Limited "Pancake" (49°).....\$389.95*
40/2.8 Limited "Pancake" (49°).....\$219.95*
70/2.4 Limited "Pancake" (49°).....\$429.95*
10-17/3.5-4.5 ED IF (77°).....\$449.00
12-24/4 ED AL IF (77°).....\$719.95
16-45/4 ED AL (67°).....\$409.95
16-50/2.8 ED AL IF SDM (77°).....CALL
18-55/3.5-5.6 AL (52°).....\$109.95
50-135/2.8 ED IF SDM (67°).....CALL
50-200/4-5.6 ED (52°).....\$204.95**
** Only valid with purchase of Pentax D-SLR Body (Price after rebate)

AF Flash System

AF-360FGZ.....\$194.95*
AF-540FGZ.....\$314.95*
AF Lenses for 35mm & Digital SLRs
31/1.8 Limited (58°).....\$769.95*
35/2.0 AL (49°).....\$299.95
43/1.9 Limited "Pancake" (49°).....\$369.95*
50/1.4 (49°).....\$199.00
50/2.8 Macro (52°) with Case.....\$394.95
77/1.8 Limited (49°).....\$579.00*
100/2.8 D FA Macro (49°).....\$524.95
28-80/3.5-5.6 J FA AL (58°).....\$59.95
28-105/4-5.6 FA IF (62°).....\$169.95
100-300/4.7-5.8 (58°).....IMP. 99.95

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Schott Glass in Brass Rings	55	58	62	67	72	77
Skylight (1B), UV	28.95	29.95	39.50	44.95	54.95	64.95
Skylight (1B), UV SH-PMC	52.95	56.95	63.95	74.95	94.95	105.95
Polarizer (Rotating)	49.95	56.95	62.50	74.50	83.50	87.50
Circular Polarizer	74.95	78.95	84.95	98.50	117.95	134.95
Circular Polarizer SH-PMC	112.95	118.95	129.50	147.50	163.50	187.50
Circular Polarizer Slim	74.95	78.95	84.95	98.50	117.95	134.95
#5 Lt Yel, #8 Yel, #25 Lt Red, #13 Green	28.95	29.95	39.50	44.95	54.95	64.95
#11 Yel/Gm, #15 Dark Yel, #22 Orange	28.95	29.95	39.50	44.95	54.95	64.95
81A, 81B, 81C	28.95	29.95	39.50	44.95	54.95	64.95
Digital Filter	119.95	124.50	127.50	148.50	176.50	202.95

B+W

B&H SPECIAL! Buy 3 or more
Hoya Filters & Get 5% Off.

	55	58	62	67	72	77
UV, KR1.5	22.95	24.95	29.95	36.95	46.95	52.95
UV, KR1.5 Multi-Coated	32.95	34.95	42.95	49.95	62.95	79.95
UV, KR1.5 Slim W.A. Multi-Coated	69.95	79.95	89.95	96.95	107.95	112.95
Circular Polarizer	69.95	74.95	79.95	89.95	102.95	114.95
Circular Polarizer Multi-Coated	89.95	94.95	98.95	114.95	129.95	144.95
Circular Polarizer Slim W.A.	64.95	72.75	79.95	89.95	99.95	109.95
Kaesemann Circular Polarizer	102.95	104.95	114.95	129.95	144.95	164.95
81A, 81B, 81C, 6, 12, 15, 18, 21, 3, 6, 12, 15, 20	22.95	24.95	29.95	36.95	46.95	52.95
#021, 022, 023, 040, 041, 060, 061, 081, 090	22.95	24.95	29.95	36.95	46.95	52.95
For Infrared Film 092, 093, 489	104.95	107.95	112.95	124.95	149.95	174.95
Graduated (N.D. & Colors)	52.95	54.95	57.95	64.95	74.95	92.95
ND-3 (101), 6 (102)	22.95	24.95	29.95	36.95	46.95	52.95
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ND-3.0 (110), 4.0 (113), 6.0 (120)	43.95	45.95	72.95	74.95	94.95	104.95
Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	22.95	24.95	29.95	36.95	46.95	52.95

cokin

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Series	A	P	Z-Pro	Series	A	P	Z-Pro
001 Yellow	12.95	18.95	33.50	084/840 Diffuser 2	17.95	19.95	—
002 Orange	12.95	18.95	33.50	085/850 Diffuser 3	17.95	19.95	—
003 Red	12.95	18.95	33.50	086 Pastel 1	17.95	19.95	46.50
004 Green	12.95	18.95	33.50	087 Pastel 2	17.95	19.95	46.50
005 Sepia	12.95	18.95	34.95	103 Close-up +3	17.95	23.95	—
006 Yellow-Green	12.95	18.95	33.50	120 Grad G1 Grey	19.95	23.95	—
020 Blue 80A	13.95	18.95	33.95	121 Grad G2 Grey	19.95	23.95	—
021 Blue 80B	13.95	18.95	33.95	122 Grad B1 Blue	19.95	23.95	49.95
022 Blue 80C	13.95	18.95	33.95	123 Grad B2 Blue	19.95	23.95	49.95
023 Blue 82A	13.95	18.95	33.95	124 T1 Tobacco	19.95	23.95	49.95
024 Blue 82B	13.95	18.95	33.95	125 T2 Tobacco	19.95	23.95	49.95
026 Warm 81A	13.95	18.95	33.95	126 M1 Mauve	19.95	23.95	—
027 Warm 81B	13.95	18.95	33.95	127 M2 Mauve	19.95	23.95	—
028 Warm 81C	13.95	18.95	33.95	150 Fog 1	18.95	23.95	—
029 Orange 85A	13.95	18.95	33.95	151 Fog 2	18.95	23.95	—
030 Orange 85B	13.95	18.95	33.95	152 Grey ND2x	13.95	17.95	37.50
035 Warm 81D	13.95	18.95	33.95	153 Grey ND4x	13.95	17.95	37.50
036 FLW	13.95	18.95	33.95	154 Grey ND8x	13.95	17.95	37.50
045 Sepia Light	13.95	18.95	33.95	160 Linear Pol	36.95	38.95	—
046 FLD	13.95	18.95	33.95	164 Circular Pol	33.95	68.95	—
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Why Filters for Digital Cameras? With sophisticated image editing tools like Photoshop & PHOTO-PAINT, why bother with optical filters? Given enough time, talent and patience, you probably could emulate most filter effects in post-processing, but when would you find time to shoot, eat & sleep?

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Circular Polarizer Ultra Thin Super HMC	77.95	94.50	137.95	172.50	259.50
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Color Conversion 81C, 81EF, 82A, 82B, 85, 85B, 85C	24.38	26.01	36.92	64.36	89.25
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- 72mm filter diameter
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- Focus 17.7" to infinity
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- 62mm filter diameter
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PF-30x TTL for Nikon, Canon	99.95
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622 Super Pro TTL	199.95
622 Super Pro TTL w/Zoom Head	249.95
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17-35/2.8-4 D (77a)	349.95

impact

Roto Flash Flip Bracket

- Compatible with most digital or 35mm SLR cameras
- Flash brackets are designed to increase the distance between the flash head and the lens in order to minimize the occurrence of red-eye and to also reduce flash shadows behind the subject
- Comfortable foam grip
- Tripod mountable base

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PHOENIX

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500/8 Mirror Manual w/Mount (30.5a)	109.95	109.95	109.95	109.95	109.95
19-35/3.5-4.5 (77a)	139.95	159.95	169.95	159.95	159.95
28-80/3.5-5.6 (58a)	89.95	69.95	79.95	69.95	69.95
28-105/2.8-3.8 (72a)		159.95		159.95	
28-210/3.5-5.6 (72a)	134.95	149.95	159.95		
28-210/4.2-6.5 AS IF (72a)		179.95	189.95	179.95	179.95
70-210/4.5-5.6 (55a)	89.95	99.95	119.95	99.95	
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650-1300/8.0-16.0 (Specify T-Mount)	299.95	299.95	299.95	299.95	299.95

Tokina

12-24mm f/4.0 Pro DX Digital Lens

- Exclusively designed for Digital SLRs
- Fast internal focusing with one-touch "Focus Clutch Mechanism"
- Two Aspherical lens elements
- Weight 20.1 oz

Tokina

10-17mm f/3.5-4.5 ATX DX Digital Lens

- Exclusively designed for Digital SLRs
- A full-frame fish-eye lens that gives the photographer a 180° field of view with dramatic curvature of field or "fish-eye" effect
- Water Proof optical coating

TAMRON

17-50mm f/2.8 XR LD-IF Di II Digital Lens

- Exclusively designed for use with digital SLR cameras
- Focus 10.6" to infinity
- Magnification ratio of 1:4.5
- 78°-31° Angle of View
- 67mm filter diameter
- Weight 15.2 oz

TAMRON

28-300mm f/3.5-6.3 XR Di Lens

- Desirable for Digital SLR Cameras
- Focus 19.3" to infinity
- Magnification ratio of 1:2.9
- 75°-8° Angle of View
- 62mm filter diameter
- Weight 14.8 oz

Tokina

DX - Designed for Digital SLR cameras only

AF Lenses	Canon	Nikon
100/2.8 Pro D (55a)	399.95	399.95
DX 10-17/3.5-4.5 ATX Fisheye	559.95	559.95
DX 12-24/4.0 Pro (77a)	499.95	499.95
DX 16-50/2.8 Pro (77a)	659.95	659.95
DX 50-135/2.8 (67a)	699.95	699.95
80-400/4.5-5.6 ATX D (72a)	649.95	649.95

TAMRON

6 YEAR WARRANTY

Di - Designed for use on both digital & film SLR cameras
Di-II - Designed for Digital SLR cameras only

TAMRON REBATES

AF Lenses	Reg. Price	Less Rebate	Final Cost
14/2.8	1099.00	\$100	999.00
90/2.8 Di Macro	489.00	\$90	399.00
180/3.5 LD IF Di Macro	699.00	\$50	649.00
11-18/4.5-5.6 Di-II	569.00	\$50	519.00
17-35/2.8-4 Di	299.00	\$10	289.00
17-50/2.8 XR Di-II	449.00	\$25	424.00
24-135/3.5-5.6	399.00	\$100	299.00
28-75/2.8 XR Di	399.00	\$10	389.00
200-500/5-6.3 Di	879.00	\$30	849.00

Rebates Expire 12-31-07

AF Lenses

* Price After Rebate — Rebates Expire 12-31-07

	Canon EOS	Nikon AF	Sony/Minolta	Pentax AF
14/2.8 AF	999.00*	999.00*		
Di 90/2.8 Macro (55a)	399.00*	399.00*	399.00*	399.00*
Di 180/3.5 LD IF Macro (72a)	649.00*	649.00*	649.00*	
Di-II 11-18/4.5-5.6 (77a)	519.00*	519.00*	519.00*	
Di 17-35/2.8-4 LD IF Aspherical (77a)	289.00*	289.00*		
Di-II 17-50/2.8 XR LD IF Aspherical (67a)	424.00*	424.00*	424.00*	
Di 18-200/3.5-6.3 (62a)	399.00	399.00	399.00	399.00
Di-II 18-250/3.5-6.3 (62a)	499.00	499.00	499.00	499.00
24-135/3.5-5.6 (72a)	299.00*	299.00*	299.00*	299.00*
Di 28-75/2.8 XR (67a)	389.00*	389.00*	389.00*	389.00*
28-80/3.5-5.6 (58a)	79.00	79.00	79.00	79.00
Di 28-200/3.8-5.6 Aspherical XR IF Macro (62a)	299.00	299.00	299.00	299.00
Di 28-300/3.5-6.3 XR (62a)	399.00	399.00	399.00	399.00
Di-II 55-200/4.5-5.6 LD Macro (52a)	189.00	189.00	189.00	
Di 70-300/4.0-5.6 LD Macro (62a)	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62a)	149.00	149.00	149.00	149.00
Di 200-500/5-6.3 LD IF (86Ca)	849.00*	849.00*	849.00*	
1.4x Converter	129.00			129.00
SP 1.4x AF Pro Converter	189.00	189.00		
SP 2x AF Pro Converter	219.00	219.00		



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- Flip Ladder Locks
- Rapid Sliding Center Column • Weight 4 lbs

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- Aerial-sleeve Locks
- Weight 4 lbs

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5749 Velocity 9 - Pro (B, BL)	13 x 6.4 x 12.5"	79.95

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Fuji Slide 36 Exp. (35mm).....4.99

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SONY DCR-DVD508 Kit
DVD Camcorder
Kit Includes:
• DCR-DVD508 with Supplied Accessories
• Impact DVS-WA50-37 30mm 0.5x Wide Angle Lens
• Impact NP-FH70 Battery (Additional)
• Lowepro Edit 120 Camera Shoulder Bag (Black)
• Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
• Mack 2-Year Extended Warranty
#SODCRDVD508K.....\$849.95



SONY HDR-SR7 Kit
AVC HD 60GB Hard-Drive Camcorder
Kit Includes: • HDR-SR7 with Supplied Accessories
• Sony NP-FH70 H Series Info-Lithium BatteryPack
• Impact DVS-WA45-37 37mm .45x Wide Angle Lens
• Lowepro Edit 120 Shoulder Bag • Tiffen 37mm UV-P Filter • Impact Micro Fiber Cleaning Cloth
• Master-Works DVD: Guide to Shooting & Producing Better Videos • Mack 2-Year Extended Warranty
#SOHDRSR7K.....\$1,249.95



Canon ZR-850 Kit
MiniDV Camcorder
Kit Includes:
• ZR-850 with Supplied Accessories
• Impact BP-2L14 Battery (Additional)
• Lowepro Edit 110 Camera Shoulder Bag (Black)
• GGI GG-227 MiniDV Cleaning Kit
• Mack 2-Year Extended Warranty
#CAZR850K.....\$349.95



Canon HV10 Kit
HDV 1080i Camcorder
Kit Includes: • HV10 HDV with Supplied Accessories
• 2x Impact BP-310 Battery (Additional)
• Impact DVP-WA50-37 37mm 0.5x Wide Angle Lens
• Lowepro Edit 120 Camera Shoulder Bag (Black)
• Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
• Sunpak 70010K Tripod with Case
• Mack 4-Year Extended Warranty
#CAHV10K.....\$899.95



Panasonic SDR-S10 Kit
MiniDV Camcorder
Kit Includes:
• Kingston 4GB Class 4 SDHC Card
• Lowepro Edit 110 Camera Shoulder Bag
• Impact Micro Fiber Cleaning Cloth
• Mack 2-Year Extended Warranty
• Master-Works DVD: The JumpStart Guide to Shooting and Producing Better Videos
#PASDRS10K.....\$404.95



Canon HV20 Starter Kit
CMOS HDV Camcorder
Kit Includes: • HV20 with Supplied Accessories
• 2x Impact BP-2L14 Battery • Canon DM-50 Directional Stereo Microphone • Sony Vegas 6 Editing Software
• Audio-Technica Pro 88W Lavalier System • Davis & Sanford Steady Stick Compact • 2x Sony DVM-63HD Mini DV Tapes
• Vebon Videamate 607 Tripod w/Head & Case • Tiffen 43mm UV-P & CP Filters • Mack 4-Year Extended Warranty
#CAHV20DSK.....\$1,649.95



SONY DCR-HC48 Kit
MiniDV Camcorder
Kit Includes:
• DCR-HC48 with Supplied Accessories
• Impact DVS-WA45-30 30mm 0.5x Wide Angle Lens
• Impact NP-FH70 Battery (Additional)
• Lowepro Edit 120 Camera Shoulder Bag (Black)
• Tiffen 30mm UV-P Filter • GGI GG-227 Cleaning Kit
• Mack 2-Year Extended Warranty
#SODCRHC48K.....\$499.95



SONY HDR-HC7 Kit
HDV 1080i Camcorder
Kit Includes: • HDR-HC7 HDV with Supplied Accessories
• Impact NP-FH70 Battery (Additional)
• Impact DVP-WA50-37 37mm 0.5x Wide Angle Lens
• Lowepro Edit 140 Camera Shoulder Bag (Black)
• Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
• Sunpak 70010K Tripod with Case
• Mack 4-Year Extended Warranty
#SOHDRHC7K.....\$1,249.95



Panasonic PV-GS320 Kit
MiniDV Camcorder
Kit Includes: • PV-GS320 with Supplied Accessories
• Impact DVP-WA50-37 37mm 0.5x Wide Angle Lens
• Impact CGA-DU121 Battery (Additional)
• Lowepro Edit 120 Camera Shoulder Bag (Black)
• Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
• Sunpak 70010K Tripod with Case
• Mack 4-Year Extended Warranty
#PAPVGS320K.....\$629.95



Canon GL-2 Kit
3-CCD MiniDV Camcorder
Kit Includes:
• GL-2 3-CCD MiniDV with Supplied Accessories
• Impact DVP-WA50-58 58mm 0.5x Hi-Good Wide Angle Lens • Impact BP-945 Battery (Additional)
• Impact DVC777 Digital Video Camcorder Bag
• Tiffen 58mm UV-P Filter • GGI GG-227 Cleaning Kit
• Mack 4-Year Extended Warranty
#CAGL2K.....\$2,349.95



SONY DCR-HC96 Kit
MiniDV Camcorder
Kit Includes: • DCR-HC96 with Supplied Accessories
• Impact NP-FP71 Battery (Additional)
• Lowepro Edit 120 Camera Shoulder Bag
• LOM-HCC Semi Soft Carrying Case
• Sunpak 70010K Tripod with Case
• Tiffen 30mm UV-P Filter • GGI GG-227 Cleaning Kit
• Mack 2-Year Extended Warranty
#SODCRHC96K.....\$649.95



SONY DCR-VX2100 Kit
3-CCD MiniDV Camcorder
Kit Includes:
• DCR-VX2100 with Supplied Accessories
• Impact NP-F970 Battery (Additional)
• Impact DVC777 Digital Video Camcorder Bag
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• Beachtek DKA-4 Audio Adapter
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#SODCRVX2100K.....\$2,599.95



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YOUR QUESTIONS ANSWERED

Lock it in!

I have a Kodak EasyShare Z650 digital camera and recently tried using it to take open-shutter pictures of lightning at night. Unfortunately, most of my photographs were out of focus because the camera would not focus to infinity properly. Is there any way of tricking the Z650 into setting infinity focus at night?

Daniel Hiser
Palm Desert, CA

ANot really. The Kodak's special Landscape modes lock focus at infinity, but they limit the slowest shutter speed to 1/8 sec—not long enough for lightning. The real answer is to upgrade to a DSLR.

In the meantime, though, try this (it sounds complicated, but it's not): Set the camera to manual exposure and its lowest sensitivity, ISO 80. This will permit longer shutter speeds. Then, dial in the longest shutter speed possible (8 sec) and a midpoint aperture (f/5.6).

Next, using a quick-release plate, mount the camera on a tripod and compose your shot. Pick a focal length wide enough to capture the lightning, but not so wide that the lightning will look too small. Now, half-press the shutter release to see if the camera will focus.

If it won't, remove the camera from the tripod, and by half-pressing the shutter release, find something at infinity that the camera can focus on. While keeping

the shutter lightly depressed, snap the camera back onto the tripod's quick release plate.

Place a black cardboard flag in front of the camera. Depress the button completely to open the shutter, and lift the flag to start the exposure. Repeat until lightning strikes during your 8 sec window. After it does, replace the cardboard flag in front of the lens, holding it there until the shutter closes.

Check your results. If the scene is too light or too dark, adjust exposure by resetting the aperture, shutter speed, and/or ISO.

FD dilemma

I finally made the switch to digital with a Canon EOS Digital Rebel. Previously, I owned Canon A-1 and AE-1 35mm film SLRs, so I have quite a few FD-series manual-focus lenses. I remember reading about an adapter that would let me use some of these FD lenses, albeit without autofocus. I can't find this adapter anywhere on the internet. Does such a thing actually exist?

William Metz
Via e-mail

AYes, there are such adapters, but most come with one huge liability: Because of the radically different lensmount-to-film plane distances between EOS and FD lenses, FD lenses often can't focus to infinity when mounted on EOS cameras. (The adapters position the lens

further away from the image plane, and thus inadvertently act as extension tubes.) Those that manage to focus to infinity do so by adding optical elements that compromise sharpness. You can find them at many mail-order photo retailers by searching for an "FD to EOS adapter." The street price: about \$50.

Aqua blues

I have a digital compact and an underwater housing that doesn't allow me to set a custom white balance underwater. How can I set a CWB before snorkeling in the Caribbean? I've used the Cloudy setting with only limited success.

Tim Miller
Lancaster, PA

ABefore your next trip, visit a well-stocked art supply house and buy a variety of light blue, aquamarine, and light green sheets of construction paper or cardboard, and cut them small enough to bring with you. Laminate the cards to protect them from getting splashed and discolored. Then bring them along on the boat to use as custom white balance targets before you go underwater. Experiment to discover which works best. Keep in mind, though, that color temperature can change underwater just as it does on land, depending on the sun's position and cloud cover. A CWB target that works well one day may be off the next.

Flash foiled

I've been using the Sony Cyber-shot DSC-P50 point-and-shoot with the Sony off-camera slave flash HVL-FSL1B, and I am getting excellent results when the backgrounds are dark. In more brightly lit situations, however, the FSL1B refuses to fire. Is there a remedy?

Eugene Shapiro
Via e-mail

AThe problem, of course, is that, in brighter ambient light, the optical

(Continued on page 146)

SONY DIGITAL CAMERAS

SONY α 700



(Alpha) Digital SLR Camera
 12.24 MP,

- Super SteadyShot® Image Stabilization
- Bionz Image Processor
- Dynamic Range Optimizer
- 11-Point Center Dual Cross AF Sensor
- Anti-Dust Technology
- Automatically shakes the CCD to dislodge dust each time the camera is shut off.

IS0DSLR700

SONY DSC-H9

IS0DSCH9



- 8.1 Megapixel
- Carl Zeiss Vario-Tessar
- 15X optical zoom
- Image stabilization Super Steady Shot

SONY DSC-H7B

IS0DSH7B



- High-Power Carl Zeiss 15x Optical Zoom
- 8.1 MP Super HAD CCD
- HD Output
- Super SteadyShot Optical Image Stabilization
- High Sensitivity Mode
- Face Detection
- HD Slide Show w/Music
- 9-Point Auto Focus
- Red-Eye Reduction
- 2.5" LCD Screen
- 31MB Internal Mem.

SONY DSC-H3

IS0DSCH3



- 8.1 MP,
- Image Stabilization
- Face Detection
- 2.5" 2 LCD Screen
- 31 MB Internal Memory

SONY DSC-W55



IS0DSW55

- 7.2MP,
- 3X Optical,
- 2X Digital zoom,
- 38 - 114mm 35mm equiv.,
- 2.5" LCD,
- 56mb internal memory,

SONY DSC-T20



IS0DST20B

- 8.1 MP
- Carl Zeiss 3x Optical Zoom
- Anti-Blur Solution
- HD Output
- 2.5" LCD
- 31 MB Internal Memory
- 15x Smart Zoom Feature

SONY DSC-W80



IS0DSW80

- 7.2 MP
- 3x Optical Zoom
- Sony Double Anti-Blur Solution
- In-Camera Red-Eye Reduction
- 2.5" LCD Screen
- Simple Setup Controls
- 31 MB Internal Memory
- 14x Smart Zoom

SONY DSC-N2



IS0DSN2

- 10.1 MP
- High Sensitivity, less color washout
- Store & share up to 500 VGA images
- Carl Zeiss® 3X Optical Zoom
- Huge 3.0" LCD
- Touch-screen operation

SONY DSC-T200



IS0DST200

- 3.5" 1 Widescreen touch-panel LCD
- 8.1 MP Resolution
- Carl Zeiss® SX Optical Zoom
- Double Anti-Blur Solution
- Multi-Resizing, Wide Zoom
- 31 MB Internal Memory

SONY DSC-T70



IS0DST70W

- 3.0" 1 touch-panel LCD
- 8.1 MP
- Carl Zeiss® 3X Optical Zoom
- Double Anti-Blur Solution
- Multi-Resizing, Wide Zoom
- In-camera retouching
- 31 MB Internal Memory

SONY DSC-S700



IS0DSS700

- 7.2 Megapixels
- 24MB Internal Memory
- 2x Digital Zoom
- 3x optical zoom
- 2.4" LCD

SONY DSC-W90



IS0DSW90B

- 8.1 mp
- Carl Zeiss 3x Optical Zoom
- Anti-Blur Solution
- Red-Eye Reduction
- Large 2.5" LCD Screen
- 31mb Internal Memory
- 15x Smart Zoom Feature

SONY DSC-G1



IS0DSCG1

- 6 MP
- Carl Zeiss 3x Optical Zoom
- Xtra Fine LCD,
- 2GB internal memory,
- SteadyShot Image Stabilization

SONY DSC-W200



IS0DSW200

- 12.1 MP
- 3X Optical Zoom
- Image Stabilization
- 2.5" LCD Screen
- Optical Viewfinder
- 31MB Internal Memory
- 18X Smart Zoom

SONY



HDR-UX7

- 2.1 Megapixel
- DVD Format
- 10X Optical/ 80X Digital Zoom
- 2.7" Wide Hybrid Touch Panel LCD Plus
- Image Stabilization



HDR-HC7

- 3.2 Megapixel
- 10X Optical/ 20X Digital Zoom
- 2.7" Wide Hybrid Touch Panel
- Memory Stick Duo Media Slot
- Image Stabilization



DCR-DVD508

- 3.0 Megapixel,
- 10x Optical/ 20x Digital Zoom
- 2.7" Wide Hybrid Touch Panel Clear Photo plus LCD
- Memory Stick Duo Media Slot
- Image Stabilization

DCR-SR82

- 1.0 Megapixel
- 25X Optical/ 2000X Digital Zoom
- 2.7" Wide Touch Panel SwivelScreen LCD
- Memory Stick Duo Media Slot
- Stabilization System



HDR-SR7

- 3.2 Megapixel
- 10x Optical / 20x Digital Zoom
- 2.7" Wide (16:9) Touch Panel
- Memory Stick PRO Duo Media Slot
- Stabilization System



DCR-SR300

- 3.0 Megapixel
- 10x Optical/20x Digital Zoom
- 2.7" Wide Hybrid Touch Panel Clear Photo Plus LCD2
- Memory Stick Duo Media Slot
- Stabilization System



HDNA

High Definition. It's in our DNA.

Tokina

12-24mm
1/4 AF PRO DX AT-X

- Exclusively for Digital SLR cameras
- Fast internal focusing with Tokina's One-Touch focus clutch mechanism

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(manual focusing)

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for Nikon AF DG Series

PROOPTIC

APO 420-800MM
SUPER ZOOM

Ultra
Compact
Zoom (8")

- T-Mount lens fits most 35mm SLRs
- Lightweight: only 16 oz.
- Semi-apochromatic design with 4 elements in 2 groups
- One Aspherical element for high Contrast
- F 8.3-11

LENSES

.25x Super
Fish-eye
Lens

Attaches to the front
of a 35mm lens for a
180 degree fish-eye effect

69.95

.42x Semi Fish-Eye Lens

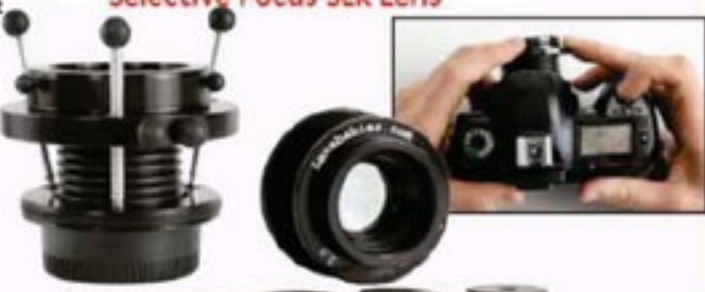
Attaches to the front
of a 35mm lens for a
really wide angle view

39.95

Lensbabies™

Selective Focus SLR Lens

- Focal Length: right around 50mm
- Fingertip, tactile
- Optical glass element
- Aperture Type: Interchangeable
- Apertures: f2.8, f4, f5.6, f8
- Nominal Focus: approximately 1 foot
- Maximum Focus: infinity & beyond
- Minimum Focus: approximately 7 inches



Compare features / Compare values Sigma delivers!

SD-14 Digital SLR

Digital SLR Camera Body, 14 Megapixel,
Foveon X3 Direct Image Sensor

- Key Features:
- Image Sensor Dust Protector
 - Easy to use multifunction interface
 - High speed continuous shooting
 - Large 2.5" LCD monitor
 - Built-in Flash



EF 530 DG ST Flash
Powerful guide number of 174
Covers a focal length from 24mm
to 105mm.
Autozoom function



EF 530 DG Super Flash
Powerful guide number of 174
Focal length from 24mm-105mm.
Autozoom function
Wireless TTL



18-50mm F2.8 EX DC
DC Series for Digital cameras
IF (Inner Focus) EX-finished
ASP Aspherical Lens



10-20mm F4-5.6 EX DC HSM
DC Series for Digital cameras
HSM (Hyper Sonic Motor)
EX-finished



17-70mm f/2.8-4.5
DC Macro AutoFocus
Wide Angle Zoom Lens
for Sigma Cameras



30mm F1.4 EX DC HSM
The most appropriate coating for
digital SLR cameras
Equipped with HSM
(Hyper Sonic Motor) system

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LENSES FOR AUTO-FOCUS & MANUAL CAMERAS

LENS	Sony	EOS	Nikon AF	Pentax	SIGMA	Olympus
8/3.5 DG Fisheye	—	679.00	679.00	—	679.00	—
15/2.8 EX DG Fisheye	549.00	549.00	549.00	549.00	549.00	—
20/1.8 EX-DG	409.00	409.00	409.00	409.00	409.00	—
24/1.8 EX-DG	339.00	339.00	339.00	339.00	339.00	339.00
28/1.8 EX-DG	269.00	269.00	269.00	269.00	—	—
30/1.4 EX-DC	429.00	429.00	429.00	—	429.00	429.00
50 2.8 EX DG Macro	269.00	269.00	269.00	269.00	269.00	—
70/2.8 EX DG Macro	429.00	429.00	429.00	429.00	429.00	—
105/2.8 EX-DG	399.00	399.00	399.00	399.00	399.00	399.00
150 2.8 EX DG Macro APO	—	599.00	599.00	—	599.00	—
180/3.5 EX DG Macro	799.00	799.00	799.00	799.00	799.00	—
300/2.8 APO EX-DG	2599.00	2599.00	2599.00	—	2599.00	—
500/4.5 APO DG	—	4199.00	4199.00	—	—	—
10-20/4.5-5.6 EX-DC	—	499.00	499.00	—	499.00	—
12-24/4.5-5.6 EX-DG Asph	689.00	689.00	689.00	689.00	689.00	—
17-35/2.8-4 EX-DG HSM	499.00	499.00	499.00	499.00	499.00	—
17-70/2.8-4.5 EX-DG Macro	389.00	389.00	389.00	389.00	389.00	—
18-50/2.8 EX	419.00	419.00	419.00	419.00	419.00	419.00
18-50/3.5-5.6 DG	109.00	109.00	109.00	109.00	109.00	109.00
18-200/3.5-6.3 DC	—	379.00	379.00	379.00	379.00	—
24-60/2.8 EX-DG ASP	—	399.00	399.00	399.00	399.00	—
24-70/2.8 EX-DG DF	429.00	429.00	429.00	429.00	429.00	—
28-70 2.8 EX DG	309.00	309.00	309.00	309.00	309.00	—
28-70 2.4 DG	129.00	129.00	129.00	129.00	129.00	—
Compact 28-200/3.5-5.6 DG 229.00	229.00	229.00	229.00	229.00	229.00	—
28-300/3.5-5.6 DG IF Macro 279.00	279.00	279.00	279.00	279.00	279.00	—
50-150 2.8 APO HSM	—	679.00	679.00	—	679.00	—
50-500/4.5-6.3 EX DG APO HSM 999.00	999.00	999.00	999.00	999.00	999.00	999.00
55-200/4.5-5.6 DC	149.00	149.00	149.00	149.00	149.00	149.00
70-200/2.8 EX HSM Macro	—	889.00	889.00	—	889.00	—
70-300/4.5-5.6 APO EX DG	219.00	219.00	219.00	219.00	219.00	—
70-300/4.5-5.6 DL-Mac DG	139.00	139.00	139.00	139.00	139.00	—
80-400 EX DG OS Stabilized	—	999.00	999.00	—	999.00	—
100-300/4.5 EX DG EX-IF HSM 1099.00	1099.00	1099.00	1099.00	1099.00	—	—
120-300 2.8 EX HSM DG	—	2699.00	2699.00	—	2699.00	—
135-400 DG APO Asph	589.00	589.00	589.00	589.00	589.00	589.00
170-500 DG APO Asph	789.00	789.00	789.00	789.00	789.00	—
300-800/5.6 EX IF APO HSM	—	6999.00	6999.00	—	6999.00	6999.00
1.4X APO Extender	169.00	169.00	169.00	—	169.00	—
2X APO Extender	209.00	209.00	209.00	209.00	—	—

AUTO FOCUS FLASHES

LENS	Sony	EOS	Nikon AF	Pentax	SIGMA	Olympus
EF 530 DG Super	259.00	259.00	259.00	259.00	259.00	—
EF 530 DG ST	189.00	189.00	189.00	189.00	189.00	—
EM 140 DG	—	359.00	359.00	—	359.00	—

SHIPPING INSTRUCTIONS See Our Web Site WWW.ADORAMA.COM For Shipping Charges And Relevant Information.

TECH SUPPORT

(Continued from page 144)

sensor in the slave flash can't "see" the P50's flash going off, and doesn't know to fire.

First, if you can, position the slave flash so its photo sensor can "see" the camera's flash. Then, using adhesive tape, attach a small piece of aluminum foil next to the slave's optical sensor. Bend or otherwise finesse the foil so it reflects light from the P50's flash to the sensor.

For even better odds, tape a similar foil reflector to the camera body, next to the flash. Position it to throw light toward the FSL1B, while not preventing the flash's output from reaching your subject.

Strap flap

I have a Nikon D200 which I take mountain climbing. This usually involves scrambling over boulders and clambering up steep inclines. If the camera is secured in the pack, it doesn't get banged up, but I don't get my photos. Is there a camera strap that will keep the camera close to my chest and prevent it from swinging around, yet be readily accessible for en route photography?

Gary Lehman
Nanuet, NY

Sure. Three suggestions: Think Tank Photo (www.thinktankphoto.com) offers an accessory for its backpacks called Camera Support Straps. Two of these (\$12) attach to the bag's front shoulder straps and offer adjustable and downright elegant support for an SLR. For this, though, you'd need to buy one of Think Tank's excellent backpacks.

Other options are Op/Tech's Camera Suspender Harness (\$12.50), or, as noted in the October 2007 Tips & Tricks, the Vortex Binocular Harness Strap (\$20) which is designed—surprise!—for binoculars, but adaptable for most SLRs, too. When shopping online for this, search "camera harness," not "camera strap."

Got a question? E-mail us at PopEditor@hfmus.com or visit the Tech Support forum at www.PopPhoto.com.

DIGITAL SLR CAMERAS

SAMSUNG  DIGIMAX GX 10.2MP 18-55mm Zoom Lens 11 Point AF, 2.5" Viewing TFT LCD, - Stainless Steel w/Pentax Mount D-KENON 18-55mm Zoom Lens - SD card compatible - Compatible with Pentax Mount lenses	PENTAX  K10D 10.2 megapixels - High-precision SAFOX VIII 11-point auto focus 2.5" LCD Screen, - with Pentax SMCP-DA 18-55mm f/3.5-5.6 AL AF Zoom Lens \$100 Rebate	Panasonic  DMC-L1K 7.5 megapixels - Digital Interchangeable Lens SLR Camera, - Leica D Vario-Elmarit 14-50mm f/2.8-3.5 Zoom Lens, 2.5" TFT LCD Monitor	Leica  LEICA M8 10.3 megapixels 0.68 Magnification 2.5" Bright LCD - Supports SDHC Memory Cards - Available in Black or Silver - Pre Flash Metering	SONY  DSLR-A100 (Alpha) Digital SLR Camera 10.2 MP - Built in IS (works with any lens) - Comparable w/Maxum mount lens - Anti-Dust Technology 2.5" Clear Photo LCD Plus Screen Also Available 18-70mm f/3.5-5.6 Lens Kit 18-200mm f/3.5-6.3 ED IF Lens Kit	FUJIFILM  FINEPIX S5 5.5 Pro Digital SLR 12.3 million effective pixels - Built-in flash
Canon  EOS 5D 12.8 MP Full-Frame CMOS Sensor 3FPS up to 60 full-res. JPEG or 17 RAW - Compatible w/ all Canon EF Lenses (except EF-5) - E-TTL flash system w/EX-flashes 2.5" TFT LCD Mon. w/adjust. brightness - Weights only 28.6 oz. - Rigid Magnesium Alloy Body	Canon  EOS-1D Mark III 10.1 MEGA PIXEL APS-H size CMOS sensor 10 fps Shooting - ISO 50-6400 - Live View 3.0-inch LCD - Dual DIGIC III Image Processors 2200 shots when fully charged 19 cross-type AF points.	Canon  EOS-1D Mark III 21.1 Megapixel, 1.5x - 10x Zoom 3" LCD Screen - Live View Function capabilities, displayed on the large 3.0-inch LCD - Recording Format DCF 2.0 (Exif 2.21): JPEG, RAW and RAW+JPEG simultaneous recording possible. Multiple options for recording images.	Canon  EOS 30D 8.2 MEGA PIXEL 1.6x focal conversion, - Professional Level High-speed Continuous Shooting - Records on JPEG, RAW, RAW+JPEG, eye level viewfinder w/ 95% coverage, built in flash, 2.5" TFT LCD w/ 5 level brightness, records on CF I & II,	Canon  EOS REBEL XTi 10.1 MEGA PIXEL with EF 18-55mm f/3.5-5.6 Zoom Lens - U.S.A. Warranty - Large 2.5-inch LCD monitor - Fast 3 frames-per-second shooting - Dust Delete Data Detection 9-Point AF System - Picture Style* Settings - Compatible with EF & EF-S Lenses	Canon  EOS 40D 10.1 MEGA PIXEL with EF 18-55mm f/3.5-5.6 Zoom Lens - U.S.A. Warranty - Large 2.5-inch LCD monitor - Fast 3 frames-per-second shooting - Dust Delete Data Detection 9-Point AF System - Picture Style* Settings - Compatible with EF & EF-S Lenses

DIGITAL CAMERAS

Canon  PowerShot A720 IS 8.0 Megapixel 6x Optical Zoom Lens 4x Digital Zoom 2.5" LCD Screen	Canon  PowerShot SX100 IS 8 Mega Pixel 10x Optical Zoom Lens - Optical Image Stabilizer 2.5" LCD Screen	Canon  PowerShot SD870 IS 8.0 Megapixel, 3.8x optical 4x digital zoom, 3.0" LCD	Canon  PowerShot G9 12.1 Megapixel, 64x optical 4x digital zoom, 3.0" LCD	Canon  PowerShot S5 IS 8.0 MEGA PIXEL 12x optical 4x digital zoom 2.5" LCD Screen	Canon  PowerShot TX1 7.1 Mega Pixel, 10X Optical Zoom - Correction for sharper images and improved functionality. 1.8-inch Vari Angle LCD
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\$50 Mail in Rebate on various Canon Printers When Purchased with any Canon Digital Camera

RICOH  CAPLIO GX100 WITH VIEWFINDER KIT 10.01-Megapixel CCD - Unique removable electronic viewfinder + 24 to 72 mm - Optional 19mm Wide Angle Conversion Lens + Large 2.5-inch LCD	Leica  D-LUX 3 10 MP - with DC Vario Elmarit 28-112mm - Optical Image Stabilizer 2.8" LCD,	General Electric  General Electric G1 7.0 MP 3x Optical Zoom, 2.5" LCD Screen - Electronic Image Stabilization - Face Detection Technology	Kodak  EASYSHARE V1003 10. megapixels 3X Optical Zoom 4X Digital Zoom 2.5" LCD Screen, 32 MB internal memory	FinePix  FINEPIX Z10FD 7.2 MP, 3x Optical 4.8x Digital Zoom, 2.5" LCD, - Slide Show with Music	MINOX  DC 6033 WP 6.0 MP, - Minotar 6.95mm f/3.3 Lens 4x Digital Zoom 2" TFT Screen, Waterproof to 33 ft
SAMSUNG  DIGIMAX L74 7.2 MP 3x Optical Zoom, 5x Digital Zoom, 3" LCD Screen, 450MB Internal	CASIO  EX-SR80 8.1 Megapixels 3x Optical Zoom, 4x Digital Zoom, - Bright 2.8" LCD,	Panasonic  Lumix DMC-FX33S 8.1 MP 3.6x Optical, 4x Digital Zoom, 2.5" LCD, - MEGA Optical IS,	Kodak  EASYSHARE M853 8.2 MP 3x Optical Zoom, 4x Digital Zoom, 2.5" LCD Screen,	FinePix  FINEPIX S8000FD 8.0 MP, 18x Optical Zoom 5.1 Digital zoom 2.5" LCD - Dual Image Stabilization - Built-in Memory & Dual Media Slots	PENTAX  W30 WATER PROOF 7.1 MegaPixel 3x optical 4x digital zoom, - Red-eye compensation 2.5" LCD Screen,
SAMSUNG  NV15 10.1 MP 3x optical zoom, 5x digital - Fast ASR 2.5" LCD - Red-eye Fix	CASIO  Z1200 12.1 megapixels 3x Optical Zoom, 4x Digital Zoom, 2.8" LCD,	Panasonic  Lumix DMC-TZ3 7.2 MP 10x Optical Zoom, 4x Digital Zoom, 3" LCD, - Optical Stabilization	Kodak  EASYSHARE Z712 7.1 MP 12x Schneider Variagon Zoom, 4.2x Digital Zoom, 2.5" LCD Screen,	FinePix  FINEPIX F50FD 12 MP, 3x Optical 8.2x Digital Zoom, 2.7" LCD, - Image Stabilizer - CCD-shift type - Dual Shot mode	PENTAX  OPTIO E40 8.0 megapixels 3x optical, 4x digital, 2.4" LCD,

\$75 Mail in Rebate on Various Epson Printers When Purchased On The Same Invoice With Any Digital Camera

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EVOLT E-410

- Light and compact with Live Preview
- 10 Megapixel Live MOS sensor
- New image processing engine
- Hi-Speed USB 2.0
- 2.5"/6.4cm HyperCrystal LCD
- Supersonic Wave Filter for dust protection
- Dual memory card slots (for xD-Picture Card and CompactFlash)



EVOLT E-510

- D-SLR with built-in image stabiliser
- 10 Megapixel Live MOS sensor
- Live Preview
- New image processing engine
- Hi-Speed USB 2.0
- 2.5"/6.4cm HyperCrystal LCD
- Supersonic Wave Filter for dust protection
- 28 shooting modes



FE-280



- 3x Optical Zoom, 2.5" LCD Screen
- 8.0 MP
- 4x Digital Zoom

FE-290



- 4x Optical Zoom, 3" LCD Screen
- 7.1 MP
- 4x Digital Zoom

FE-210



- 3x Optical Zoom, 2.5" LCD Screen
- 6.0 MP
- 16 Shooting Modes

SP-560



- 8.0 Megapixel, 18x Optical, 5.6x
- Digital Zoom, 2.5" LCD Display

STYLUS 790 SW



- 7.1 Megapixel, 5x Optical Zoom, 14.7mb Inter. Memory
- Shockproof Waterproof
- 5x Digital Zoom

STYLUS 820



- 8.0 Megapixel, 5x Optical Zoom, 2.7" LCD Screen
- 5.6x Digital Zoom

STYLUS 830



- 8.0 Megapixel, 5x Optical, 5.6x Digital Zoom, 2.5" LCD Display

STYLUS 1200



- 12.0 Megapixel, 3x Optical, 5x Digital Zoom, 2.7" LCD Display

E-3

NEW



Features

- Experience the World's Fastest Auto Focus with the Olympus exclusive 11-point biaxial auto focus system coupled with the new (SWD) Supersonic Wave Drive lenses.
- Continuous shooting, up to five frames per second.
- 1/8000-second high-speed, high-precision shutter
- Effectively reduce blur with Olympus' exclusive Supersonic Wave Drive (SWD)
- A newly developed high-performance 10.1-megapixel Live MOS Sensor
- The Olympus exclusive TruePic III digital image processing system
- Olympus Zuiko Digital Lenses
- Live View shooting
- The 2.5-inch dual-axis, free-angle swivel Live View monitor
- Dust Reduction System
- The 100% accurate high eye point optical viewfinder
- Durable shutter mechanism tested to 150,000 cycles.

NEW! VOICE RECORDERS

DS-40

- Record Up to 137 Hours 512MB
- With the STXQ Recording Mode.
- Stereo and Two Channel Recorder.
- Removable Stereo Microphone with Remote Control.
- 5 Recording Modes.
- WMA Stereo Recording.
- Voice Guidance.
- DSS Player Software.
- Alarm Playback.



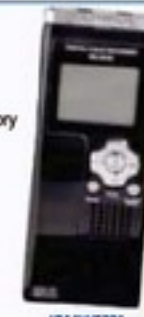
VN-4100 PC

- Transfer files quickly & easily.
- Record up to 144 audio in LP.
- 4 recording: XHQ, HQ, SP & LP.
- Large LCD.
- Slow & Fast Playback.
- Easy file management.
- Voice activation.
- Index marks for easy retrieval.
- Specific time for reminders or wake-up calls.



WS-331

- USB mass storage class.
- Backlight Full-Dot LCD
- 2 GB of Internal Flash memory
- Recording Format: WMA
- USB direct, 2.
- On & Off Voice Activation
- Up to 21 hours Battery Life
- Includes Microphone & Earphone Jack
- Built-in speaker



WS-321M

- Record: Built-in stereo microphone
- 1GB internal flash memory
- WMA recording format
- 277 hr. recording time LP mode
- Six recording modes
- Variable Control Voice Actuator
- One long-life battery
- High-speed USB 2.0
- Noise Cancel feature
- Voice Filter enhances
- Slow and fast playback speed variations



**LENSES FOR E SERIES
OLYMPUS E SYSTEM**

14-54mm 2.8/3.5
E-ED Zoom Lens



11-22mm 2.8/3.5
E-ED Zoom Lens

8MM 3.5 Fish-Eye
E-ED Lens



35mm 3.5 1:1
Macro E-ED Lens

35-100mm
F2.0 EZ Zoom
Lens



18-180mm 3.5/6.3
EZ Zoom Lens

90-250mm
F2.8 E-ED
Zoom Lens



300mm 2.8 E-ED
Tele Lens

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NIKON CAMERAS

NIKON D3



12.1 MegaPixels
CMOS FX Format Sensor
• Two LiveView shooting modes
• Picture Control Settings
• Real-time Lateral Chromatic Aberration Correction

\$4999⁹⁵

NIKON D300



12.2 Effective MegaPixels
• Continuous shooting up to 6 frames per second
• Fast, accurate 51-point AF with 3D Focus Tracking
• Two LiveView shooting modes
• New Picture Control settings

\$1799⁹⁵

NIKON D80



10.2 MegaPixels CCD,
Nikon's exclusive 3D Color Matrix Metering II assures accurate exposures along with Variable-Size Center-Weighted Metering and a choice of 11 Spot Meters.

D80 Kit
w/18-55mm...Call
w/18-135mm...Call
\$999⁹⁵

NIKON D40



6.1 MegaPixels
Digital SLR Camera Outfit, w/18-55mm f/3.5-5.6G ED II AF-S DX Zoom Nikkor Lens - USA Warranty The large 2.5-inch LCD monitor enables image preview at up to 19 times magnification

D40 Kit
w/18-135mm 779.95
\$549⁹⁵

NIKON D40x



10.2 MegaPixels
Designed to deliver the picture-taking benefits of a digital SLR, yet is easy and fun to use. The D40x is ready to shoot when you are, thanks to split-second shutter response.

D40x Kit
w/18-55mm 699.95
w/18-135mm 929.95
\$629⁹⁵

NIKON FM10



• 35-70mm f/3.5-4.8 Zoom Nikkor Lens
• Shutter Speeds Up to 1/2000 second • Manual Advance and Rewind

\$219⁹⁵

COOLPIX S51



8.1 effective MegaPixels
3x optical Zoom-Nikkor glass lens, 3.0 LCD, VR Optical Image Stabilization

Coolpix S51c
~~\$329⁹⁵~~
\$279⁹⁵

COOLPIX S50c



7.1 effective MegaPixels
3x optical Zoom-Nikkor glass lens

ON SPECIAL

COOLPIX S200



7.1 MegaPixels
3x Optical, 38-114mm 35mm equiv 2.5" LCD w/anti reflective

\$179⁹⁵

COOLPIX S510



8.1 MegaPixels
3x Optical Zoom, VR Optical Image Stabilization 2.5" LCD Screen

\$299⁹⁵

COOLPIX L11



6.0 MegaPixels
3x Optical Zoom, 37.5-112.5mm 35mm equiv. 2.4" LCD

\$129⁹⁵

COOLPIX L14



7.1 MegaPixels
3x Optical Zoom, 4x Digital Zoom 2.5" LCD

\$149⁹⁵

COOLPIX L15



8.3 MegaPixels
3x Optical Zoom, 4x Digital Zoom 2.5" LCD

\$179⁹⁵

COOLPIX P5100



12.1 Effective MegaPixels
3.5x optical Zoom, 2.5" LCD, VR Optical Image Stabilization,

\$399⁹⁵

COOLPIX P50



8.1 Effective MegaPixels
3.6x Optical Zoom, 4x Digital Zoom 2.4" LCD

\$229⁹⁵

COOLPIX S700



12.1 Effective MegaPixels
3.6x Optical Zoom, 4x Digital Zoom 2.7" LCD

\$379⁹⁵

10.5MM

F/2.8G ED-IF DX Autofocus Fisheye Lens for Digital SLR Cameras, with Case, U.S.A.

The first fish-eye lens developed exclusively for use with Nikon DX Format



#NK105DXU

TC-17E II

1.7x AF-S, AF-I Auto Focus Teleconverter for AF-S & AF-i Lenses - USA Warranty

• Adds photographic versatility without the expense of an extra lens
• Minimal effect on f-number of 1.5 stops



#NKTC17E2U

12-24MM

F/4.0G ED-IF AF-S DX Wide-Angle Zoom-Nikkor Lens for Digital SLR Cameras,

DX Nikkor is designed exclusively for use with Nikon Digital SLR models, #NK1224AFSU



17-55MM

F/2.8G ED-IF AF-S DX Autofocus Zoom Lens for Digital SLR Cameras, USA

The world's first constant f/2.8 3.2x zoom lens developed exclusively for use with Nikon DX Format



#NK1755DXU

18-135MM

f/3.5-5.6G ED-IF Versatile Autofocus Zoom Lens with 5 Year U.S.A. Warranty

Equivalent 35mm picture angle performance of approximately 28-200mm, Nikon Extra Low Dispersion (ED) glass element for improved contrast and resolution



#NK18135DXU

55-200MM

F/4-5.6G ED AF-S DX Autofocus Zoom Lens with 5 Year U.S.A. Warranty

Offers a high-power 3.6x, 55-200mm zoom Two ED glass lenses Ultracompact 68 x 79mm



#NK55200DXU

80-200mm

f/2.8D ED AF Zoom-Nikkor Lens with Bracket & CL-43A Case - USA with 5 Year U.S.A. Warranty

Superb telephoto-zoom lens for sports and nature photography Maintains fast f/2.8 aperture throughout zoom range



#NK80200AFU

70-200MM

f/2.8G AF-S VR Zoom-Nikkor ED-IF Lens with Hood - Black Finish - 5 Year U.S.A. Warranty



#NK70200AFSU

SB-R200

Wireless Remote Speedlight, Replacement.

Impressive remote Speedlight that can be used in a variety of creative lighting schemes with or w/o the SB-800 & SB-600. It is an included component of the R1 and R1C1 Wireless Close-up Speedlight Kits



SB-400

TTL AF Shoe Mount Speedlight, U.S.A.

• Guide Number at 18mm Zoom Head Position, 69 (ISO 100, mvft), USA Warranty.



\$129⁹⁵

SB-600

TTL AF Shoe Mount Speedlight, U.S.A.

I-TTL Flash Control: Accurate, seamless fill-flash capability under the most difficult, tricky lighting situations



\$184⁹⁵

SB-800

TTL AF Shoe Mount Speedlight, U.S.A.

Compatible with both digital and film SLR cameras; auto flash control is set to match the camera body: i-TTL Balanced



\$314⁹⁵

D & S TYPE AF NIKKOR LENSES

All AF Nikkor lenses work effectively with the Nikon's 8-segment light meter and 5-segment TTL flash system. The AF Nikkor D-type lenses, in addition to all the features of an AF Nikkor, also incorporate a "Distance Encoder" S-the latest silent wave motor with it's faster and quieter focusing system.



Nikon
USA - Warrantied by Nikon USA



CASES

Mary Farace Daypack Backpack

Has a camera cradle that hold a compact digital camera with a 100-200mm lens attached and 9 dividers that holds everything you'll need for a day trip of shooting.

Made of weather resistant, black, Softex nylon. Compact design 14" x 12" x 6". Accepts All Slinger USA attachment acc.



\$49⁹⁵
#CDBP6K

Joe Farace Reporter Backpack

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EXPERT TIPS

BY THE BOOK

COMPILED BY JACK HOWARD

CLIMATE CONTROL

Shooting in snowy situations is a challenge, but these tips will help you make the most of the weather.

■ Bright snow scenes fool your lightmeter, so set exposure comp between +1.5 and +2 to keep the white stuff from looking gray.

■ Snow reflects the predominant light color, and overall blue casts are very common in daylight.

Use a custom white balance to minimize the effect.

■ Experiment with flash and shutter speeds during snowfall to either blur the flakes with a long shutter speed (1/8 sec or longer), or freeze the flakes with a burst of flash. Combine flash and a long exposure for a combo of blurred and frozen flakes.

■ To bring out the rich textures of fresh snow, photograph when the sun is low on the horizon.

ADAPTED FROM *LIGHT AND LENS: PHOTOGRAPHY IN THE DIGITAL AGE* BY ROBERT HIRSCH (FOCAL PRESS, 2008, \$50)

ONE OF A KIND

Some sites, such as the Taj Mahal or the Statue of Liberty, are so recognizable that it's tough to get an original shot. Here are a few ways to go beyond the postcard.

■ Zoom and crop in tight. Most landmarks are recognizable even when they're only partly in the frame. So get close to show details, textures, and negative space.

■ Use monochrome to highlight the shapes and geometric forms of distinctive structures.

■ Turn your back to the landmark and look for its shadow on the surrounding landscape.

■ Hunt for reflections of your subject in windows, car or scooter mirrors, wine glasses, or puddles. ☺

ADAPTED FROM *HOW TO PHOTOGRAPH ABSOLUTELY EVERYTHING* BY TOM ANG (DK, 2007, \$40)

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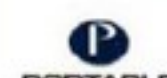
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FLASHPOINT	1220	252	2.6 Sec	5.25 lbs.	6v	\$299.95
White Lighting	X1600	236	2 Sec	4.9 lbs.	6v	\$479.99
Calumet Travelite	375	220	1.7 Sec	6.75 lbs.	15v	\$469.99
FLASHPOINT	1820	282	3 Sec	5.75 lbs.	6v	\$349.95
White Lighting	X3200	343	4 Sec	7.1 lbs.	6v	\$669.99
Calumet Travelite	750	350	2.1 Sec	7.5 lbs.	15v	\$569.99

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"This project, portraits of people and what they eat for breakfast, took about a year to shoot. I was just about done when I ran into this guy at a party. When I told him about it, he said, 'I have the same thing every day. I have one boiled egg.' I said, 'You have to be in it!' I took a lot of pictures of him, but this one with the arch behind him is my favorite, because the arch emphasizes the roundness of his head. He's a friend of mine, and I was worried that he might be insulted. But he loved the picture. He's an attorney, and when he was up for a judgeship, he included it with his résumé—without the egg, of course."



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