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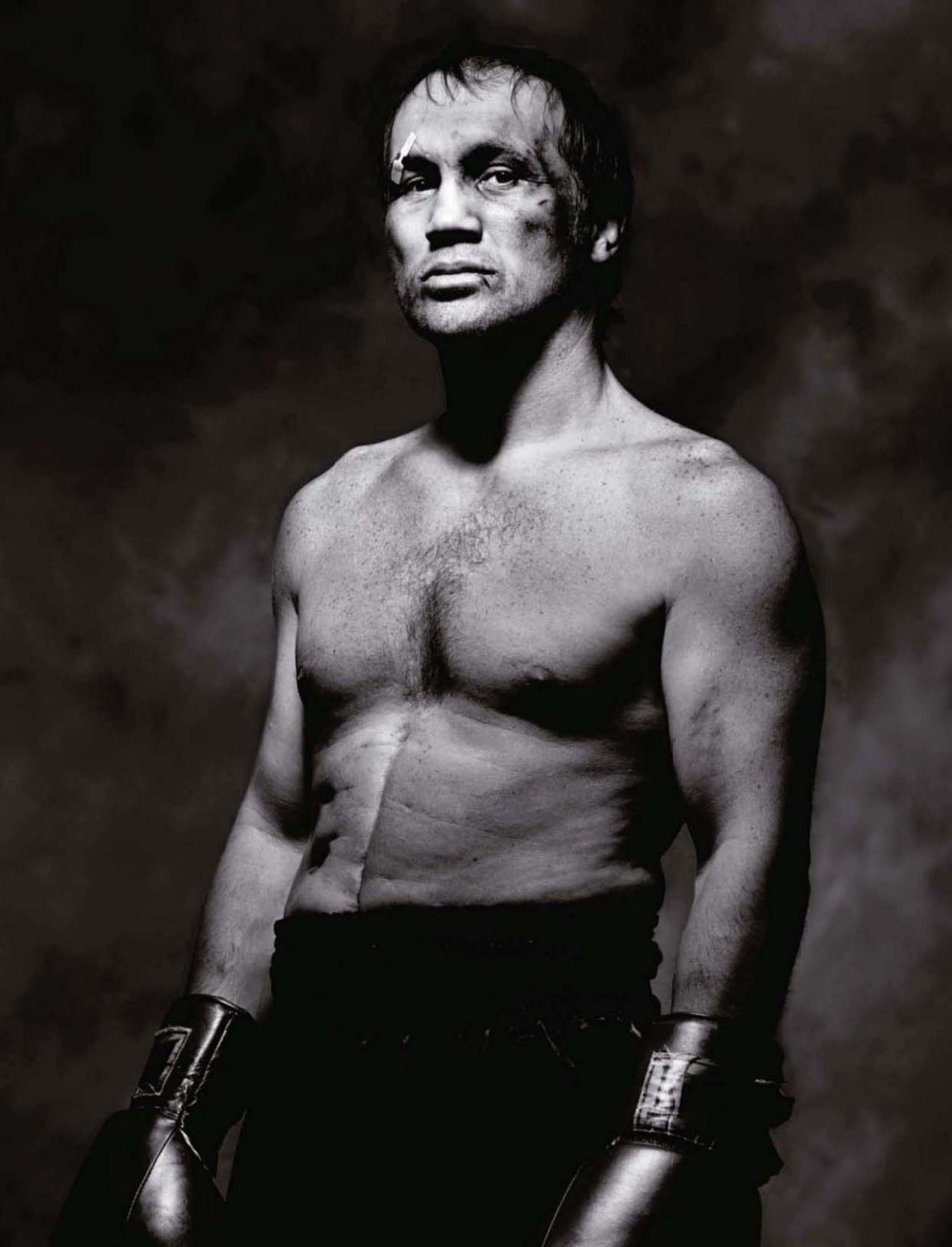

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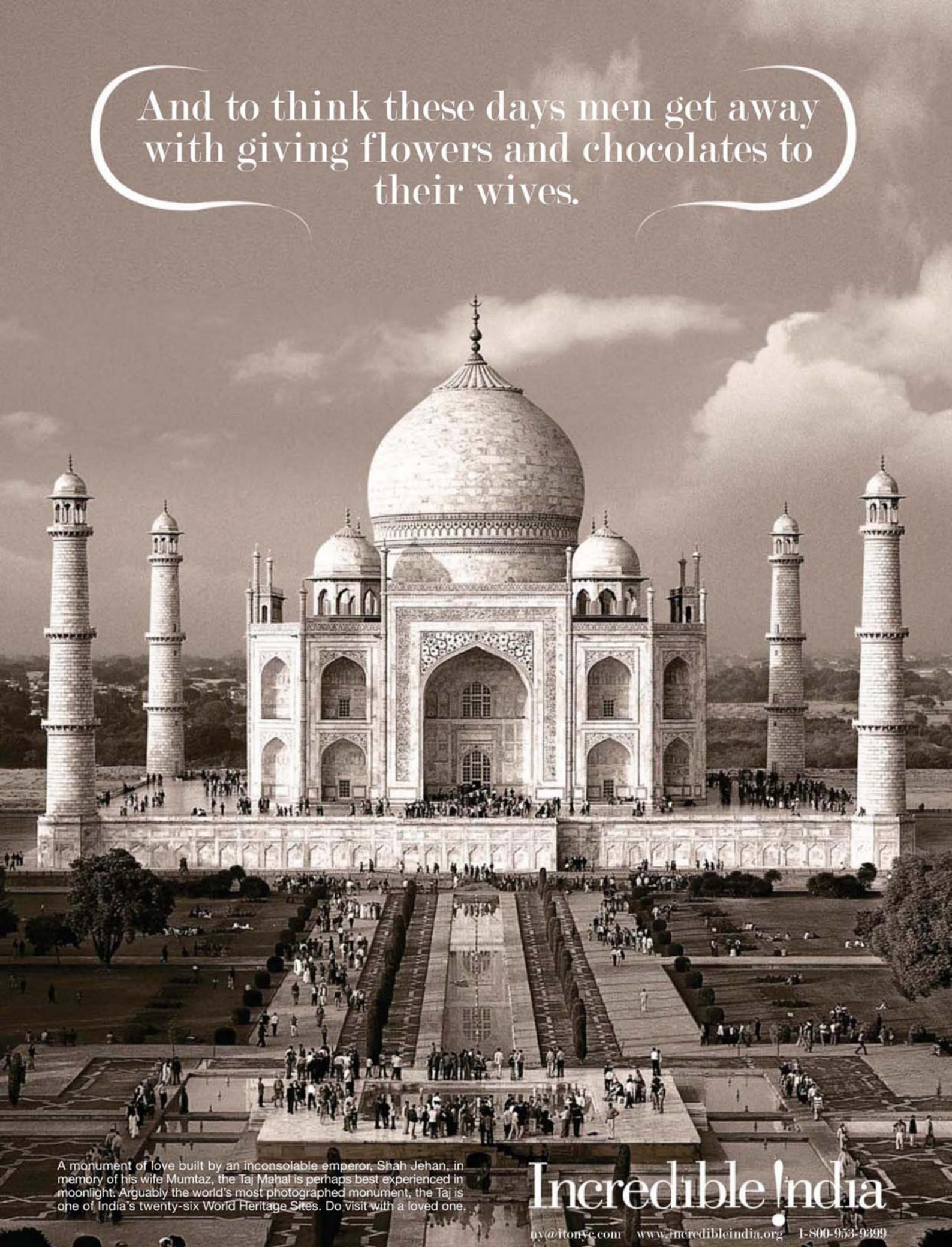
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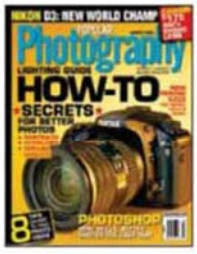
By Peter Kolonia



ON OUR COVER

ON NEWSSTANDS: Just $1,299 (estimated street, body only), the new 14.6MP Pentax K20D gives pricier DSLRs a run for the money. Tested on page 74. Photo by Tony Cordoza.

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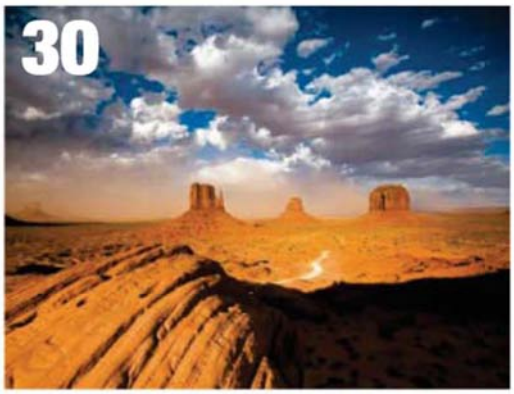

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2008 DIGITAL WIZARD CONTEST

Photoshopaholics, fire up your software! It's time for our fifth annual contest for the world's greatest image editor. Go to www.PopPhoto.com/contests to download the images you'll need to create a fantastic work of art. Send your masterpiece to us, and you could win $1,000. Hurry! The deadline is March 31.

TESTS AND REVIEWS

The news is never enough. To learn how the latest cameras, lenses, and other gear performs in the Pop Photo Lab and out in the field, check out our expert tests and reviews.

READER FORUMS

You know you know a lot about photography. Share your insights with your fellow shooters, and learn from them at the same time.

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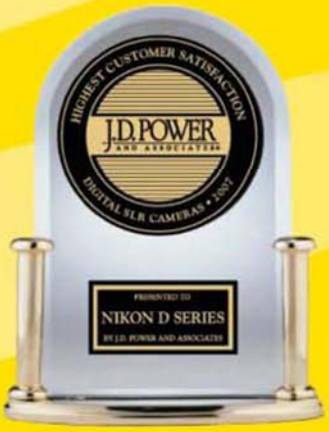

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SNOW AND TELL

For many years, my cold-weather project has been photographing tree stumps, corn stalks, and other objects wrapped in snow here in northeastern Pennsylvania. While the cameras have ranged from a 35mm Nikon SLR to a Mamiya RZ67 and Mamiya 645 to my current Nikon Coolpix 8700, the technique has remained the same. I shoot on overcast days when the light is muted and the shadows subdued. I expose for the wood or the corn, and let the snow go dense. I used to print in my darkroom but, for the past two years, an Epson Stylus Photo 2000 has taken the place of fixer and stop bath.

Edward Reindle
Fleetwood, PA

Stars in their eyes

Your article on the new Canon EOS 40D (December 2007) came just as I was about to make the leap from an EOS 10D. I'm glad I did. The 40D's Live View mode comes in handy when doing astrophotography through a telescope. I get a great preview on the 3-inch LCD. And with seven grandchildren, I can show everyone what I'm about to photograph without having them line up to peek through the viewfinder.

Bruce Tuten
Savannah, GA

Internet bandits...

Your article "Camera-Buyer Beware" (Editorial, January 2008) sounded an important warning. I recently ordered a lens, and the invoice showed a 9% "insurance fee" as well as a 6% "handling" fee—neither of which was listed online or told to me over the phone. During the ordering process, the rep talked me into a lens filter kit and lenshood. Later, I found both items elsewhere for half the price. When I tried to return the lens, I was told they have a seven-day return policy—and I was at day nine.

Michael Walters
Richmond, VA

...Strike again!

A scam I've run into is "USA warranty." It's often a U.S.-based third-party company that issues the warranty, not the authorized U.S. distributor. Technically, that's correct, but it's misleading.

Jim Grout
Brentwood, TN

RAW deals

In January's Letters, Bill Crabill writes about problems opening NEF files from his Nikon D80 in Adobe Photoshop Elements 5.0. Bill has two options that will cost him only a little time. The first is to download the latest version of Adobe Camera Raw (4.3.1) from www.adobe.com/downloads. By simply overwriting the old plug-in, he'll be able to open his D80 NEFs in the RAW converter. The other option is to download Nikon's new free ViewNX software from the Software Downloads section of www.nikonusa.com. This viewer will let him modify white balance and exposure before exporting as a JPEG or TIFF (8- or 16-bit), which can (Letters) be edited in Elements.

Steve Shepard
Northport, AL

JPEG jinx?

I disagree with the reader who insists that a RAW file isn't truly superior to a JPEG (Letters, January 2008). Say, for instance, you take the photo of a lifetime as a JPEG, and when you get it on your computer you find that the white balance is way off and the focus is fuzzy. You try and try and try to fix it, but finally give up. What else can you do? Well, if you'd shot in RAW, more than likely you could have saved the image.

Steve P. Vickery
Ripley, TN

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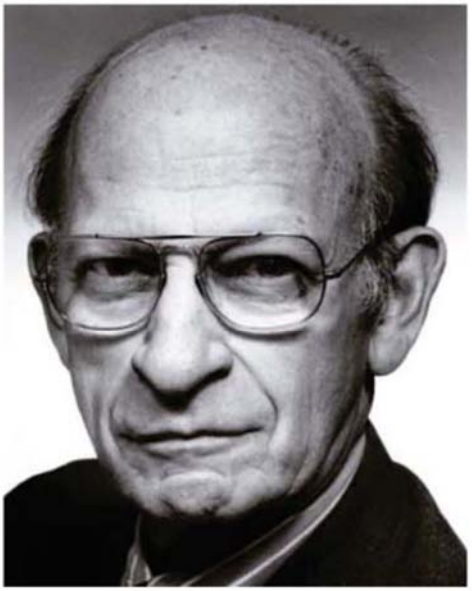
By John Owens

1925–2008

Herbert Keppler



Anyone who knows photography has known Herbert Keppler. If not personally, certainly by his writings and his influence on everything from the type of cameras we use to the way we buy them. Put simply, Herbert Keppler has been a friend, a mentor, and a godsend to everyone who shoots pictures. And so it is a loss to the whole photographic world that Herbert Keppler died on January 4.

Just weeks before his death, Burt was in our Manhattan office, hard at work every day. After an hour-long commute from his home in the rural Hudson Valley, he arrived at his desk by 7:30 a.m., and spent the next 9 hours researching and writing his column, Inside Straight, as well as corresponding with his numerous fans and friends around the world.

From the chairmen of major photographic companies, who sought his insights on new products, to long-time readers reminiscing about the merits of the Reflex-Korelle camera, Burt was busy at the keyboard or with his trademark green pen sharing the vast knowledge, experience, and enthusiasm he had from his 57-year career and a lifetime in photography.

Burt came to cameras naturally and early. He was the son of Victor Keppler, an enormously successful advertising photographer of the second quarter of the 20th century, while he sometimes peppered his column with references to the days of flash bulbs and Schneider Radionar lenses, the historical breadth of his lifetime is perhaps best expressed not in photographic terms at all. Rather, consider this nugget he mentioned one day in casual conversation: As a youth, he had seen the zeppelin *Hindenburg* fly over his prep school in New Jersey.

After a degree from Harvard and a stint in the U.S. Navy, Burt landed at the fledgling *Modern Photography* magazine. There, he rose through the ranks and soon made his mark on the industry. In the early 1950s, many Americans saw "made in Japan" as a punchline. Burt, however, saw cameras and lenses that possessed high quality and smart engineering. He became their strong advocate. The Japanese, recognizing his vast influence, would treat him as a celebrity for decades to come.

When the rangefinder was still dominant, he could see that the future belonged to the SLR. Through the years, he wrote forcefully and insightfully in favor of advances ranging from autofocus to the use of plastic in camera bodies. Though he was slow to embrace digital, Burt's overall record is clearly that of a forward-thinker who well understood the meaning, merits, and pitfalls of each technological breakthrough.

And it was in his columns, first in *Modern Photography*, and for the past 20 years in *Popular Photography*, that Burt displayed his unique wit and plainspoken good sense on the full range of photographic topics.

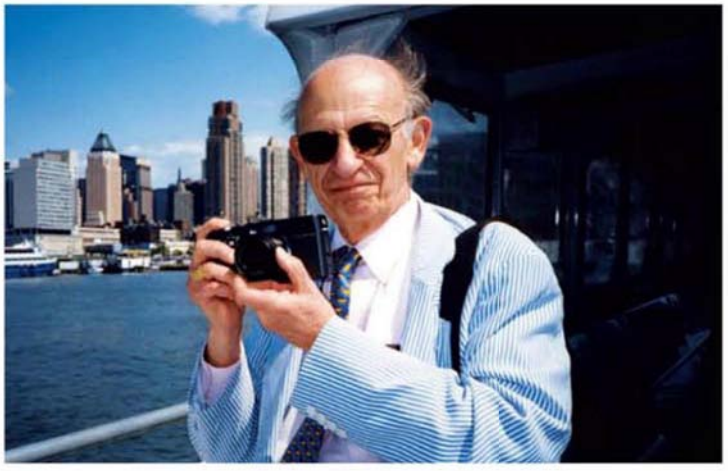
THROUGH THE YEARS (from top): Herbert Keppler with Harold Martin at *Modern Photography* in the mid-1980s; receiving the PMDA Lifetime Achievement Award from Steve Tiffen in 1991; playing with the new Hasselblad XPan in 1998; and enjoying Photokina 2004 with John Owens and Michael J. McNamara.

But for all of his opinions, Burt was a strong believer in objectivity. The Pop Photo Lab—with its industry-leading, scientific approach to testing cameras, lenses, and other equipment—owes much to Burt's pioneering efforts. Where once equipment was bought on hype and impressions, today photographers can make judgments based on test data.

Though he received virtually every award that the photo industry can bestow, as well as uniquely high honors from the emperor of Japan, we all still owe Herbert Keppler much in the way of honors and thank-yous.

On behalf of all of us at *Popular Photography & Imaging*, our condolences to Burt's wife Louise, his children Kathy and Tom, and the rest of his family. We are grateful to have known him, worked with him, and learned from him.

For more on Herbert Keppler's life, his writings, and his influence on photography, as well as a forum for photographers who want to celebrate and pay tribute to the man, go to www.PopPhoto.com/keppler.



Wit & Wisdom

A sampling from Herbert Keppler's columns in *Modern Photography* and *Popular Photography*.

"It seems impossible to turn out a camera free of all idiosyncrasies. Cameras are obviously like people—which is, I suppose, one reason why they make such a good combination."
—January 1966

"The inevitable marriage of convenience plus accuracy inherent in automatic exposure systems and the versatility of the interchangeable lens focal-plane shutter single-lens reflex has finally occurred."
—January 1980

"The next advance in finder information may bring peace at last to both warring factions ['the analog appreciators and the digital dandies']. Japanese camera designers almost without exception predict the use of liquid-crystal displays in future SLR viewfinders…"
—February 1980

"More and more camera makers will switch to hybrid camera body construction…This involves bonding an all-metal focal-plane plate to a glass-fiber reinforced polycarbonate body, cutting manufacturing costs down considerably."
—March 1986

On poorly translated instruction manuals: "The writer had forgotten that in English, objects are not referred to by gender. I was instructed to 'grab her crank' to advance the film and wind the shutter. Further genderized instructions became too personal for me to relate in a family magazine."
—September 1988

"If you are the proud owner of an older, heavy, metal SLR camera and lens outfit, more power to you. If you have opted for one of the newfangled autofocus SLR systems, heave-ho with a light heart and camera bag, knowing you have gained much and missed little."
—January 1990

"Kits can be padded, too. I remember a kit advertised as containing 72 different items. The only problem was that 50 of them were actually sheets of lens tissue."
—December 1990

"I probably have collected more sturdy tripods than anyone else within a hundred-mile radius. But unless I'm within easy walking distance of home or can stash the tripod in the car for convenient transportation, you will find me happily taking pictures with a flimsy tripod at hand."
—February 1993

"Sitting over a hot computer ain't my idea of fun. My creativity goes almost completely into picture taking. [But] I suppose if I ever retired, I would enjoy learning the Photoshop craft far more than playing golf."
—January 2005

"What's the most exciting moment in photography? In my book, nothing equals the instant of shutter release, when you feel, 'Got it!' And for me, one of the prerequisites for obtaining this satisfying moment is a high-quality SLR finder image."**—September 2006**

"No, no, dammit, film is not going to disappear, so stop writing me scaredy-cat letters about how 'we duffers are gonna fade away silently clutching the last rolls of Kodachrome to our breasts.'"
—September 2007

SIGMA

OUR WORLD

Bert Spangemacher / Born in Germany in 1971 and earned his degree in photography through an apprenticeship. From humble beginnings as a photographer's assistant in Hamburg, he went on to open his own business. In 1998, he relocated to New York, where he worked with photographers such as Michel Comte and Marc Baptiste. He currently shoots photos for magazines and advertisements in New York and Los Angeles, specializing in beauty and fashion.
Photo data: Sigma APO 50-150mm F2.8 II EX DC HSM, 1/640 second, F6.3

BERT SPANGEMACHER SHOOTS THE WORLD WITH A SIGMA LENS.

In the Hamptons of New York, a model dances lightly on the other side of the lens.

A warm day in late summer, inviting weather for a photo shoot. The model's disarming smile was captured with a Sigma large aperture telephoto zoom lens designed exclusively for digital SLR cameras with APS-C size sensors. Its compact, lightweight body provides freedom of movement and versatility. The SLD (Special Low Dispersion) glass elements ensure high image quality throughout the entire zoom range. Super multi-layer coating reduces flare and ghosting creating superior optical performance at any distance. Boasting a minimum focusing distance of 100cm/39.4in., this formidable lens reveals its strength in close-up photography. HSM ensures a quiet and high-speed AF with full time manual focus override.

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SIGMA

OUR WORLD

Liz O. Balen / Born in 1979. Graduated from Ohio University's School of Visual Communication and embarked on her career in photojournalism at the Washington Times. She continued pursuing her passion in locations throughout the globe. When the Times was selected as a finalist for the Pulitzer Prize, she was named as a staff member. Her photos are currently published in some of the country's leading newspapers.

Photo data: Sigma APO 70-200mm F2.8 II EX DG MACRO HSM, 1/1600 second, F5.6

NEW

• For Sigma, Canon, and Nikon cameras. Fitted padded case and petal-shaped hood (LH850-01) included

LIZ O. BALEN SHOOTS THE WORLD WITH A SIGMA LENS.

Catching a glimpse of beauty in the dignified expression of a woman in Brooklyn, New York.

Prior to the opening match, a woman mentally preparing herself for a beach volleyball tournament. This expression of indescribable beauty was captured with a Sigma large aperture telephoto zoom lens with close-up capability, the perfect lens for full-sized digital SLR cameras and those with APS-C size image sensors. SLD (Special Low Dispersion) and ELD (Extraordinary Low Dispersion) glasses help correct aberrations, and the super multi-layer coating reduces flare and ghosting. The lens boasts a minimum focusing distance of just 100cm/39.4in. and a maximum magnification of 1:3:5. HSM ensures a quiet and high-speed AF with full time manual focus override.

Magnify your world with this large aperture telephoto zoom lens. Also ideal for digital SLR cameras.

SIGMA APO 70-200mm F2.8 II EX DG MACRO HSM for DIGITAL

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OUR EDITORS' PICKS

Stroke of Genius

$999, direct ■ www.wacom.com

If you don't believe that digital retouching is better with a tablet and pen than with a mouse, then you haven't tried Wacom's Cintiq 12WX. **HOT:** Connect to your computer and work with the stylus directly on Cintiq's screen; keep both hands busy with the frame's ExpressKeys and Touch Strips to zoom, scroll, and use shortcuts; and enjoy great screen resolution and a pen with 1,024 levels of pressure sensitivity—eraser included. **NOT:** The 12.1-inch (diagonal) screen's a little small compared with Wacom's 20.1-inch Cintiq 20WSX. But, hey, the 12WX is half the price.

Film School

$800, street

■ www.microtek.com

Film scanning is an afterthought in many flatbed scanners, but not Microtek's ArtixScan M1 Pro. It can scan prints and documents, but film is its forte. **HOT:** Film holders for a range of sizes (35mm slides and filmstrips, 4x5-inch film, and 6cm film), high 4800-dpi optical resolution, autofocus, and the richly featured SilverFast Ai Studio software. **NOT:** There's nothing special about its print and document scanning, but that's not why you're buying it.

Mile High Club

$325, street ■ www.bogenimaging.com

If you want an aerial perspective, but you're afraid of heights, Manfrotto's new 24-foot-tall tripod, the 269HDB-3U, could be the answer. **HOT:** The price—straps and stakes for stabilization included—is what you'd expect of a regular-sized tripod. **NOT:** Unless you bring along a ladder, you'll need to use a long cable release or a wireless remote control.

HOW-TO

Add a little color to a black-and-white shot with the super-easy, one-stop image editor Color Select Studios ($15, direct). (www.magicsplash.com)

Put yourself in the game when you add your own pictures and property names with Photo-opoly ($30, direct). (photojojo.com/store)

Bounce pop-up flash by snapping a Lightscoop over it, a little piece of plastic genius ($30, direct). (www.lightscoop.com)

Use the wind to charge your camera when you plug it into a HYmini wind-powered charger and stick it out the window ($50, direct). (www.hymini.com)

Spy on your stylist with a wireless camera hidden in a hairdryer for $325, direct. (mysafetynow.com/pro809152.html)

ALEXANDRA GNATUSH-KOSTENKO/FOTOLIA.COM (SCREEN SHOT)

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THE GOODS HIGH 5

1. Hahnemühle Bamboo

$25, street, for 20 8.5x11-inch sheets
www.hahnemuehle.com

Bamboo is the "it" fiber lately for fans of environmentally friendly products, and this renewable resource turns out to make a great surface for prints. The heavy, matte, Digital Fine Art paper's warm tone suits photos that would be rendered too stark by the optical brighteners that make many mainstream papers extra white.

2. Harman FB Mp Warmtone

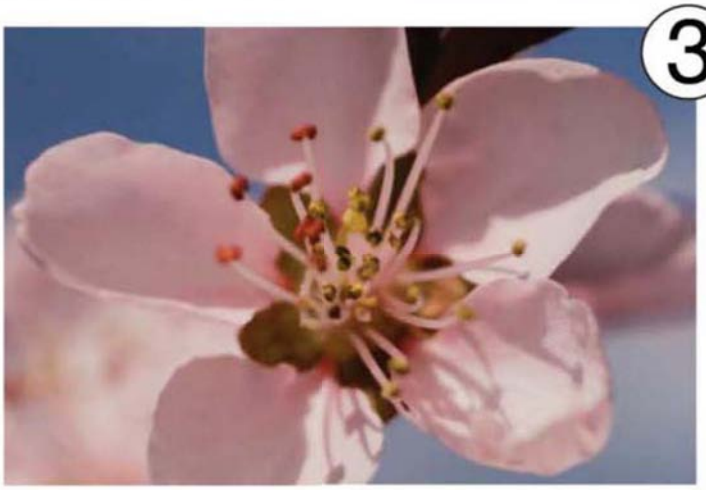
$24, street, for 15 8.5x11-inch sheets
www.harman-inkjet.com

Made for black-and-white photos, this fiber-based paper will give you prints that look more like they've just finished a bath in the fixer than a trip through your inkjet printer. And a barium compound in the paper keeps pictures sharp by preventing the bleeding you get with some matte surfaces.

3. Innova FibaPrint Warm Tone Gloss

$48, street, for 25 8.5x11-inch sheets
www.innovaart.com

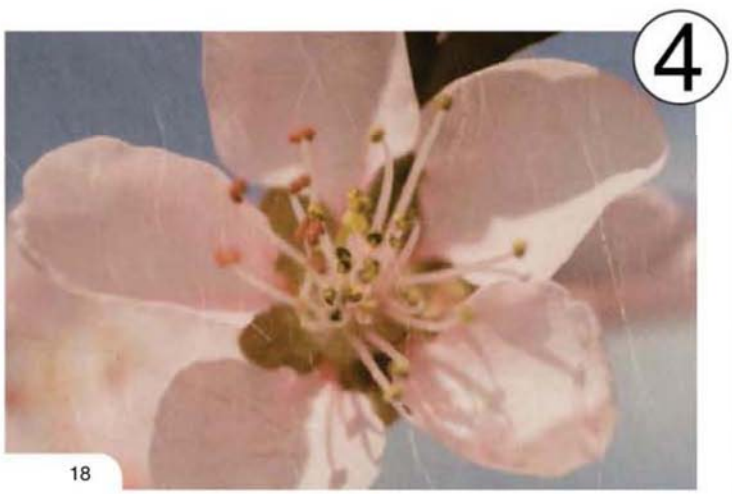
Unlike some less-expensive glossy papers that can feel flimsy, this surface really resembles classic fiber-based darkroom paper. With a subtly textured gloss that holds ink well, this premium paper is a great choice when you need to make prints with more presence.



4. Moab Moenkopi Unryu 55

$18, street, for 10 8.27x11.69-inch (A4) sheets
www.moabpaper.com

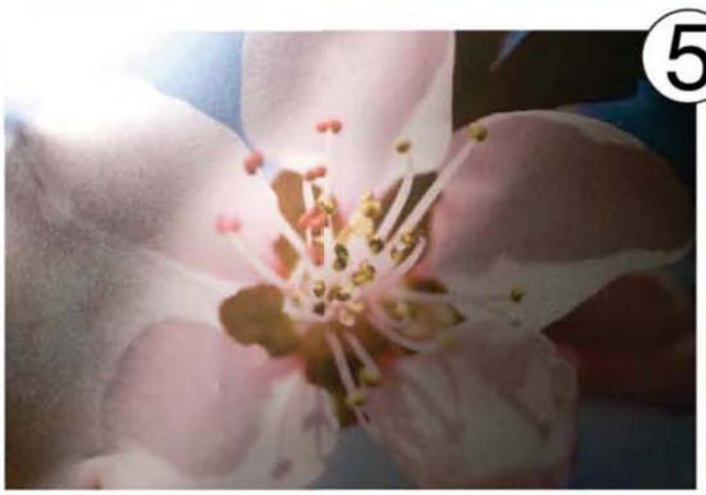
If you are looking to take your pictures out of the realm of ordinary photographic paper, this textured and slightly translucent surface will do the trick. The traditionally, sustainably produced paper has a slight iridescence and, despite its novelty, retains your picture's sharpness.



5. Adorama ProJet Silver Mirror

$27, direct, for 10 8.5x11-inch sheets
www.adorama.com

This filmy, reflective surface is fun for printing wackier projects, and it gives your images an almost three-dimensional depth. One caveat: To prevent this easily crumpled surface from jamming your printer, stick it to another piece of paper before you send it through.



FRANKU/FOTOLIA.COM

SIGMA

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: SIGMA18-200mm F3.5-6.3 DC OS. 1/400-second exposure at f/6.3.

TIM MATSUI SHOOTS THE WORLD WITH A SIGMA LENS

The higher the climb, the deeper the perspective, overlooking Oregon's Trout Creek. A visionary pursuit, like a rugged climb, rewards solid integrity with rare insight. This SIGMA high-power zoom lens for digital SLRs lens captured this reflective moment at twilight to perfection. An exclusive built-in SIGMA Optical Stabilizer virtually eliminates the problem of camera shake that can otherwise mar telephoto shooting. SLD (Special Low Dispersion) glass and aspheric elements effectively eliminate aberrations. Super multilayer coating cuts flare and ghosting. Minimum focusing distance is 45cm/17.7 in. throughout the entire zoom range. Maximum macro ratio is 1:3.9. The lens includes a petal-shaped lens hood and can use a circular polarizing filter.

NEW

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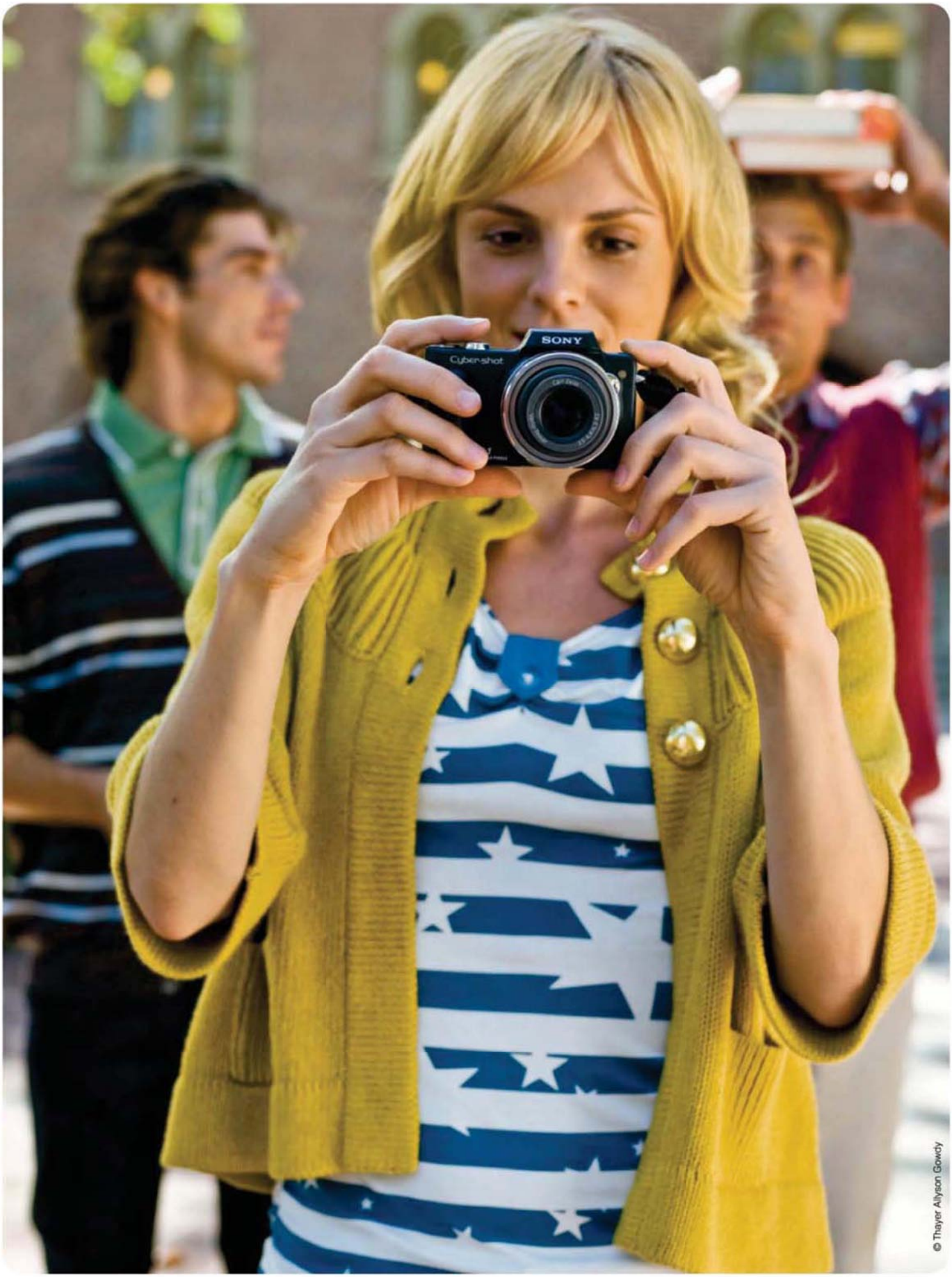

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POLAR TECH

Photographing a world on thin ice

Paul Nicklen, 39, was raised on Baffin Island, part of the Canadian Arctic Archipelago. You could get lost half a mile out of town, so out of necessity he learned to read weather and light. With no TV, and with seals and seagulls for pets, Nicklen became strongly attuned to the natural world. His affinity followed him to Whitehorse, Yukon, where he now photographs mainly for *National Geographic*.

Q. What are we looking at?

A. In 2002 I was asked to go on a high-Arctic trip on the CCGS *Louis S. St-Laurent* ice breaker, which is a ship designed to bust through sea ice. It had 50 of the world's leading biologists and other scientists on board. They wanted to get baseline data to study the effects of climate change on sea ice; they predict that by 2040 there will be no ice in the summer. This picture was taken on the Beaufort Sea, 200 miles north-northeast of Barrow, Alaska. The ship embedded itself, and the scientists were lowered onto the ice.

Q. What's with the outfits?

A. Orange suits are Coast Guard standard issue for safety. They float.

Q. Is it chilly there?

A. Not bad. That was in August, which is summer in the Arctic, so it's pretty nice, actually; about 26 degrees Fahrenheit. But with strong winds it can feel like 30 below.

Q. What's it like shooting in those conditions?

A. I love it. You get 24 hours of daylight! Usually I sleep in the middle of the day when it's sunny, from about 10 a.m. until 3 p.m., and I'll shoot through the night. The sun skims the horizon. You know how they talk about that magic hour? Well, here it's the magic 4 hours.

Q. What equipment?

A. The Canon EOS-1N with a 17–35mm f/2.8L Canon EF lens, and Fujichrome Provia 100F film.

Q. What makes this photo the best of the set?

A. If only I could have gotten the bucket over the ice instead of the water… But this one's the best because you get the whole picture: the scientist, the rope, the Inuit guy holding a gun in case of polar bears. I took every opportunity I could to get a picture. As soon as I saw that blue melt pond in the ice, and the contrast with the orange suits, I knew there'd be something special.

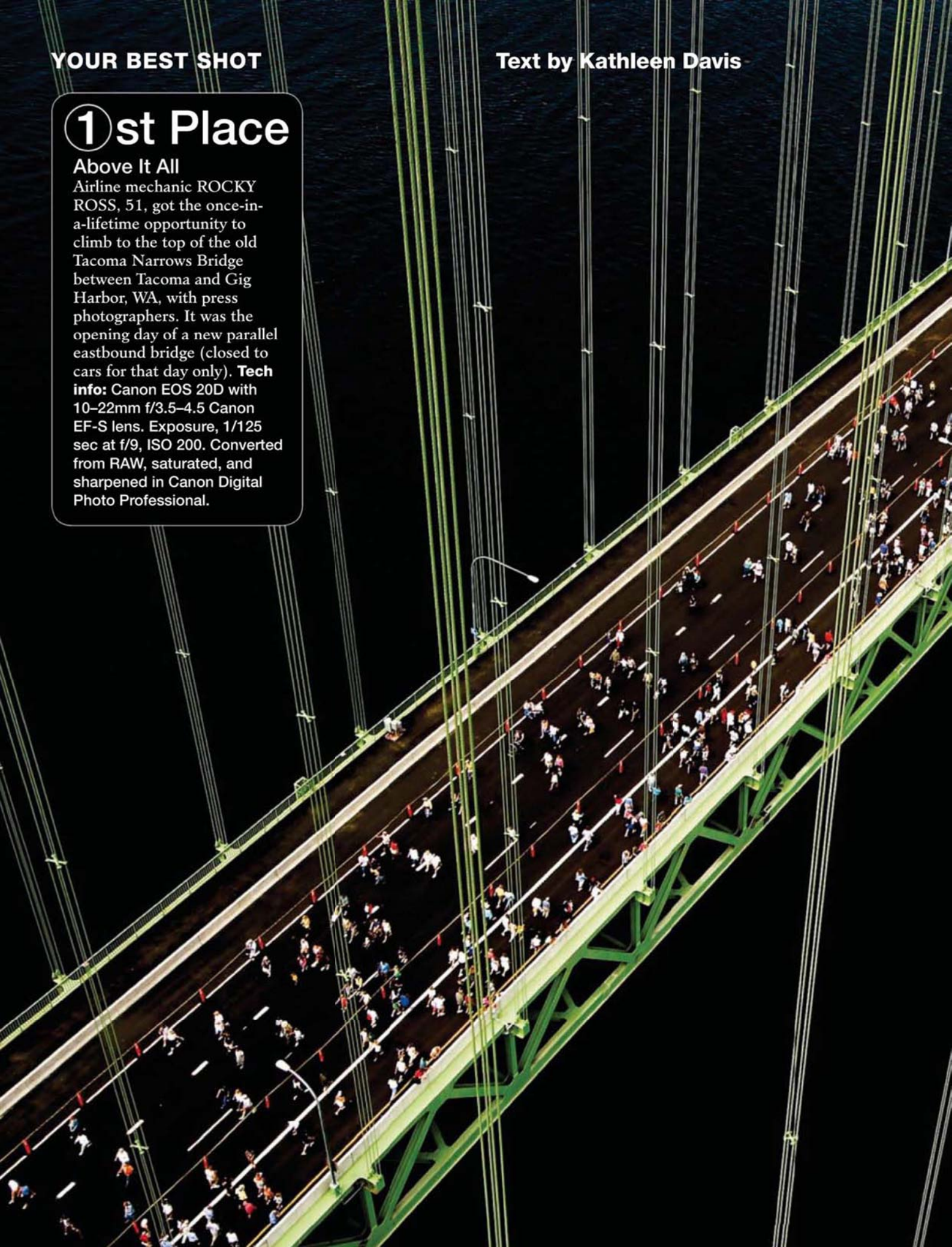
PHOTOS BY PAUL NICKLEN/NATIONAL GEOGRAPHIC IMAGE COLLECTION; INTERVIEW BY DEBBIE GROSSMAN

THE OUTTAKES

1. The sled tracks and scientists are on the ice, but the shot loses something without the arm in the foreground.

2. Great composition, but not enough information.

Text by Kathleen Davis



1st Place

Above It All

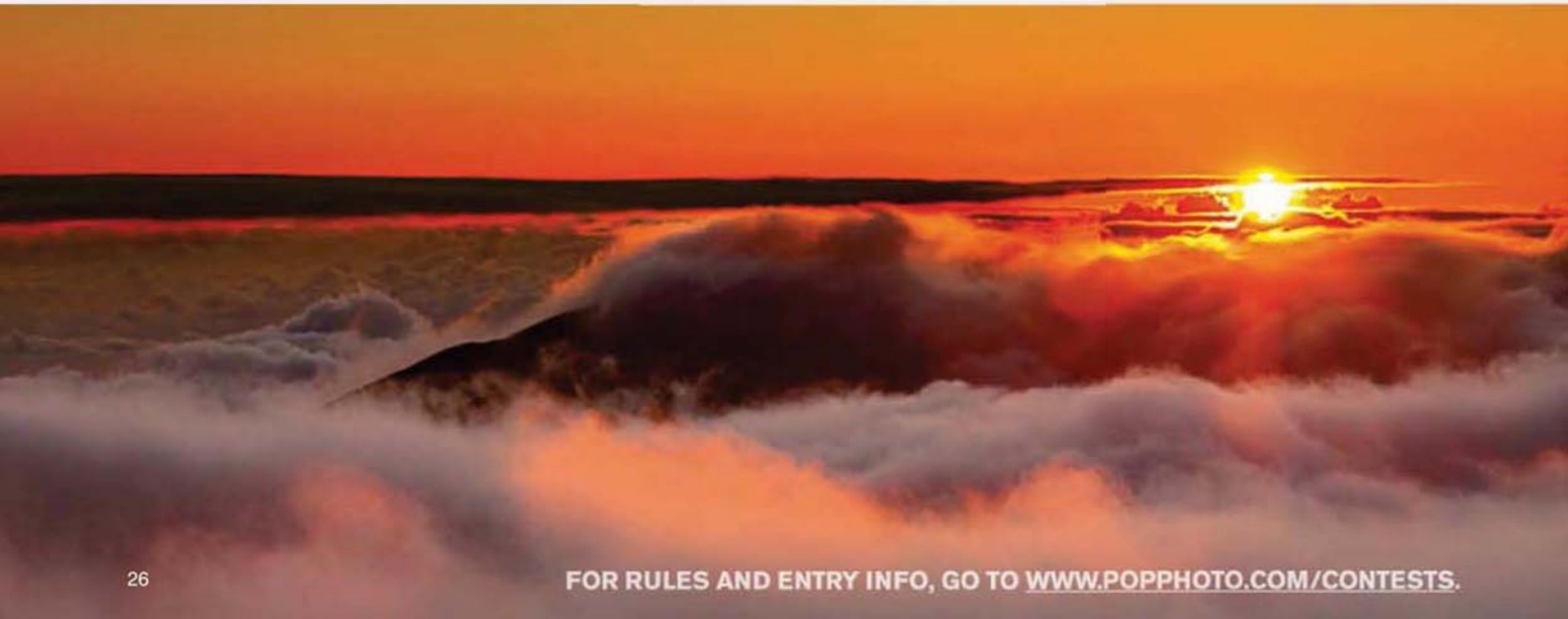
Airline mechanic ROCKY ROSS, 51, got the once-in-a-lifetime opportunity to climb to the top of the old Tacoma Narrows Bridge between Tacoma and Gig Harbor, WA, with press photographers. It was the opening day of a new parallel eastbound bridge (closed to cars for that day only). **Tech info:** Canon EOS 20D with 10–22mm f/3.5–4.5 Canon EF-S lens. Exposure, 1/125 sec at f/9, ISO 200. Converted from RAW, saturated, and sharpened in Canon Digital Photo Professional.

2nd Place Close Crawl

Thirty-six-year-old nutritionist PAWEL BIENIEWSKI has a passion for photographing what many people are most afraid of: insects and spiders. He caught this curling caterpillar one summer evening in a meadow near his home in Chotomów, Poland. Check out hundreds of creepy crawlies on his website, benas.atspace.com. **Tech info:** Sony Cyber-shot DSC-H5 with Raynox DCR-250 Macro lens. Exposure, 1/125 sec at f/8, ISO 100. Noise reduced in Neat Image. Sharpened, exposure adjusted, and cropped in Adobe Photoshop CS.

3rd Place Head in the Clouds

Only someone with a passion for photography gets up at 3:30 a.m. on a romantic vacation. In Maui, celebrating their 10-year wedding anniversary last April, physician DOUG ROANE, 43, and his wife Ruthanne drove to the summit of the dormant Haleakala volcano to wait for first light. This dramatic sunrise was their reward. **Tech info:** Tripod-mounted Canon EOS 30D with 17–55mm f/2.8 IS Canon lens with 3-stop graduated ND filter. Exposures, 1/40, 1/80, 1/160 sec at f/10, ISO 100, combined in Photoshop Elements 5.



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NATURE

EASY WIDER

Get smokin' impact with wide-angles

MONUMENT VALLEY, UT
The large rock leads the viewer into the scene, and then to the two "mittens" near dead center. I shot at f/14 to maintain sufficient shutter speed because the clouds overhead were moving very quickly. A split ND filter deepened the blue sky. Canon EOS 5D with 16–35mm f/2.8L Canon EF lens on tripod, 1/50 sec at f/22 through a Lee 1-stop graduated ND filter, ISO 100.

Text and photos by Ian Shive

Every time I'm out on a shoot and reach for my 16–35mm wide-angle zoom, it's like moving out of my first apartment and into my first house—suddenly the square footage doubles and there's more room to furnish, more space to be creative.

But there's also more room for mistakes. Wide-angle lenses cover so much territory that it's easy to get home and realize those majestic mountains in the distance aren't completely sharp, or overhead wires somehow made it into the frame. To avoid this, here are a few things I've learned (the hard way) that will help you remodel your wide-angle photos.

■**Use a tripod.** You're in total control of the entire frame when you use a tripod. Even if you think you can handhold for a sharp image, a tripod allows you to slow down your process and make small adjustments to your composition and exposure—and especially avoid surprises at the edge of the frame.

■**Get up, get down!** Shoot at a toddler's perspective or an NBA basketball player's. This change in height combined with wide-angle perspective allows people to view a place in a unique way, as in the photo on the next page taken at Pismo Beach, CA.

▲ **MALIBU BEACH PIER, CA** A small aperture kept all the detail in the pier, a few feet in front of me, crisp from fore- to background. But there was still too much light to get movement in the waves with a slow shutter speed, so I put a 2-stop graduated ND filter on the sky and a 1-stop ND over the entire frame, darkening the scene by 3 stops and allowing a long exposure. Tripod-mounted Canon EOS 5D with 16–35mm f/2.8L Canon EF lens, 1 sec at f/22 through Lee filters, ISO 100.

◀ **PISMO BEACH, CA** I composed the scene so that the bush and ray of sun were in the Rule of Thirds zone, and used a 3-stop Lee hard-edge split ND to balance the exposure on the sky and dune in the distance. I was also low to the ground—almost on my stomach—to capture a better perspective of the illuminated shrub. Same equipment as above, 1/6 sec at f/22, ISO 100.

■Find a visual direction.

I like movement in the frame; I get it by looking at where the composition is taking me. I prefer to have a strong foreground element lead the eye from the lower frame into the scene. In other cases, the movement is diagonal, as in the Pismo Beach shot above.

■Capture a full color range.

When shooting landscapes, some element of the scene (usually the sky) usually falls out of the range of the camera's digital sensor (or slide film). To preserve the detail and contrast, use split neutral-density filters.

■Watch out for lens flare.

Even if there isn't obvious glare, it's easy for sunlight to come from the side and cast flare across the front of a wide-angle lens. You can lose 50 percent of your contrast and color saturation in the scene—when I first started shooting landscapes, I didn't even realize this was happening in some of my images! Always check the front of your lens to see if any light is hitting it. Use the lenshood, your hand, or a hat to block any sunlight from ruining your shot (but be sure not to let it wander into the frame—another reason to use your tripod).

■Avoid the polarizer blues.

A polarizer can present a dilemma. These filters don't deepen blue sky evenly; they are most effective for a band of polarization that appears as an arc at a right angle to the ray of the sun. This is unnoticeable when shooting water or in the woods—places where there aren't large swathes of blue sky. But in a wide-open space, an ultrawide lens can take in enough field of view that the uneven polarization leaves an awkward, dark blue blotch in the sky. Either zoom in tighter and recompose, or stow the polarizer

SEBAGO LAKE, ME Wanting to show off the gorgeous color of the wood in this restored 1920s canoe, I tilted the camera down on a near-30-degree angle towards the boat. I had to be careful with angle and focal length (I kept it to 20mm) to avoid adding excessive distortion to the canoe. Same equipment as other shots, 1/2 sec at f/20 through a 2-stop Lee graduated ND filter, ISO 100.

Getting Hyper About Focusing

To capture detail from infinity to close up, set the lens to its hyperfocal distance. You can do this by trial and error, but if your lens has a depth-of-field scale, you can do it quickly and accurately. Adjust the focus of the lens manually so that the infinity mark is indexed to the lens aperture being used. Depth of field extends from infinity to the distance indexed to the working aperture at the other end of the scale. It's still a good idea to visually check the actual depth of field with the viewfinder and preview button.

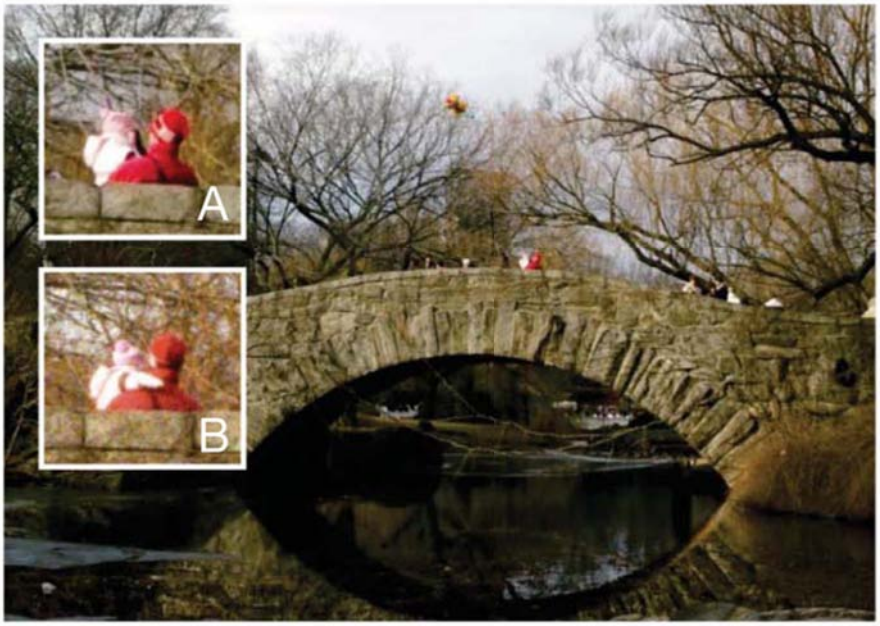
and use a split ND filter. Start with a 0.3 (1-stop) filter for a bluer sky and a little boost in brightness to your foreground.

■**Maximize depth of field.** I set my camera to aperture-priority and usually shoot at the smallest aperture—f/22—to ensure maximum sharpness through the entire scene. I let the camera's evaluative metering mode decide my initial exposure, which usually comes pretty close to the result I want. I glance at my review screen and make final adjustments by a fraction of a stop, if needed. But if I'm using split ND filters to help tone down the brightness of the sky, I'll usually have to go as much as 2 stops under the meter reading to avoid overexposing.

■**Mind your speed.** When shooting a landscape that has moving elements (waves, wildflowers in a breeze) that you want to freeze, widen the aperture 1 or 2 stops for a faster shutter speed. You sacrifice a little depth of field but can reduce or eliminate motion blur.

■**Focus for depth.** The rule: Focus on an object about one-third deep into your frame. If your lens has a depth-of-field scale, you can also set the lens to hyperfocal distance (see sidebar). Double-check this by using the depth-of-field preview button that most DSLRs now sport. This lets you view through the lens at shooting aperture rather than wide open, although your view through the finder will be dimmed. For better viewing, I often put a black focusing cloth from a view camera over both my head and the camera. If the camera is set to the smallest aperture and you're still unable to get all of the elements into focus, then you're just too close to the nearest object. Back up a little and try again.

DIGITAL WINS



CROSSING THE BRIDGE: New DSLRs capture images with less visible noise at high ISOs than even the best high-speed film. The close-up from the Pentax K20D **(A)** shows how well it controls noise at ISO 1600 compared with the grain in scanned Fujicolor Superia 1600 **(B)**.

Ask MIKE Q

Is it true that digital cameras create noisier images when they're hot?

A Yes. Noise increases with camera temperature and, in some cases, after you shoot a lot of images in a short period. Keep your camera shielded from direct sunlight when possible, and insulated in a camera bag in summer heat.

At high ISOs, film loses its last advantage

For low-light shooting, if you think film still beats digital, you're living in the past. And if your DSLR is more than two years old, it might be time to trade up for a new one.

Why? In the latest crop of DSLRs, noise reduction takes low-light photography to a new level. A few models, such as the Nikon D300 and D3 (tested in this issue), have scored Excellent image quality ratings in the Pop Photo Lab all the way to ISO 3200. In fact, with the Nikons, you can get decent color images at ISO 6400, a feat that no film shooter can match.

Of course, you can still use film for its particular qualities and even flaws (such as grainy images at high ISOs). But now the only image quality advantage left for color film is its slightly superior resolution at ISO 100–400, compared with that of less-expensive 10–14MP DSLRs.

Not too long ago, film held the image quality advantage in nearly every category. In the 1990s, quality kept creeping up, especially at higher ISOs. By mid-decade, prints from ISO 400 color negative film looked better than those from ISO 100 film of the mid-1980s, and ISO 1600 was a reality. At the same time, digital cameras were noise nightmares—even at limited ISOs of 50–200—and pricey, too.

A few weeks after the 6.3MP Canon EOS Digital Rebel was announced in 2004, I marched into the office of our champion of traditional 35mm film photography, the late Herbert Keppler (see this month's Editorial and www.PopPhoto.com/keppler). Armed with two 13x19-inch prints of a colorful garden scene, one shot with ISO 400 film and the other with the Digital Rebel, I challenged him to identify which was which.

He pointed at the Rebel print and said, "That one is obviously from film, as you can tell by the low grain, great detail, and colors that pop."

When I told him he had picked the digital print, he stared at it for a few more seconds and declared, "Well, that's impressive! But how will the Rebel do against ISO 800 film?"

He had me there. The original Rebel got noisy at high ISOs. And unlike film grain, with its even distribution and texture throughout the image, erratically scattered digital noise is harder to justify as an artistic choice.

Those days are over. The proof: the incredibly low noise we found while testing the Nikon D300 at ISO 1600 and 3200, along with great performance by other new DSLRs in the Pop Photo Lab at ISO 1600. A color-film shooter could never hope to capture images with comparably low grain at these ISOs—let alone at ISO 6400.

To give just one example of the difference between the latest DSLRs and negative film, take a look at the photos here. I shot the same view of this bridge in New York's Central Park twice within seconds, using both the new 14.6MP Pentax K20D, set to ISO 1600, and my old Canon EOS Rebel IIe loaded with Fujicolor Superia 1600.

Compare enlargements of details from each image, and you'll see how much finer and smoother are those from the DSLR. The colors are also more accurate: Even the best film we've tested in the Pop Photo Lab earns only a High color accuracy rating (Delta E of 11), while the latest DSLRs (and many compacts) land in the Excellent color accuracy class (Delta E below 8).

So the debate over image quality—as well as over camera features and cost per photo—is over. Now, when will we have a DSLR that can get decent images at ISO 25,000 and beyond? Check back next year.

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Photos featured above courtesy of Mark Dimalanta, Godfrey DiGiorgi, Kerrick James and Julie Smith.

By Lori Fredrickson

Maui

Put paradise in your viewfinder

Stepping off the plane onto Maui, you might be tempted to claim a piece of white sand and spend your entire vacation relaxing on this Hawaiian island. But what awaits photographers is so dazzling and diverse that the beach towels had better remain tucked in the trunk of your rental car. Where do you start? Here are four don't-miss photo ops:

1 **The Road to Hana.** Cascading waterfalls. Black-sand beaches. Roadsides lined with mossy trees and iridescent flora. Crystal water stretching as far as you can see. The Road to Hana is arguably the most photogenic drive in the United States, with every inch of the 68 miles connecting Kahului to the town of Hana a nature shooter's dream.

Pack food, water, and rain gear for the occasional showers, and plan at least three (daylight) hours for the trip—the 59 bridges and countless hairpin turns make for slow going even without photo stops. Rush, and your portfolio will regret it; so will those with weak stomachs, since the drive can be bumpy. Our advice: Make it a day-long drive and spend the night in Hana so that you can get the classic sunrise photo of…

2 **Haleakala Mountain.** The island's tallest peak and the world's highest volcanic mountain, this summit in Haleakala National Park is Sunrise Central. Dress warmly, because predawn here is cold. And bring a split neutral-density filter to fight the extreme contrast. The road at the entrance takes you straight to the top, but stop at one of the midlevel overlooks for a better angle.

Can't pull yourself out of bed early? Sunsets are spectacular, too, and midmorning and afternoon views of clouds hanging above the massive crater make stunning panoramic images. Remember to shoot (but don't touch—it's illegal) some of the thousands of silverswords, maroon-flowering plants that are found everywhere on the mountain but nowhere else on the planet. Your $10 entrance fee to the park is good for three days (save your receipt), so consider returning to photograph the lush Kipahulu valley, as well as…

3 **Pools of Ohe'o.** Haleakala National Park also contains the amazing Pools of Ohe'o. Located about 9 miles past the park exit to Hana, on the Pi'ilani Highway, this spot is commonly (though incorrectly) called the Seven Sacred Pools. A series of stunning waterfalls flow into crystal-clear streams and tide pools against a backdrop of rocky cliffs dotted with bright green naupaka shrubs. Rain or shine, you'll get gorgeous landscape images—and on nice days, you'll also be able to photograph people cliff-jumping.

Feeling adventurous? Don sturdy hiking boots (as well as insect repellant with DEET to ward off mosquitoes) and climb the Pipiwai trail (4 miles round-trip), which ends in the granddaddy of all waterfalls—Waimoku Falls, a 400-foot cascade down a wall of lava rock.

4 **Whales, Ho!** Late November through April is prime whale-watching season on Maui. Though you can book any number of half-day whale-watching boat trips, the Expedition Ferry is a great alternative. For just $25 each way, the ferry (www.go-lanai.com; 800-695-2624) takes you from Ma'alaea Harbor to Lahaina Town (or reverse) in just 90 minutes.

Humpback whales abound in season (though the ferry minds the 100-feet-clear rule to protect them), so pack a long tele. You also can catch the spinner dolphins that follow in the ferry's wake and perform above-water acrobatics for the enthralled passengers. Pick your weather—calm waters will yield better handheld shots.

VINCENT K. TYLOR, WWW.HAWAIIANPHOTOS.NET

Check out PopPhoto.com/maui for our Magical Maui! How Bad Do You Want It? Photo Contest with Maui Visitors Bureau (www.mvb.com) and Wailea Beach Marriott.

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The Basics: Curves

It's a good thing photographers are inclined toward the technical. What other artists would accept that the best way to perfect their masterpiece is by manipulating points on a graph? But when you get good at using Adobe Photoshop's Curves tool, you'll be able to make very fine adjustments to color and contrast very quickly.

Luckily, it's not as hard as it looks. Here are some ways to get started, and some hints for using CS3's improved Curves interface. By the way, this is the one big gun that Adobe has continued to withhold from Elements in its full form, but you will find Curves in Lightroom.

PART ONE
Curves for Contrast

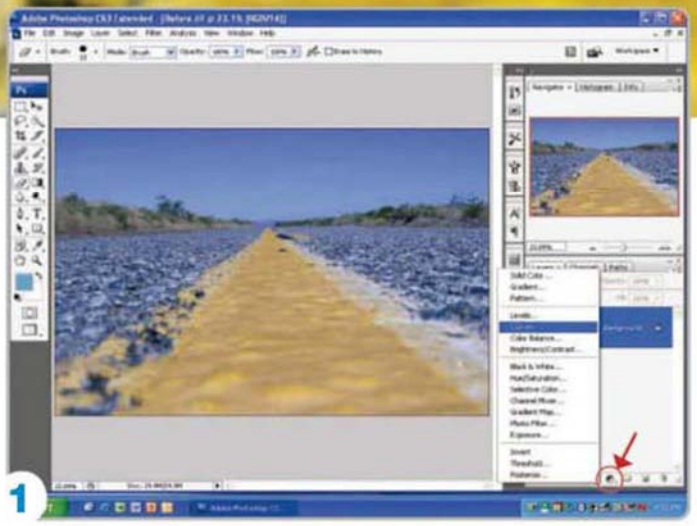
1 **Bring up the Curves** dialogue in the form of an Adjustment Layer. This has two benefits: It won't add much more weight to your file, and you can always go back to readjust later. Make one by clicking the black-and-white circle in the bottom of the Layers palette (circled) and choosing Curves.

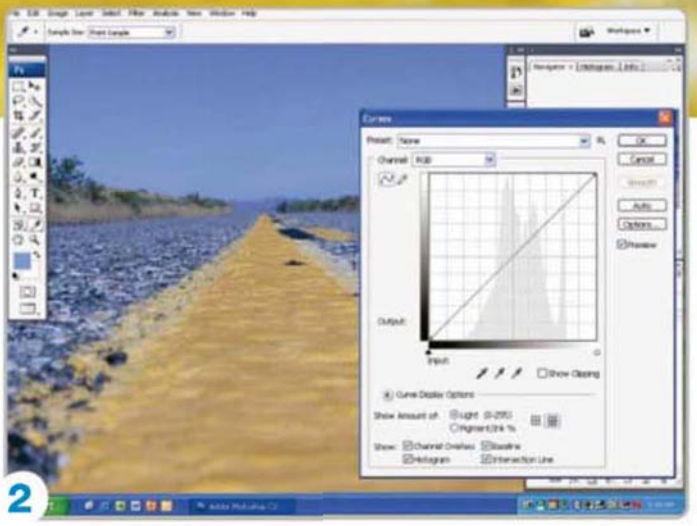
2 **The new Curves dialogue** has lots of great features, so make sure you take advantage of them. Click on the Options button and choose the icon for extra grid lines, and make sure you have Histogram and Baseline showing. The box to show Light (0–255) should be checked by default.

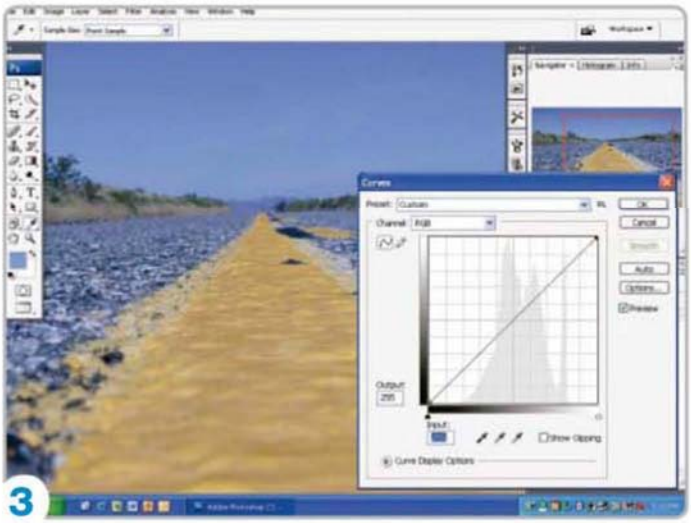
3 **Another cool aspect of** the new Curves: Input and Output sliders. They let you set which dark tone you want to call black (your black point) and which light tone you want to call white (your white point). Most of the time, these should be set, respectively, to the points on the left and right of your histogram, where the lumps begin. If there's lots of space on either side, your picture will look flat.

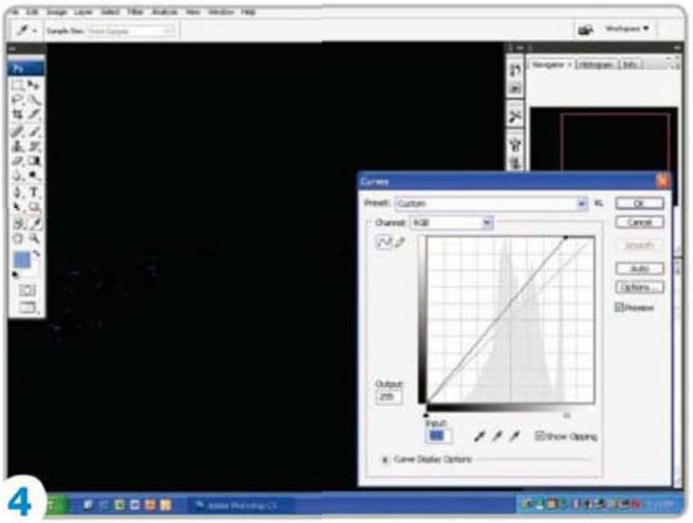
4 **Before you drag those** triangles in toward your histogram, check the box for Show Clipping. Your image will turn black. Now drag the white arrow to the left until you just start to see dots popping up in your picture. The dots indicate where in your picture you're losing (clipping) your highlights. You don't want to see any dots at all, so drag it back toward the right until they disappear.

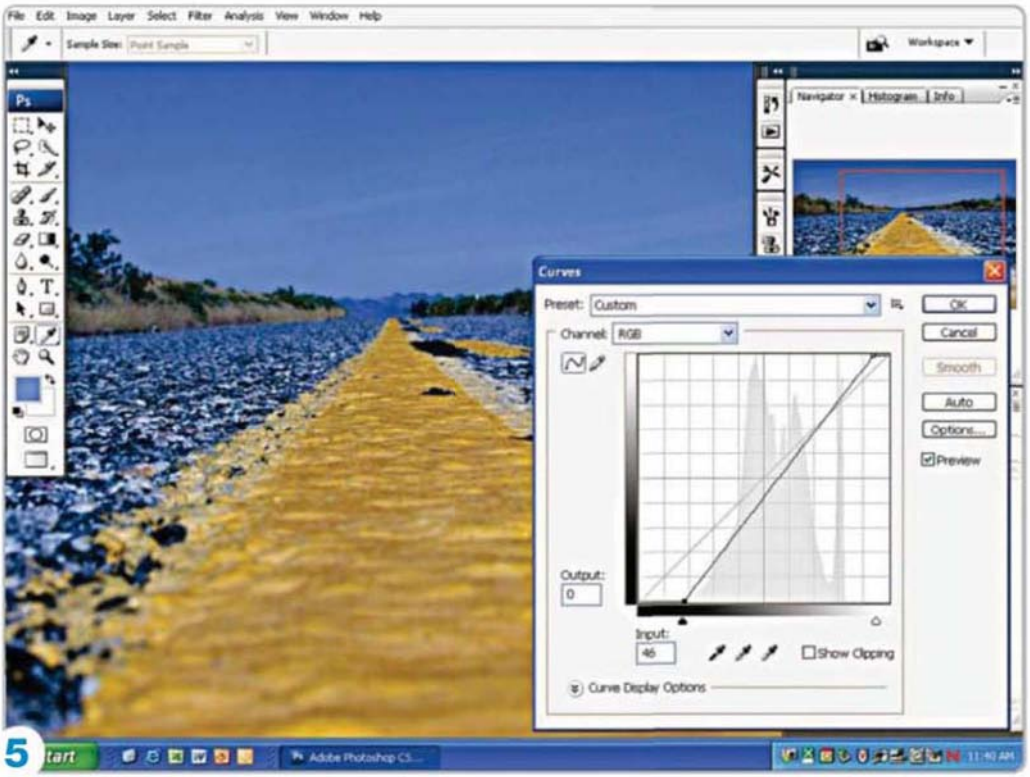
By Debbie Grossman





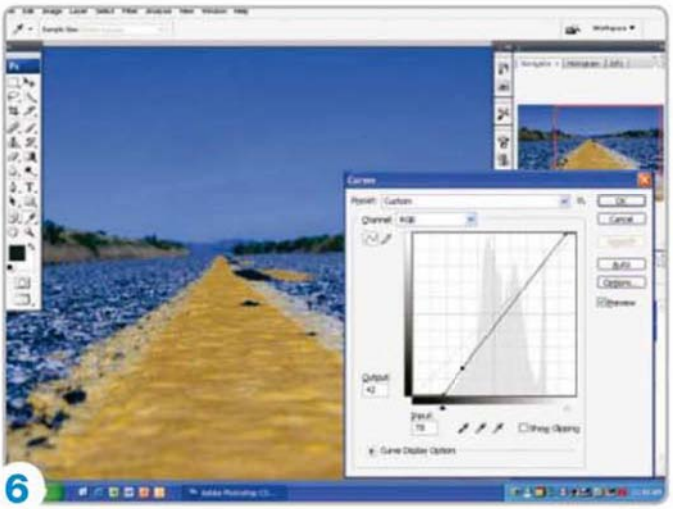






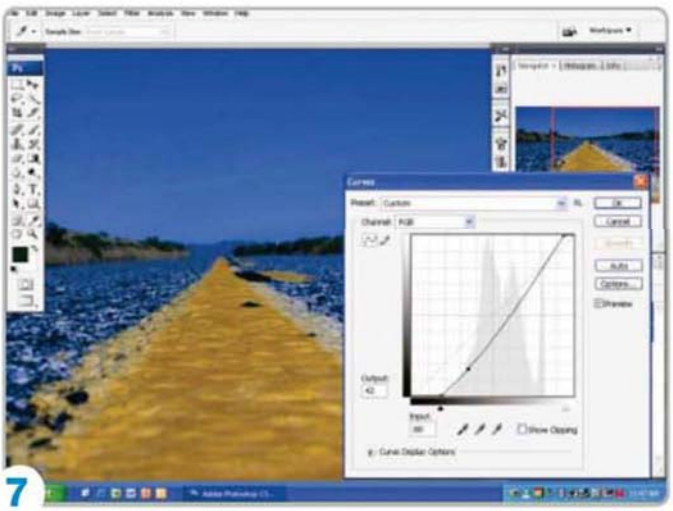
5 **Now do the** same with the black arrow. You want to see indication of a little clipping in the shadows, or else your picture won't contain any true black tones. Now uncheck Show Clipping to see what your higher-contrast photo looks like.

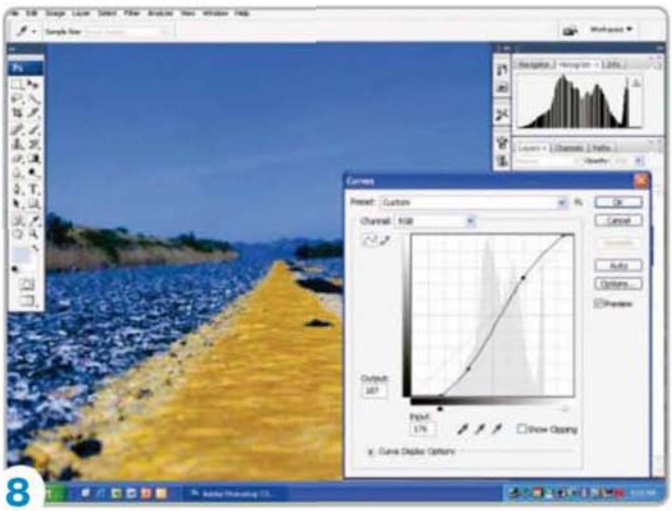
6 **Here's the beauty part:** In Curves, unlike in most other tools, you can add more contrast without clipping highlight or shadow detail. Move your curser over your image and you'll see a dropper. Pick a tone you'd like to see darker, then hold down the Ctrl key (Command on a Mac) and click on it to automatically add a point to the Curve.



7 **On your keyboard,** tap the right arrow key to nudge the point to the right. In Curves, moving a point to the right darkens the image. With an eye on your image, keep going until your darks seem dark enough.

8 **Next, Ctrl + click** on a spot you'd like to make lighter. This time, tap the arrow key left to make those tones brighter. With Curves, the steeper your curve, the more contrasty your picture will be. Click OK when you're finished, and remember, you can always double-click your Adjustment Layer to tweak what you've done.





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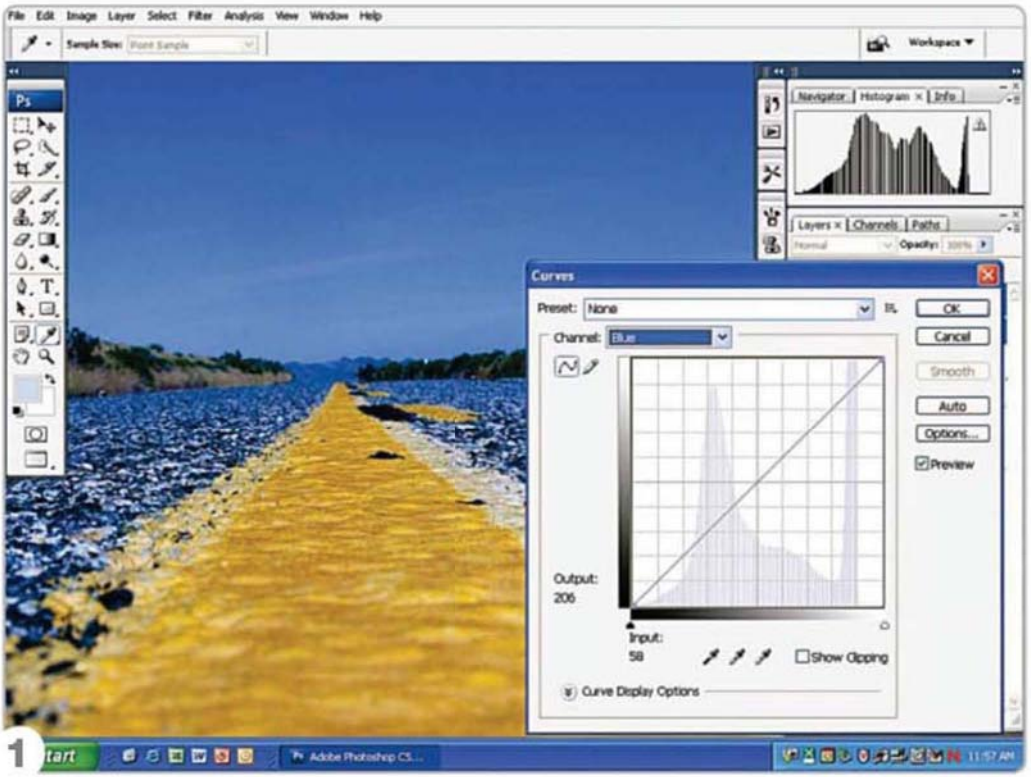
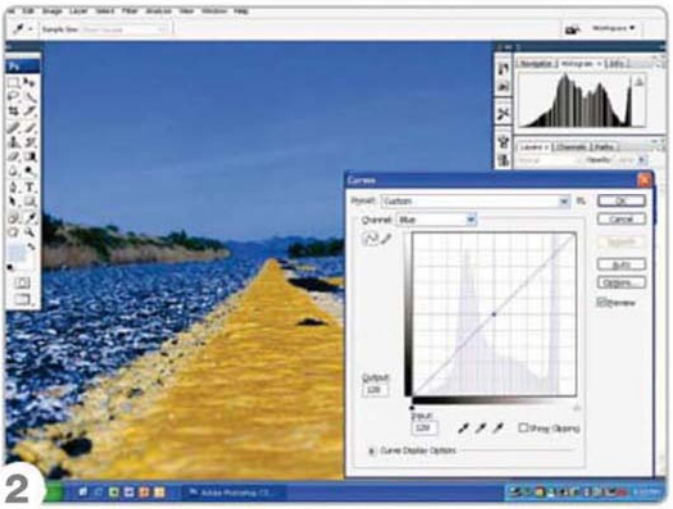
PART TWO Curves for Color



1

1 Make a new Curves Adjustment Layer, just as you did in the first step of Part 1. To use Curves to fix color, you've got to figure out what color there is too much or too little of. Here, we clearly have way too much blue, so use the Channel pull-down menu to select Blue.

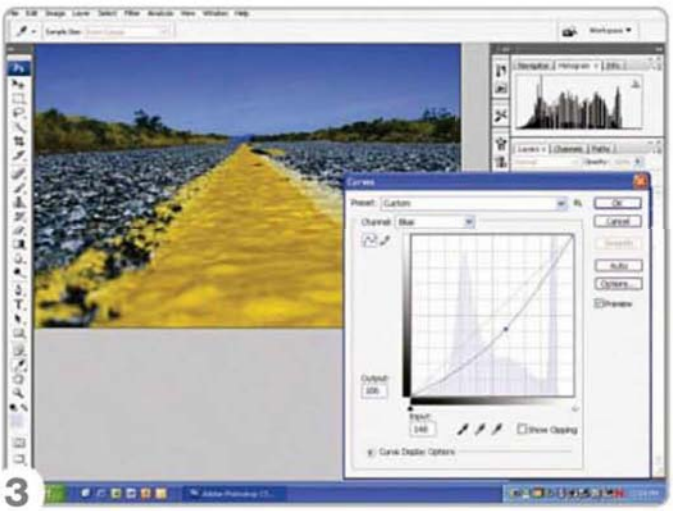
2 In Curves, the bottom-left part of the diagonal line represents the shadows; the middle is the midtones; and top-right, the highlights. When you want to do an all-over fix, all you have to do is plop a point right in the middle. Since this image is way too blue everywhere, place a point in the center.



2

3 Grab the point with your mouse, and bring the blue curve down until you pull out enough blue for the image to look normal. In Curves, bringing down the Curve of the blue channel reveals more of blue's opposite color, yellow. And yellow is just what we need to add to make this image look right. Click OK, and you're done.

Tip: If you're new to color correction, you may not know exactly how a color is off, or that to reduce a color you have to add its opposite (i.e., if it's too Cyan, add Red). So before you head to Curves, go to Image > Adjustments > Variations. While not a great way to correct color, Variations will give you a preview of what your image would look like if you added or subtracted any color. Armed with that information, click Cancel, then do your actual correction in Curves.



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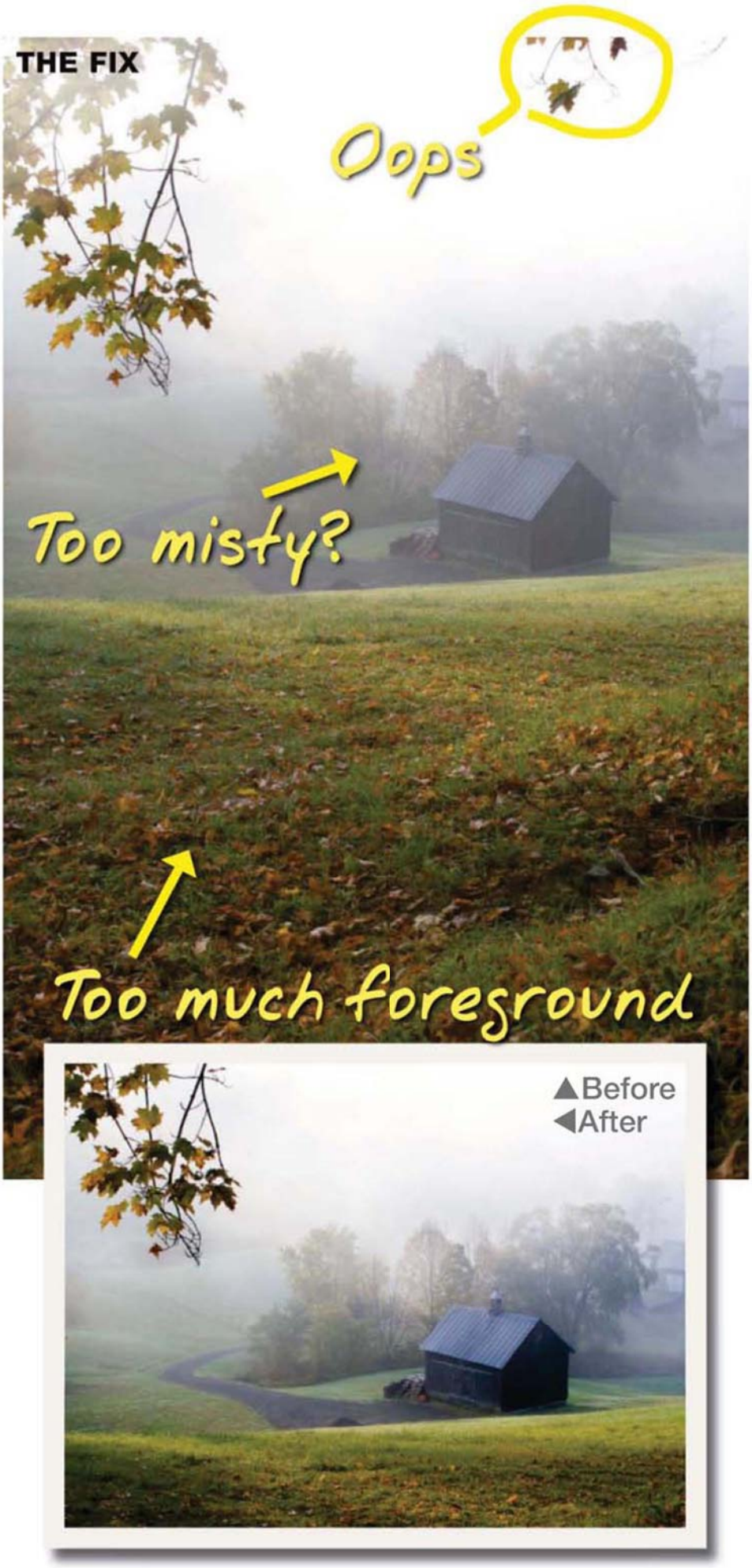

By Debbie Grossman & Dan Richards

BARN STORMING

Larry Gloth
Portland, OR

The problem: The grassy foreground leads your eye into the deeper parts of the scene, just as it should. But there's just too much foreground: It creates a dividing line dead center in the frame. And because very little of the mist shows in the foreground, the grassy slope ends up being the most sharply detailed part of the photograph. This pulls your eye back from what should be the focus of attention—the barn in the mist, with the surrounding trees and field.

What now? We cropped up from the bottom to eliminate all but a narrow strip of the foreground. This restores Rule of Thirds placement in much of the frame. We also cropped down from the top somewhat for a little less sky, but mostly to get rid of that one stray leaf on the upper right. (The branch on the top left balances the barn nicely.)

But then we noticed that the barn seemed a bit too misty, causing it to blend too easily into the deep background. So, meteorological tinkerers that we are, we made an Adjustment Layer in Adobe Photoshop CS3 for only the middle distance, and cleared away the mist slightly. We did this by bringing up the contrast, which has the effect of making detail appear sharper. (Conversely, lowering contrast can make things look fuzzier.) The contrast increase had the added benefit of giving a bit more snap to the color of the barn.

Next time: The photographer used a good compositional strategy here. But, as we've said before, you need to have the courage of your cropping.

Tech info: Canon EOS Digital Rebel XT, 18–55mm f/3.5–5.6 EF-S lens, 1/10 sec at f/11, ISO 100. Saturation increased, road burned down, sharpening done in Adobe Photoshop Elements 5.0.

NET WORTH
Garret W. Smith
Miles City, MT

Before▲
After▶

The problem: This is another one of those aesthetic judgment calls we love so much. The photographer obviously was going for a moody presentation, with the fisherman and net nearly in silhouette, emphasizing the dark, brooding sky behind. We think that the foreground elements are a little too dark, resulting in too much weight at the bottom of the frame. And besides, we'd like to see a bit more of the fisherman's face, since it's not a full silhouette.

What now? The photographer used an ample exposure, and wisely used a pop of fill flash, too, so we had plenty of shadow detail to work with. We used the Shadow/Highlight tool in Photoshop CS3 to bring up detail in the net, fisherman, and floats. Then, to keep the appearance natural, we burned down (darkened) shadow areas on the coat and shaded parts of the fisherman's face. We also burned down the clouds a bit, because we like the extra drama.

Next time: Try different interpretations of the same picture. This is much easier to do now that you don't have to splash around in trays of chemicals.

Tech info: Nikon D70, 24–85mm f/2.8–4 AF Nikkor, 1/500 sec at f/3.5, ISO 200. Fill added with Nikon Speedlight SB-600. Curves and color adjusted in Photoshop.

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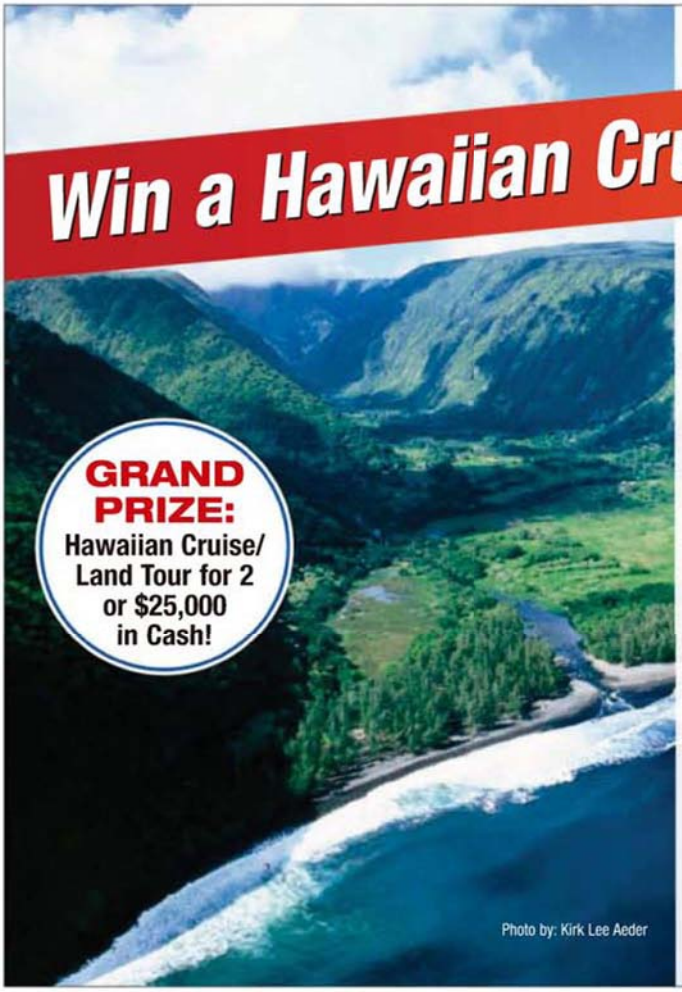

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Text by Lori Fredrickson; photos by Ian Lawrence

Trainspotting

"Shooting trains the way most trainspotters do doesn't cut it for me," says Ian Lawrence. "There has to be that something extra."

While others might be satisfied with an image of just an old locomotive, he demands an entire tableau, with "landscape, atmosphere, and people." That's not easy, insists this 37-year-old civil engineer in Zwijndrecht, The Netherlands.

To shoot a moving train in its environment, "you have to combine landscape with action photography," he says. That means a small aperture for maximum depth of field and a fast shutter speed to stop motion.

Perfect for a tripod, right? No, says Lawrence, who shoots handheld. The scene can change at any second—for instance, wind may blow steam in front of the engine—and he must dash to a new vantage point.

Luck, practice, and intuition all play into Lawrence's photography, though research is a large part of the work. First, he scouts destinations online and in magazines. Working old-time steam engines make great photos but are rare outside of China and Eastern Europe. So he often settles for electric engines closer to home. Studying highly detailed maps helps him find shooting locations: "Where the railway is close to a river, or bridges or gorges and hills with a good aerial view."

Then he drives around the site, checking out everything from the direction of the sun to nearby buildings to foliage. "Weeds along the tracks, which obscure the wheel sets, rule out a lot of sites," he says.

Once he's picked his spot, he unpacks—a Canon EOS Digital Rebel with a 70–200mm f/4 Canon lens or Canon EOS 10D with 28–75mm f/2.8 or 11–18mm f/4.5–5.6 Tamron wide-angle. For more reach, he uses a Kenko 1.5X teleconverter. An accessory flash provides fill for tight shots.

"Then it's time to lay back and wait for the next train." Even if that takes, as it sometimes does, a full day.

Want to get on the train-shooting track? Try the tips at right.

For more of Ian Lawrence's photos, visit www.railway-photography.net.

1 **Have a timetable.** Know the times and directions of trains. Can't find the schedule online or at a station? Ask locals.

2 **Plan for light.** Depth of field and action-stopping shutter speed need lots of light. The rich tones of midmorning or early evening work great—make sure the direction of light and train are favorable.

3 **Get creative.** "If you find yourself shooting against the light, try a long lens shot head-on, or a broadside shot which won't show a dark front end," says Lawrence. Or put the train out of focus and concentrate on a foreground element, such as a cactus or rocks.

4 **Try b&w.** It makes interesting images out of lighting nightmares, such as when smoke blocks the sun in a backlit shot.

5 **Slow down.** You don't always need a fast shutter speed. A small train far away can be photographed like any landscape. The closer it gets, the faster your shutter.

6 **Join a tour.** Look for one designed for photographers, such as those offered on www.farrail.com.

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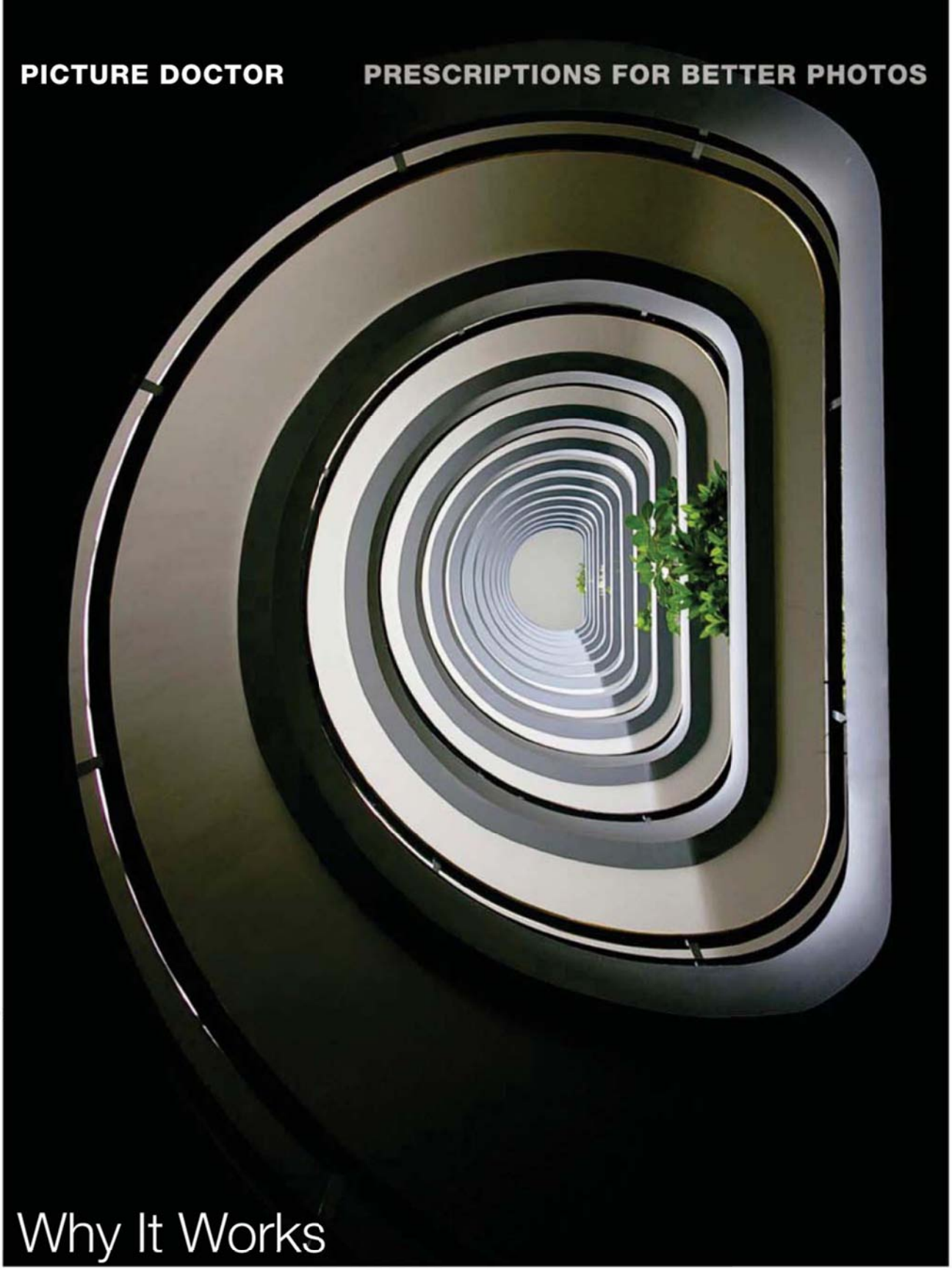

MIKAEL DUSANOVIC, WWW.PHOTO.NET/PHOTOS/MICKE

Photo Anatomy

Why It Works

■**Fundamentals:** Concentrically receding semicircles draw your eye vortex-like into the frame.

■**Tight framing:** Right up to the edges on three sides to fill the frame.

■**Unexpected orientation:** We'd be tempted to present this horizontally. But by composing it as a vertical, the photographer mixed up our visual clues so that initially this doesn't quite look like what it is. (And that's a major reason it's not just another shoot-the-spiral-staircase-from-below cliché.) Also, the line of the railing going out of the frame at the bottom almost irresistibly draws your eye—it induces a sense of vertigo, even though we're looking up, not down!

■**Lighting:** Good choice of time, with light just enough to the side to add three-dimensionality.

■**Miscellany:** The plants relieve the austerity of the picture and keep it from looking totally abstract.

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3 Ways to Go Nostalgic

Creating a nostalgic mood in a photo can evoke rosy memories of a bygone world. Three simple techniques are warming, diffusing, and vignetting. You can work this magic with image-editing software, but here are easy ways to create these effects in-camera.

1 Warming

■ **Use screw-on lens filters.** Many are available; a favorite is the 81B. Set your white balance to daylight to keep your digital camera from trying to cancel out the strong color cast.

■ **Optical-quality colored gels.** Use a point-and-shoot? You can tape a gel over the lens.

■ **For flash photography,** tape colored plastic film over the flash window. Free samples from a lighting company such as Rosco or Lee are great, but any scrap you find can work.

2 Diffusion

■ **Screw-on lens filters.** Try diffusion, fog, soft-focus, or star filters. A variant: Leave an undiffused spot in your filter, so the middle of the frame is relatively sharp while the edges stay blurred. You can buy a filter like this or make one by smearing a layer of petroleum jelly around the edges of a UV filter.

■ **Rubber band** a loose-weave fabric over the lens. My favorite is "wedding illusion" veil fabric, colored black with a magic marker.

■ **Double expose.** Using a tripod, double-expose the shot, once in and once out of focus. Compensate by setting the exposure at half what's required for a single shot.

3 Vignetting

■ **Vignetting filter.** An opaque mask with a round or oval hole in the center. Buy one, or make one from black paper, then tape it over the lens.

■ **Lenshood.** A lenshood that's too long for the angle of view of your lens will make a circular vignette; so will a cut-off mailing tube or toilet paper roll held around the lens. Adjust the effect by moving it in and out. *—Timothy Edberg*

TIMOTHY EDBERG (2)

Lose Weight Fast!

Pleasant drive: Portable hard drives are great for transporting many image files, but they're big and heavy compared to plug-in USB drives. Unfortunately these "thumb drives" have limited capacity—or had, until recently. Among the new small-but-hungry drives is the 16GB Transcend JetFlash V60 ($106, street or direct; www.transcendusa.com). It's so small, it can hide under a pack of gum, and it weighs, well, next to nothing. The Transcend JetFlash also comes with a full software suite that includes website auto-login, PC lock, encryption, and mobile e-mail. Hi-speed USB 2.0 compliant, it comes with a lifetime warranty. *—Jon Sienkiewicz*

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SPRINGTHING

Photos and text by Philippe Carrier

Stop and smell the photos

Looking for subjects?

Chances are, hundreds are blooming outside your door. Never shot flowers? You can learn the basics pretty quickly by photographing tulips. They are popping up in parks and gardens everywhere. And for the ultimate in tulip-shooting, make your way to Ottawa, where each spring more than 3 million flowers bring a rainbow effect to gardens during the Canadian Tulip Festival. With more than 125,000 visitors, organizers say it's the largest event of its type in the world.

For photographers, the scale of the festival is both a blessing and a curse. That is, it can be tough to capture all the flower power without getting people in the picture, a common problem when shooting in public gardens. The solution is to get low and close. That's what I did for all of the images shown here.

While you can handhold your way to respectable flower photos, carefully composing your shots requires a tripod designed for low-down work. Use one with a center column that mounts horizontally, as on my magnesium-fiber Manfrotto 055MF3. This not only lets me shoot close to the ground, but also offsets the tripod legs a little, making viewing easier when I'm kneeling or lying down—usually on a blanket or tarp.

Lighting is tricky, too. I've found that mid-to-late morning is best; 11 a.m. is optimal. Any earlier and the nearby trees cast long shadows that darken backgrounds and add a greenish-blue cast to the scene. Any later and the sun is too high, creating blotchy black shadows that mar colorful backgrounds. Arriving early at public gardens also means smaller crowds.

While there are millions of flowers, finding good subjects can be challenging. Where do you start? First, look for colorful backgrounds that are uncluttered and people-free. Next, search

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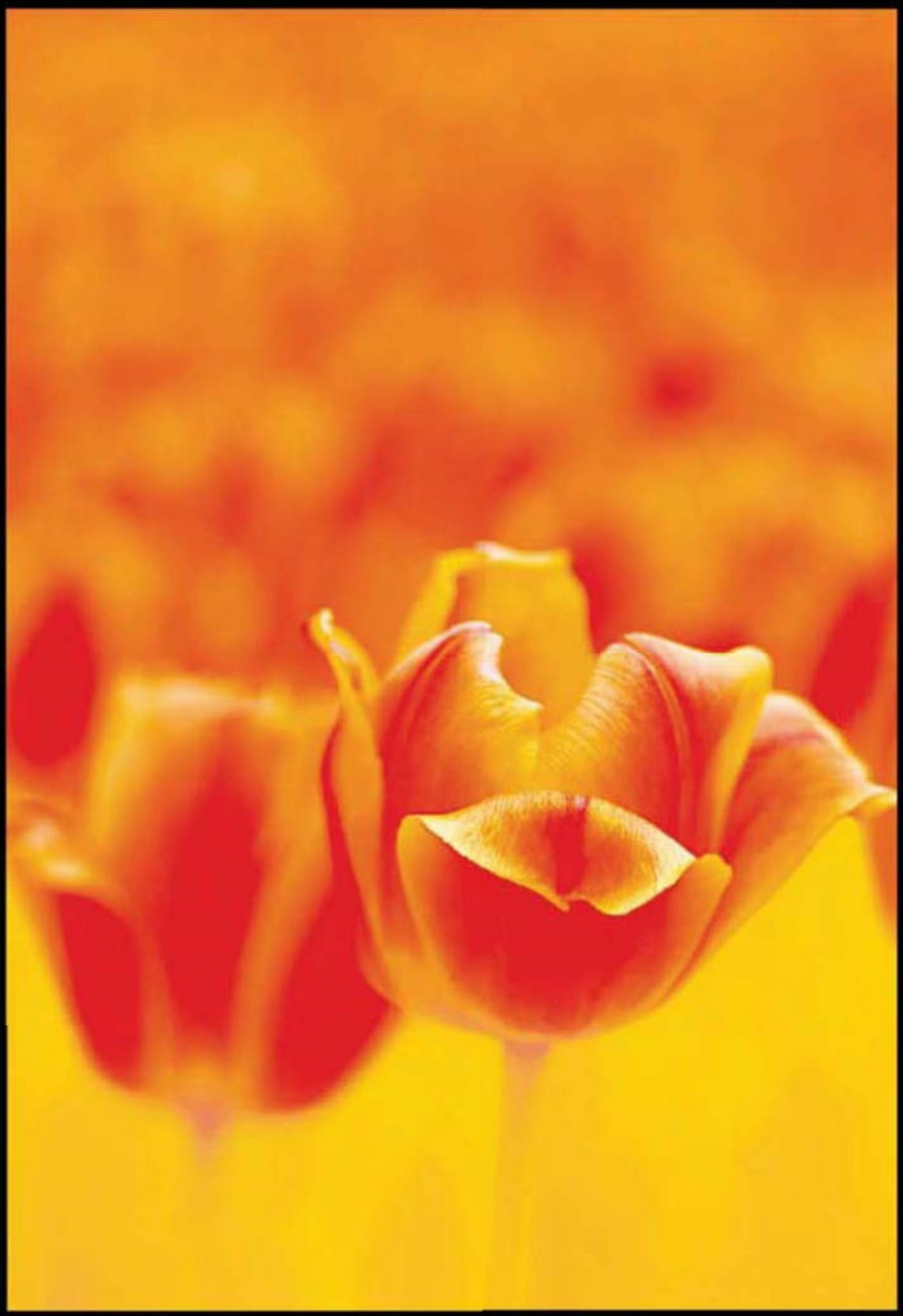
for tableaus in which individual flowers can be juxtaposed against larger groups. The best scenes offer fore- and background blossoms of contrasting colors.

Blur the backgrounds by shooting wide open (f/2.8) in aperture-priority mode, and use shutter speeds fast enough to stop any wind-blown movement. A good starting point: 1/250 sec. These photos were shot with my tripod-mounted Canon EOS 30D. I set the white balance to Auto and the ISO to 100, and used a Tokina 100mm f/2.8 AT-X Pro Macro lens.

Tulips are excellent subjects for anyone who wants to break into flower photography. They're color-drenched and large enough to fill the frame using almost any macro lens. Practice on these classics until you're ready to move on to smaller and more delicate blossoms.

Got some time May 2–19? You can hone your skills at the 2008 Canadian Tulip Festival (www.tulipfestival.ca). You won't be disappointed.

Philippe Carrier works in telecommunications and lives outside Ottawa, Ontario. For more of his work, visit www.philippecarrier.com.



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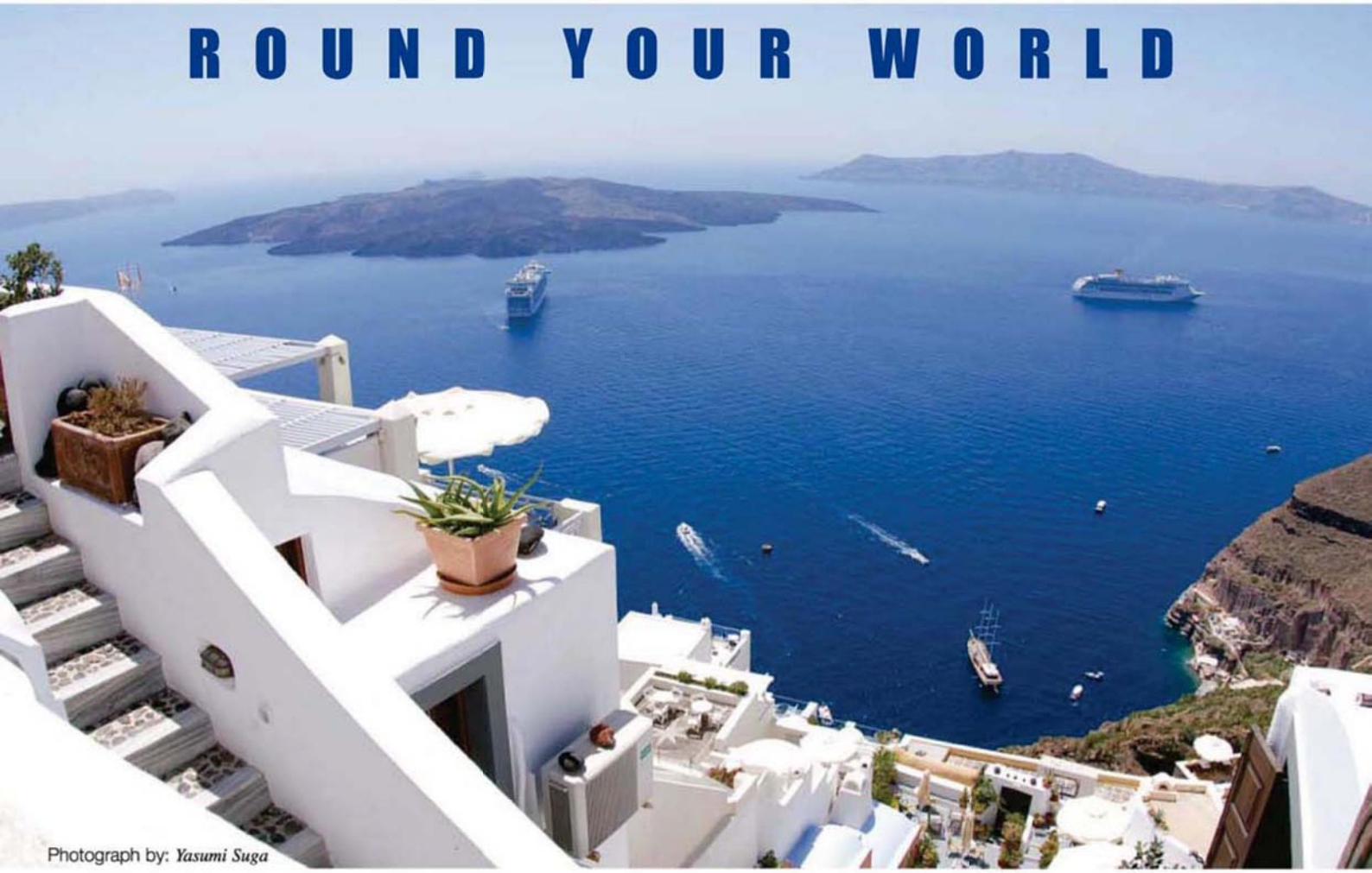

Photograph by: *Yasumi Suga*

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Text by Laurence Chen; photo by Brian Marcus

Kid Stuff

Five ways to get portraits that smile, laugh, and giggle

Coaxing just the right expression from a baby is, well, child's play for father and son Andy and Brian Marcus of Fred Marcus Photography in New York City. But that doesn't mean they don't take it seriously. Fred Marcus began the business in 1941, and he taught his son Andy the importance of lighting and expression in portraiture. Andy then inspired the same passion in his son Brian. Photography clearly runs in the family. Visit their website at www.fredmarcus.com.

Although the Marcuses also photograph weddings, families, and children, babies are a specialty. Andy says, "It's wonderful to pull out their personality and have their parents say, 'I've never seen my child respond to someone like that!" Here's how to make the connection:

1 **Supersize your lighting.** Babies and kids usually move around too much for precise, technical lighting. Use a softbox or umbrella to light a large area so that 3 or 4 feet to either side of center won't make much difference in your exposure settings. Then follow the child's lead. The Marcuses use a large softbox and big reflectors opposite to fill in shadows. The baby is first positioned about 8 feet in front of the background, and finally the background is lit by a light set 1 stop less than the main light.

2 **Separate your subjects.** The background light is for separation. Says Andy, "If you used only one softbox/reflector, the background would be very dark, and the girls' hair would blend into the background. The light creates separation that makes [the photo] more three-dimensional."

3 **Toy with them.** Be ready to go before the child is on the scene. This is short-attention-span shooting. Figure you'll be done in half an hour or less. Load your camera with a big memory card (Brian suggests at least 4 gigabytes) so you won't be changing cards when the child finally looks up and smiles. Brian also asks the parents to bring toys that the baby is attached to. Such "security objects" are good attention-getters and props. He has his own toys, too, and if need be, dangles them right next to the camera lens.

4 **Put Mommy out.** Brian typically begins a shoot by asking the parents to wait outside the studio. This tends to center the baby's attention on the camera and photographer. Generally, subtlety works best. "Stay really calm and talk to the kids like an adult," he says. "Keep your tone of voice at an even level." If you don't get the reactions you want, break out the toys. Only as a last resort does he bring back the parents, who stand near the camera to keep the focus there. "Once, I had a mother practically hugging me (to draw the baby's attention)," Brian says.

5 **Pop a surprise.** What if even Mom hugging the photographer fails? Brian uses his secret weapon: a bubble machine. That's what he did for this photo. The two girls were very subdued, no matter what he did. But the bubbles changed that. Now, a 40x60-inch print of this shot hangs in the proud parents' home.

BRIAN MARCUS/FRED MARCUS PHOTOGRAPHY

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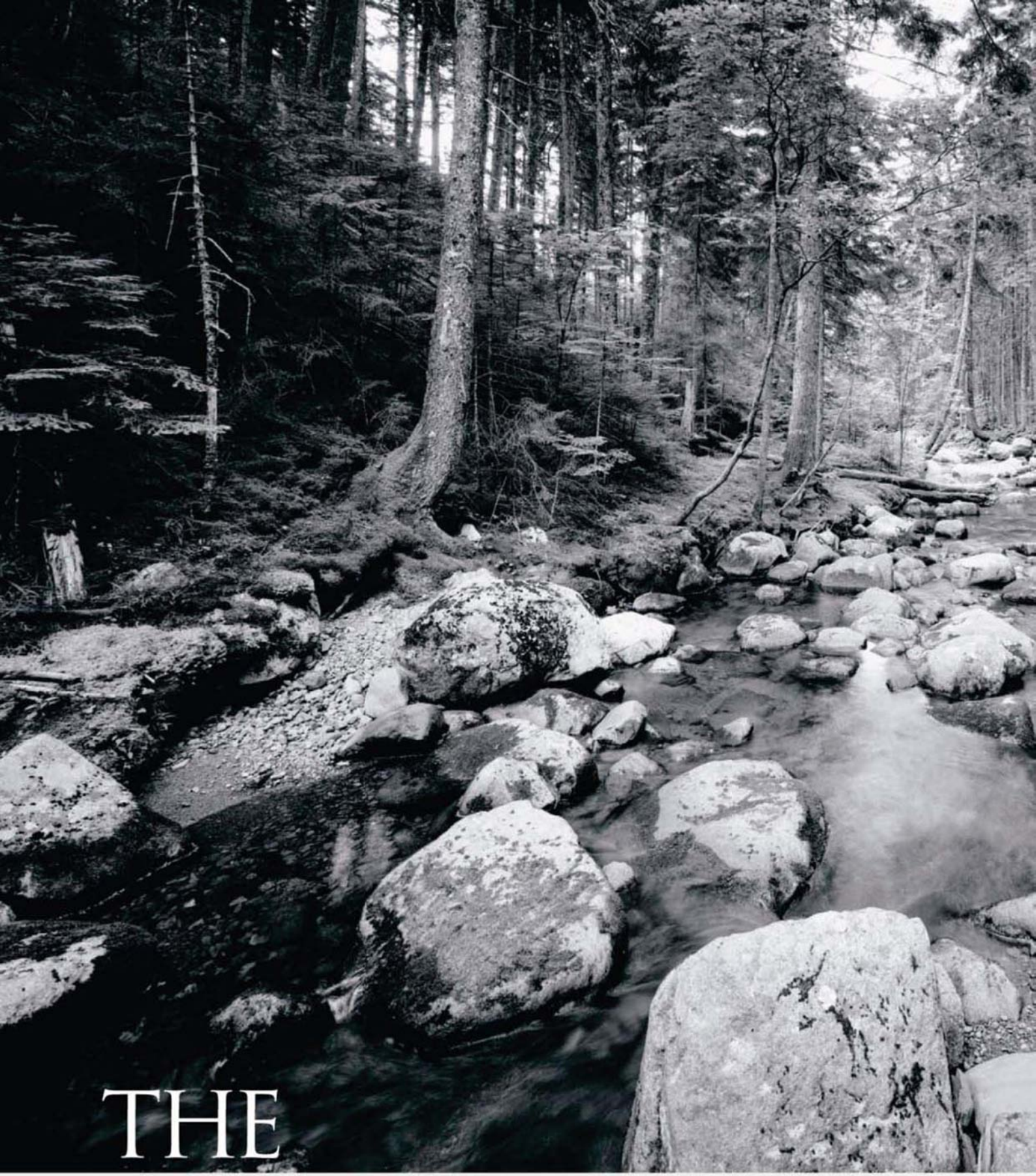


THE VIEWFINDER

NOT FAR OFF THE PATH: Clyde Butcher (right) scambled down the bank of a stream at Acadia National Park, ME, while lugging his tripod- mounted Deardorff 5x7 view camera with Schneider-Kreuznach 72mm Super-Angulon XL 5.6 lens, loaded with Kodak T-Max 100. Distance from the parking lot: less than 50 yards.

CLYDE BUTCHER (LANDSCAPE); ERIC RUDOLPH (PORTRAIT)

WITHIN

Where the masters find their best photos

By Eric Rudolph

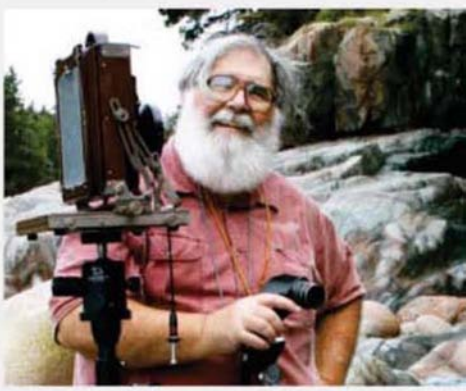
Clyde Butcher emerges from his Volkswagen New Beetle near Little Hunters Beach in Maine's Acadia National Park. Out comes his 5x7-inch view camera and tripod, and in short order he starts clicking. On this June day, a rocky beach beckons down a gentle, wooded path. But this master of large-format black-and-white landscape photography hasn't even left the parking lot.

In his workshops (www.clydebutcher.com), Butcher will cover students' viewfinders, telling them to look at the whole scene, not what's in the frame. "The less you have to think," he says, "the better a photographer you can become."

At another breathtaking national park, Rodney Lough Jr.—also an eminent large-format landscape photographer and teacher (www.theloughroad.com)—asks his students to reveal the worst thing that's ever happened to them: Step One in unleashing their inner 9-year-old.

Welcome to the Zen side of photography. Butcher, Lough, and others believe that nontechnical—even nonvisual—approaches lead to better pictures. The idea: to tap your creativity through intuition and self-contemplation, to forget your preoccupations, and to enjoy the moment of shooting.

Not that these innovative teachers ignore the technical aspects of photography—Butcher and Lough both spend significant workshop time on traditional



A MOMENT OF REFLECTION: Rodney Lough Jr. (right) shot this evocative landscape in summertime at Yellowstone National Park, WY. He used an Arca Swiss 8x10 F-line view camera with Fujinon 30mm lens and Fujichrome Velvia Professional film.

RODNEY LOUGH JR. (2)

THE VIEWFINDER WITHIN

technique. But finessing the composition and exposure is secondary; the eye of the photographer comes first. "Out in the sun, I don't use a meter," Butcher says. "I shoot at f/45 and either 1/2 or 1 second. It's better than an automatic camera—I can concentrate on what I'm seeing!"

Embrace simplicity

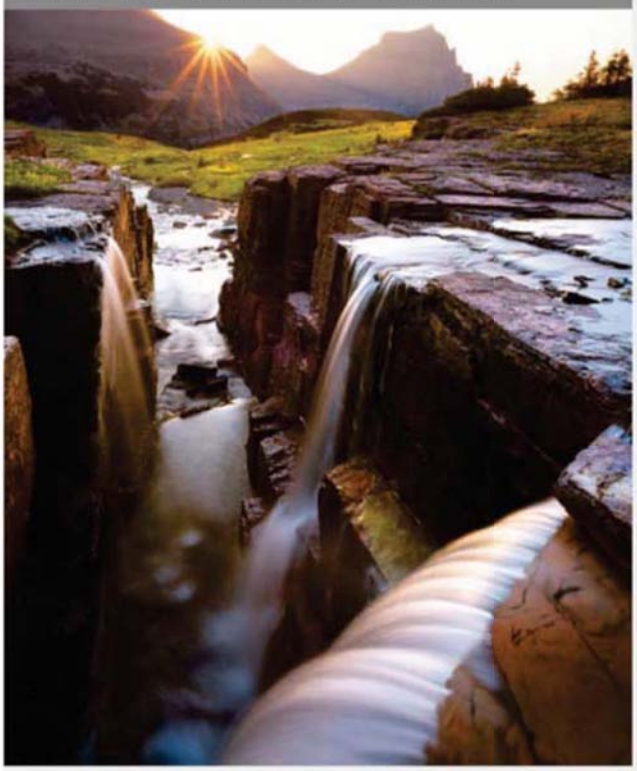
"Simplify everything, so you can feel the shots out there waiting for you," Butcher advises. This gives you a better sense of your surroundings and more compelling pictures. He claims to have taken some of his best pictures from parking lots and roadsides, and he encourages students to start shooting there, "to see where no one else is seeing."

In Acadia, spying something just off the trail, he quotes Ansel Adams: "You don't get any points for being a mule." Then the 65-year-old heads down the steep bank of a stream, looking sure to tumble down any second. He photographs the scene just off the beaten path, not 50 yards from his car. (One of these photos is on the previous page.)

His lessons, and example, rub off. "Clyde's message has always been 'Slow down, stop and look—it's right there,'" says Jim Dobson, who "builds highrises in Miami." He collects Butcher's work and has taken several of his workshops. He has often seen Butcher find great images hiding in plain sight while students "run around like crazy."

Constantly looking through the camera doesn't help. So Butcher occasionally tapes over a student's viewfinder. "People panic: 'How can I frame? Ansel Adams said you need clean edges!'" he says. "Who cares about twigs in the edges if the scene is beautiful? You don't need clean edges—you need to find, and be moved to photograph, a mood that draws you into a picture."

Butcher can't see much through his view cameras (he uses several, from 4x5 to 12x20). With his ultrawide optics—15mm



WILDERNESS H2O: Lough came upon this scene in Glacier National Park, MT, while hiking. He returned at dawn with his 8x10 camera and 150mm Schneider lens. Film: Fujichrome Astia 100F.

to 18mm equivalents—the image in the ground glass is dim, so he mainly uses it to focus and refine.

Although he reminds many of Ansel Adams, Butcher has a very different approach. Take Adams' concept of previsualization—he hasn't done it in 25 years. "I go out with no preconceived idea, just an open heart, an open mind," he says. "You have to develop a sense of how you feel" about your subjects. "Everyone has a different way of seeing and feeling. So go out and let things happen to you."

His ultimate advice? "The key is having a good time," he says. "Why not have fun?"

Break down the walls

There are times when the long road to photographic enlightenment turns inward. Rodney Lough Jr., 42, urges his students to "open that drawer from when they were 9; to regain that sense of amazement at life, when everything was new and exciting," he says. How to release that emotion? He asks students to reveal their worst life experiences, in front of strangers.

At his workshop in Yosemite National Park, this happens on the first day, after an initial sunrise shoot. The students aren't expecting trauma talk. (Lough says later, "They think I'm nuts.") So he tells his own scary story of abandoning his workaday career to support his family with photography.

Then the group starts, slowly. The first person tells a pretty generic story, but after a dozen, the tone gets heavier. A neonatal nurse, who tends sick newborns, talks about how, routinely, some babies don't survive.

The point of this drama: breaking down the emotional walls adults build up through such worldly struggles. Lough, a grateful escapee from corporate-land, is keenly aware of these creativity-killing defenses. "Rodney doesn't want us taking postcard photos, but to filter Yosemite through our emotions and life experiences," says Richard Sogn, a student at the spring workshop, where he discussed both his soldiering in Vietnam at 19 and his wife's recent heart attack.

Adult defenses stifle feelings and imagination, says the 60-year-old Sogn, a psychiatrist from Portland, OR. "But 9-year-olds see twigs on the ground and fantasize about building spaceships or forts from them." So Lough's quest for the creative impulses of a child makes sense to him.

Revealing difficult experiences does help, concurs Sogn's son, Erik Sogn, 24, a computer programmer and photographer who is also taking the workshop. (His trauma: Being alone with his mother during the heart attack, and reviving her through CPR.)

Traumas are about feelings, not thinking, he adds. "Rodney brings out the part where those deep feelings are." This helps you "get closer to the environment, so you're not holding anything back. You almost see photos from your soul once you're past these emotional barriers."

This unusually emotional approach breaks down these barriers fast, Lough insists. "When I think the group is ready, I say, 'Now, let's walk through the woods and see what we see!'" The result: an immediate improvement in the students' choices of subjects and compositions.

Does this have a lasting effect on picture taking? We asked the mental health professional, Richard Sogn. He was as surprised as anyone when Lough asked him to share some pain with his fellow students. He thought he was on vacation. "I expected to do some photography," he says. "Instead we're at a fireplace in Ahwahnee Lodge talking about personal events, feelings, and emotions."

Adds Sogn, "We learned the importance of forgetting everything that goes on in everyday life and focusing on the moment—where you are—to see it clearly and take it further than you normally would."

Lough's exercise worked, not just on his students' psyches but on their photography. "Instead of dynamic panoramas, people sought moods, patterns, textures, colors," says Sogn. "We all felt we improved, and not in f-stops, but in seeing—with the visual *and* emotional part of the brain."

A MASTER'S TIPS

Clyde Butcher shoots large-format, but few of his students do. Here's some of his practical advice for DSLR shooters: ■**Try an ultrawide-angle.** Put a 10mm lens on your DSLR—you might like the dramatic results. ■**Stick with one focal length.** Find the focal length that sees the way you do, then use it exclusively, at least for landscapes. You have a built-in zoom—your feet. ■**Cover one eye.** Photography turns a 3-D world into a 2-D image. Preview this effect by closing one eye when surveying a landscape. ■**Look for a mood, not a scene.** Try to see with your emotions, and look for images that combine "masculine" and "feminine" (hard and soft) qualities. ■**Shoot RAW.** Yes, this negates the edict to embrace simplicity. But why argue with results?

RODNEY LOUGH JR.

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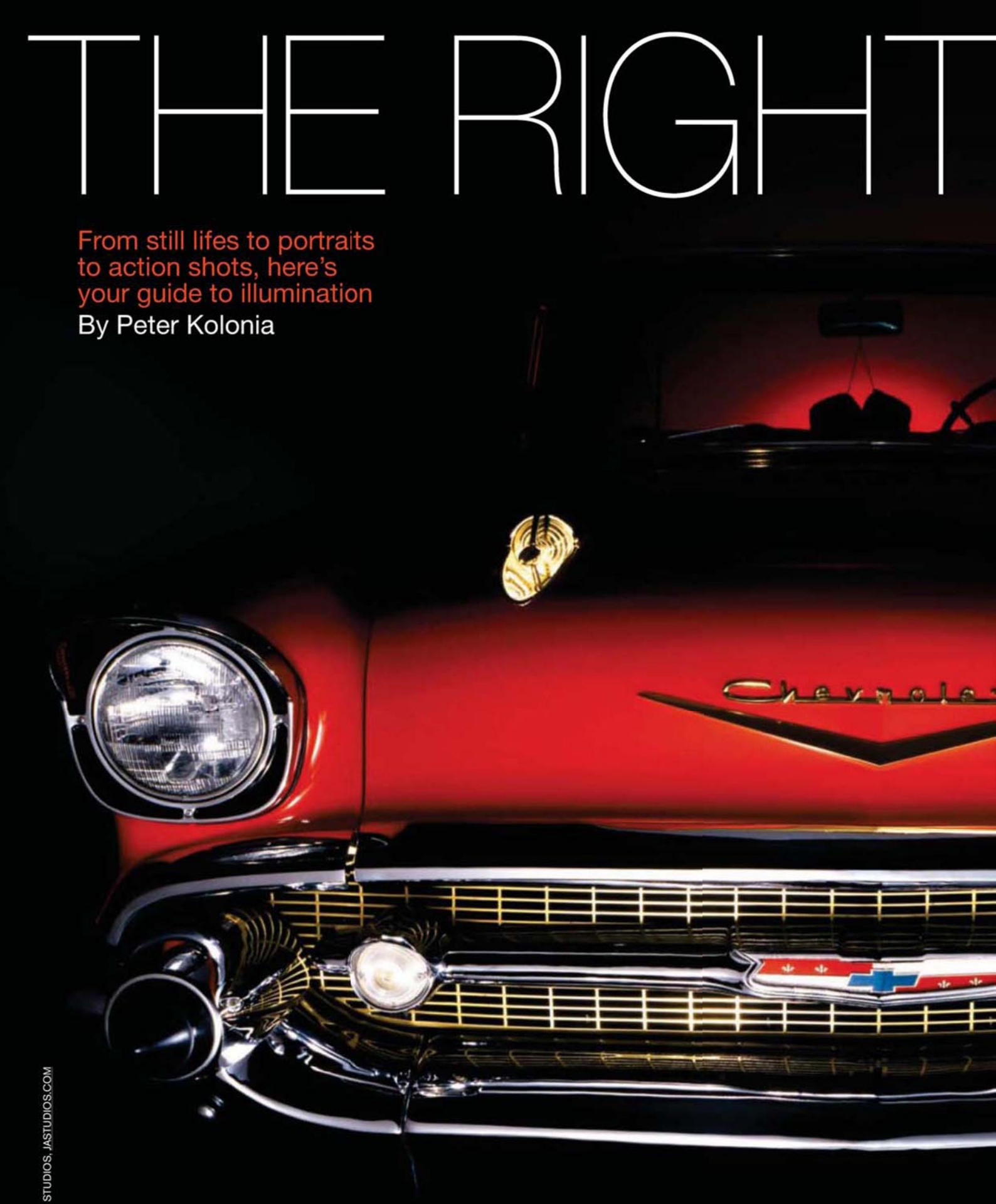
THE RIGHT

From still lifes to portraits to action shots, here's your guide to illumination

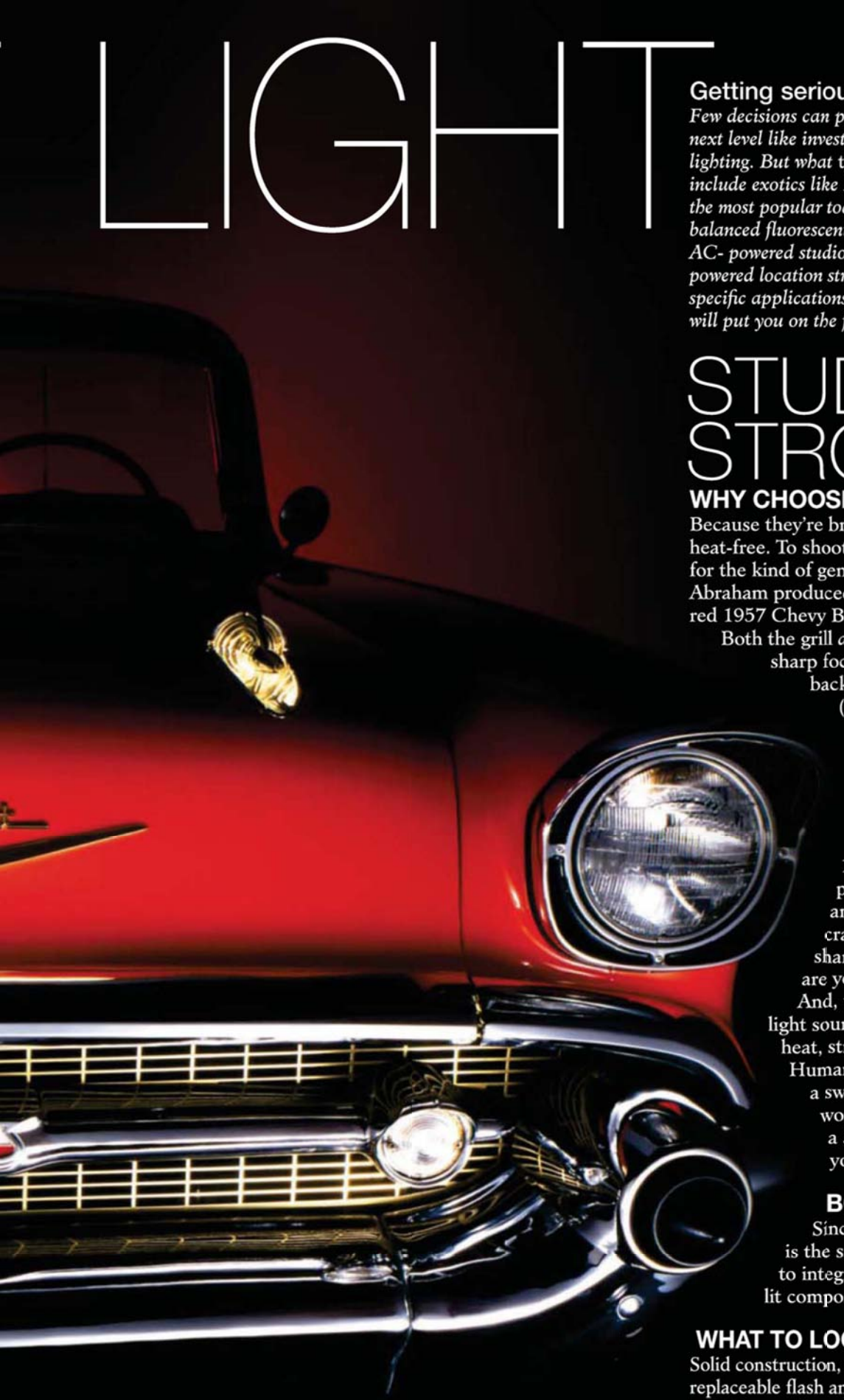
By Peter Kolonia



JOE ABRAHAM STUDIOS, JASTUDIOS.COM

LIGHT

Getting serious about lighting?
Few decisions can push your photography to the next level like investing in serious, off-camera lighting. But what type of light? Your choices include exotics like HMI and LED lights, but the most popular today are tungsten, daylight-balanced fluorescents, and strobes in two formats: AC- powered studio lights and DC-, battery-powered location strobes. Each type is suited to specific applications, so making the right choice will put you on the fast track to lighting success.



STUDIO STROBES

WHY CHOOSE THEM

Because they're bright, instantaneous, and heat-free. To shoot at minimum aperture for the kind of generous depth of field Joe Abraham produced for this photo of a cherry-red 1957 Chevy Bel-Air, you need a lot of light. Both the grill *and* the hanging dice are in sharp focus because Abraham's main, background, and accent strobes (all Speedotrons) pumped out enough light to allow the use of a small aperture.

Studio strobes also deliver instantaneous output, with flash durations as short as 1/15,000 sec. This lightning pop is quick enough to freeze animated subjects—even sugar-crazed 3-year-olds. For critically sharp pictures of people, strobes are your only option.

And, unlike some continuous light sources, which can generate heat, strobes are cool in operation. Human subjects won't work up a sweat, and you don't need to worry about getting too close to a 500W light bulb and singeing your shirt. Or worse.

BONUS TRAIT

Since their color temperature is the same as daylight, it's easy to integrate natural light into strobe-lit compositions.

WHAT TO LOOK FOR

Solid construction, tons of accessories, easily replaceable flash and modeling bulbs, availability in kit form. Kits are the most economical way to build a studio setup—everything you need at a favorable price and in a single box. Another

THE RIGHT LIGHT

important feature: rapid recycle times. Some strobe systems can take as long as 3 to 5 seconds to recharge between pops—way too long for some subjects.

WHAT YOU GET FOR $320

Two Adorama Flashpoint II 320A Monolight kits

The Flashpoint 320A is one of the least expensive monolights, but it's solidly constructed and makes an attractive entry-level studio strobe. The $160 (direct) kit includes a 150 Ws light, lightstand, umbrella, and cords. Two 320 kits will get you up and gunning. Useful features include a built-in optical slave for cordless firing, audible flash-ready signal, rapid recycle times, and continuously variable output from full to 1/8 power. Until now, it was hard to find such features at this price.

WHAT YOU GET FOR $2,015

Dyna-lite M500Wi kit

With a power pack, two heads, two lightstands, two umbrellas, and a carrying case, Dyna-lite's M512W-PS kit also has everything you need to get started—and then some. Its most desirable feature? A built-in PocketWizard wireless receiver that, coupled with an optional, camera-mounted transmitter, provides uncluttered, cord-free syncing between camera and flash. Other features: Powerful 500 Ws output, 6-stop power range, and extremely rapid (0.9 sec tops) recycle times.

HOT LIGHTS

WHY CHOOSE THEM

Because their output is continuous, tungsten or quartz halogen ("hot") lights can be used for both stills and video, and they give you infinitely more opportunity to study and finesse the strength, direction, and quality of the lighting—good news for neophytes. (A strobe's modeling light will give you only a notion of how shadows will fall and little of how the background will be rendered relative to the subject.)

Hot lights tend to be less heavy and expensive than strobes. Typically, you can find a main, fill, and background hot-light kit for about the price of a single strobe. They're relatively dim and best suited to inanimate subjects and for soft, glamour portraits like this one by Leanne Lim-Walker. Fastest shutter speed at ISO 100–200: around 1/60 sec.

BONUS TRAIT

Some systems take widely available and very inexpensive household 250/500W floodlight bulbs.

WHAT TO LOOK FOR

Hot lights really *are* hot. The best include wire-mesh bulb protectors that reduce the chance of umbrellas or clothing catching fire.

If you're shooting products, search out a kit that includes a light tent. (Lastolite's Cubelight Travel kits, starting at $690, street, are especially convenient.)

Some hot-light systems share accessories with the maker's line of strobe lights (Photogenic and Novatron, for example). There are usually more and larger light modifiers for these.

WHAT YOU GET FOR $433

The Interfit SXT3200 Three Flood Light kit (with background)

Perhaps the biggest plus of this versatile kit? The SXT3200 heads accept Interfit's extensive line of "Stellar" light modifiers, including, among other specialty items, a beauty dish. The kit has three tungsten floods; three air-cushioned lightstands; a 36-inch silver umbrella and 36-inch shoot-through white umbrella; three 500W bulbs; a soft-sided carrying case; a 10-foot, mottled gray background with hanging clips; and an instructional DVD.

WHAT YOU GET FOR $858

Lowel DV Creator 1 Kit

Extremely versatile, this kit is designed for video but is equally useful for still applications, and it's solidly made to last for decades. It offers three different Lowel tungsten-halogen lights. The compact Pro-light focusing flood (250W) with its Fresnel-like focusing ability makes an excellent accent or backlight, while the broad-beamed Omni-light (500W) serves as a main- or backlight. (With adapter cable and optional bulb, the Pro-light can be mounted directly to a camcorder.) The equally broad Tota-light (750W), as the name implies, is compact and easily transported, and also serves well as a main or, with diffusion, a fill light. Other kit components: Tota-frame for gels with a set of five gels, three lightstands, a carrying case, and more.

LEANNE LIM-WALKER, WWW.FLICKR.COM/PHOTOS/_NEVER_

LOCATION STROBES

WHY CHOOSE THEM

They're battery powered and can produce sophisticated lighting effects *sans* wall outlet. Location strobes also offer the same benefits of studio strobes: They're cool-operating, bright, and instantaneous. The flexibility to shoot anywhere, as opposed to only within 15 feet of an electrical

outlet, can make the difference between mundane images and great location photography, like Tim Pannell's shot of a high-school cheerleading squad, above.

While taking studio lighting almost anywhere has obvious pluses, it comes at a price. The battery packs are heavy (typically 10 to 20 pounds) and have a limited number of pops per charge. Battery recycle times are often noticeably longer than typical AC-powered units, and the maximum light output is usually less. The payoff: well-controlled, expressive lighting where it would otherwise be impossible.

BONUS TRAIT

Battery-operated location lights often take the same accessories as the makers' AC units, so you don't necessarily sacrifice control by going mobile.

WHAT TO LOOK FOR

When comparing battery capacity, make sure the light output (in watt-seconds) is comparable. A battery that offers 120 full-power pops from a 1600 Ws head may have the same or more capacity as a battery that boasts 200 full-power pops a 140 Ws head.

Some batteries won't power a modeling light. If you shoot film, and so will not get the benefit of instant feedback in an LCD, avoid these.

Battery capacity and weight—you may have to decide between the two. Those that allow more pops are often heavier. If you'll be shooting at or near maximum power in order to light large subjects from a distance, choose power over weight. If you shoot smaller subjects close-up and don't need to work at or near maximum power, you can get a lighter battery.

TIM PANNELL/CORBIS

THE RIGHT LIGHT

Think, too, about flash recycle times. If you're doing fast-paced portraiture of animated subjects, 5-sec recycle times are far too long. Fast battery-recharge times (3 hours or less) are also desirable.

WHAT YOU GET FOR $438 Photogenic StudioMax III AKC 160B light and AKB-1 battery

An affordable, full-featured duo. Weighing just 3 pounds, the battery provides 200 full-power (160 Ws) pops per charge, but won't power a modeling light. The 160BR version ($498, street) has a built-in wireless radio remote receiver.

WHAT YOU GET FOR $2,089 Elinchrom RX To Go

Kit contents: Ranger (EL 10263 power pack/battery), Free Lite S head (EL 20100), hard case, charger, lightstand, and umbrella. The system is fully compatible with Elinchrom's optional EL-Skyport radio remote firing device. It offers full control of light output from the camera position. It's weather-resistant, and its fast-recycle mode cuts recycle times by two-thirds (but the maximum number of pops by about a third). The Varistar umbrella's unusual design centers light within its diffusing panel for an effect more like a softbox than an umbrella. Other features: Battery weight of 14.2 pounds, 1100 Ws top output, built-in slave, and 140 full-power pops per charge.

FLUORESCENTS

WHY CHOOSE THEM

With each passing year, daylight-balanced fluorescent (DBF) studio lights get brighter—and more popular among photographers who don't need super-bright lights for large objects or groups. Cool, continuous, and environmentally friendly, they usually last for years and will save on your electric bill by drawing very little power (+/– 25 watts—no more blown fuses).

Unlike hot lights, DBFs have the same color temperature as natural light and allow you to easily introduce daylight as an ancillary light source. They are also flicker-free and can act as video lights.

Continuous light sources, DBFs let you gauge overall lighting more effectively than a strobe's modeling lamp. Although they're dimmer than strobes, that's not necessarily a limitation, since strobes are often too powerful for shooting close at wide apertures, even at low ISOs.

To get creamy, defocused backgrounds, portraitists often will want to work at f/2.8. DBFs are perfectly powered for such work, and they're excellent for table-top product photography like the watchwork study by Ilkka Kukko on the facing page. Because they're relatively dim, they're not good for animated subjects.

BONUS TRAIT

DBF bulbs are frosted, so you don't need extra diffusion between the light and your subject. Mount them in a softbox for direction, but leave off the box's front diffusion panel.

WHAT TO LOOK FOR

The most useful DBF heads (such as the Photoflex and Westcott here) accept tungsten and strobe bulbs, too. The best offer on/off control for each bulb—a more convenient way to control overall brightness than physically moving the light closer to or further from a subject.

Although these units will accept regular compact fluorescent bulbs, for accurate color reproduction, look for full-spectrum DBFs. Westcott sells sets of five for $95. These bulbs are easily broken, so set up your softbox completely before threading the bulbs into the fixture.

WHAT YOU GET FOR $550 Photoflex Starlite Dual Spectrum Kit

This new kit gives you the best of both continuous lighting worlds: DBFs and tungsten sources. On location, it allows you to easily balance your lights with either tungsten or daylight ambient sources. Unusually bright for a continuous kit, its DBF bulb is 150W and tungsten bulb is a blinding 1000W. Also included are the Starlight QL lighthead (2.7 pounds), a soft-sided case for the fluorescent bulb, softbox, lightstand, and carrying case.

WHAT YOU GET FOR $1,299 The Westcott Monte Zucker Window Light Kit

Designed by the famed portraitist, this kit also offers both tungsten and fluorescent options and weighs a total of 27 pounds when loaded into its soft-sided carrying case (included). Each of the two included Spiderlite TD5 lightheads can accept up to five bulbs, with three on/off switches that allow numerous power outputs. Also included are five DBF bulbs, two brackets, softboxes, and extra-large lightstands.

THE RIGHT LIGHT

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ILKKA KUKKO/ FOTOLIA.COM

...AND DONT FORGET

FOR THE BEST RESULTS FROM YOUR LIGHTS, ACCESSORIZE

METERS

Handheld meters that measure flash and ambient light are favored by precise photographers as a quick way to determine a starting exposure. And, with practice, their readings offer confidence that a given exposure won't result in lost highlight or shadow details.

Typical of today's full-featured flash/ambient meters is the Kenko KFM-1100 Autometer ($230, street), a state-of-the-art, mid-level instrument with large LCD readouts that provide exposure data in both 1/2 and 1/10 stops. The Kenko can display the relative contribution of ambient and flash sources to a given exposure, and quickly determine an average exposure from memorized readings.

1 Users calibrate Sekonic's L-758DR DigitalMaster ($499, street) to reflect the highlight-to-shadow exposure latitude (or dynamic range) of a camera's specific DSLR sensor. The result is unusual precision and confidence in determining exposure.

MODIFIERS

Raw, unmodified light blasting from a naked bulb is rarely of much use to photographers. It's too harsh to flatter 99 percent of most photo subjects. To finesse and control raw light, we use a number of devices that attach directly to the light head. The most popular include:

■ **Parabolic reflectors.** These usually aluminum, bowl-shaped accessories aim light and are designed to produce it evenly, with a minimal central hot spot. Large bowls, sometimes called beauty dishes, throw a broad, soft light that's well-suited to portraits. Diagonally cut bowls such the Interfit 45-degree Background Reflector ($35, street) are cleverly designed to cast a circular halo behind portrait subjects when aimed up from the floor.

■ **Softboxes.** Square or rectangular in a wide range of sizes, these soften light and often mount to the light head using devices called "speed rings." Baffles within softboxes help eliminate central hot spots, and cloth grids (a.k.a. "egg crates") attach to the front diffusion panel to create stronger direction and deeper shadows.

■ **Umbrellas.** Also used to tame harsh light, there are several types. Translucent white "shoot-through" umbrellas soften output while allowing heat to vent, so they're good for hot lights. Black-backed umbrellas produce a strong, directional light that casts a minimum of the "background spill" throughout a studio. (Ambient spill can brighten overall lighting and diminish shadow intensity.) White-, gold-, or silver-lined black umbrellas throw a soft, warm, or spectrally bright output, respectively. Some umbrellas (Lastolite's Umbrella Box, for example) surround the light head, mimicking a softbox.

2 Westcott Master's Brush. An unusual insert for 16x22-inch softboxes, this produces a "self-feathering" effect—a soft, brighter central hot spot that draws attention to the face in portraits. It's available in several configurations; priced from $92 to $290 (street).

WIRELESS REMOTES

Wires and cords snake through the average studio, waiting to snare the unsuspecting. To minimize the chance for disaster, wireless flash triggers fire lights using radio signals, not with the sync cords that traditionally connected camera and strobe.

A compact transmitter fits into a camera's hot-shoe and a receiver plugs into the strobe's PC terminal. When the camera's shutter fires, the transmitter sends a signal telling the receiver to pop the strobe. Systems start at under $300.

3 Bowens Pulsar Radio Slave Transceiver ($275, street, in two-unit kit). This four-channel radio slave system will wirelessly fire a strobe at distances of up to 300 feet, even through walls and around corners.

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By Michael J. McNamara

TalentShow

How's 14.6MP and live view for an encore?

BACK: Controls match the K10D's, but the 2.7-inch LCD with live view is larger and sharper.

The 10.2MP Pentax K10D was a DSLR bargain in 2007 with its nearly pro body, excellent image quality, fast AF, image stabilization, and a price of only $920 (body only) when launched. It's still a steal at $700 (street). But if you want a camera with higher resolution, larger LCD, live view, and other enhancements, check out the new 14.6MP Pentax K20D ($1,299, estimated street).

At first, the K20D seems to be a twin to the K10D. Pentax kept what was outstanding in the K10D and improved it in all the right places, so the K20D is more of an upgrade than a new design. We got our hands on one of the first production units, and after running it through the Pop Photo Lab and field tests, found five reasons why this camera promises to be a big hit.

Image quality

This camera captures the most detail in its price class at ISOs below 1600. Incorporating the first Samsung-produced APS-C-sized CMOS sensor, the K20D represents a shift from the Sony CCDs found in previous Pentax DSLRs, and a further strengthening of Samsung's partnership

WHAT'S HOT

■14.6MP CMOS sensor with live view. ■Tough body with extensive weather and dust seals. ■Excellent image quality up to ISO 1600. ■Sensor-shift IS provides up to a 3-stop advantage.

WHAT'S NOT

■Burst mode only up to 3 frames per second for 38 JPEGs. ■Blackout time for AF in live view mode. ■Accepts only SD or SDHC cards.

WHO'S THIS FOR?

Photographers looking for a high-megapixel DSLR with a tough body, built-in image stabilization, and sophisticated controls at a good price.

with Pentax. By the time you read this, Samsung will have released its own camera with specs similar to the K20D.

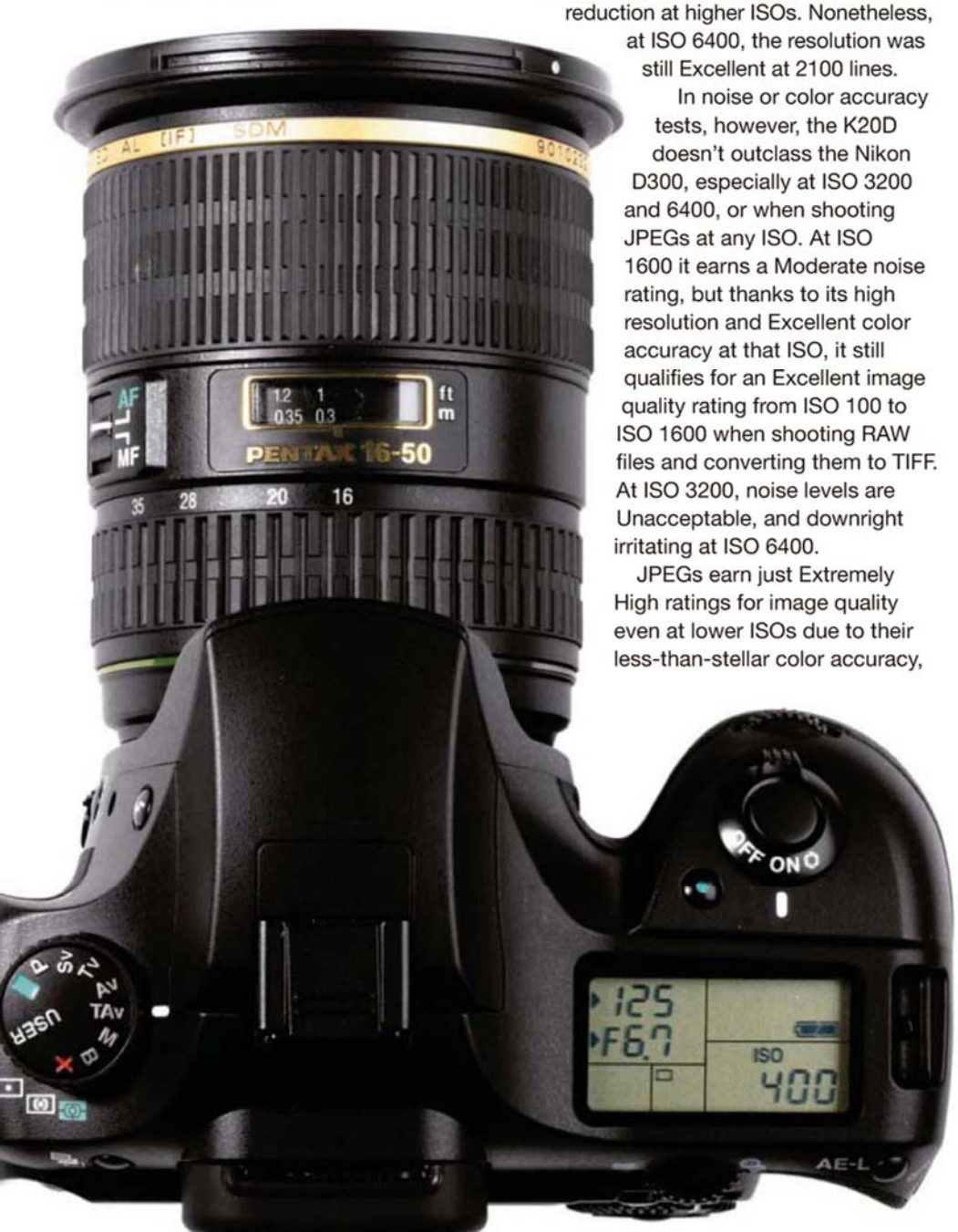
According to Pentax, the new sensor captures 14.6 megapixels (effective) in 4672x3120-pixel files, with up to 12 bits per color in RAW. In addition, the pixel design expands the light-gathering photo diode to about the same area as competitive 12-megapixel CCD sensors. This gives the K20D the potential for higher resolution than the K10D, with light sensitivity similar to more expensive 12MP DSLRs such as the Nikon D300 ($1,800, street, body only) or Sony Alpha 700 ($1,350, street, body only). With increased sensitivity and noise reduction, Pentax boosted the normal ISO range up to ISO 3200, and the expanded range as high as ISO 6400.

The camera's PRIME image processing system can store RAW data from the sensor as JPEGs, PEF RAW (Pentax), RAW DNG (Adobe standard), or JPEG + RAW files. Or it can channel images to a live preview on the 2.7-inch LCD. And thanks to the lower power drain of a CMOS sensor, the rechargeable lithium ion battery (same as in the K10D) earns a CIPA rating of 720 shots (half with flash), despite more intensive processing (though it doesn't include IS battery drain).

Impressive specs? Yes, but the K20D produced impressive *results* in the Pop Photo Lab, especially in resolution and detail at most ISOs. At 2350 lines of resolution at ISO 100–400, the K20D delivers slightly higher resolution than the Nikon D300. Then resolution drops by 5–10 percent as you crank up noise reduction at higher ISOs. Nonetheless, at ISO 6400, the resolution was still Excellent at 2100 lines.

In noise or color accuracy tests, however, the K20D doesn't outclass the Nikon D300, especially at ISO 3200 and 6400, or when shooting JPEGs at any ISO. At ISO 1600 it earns a Moderate noise rating, but thanks to its high resolution and Excellent color accuracy at that ISO, it still qualifies for an Excellent image quality rating from ISO 100 to ISO 1600 when shooting RAW files and converting them to TIFF. At ISO 3200, noise levels are Unacceptable, and downright irritating at ISO 6400.

JPEGs earn just Extremely High ratings for image quality even at lower ISOs due to their less-than-stellar color accuracy,



CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 100–1600)

EXCELLENT

POOR ⟷ EXCELLENT

IMAGE QUALITY (ISO 3200)

EXTREMELY HIGH

POOR ⟷ EXCELLENT

RESOLUTION (ISO 100–400)

EXCELLENT 2350

1500 1700 1900 2100 2300 2500

POOR ⟷ EXCELLENT

COLOR ACCURACY (AVG. DELTA E)

EXCELLENT 7.98

14 12 10 8 6

POOR ⟷ EXCELLENT

NOISE AT ISO

1.22 VERY LOW	100
1.49 VERY LOW	200
1.76 LOW	400
1.64 LOW	800
2.6 MODERATE	1600
3.8 UNACCEPTABLE	3200
6.04 UNACCEPTABLE	6400

3.0 2.5 2.0 1.5 1.0 0.5

UNACCEPTABLE ⟷ EXTREMELY LOW

HIGHLIGHT/SHADOW DETAIL

HIGH

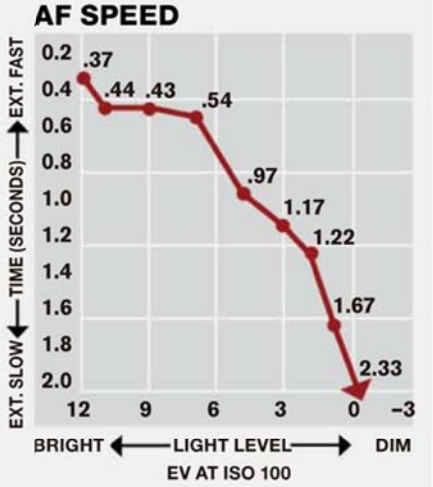
LOW ⟷ EXT. HIGH

CONTRAST (AT DEFAULT SETTING)

NORMAL

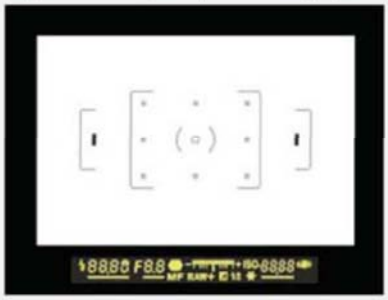
LOW ⟷ HIGH

AF SPEED



VITAL STATISTICS

Imaging: 14.6MP effective, APS-C-sized CMOS sensor captures images at 4672x3120 pixels with 12 bits/color in RAW mode. **Storage:** SD and SDHC. Stores JPEG, PEF RAW, RAW DNG, RAW + JPEG. **Burst rate:** JPEGs (Fine mode): Up to 38 shots at 3 fps. RAW: Up to 16 DNG RAW at 3 fps. JPEG 1.3MP: Up to 115 shots at 21 fps. **AF system:** TTL 11-point system. Single-shot and continuous AF. Tested sensitivity down to EV –1 (at ISO 100, f/1.4). **Live view:** TTL Phase matching modes with short blackout time. **Shutter speeds:** 1/4000 to 30 sec plus B (1/3-, 1/2-, or 1-EV increments). **Metering:** TTL evaluative 16-segment metering (coupled with lens and AF information), centerweighted, and spotmetering (approx. 5%). EV 0–21 (at ISO 100). Exposure bracketing 3 or 5 frames in 1/3- or 1/2-EV steps. **ISO range:** Normal: ISO 100–3200. Expanded: ISO 6400 (in 1/3-, 1/2-, or 1-EV increments). **Flash:** Built-in retractable P-TTL pop-up flash. GN 43 (at ISO 100, feet). Hot-shoe, X-sync socket, sync-speed: 1/180 sec, P-TTL, high-speed-sync, wireless-sync with Pentax dedicated flash. **Image stabilization:** Image sensor shift mechanism, 2.5–3 stops' advantage. **Viewfinder:** Fixed eye-level pentaprism. **LCD:** 2.7-in. TFT with 76,700-pixel (230,000-dot) resolution, 170-degree viewing angle. **Output:** Hi-Speed USB 2.0, NTSC/PAL video. **Battery:** Rechargeable D-LI50 lithium ion battery, CIPA rating, 720 shots, half with flash. **Size/weight:** 5.6x4.0x2.76 in., 1.87 lb with battery and SD memory card. **Street price:** $1,299 (estimated), body only. **For info:** www.pentaximaging.com.



VIEWFINDER TEST

Accuracy: 95% (Excellent)
Magnification: 0.94X (Excellent)

IMAGE QUALITY: Class-leading resolution and sensor-shift IS aided the sharpness and depth of field in this sunrise photo of the New York-New York Hotel & Casino in Las Vegas. Shot with Pentax-DA 18–55mm f/3.5–5.6 AL II lens, 1/40 sec at f/14, ISO 200.

which comes in only at a High rating (11 average Delta E). That's two levels down from the Excellent color accuracy (7.98 Delta E) we found when making TIFFs with the supplied Pentax RAW converter (from SilkyPix, the same folks providing Panasonic's RAW converter).

JPEG resolution is about 5 percent lower than RAW, but noise levels are similar even when converting RAW files in-camera and saving them as JPEGs (a useful feature).

The K20D turns out impressive images at ISO 100–1600, and proves

COMPETITIVE SET

■**Canon EOS 40D ($1,150 street, body only)** Yes, it costs less, but the 10.1MP Canon EOS 40D doesn't capture detail on par with the 14.6MP Pentax K20D (you get about 10 percent less). But fewer megapixels help give the Canon a burst advantage of 6.5 fps, versus the K20D's 3 fps, and its DIGIC III processor better reduces noise at ISO 1600 and 3200. The K20D is built to take similar abuse, but Canon's 9-zone AF system outguns the Pentax in low light, and its slightly larger (though not sharper) 3-inch LCD is a plus. Both cameras have live preview, but the Pentax also boasts sensor-shift image stabilization, a clear advantage over the EOS 40D. And the Canon pop-up flash still doesn't support wireless flash control–advantage, Pentax.

■**Sony Alpha 700 ($1,350, body only)** Images from the 12.2MP Sony A700 have slightly less resolution and detail than those from the Pentax K20D, but the image quality of JPEGs from the Sony is better at all ISOs due to higher color accuracy and, at high ISOs, lower noise. The Sony has a larger and higher-resolution 3-inch LCD, plus slightly superior sensor-shift image stabilization. The K20D appears to have a few more gaskets for greater resistance to water and dust, though the Sony's magnesium-alloy casing and aluminum-alloy chassis are built to last. The K20D's live preview mode might sway macro shooters towards it; the A700's faster, more sensitive AF system will definitely appeal to sports and action photographers.

that Samsung's new, larger DSLR sensors can stand up to the chips made by Canon, Sony, and others.

Fast AF, accurate metering

Sticking with the K10D's 11-point wide AF system was a good choice. With a 3x3 grid of cross-type sensors surrounded by a linear sensor, the array works with f/5.6 or brighter lenses.

In our Lab tests, the AF was very fast in bright light and sensitive in low light down to EV 0 (though slow there). In field tests, it tracked rapidly moving objects across a wide area of the frame. But it slows to more than 1 second at EV 2, and is sluggish at EV –1—not as fast nor as sensitive as the AF systems in several Canon, Nikon, and Sony DSLRs.

Pentax kept the K10D's viewfinder, with its 95 percent field of view and 0.94X magnification. You get a large, clear view and easy-to-read data display. And unlike nearly all of its competitors, the K20D has interchangeable focusing screens for specialty work, a bonus disappearing from some pro DSLRs.

On the metering side, we found the same, accurate 16-segment evaluative meter, centerweighted, and a 5-percent spot. In addition to these controls, the K20D also includes sophisticated white-balance, color-saturation, and exposure-compensation features. You can bracket white balance in either 3- or 5-shot sequences. The same choice applies to exposure compensation, with either 1/3- or 1/2-stop increments.

Live view

The CMOS sensor allows a feature that's becoming as common on DSLRs as autofocus—live view. Especially handy for macro work or when shooting over crowds, this tool is sure to be put to new uses as its popularity spreads.

On the K20D, live view is easy to activate—just turn the power switch around the shutter button to the third position. (You must first enable this function in the custom settings, or the same switch will turn on the depth-of-field preview.) Once live view is on, you can set the focusing system to auto or manual through a switch near the lens

barrel. In live view, pressing the shutter halfway doesn't activate the AF—if you try, you'll take a picture. Instead, you must press the AF button on the back of the camera. This mode has the typical delay between pressing the shutter and image capture, caused by the mirror moving into place for a split second. So forget tracking a moving target.

Live view's manual-focus mode gives you up to 8X magnification to fine-tune the focus. Custom menu items let you set the live preview screen to display either a grid or an outline of the area containing the 11 AF zones.

Better image stabilization

According to Pentax, the K20D has a sensor-shift mechanism similar to the K10D's, and offers up to 4 stops' advantage. But our tests confirmed that minor modifications and faster processors have improved the image-stabilization system by about half a stop over the K10D. Now, when shooting with a 200mm lens, you can expect a 2.5–3 stop advantage in shutter speeds compared to handholding the camera without image stabilization. With wider-angle lenses, the benefit decreases, and with longer focal lengths (or heavier lenses) the benefit may increase.

As with models from Olympus, the calming image-stabilization effect can be seen when the K20D is set to live view, a function that all image-stabilized lenses have in common.

Another noticeable improvement, especially for peace of mind, is that the sensor now locks more firmly into place when the camera is turned off.

Rugged body, smart controls

Pentax understands that the versatility of a DSLR means that it might be exposed to adverse conditions. And the K20D is built to meet them. A tough plastic shell surrounds a rigid stainless-steel frame, and the body is shielded from moisture and dust by 72 gaskets—including around the locking SD/SDHC door.

The controls are easy to reach and master, and menus are even clearer on the 2.7-inch screen, with its wide viewing angle and 230,000-dot resolution.

While changes to the electronics enable new features and controls, the modest burst rate of the K10D remains intact. In our tests, the K20D captured up to 38 Fine-quality JPEGs at 3 frames per second, or 14 PEF RAW files at 3 fps. At a slower speed, it captured 2.7 fps, allowing Fine-quality JPEGs to be shot until they filled a fast SDHC card. (Given the large image files from this 14.6MP camera, we wish there were a second slot for higher-capacity CF cards.)

One of the most innovative functions makes it easier to clean dust off the sensor. The camera identifies dust spots and enhances them on-screen, then reverses the screen horizontally and surrounds it with a graphic of the lensmount. Why? So when you turn the camera around to blow out dust you see the correct positioning.

Will all of these new capabilities, combined with the well-proven aspects of the K10D, be enough for the K20D to challenge the Canon EOS 40D? We think so, except at the upper ISO limits and in extremely low-light AF challenges. The price is competitive with—or even below—DSLRs in the nearby 12MP class, and it's built to outlast most lower-cost models.

LENS TEST

By Julia Silber

BlackBelt

Pentax DA * 16–50mm f/2.8 SDM AF

This pro-caliber, standard-range, bright digital zoom ($900, street) is the second Pentax to use sonic-wave autofocusing for very smooth and quiet AF. It works with newer Pentax bodies that accept the KAF2 mount. On older bodies such as the K100, it defers to the noisier, body-housed AF motor. A 24–76mm equivalent, it has three aspheric and two optically pure, low-dispersion glass elements. Special lens coatings resist dust and smudges, and suppress ghosting off the sensor.

HANDS ON: Its gold accents signal that this is a Pentax DA * lens, with superior construction and extra-tight weather and dust resistance. Like most fast lenses, it's large, casting a shadow at all focal lengths when used with built-in flash. Its manual-focus ring is more than twice the size of its zoom collar, great for manual-focus fans. Both rings are rubber-clad and attractively ribbed, and their turning actions are extremely smooth.

IN THE LAB: Excellent SQF numbers promise satisfyingly sharp, contrasty images. Likewise, well-controlled distortion bodes well for photographers tackling subjects that have parallel or perpendicular lines—especially along the image edges and at or near infinity. Our DxO Analyzer 2.0 tests found Visible barrel distortion at 16mm (0.60%), average performance for the class. Distortion improved at 35mm and 50mm, though, with Imperceptible (0.10%) pincushioning at 35mm and Slight pincushioning at 50mm (0.12%).

In the corners, vignetting was noticeable at 16mm but gone by f/6.3. At the longer focal lengths, it was scarcely visible at f/2.8 and gone by f/3.5—slightly above-average. The close-focusing distance is a tight and uniform 10.6 inches, with maximum magnification ratios coming in at 1:9.5 (16mm), 1:4.96 (35mm), 1:4.22 (50mm)—average for the category.

CONCLUSIONS: Pentax shooters who have pre-K10D bodies should consider the Sigma 18–50mm f/2.8. While not as well built, it costs less than half and is optically superior in distortion control, magnifying ability, and vignetting. However, owners of the K10D and K20D—and Pentax legacy DSLR shooters who plan to upgrade to newer bodies—may want to invest in this new zoom for its silky new SDM-driven autofocusing and its clearly superior, last-forever build.

Specifications

16–50mm (16.34–47.66mm tested), f/2.8 (f/2.93–2.90 tested), 15 elements in 12 groups. Focusing turns 70 degrees clockwise. Zoom ring turns 90 degrees counterclockwise. Focal lengths marked at 16-, 20-, 28-, 35-, and 50mm. ■ **Diagonal view angle:** 83–31 degrees. ■ **Weight:** 1.33 lb. ■ **Filter size:** 77mm. ■ **Mounts:** Pentax KAF2. ■ **Included:** Lenshood, soft lens case. ■ **Street price:** $900.

Subjective Quality Factor

16MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	96.9	95.8	93.6	89.3	84.1
4.0	96.9	95.9	93.6	89.3	84.2
5.6	96.8	95.8	93.4	89.0	83.7
8.0	96.8	95.8	93.5	89.2	84.1
11.0	96.7	95.7	93.4	89.0	83.8
16.0	96.3	95.2	92.6	87.5	81.4
22.0	96.3	95.1	92.4	87.3	80.9

35MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	97.1	96.5	94.5	90.7	86.2
4.0	97.5	96.7	94.8	91.4	87.2
5.6	97.5	96.8	95.0	91.7	87.8
8.0	97.7	97.0	95.3	92.3	88.9
11.0	97.6	96.9	95.2	92.2	88.6
16.0	97.4	96.5	94.7	91.2	87.0
22.0	97.0	96.1	93.9	89.8	84.8

50MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	96.5	95.4	92.8	87.6	81.2
4.0	96.7	95.6	93.2	88.4	82.6
5.6	97.1	96.3	94.2	90.4	85.9
8.0	97.4	96.5	94.6	91.2	87.1
11.0	97.6	96.8	95.0	92.0	88.5
16.0	97.3	96.5	94.6	91.2	87.2
22.0	96.8	95.8	93.5	89.4	84.5

KEY

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By Michael J. McNamara

Best Ever

Believe the buzz. It's all true. Really.

It was bold to call the Nikon D3 "the Greatest Nikon Ever" on our January 2008 cover—especially before testing a production model of this $5,000 (street, body only) 12.1MP pro DSLR in the Pop Photo Lab. Now our audacity is justified: The D3 sprinted through our image quality, noise, dynamic range, burst capacity, and AF-speed performance tests. Here are five *tested* reasons the D3 deserves the title we bestowed.

Incredible image quality

By loading a full-frame 12.1MP sensor into the D3, Nikon bowed out of the megapixel race. For most pro assignments, the detail it captures is more than what's needed—enough to make high-quality enlargements of up to 14x21 inches (at 200 ppi).

BACK: The crystal-clear, 3-inch LCD has a wide viewing angle and beefed-up shield, and it can display a live preview.

WHAT'S HOT

■Super-tough body, great weathersealing, vertical grip. ■Full-frame sensor provides Excellent image quality at most ISOs. ■Ultra-sensitive 51-zone AF can track by color. ■Sharp 3-inch LCD with live view. ■Shoots up to 130 JPEGs at 9 fps.

WHAT'S NOT

■High price and heavy weight. ■No built-in image stabilization. ■Blackout time in live view when using Phase Detection AF. ■No pop-up flash for wireless flash control.

WHO'S THIS FOR?

Pros demanding the ultimate in AF and low-light shooting. Dentists who want bragging rights.

At ISO 200, its 2320 lines of tested resolution for JPEGs (an Excellent rating) are nearly identical to Nikon's 12.3MP D300 ($1,800, street, body only), tested in February 2008. That's no surprise, since both cameras use the same focusing system and EXPEED image-processing engine (and we tested both with the same Nikkor 50mm f/1.4 lens). They also capture similar resolution in RAW files.

But when shooting JPEGs at the Low Noise Reduction setting, the D3's image resolution drops only slightly to 2210 lines at ISO 6400—about 5 percent sharper than the D300 at ISO 3200 and above. Even at the extended ISO of 25,600, JPEGs from the D3 still earn an Excellent resolution rating with 2020 lines, although artifacts of noise reduction, such as lower contrast in shadow areas, are painfully obvious.

In both JPEG and RAW files, color accuracy maintains an Excellent rating from ISO 200 to 6400 (7.28 to 7.02 average Delta E), and contrast ranges from slightly high to slightly low, depending on ISO.

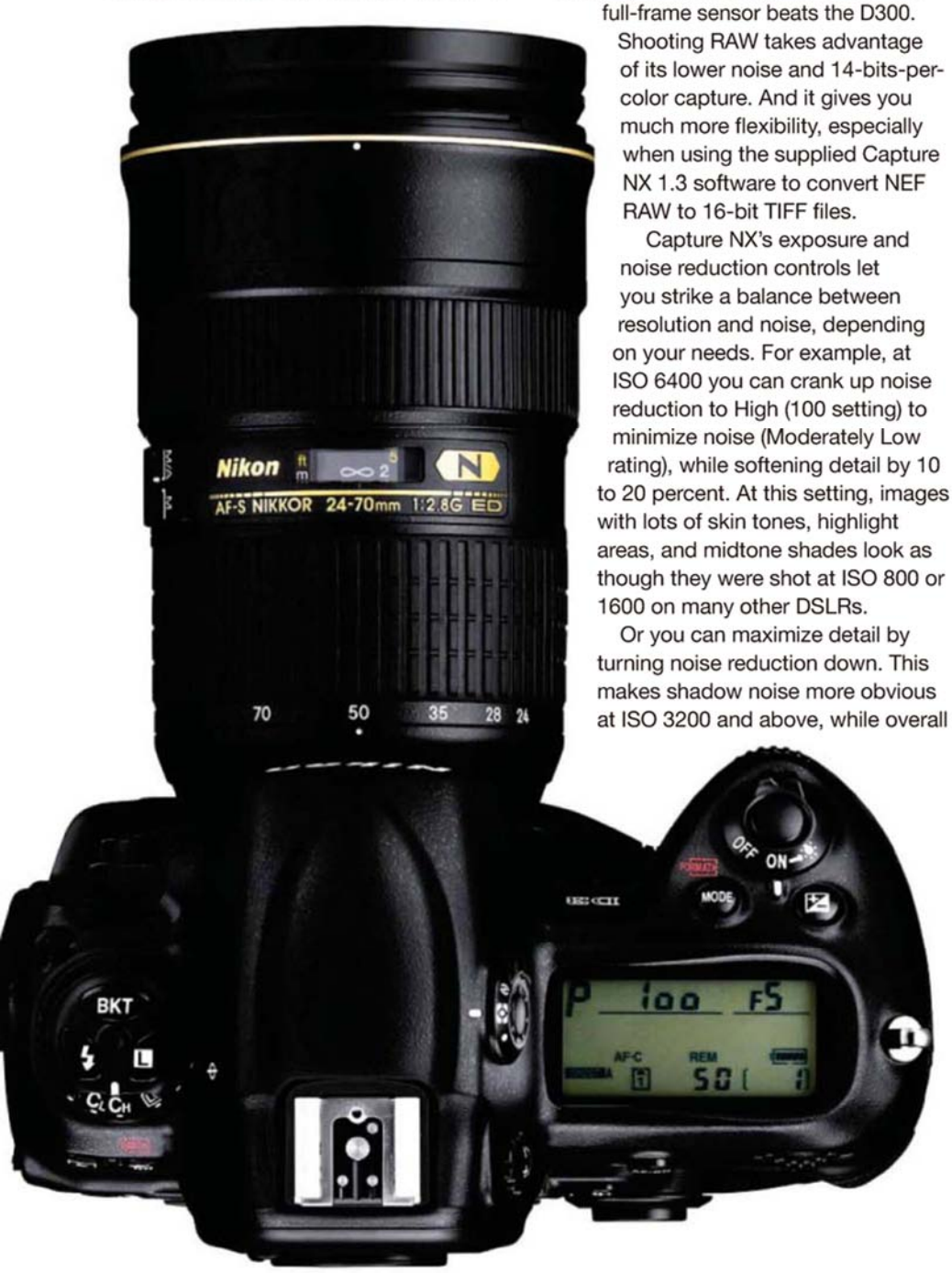
Using noise control at high ISOs, the D3 earns an Excellent image quality rating from ISO 200 to ISO 3200. Like the D300, which also garnered an Excellent rating up to ISO 3200, images at ISO 6400 fell just short of Excellent due to obvious noise in shadows (though less than with the D300).

Low-light shooting

Even at ISO 200, the added light-gathering capability of the larger pixels on the D3's full-frame sensor beats the D300. Shooting RAW takes advantage of its lower noise and 14-bits-per-color capture. And it gives you much more flexibility, especially when using the supplied Capture NX 1.3 software to convert NEF RAW to 16-bit TIFF files.

Capture NX's exposure and noise reduction controls let you strike a balance between resolution and noise, depending on your needs. For example, at ISO 6400 you can crank up noise reduction to High (100 setting) to minimize noise (Moderately Low rating), while softening detail by 10 to 20 percent. At this setting, images with lots of skin tones, highlight areas, and midtone shades look as though they were shot at ISO 800 or 1600 on many other DSLRs.

Or you can maximize detail by turning noise reduction down. This makes shadow noise more obvious at ISO 3200 and above, while overall



CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 200–3200)

EXCELLENT

POOR ⟷ EXCELLENT

IMAGE QUALITY (ISO 6400)

EXTREMELY HIGH

POOR ⟷ EXCELLENT

RESOLUTION (ISO 200)

EXCELLENT 2320

1500 1700 1900 2100 2300 2500

POOR ⟷ EXCELLENT

COLOR ACCURACY (AVG. DELTA E)

EXT. HIGH 7.28

14 12 10 8 6

POOR ⟷ EXCELLENT

NOISE AT ISO

0.75 EXT. LOW	200
1.12 EXT. LOW	400
1.4 VERY LOW	800
0.93 EXT. LOW	1600*
1.53 VERY LOW	3200*
2.23 MODERATELY LOW	6400*
4.23 UNACCEPTABLE	25,600*

3.0 2.5 2.0 1.5 1.0 0.5

UNACCEPTABLE ⟷ EXTREMELY LOW

(*NOISE REDUCTION AT HIGHEST SETTING)

HIGHLIGHT/SHADOW DETAIL

EXTREMELY HIGH

LOW ⟷ EXT. HIGH

CONTRAST (AT DEFAULT SETTING)

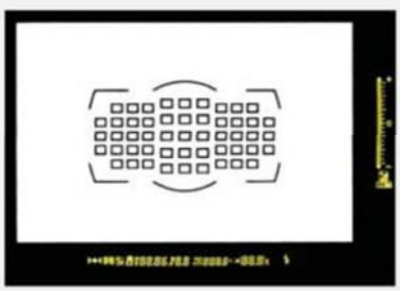
SLIGHTLY HIGH

LOW ⟷ HIGH

AF SPEED

VITAL STATISTICS

Imaging: 12.1MP effective, full-frame CMOS sensor captures images at 4256x2832 pixels with 12 or 14 bits/color in RAW mode. **Storage:** Dual slots for CompactFlash Type I/II including UDMA; microdrives. Stores JPEG, NEF RAW, RAW + JPEG, and TIFF files. **Burst rate:** Full-sized JPEGs (Fine mode): Up to 130 shots at 9 fps. RAW: Up to 18 shots at 9 fps (12 bit). DX format (5.15MP) JPEGs: Up to 130 shots at 11 fps. **AF system:** TTL phase detection with 51 illuminated focus points (15 cross-type). Single-shot and continuous AF with 3D focus tracking. Tested sensitivity down to EV –2 (at ISO 100, f/1.4). **Live view:** TTL Phase detection and Contrast Detection modes. **Shutter speeds:** 1/8000 to 30 sec plus B (1/3-, 1/2-, or 1-EV increments). 300,000-cycle rating. **Metering:** TTL metering using 1005-pixel RGB sensor, 3D Color Matrix II, centerweighted, and spotmetering (approx. 1.5% of viewfinder). EV 0–20 (at ISO 100). **ISO range:** Normal, ISO 200–6400; expanded, ISO 100, 12,800, 25,600 (in 1/3-EV increments). **Flash:** Dedicated Nikon hot-shoe with i-TTL flash using Nikon SB-800, SB-600, and SB-400 Speedlights. Flash sync to 1/250 sec. Supports wireless control of SB-600 or SB-800 units when using SB-800 as Commander. **Viewfinder:** Fixed eye-level pentaprism. **LCD:** 3-in. TFT with 307,00-pixel resolution, 170-degree viewing angle. **Output:** Hi-Speed USB 2.0, HDMI video, 9-pin GPS, and 10-pin remote control. **Battery:** Rechargeable EN-EL4a Li-ion, CIPA rating, 4,300 shots. **Size/weight:** 6.3x6.2x3.4 in., 3.1 lb with a card and battery. **Street price:** $5,000, body only. **For info:** www.nikonusa.com.



VIEWFINDER TEST

Accuracy: 100% (Excellent)
Magnification: 0.72X (Acceptable)

IMAGE QUALITY: This photo taken in Cold Spring, NY, after an ice storm shows how well the D3 handles scenes with wide dynamic range and hard-to-nail white balance. NEF RAW photo taken with 135mm f/2D AF DC-Nikkor, 1/160 sec at f/6, ISO 400.

noise creeps up to Moderate, but fine details are maintained. Even at ISO 25,600, where noise is Unacceptable, color images converted to black-and-white will pass muster for newspaper use. For this reason alone we expect to see the D3 being used without flash by photojournalists in a variety of shooting conditions—even dimly lit sports events.

The metering system and automatic scene recognition help select accurate exposures in tough lighting. And pros will appreciate its ability to bracket up to 9 exposures (in 1/3-stop increments) and to bracket white balance—while shooting at high burst rates of up to 9 frames per second (in full-frame mode) or 11 fps (in 5.1MP DX cropped mode).

Never-miss AF

Yes, we've seen this advanced 51-zone autofocus system with 15 highly sensitive cross–type sensors before—on the Nikon D300, our 2007 Camera of the Year. Indeed, the D3's full-frame capture makes the active area of these sensors a smaller percentage of the overall scene, giving the D300 a slight advantage in tracking.

The D3 uses the same Multi-CAM 3500FX module for AF as the D300 and performs at nearly identical speeds at all light levels. It focuses super-fast in bright light and takes less than 1 second to focus in extremely low light at EV –2 (think several feet away from a 5-year-old's birthday cake). In field tests, it also showed prowess in locking onto skin tones and tracking a subject by color.

Major-league features

In live view, the AF comes in two flavors: Phase Detection, which uses all 51 AF zones, and Contrast Detection, which lets you place a focus zone on any part of the image (not just the central portion covered by the 51 AF zones). Both work at similar speeds and capabilities to the D300, with a momentary blackout in Phase Detection and a slightly slower AF operation in Contrast Detection.

Live view isn't great for shooting action sequences—better to use the viewfinder and 9-fps burst mode (up to 130 images in Fine JPEG mode, and up to 18 RAW images, according to our tests). During bursts, mirror blackout is incredibly short and hardly interferes with tracking.

Shooting in low light, foggy scenes, or buildings with odd angles and corners can often throw off your sense of balance, messing up your horizon line. The D3's virtual horizon indicator helps solve this problem, if you take the time to use it. In live view, it looks like an aircraft horizon indicator, making it a cinch to level the camera. But you can also get the system to work through the viewfinder by setting the function button to override the

exposure scale. It's a less-sophisticated approach but it's useful.

Most exposure, metering, and creative controls can be set quickly from the D3's well-positioned buttons and dials. Located where expected, these are rarely activated by accident. Menu pages give you quick access to everything from variable exposure-compensation steps (up to 5 EV in 1/3-, 1/2-, 2/3-, or 1-EV steps) to AF-zone focusing groups. Fine-tuning adjustments are also available for white balance presets and Picture Control settings, as well as the size of the centerweighted metering pattern.

Three levels of Active D-Lighting can be used to expand dynamic range in JPEG images, and a multiple exposure control lets you capture up to 10 overlapped images on a single frame with the correct resulting exposure. There's even an interval timer that you can set to start and stop at specific times.

The D3 supports i-TTL metering with Nikon's external Speedlights such as the SB-600 and SB-800, as well as other lights in its Creative Lighting System. But to control multiple flash units wirelessly, you'll need to attach either an SB-800 Speedlight (set to Commander mode) or the longer-range Nikon SU-800 Wireless Speedlight Commander ($250, street).

Hard body, great view

A DSLR that costs five grand had better withstand abuse. While we didn't test the D3 under gunfire or in a hurricane, we're impressed with its magnesium-alloy chassis and extensive water- and dust-resistant seals. The camera sports a beefed-up Plexiglas shield over the 3-inch LCD, vertical shutter release and controls, dual CF card slots, and thick rubber covers over every port. The Kevlar/carbon-fiber shutter has a mighty 300,000-exposure rating and self-diagnostic tool. The trade-off for all this: weight, over 3 pounds without a lens.

Our lab tests confirmed our initial reaction to the D3's impressive fixed eye-level pentaprism viewfinder. Bright and clear, it provides a field of view that covers 100 percent of the captured scene, earning an Excellent rating. Data is easy to read, with no visible vignetting or light falloff across the image area, thanks to the finder's great eye relief and locking diopter adjustment dial. Its 0.72X magnification earns an acceptable rating. Although this may seem low compared with the Nikon D300's 0.95X (Excellent) magnification, since the D3 uses a full-frame sensor, there's no 35mm lens factor to boost it. So the D3's viewfinder magnification is closer to what you'd find in other full-frame DSLRs such as the Canon EOS 5D or EOS-1Ds Mark III.

Bottom line

Is this a perfect camera? No, but it is the best that Nikon has made to date. The D3 could use some type of built-in flash (even a tiny circular light) to control external Speedlights. A swiveling LCD would add protection to that gorgeous 3-inch LCD and allow for off-angle live view composition (as on the Olympus E-3). And a sensor-shift image stabilization system would help defray the extra cost we now pay for Nikon VR lenses.

But with a DSLR able to capture nearly noise-free images from ISO 200 through 3200, extremely high-quality images at ISO 6400, and newspaper-quality b&w at ISO 25,600, do you really need a pop-up flash or IS? Probably not—though in a few years you might get them anyway. ✪

By Dan Richards

Reentry Level

ERIC GEVAERT/FOTOLIA.COM (LCD IMAGE)

The 10.2MP trendsetter gets a new look and stays a bargain

It's a measure of the break-neck speed of DSLR development that the Sony Alpha 100 went from league-leading consumer model to "entry-level" status in not quite two years—in good part because Sony itself launched the significantly higher-end Alpha 700 in the meantime.

And so the original Alpha gets a makeover as the Alpha 200, which bears a slightly greater outward resemblance to the A700. Inside, though, there has been very little change: It uses the same 10.2MP CCD imager of the A100, and claims improvement to the Super SteadyShot sensor-based image stabilization to a half-stop more handholdability. Autofocusing, metering, flash, viewfinder, and image adjustments are all carried over from the A100 with little alteration, although Sony states that AF speeds have been boosted by 70 percent. The camera gets an increase in ISO range, to 3200 from the previous high of ISO 1600.

Most noticeable external changes are a modestly bigger LCD monitor—now 2.7 inches, up from 2.5 on the A100—and the elimination of the Function dial on top, which used to give access to settings for ISO, white balance, Dynamic Range Optimizer (DRO), color profiles, flash modes, focus modes, and meter pattern. Instead, the A200 has an A700-style Function (Fn) button within easy reach of the thumb on the back of the camera.

This provides quick access to camera controls via the rear LCD panel, whose interface more closely resembles that of the A700. Most of our testers find this arrangement fast and easy to understand, though we're sure some users (notably Konica Minolta fans) might decry the loss of the Function dial, particularly since the A200 lacks dedicated buttons for those controls. A vertical grip, VG-B30AM ($250, estimated street) will be available.

In spite of the bigger screen and a few tweaks, isn't this camera rather a minimal upgrade of the A100? Well, yes. Sony is clearly positioning the A200 as the entry-level DSLR in its lineup, and its projected street price ($699 with 18–70mm f/3.5–5.6 Sony DT lens) reflects that. Moreover, the A200 will be available only with the kit lens, not body-only. As one Sony official put it, "The people who will buy this camera won't be buying it as a second body."

While no longer a jaw-dropper, it's still quite a deal. You get a camera capable of Excellent image quality (with resolution around 2,000 lines), useful image controls like DRO, a fine-performing lens, and sensor-based image stabilization that will work with virtually any lens that fits.

Expecting something a little more exciting from Sony? Look for news at www.PopPhoto.com.

NEW & NOTEWORTHY

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By Julia Silber

KidRock

Canon EF-S 18–55mm f/3.5–5.6 IS

At $175 (street), this digital-only wide-to-normal standard zoom offers Canon EOS Digital Rebel shooters image stabilization for only about $35—and 1.3 ounces—more than Canon's non-IS kit zoom. A 28–90mm equivalent, it isn't designated as a macro, but with a maximum magnification ratio of 1:2.5 (tested), it could be.

HANDS ON: Extremely compact and light for an IS lens, it has a plastic mount and barrel with a small focus and a much larger zoom ring. Turning actions are well-damped by kit lens standards. Zoom settings are marked in large, easily legible numerals, and the MF/AF and IS switches have contrasting ribbing, so each can be identified by touch. On our Digital Rebel XTi test body, AF action was fast, accurate, and surprisingly quiet. At slightly over 3 inches, racked out, the lens casts no shadow when used with the XTi's flash.

IN THE LAB: SQF performance was in the Excellent range at all focal lengths, indicating high degrees of sharpness and contrast. In DxO Analyzer 2.0 tests, we found Visible barrel distortion at 18mm (0.55%)—above-average control for a sub-$200 kit lens and far better than the non-IS version of the lens. At the mid-range zoom settings, distortion at infinity was controlled to a degree even some pro zooms can't match: Imperceptible barreling at 35mm (0.02%) and Imperceptible pincushion distortion at 55mm (0.06%).

Light falloff left the corners by f/8 at 18mm, by f/5.6 at 35mm, and by f/3.5 at 55mm—about what you'd expect. Maximum magnification ratios at the uniform close-focusing distance of approximately 9 inches ranged from 1:7.13 at 18mm to a powerful 1:2.53 at 55mm. This beats the non-IS version, which focused to 11 inches with a maximum magnification of 1:4.4 (tested).

Using DxO's blur analysis software, our tests of the Image Stabilizer found

that three different shooters could take critically sharp images at shutter speeds between 2.5 and 3 stops slower than without IS. This should open new avenues for Rebel shooters in low-light situations.

CONCLUSIONS: This zoom exemplifies how far lens design has come in recent years. On virtually every front, this useful, light, and compact lens shows moderate to dramatic improvements over Canon's earlier non-IS 18–55mm kit zoom. It's a surprisingly good lens at an even more surprising price.

ProRated

Nikon 14–24mm f/2.8G ED AF-S

The fastest and widest of Nikon's full-frame zooms, this pro lens ($1,800, street) scales up to 21–36mm on the Nikon D300. Introduced with the full-frame D3 and unofficially matched to Nikon's 24–70mm and 70–200mm f/2.8 lenses, this superfast, constant-aperture, full-framer is almost in a class by itself.

HANDS ON: A large chunk of glass, with a fixed lenshood, this internal-focusing Nikon weighs a hefty 2.19 pounds. It incorporates expensive, high-tech aspheric and low-dispersion glass elements. Distinguished by a large black-on-gold "N" (for Nikon's flare-resistant Nano Crystal Coating), its matte-black finish, large ribbed and rubberized focus and zoom collars, and bright gold markings make for a very attractive package. Both collars turn well, although the zoom action is a little uneven and rough, and manual focusing a bit loose.

Autofocus is absolutely silent, fast, and accurate on our test camera, the D3. As you would expect from such a big lens, when mounted on the smaller D40x, it throws a shadow at all zoom settings when used with the camera's built-in flash. Due to its ultrawide angle of view and fisheye-like convex front element, this lens is that rarity that makes no provision for front- or rear-mounting filters.

IN THE LAB: Sharpness and contrast, as measured by the SQF system, were in the Excellent range at the three tested focal lengths. DxO Analyzer 2.0 distortion tests revealed its true forte: Visible barrel distortion at 14mm (0.51%); Slight barrel at 18mm (0.12%); and Imperceptible pincushioning at 24mm (0.02%)—incredible distortion control by ultrawide, full-frame standards.

Light falloff was also well controlled, leaving the corners by f/4.8 at 14mm, f/5.6 at 18mm, and f/3.3 at 24mm. The lens focuses to about the same close-focus distance (10.5 inches) at all focal lengths, with maximum magnification

ratios ranging from 1:9.5 at 14mm to 1:5.7 at 24mm, a very good showing.

CONCLUSIONS: Though expensive, this lens will prove well worth its price to any Nikonian who needs maximum wide-angle views with a minimum of optical distortion.

Specifications

18–55mm (18.61–55.34mm tested), f/3.5–5.6 (f/3.49–5.90 tested), 11 elements in 9 groups. Focusing turns 60 degrees counterclockwise. Zoom ring turns 60 degrees clockwise. Focal lengths marked at 18-, 24-, 35-, and 55mm. ■ **Diagonal view angle:** 74–27 degrees. ■ **Weight:** 8 oz. ■ **Filter size:** 58mm. ■ **Mount:** Canon EF-S. ■ **Street price:** $175.

Subjective Quality Factor

18MM

Size	5x7	8x10	11x14	16x20	20x24
3.5			92.7	88.0	82.4
5.6			92.6	87.7	81.9
8.0			92.5	87.6	81.8
11.0			92.1	86.8	80.5
16.0			91.3	85.3	78.0
22.0			91.4	85.5	78.4

35MM

Size	5x7	8x10	11x14	16x20	20x24
4.5			93.8	90.0	85.8
8.0			93.4	89.3	84.7
11.0			92.7	88.0	82.6
16.0			92.0	86.7	80.4
22.0			90.8	84.4	76.6
29.0		93.9	90.5	83.4	74.7

55MM

Size	5x7	8x10	11x14	16x20	20x24
5.6			93.3	88.9	83.7
8.0			93.5	89.4	84.6
11.0			93.4	89.4	84.7
16.0			93.0	88.6	83.5
22.0			91.7	86.1	79.3
36.0			92.0	86.0	78.5

KEY

A+	A	B+	B	C+	C	D

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Specifications

14–24mm (14.45–23.96mm tested), f/2.8 (f/2.83–3.02 tested), 14 elements in 11 groups. Focusing turns 80 degrees clockwise. Zoom ring turns 90 degrees counterclockwise. Focal lengths marked at 14-, 15-, 16-, 18-, 20-, and 24mm. ■ **Diagonal view angle:** 114–84 degrees. ■ **Weight:** 2.19 lb. ■ **Filter size:** N/A. ■ **Mount:** Nikon AF-S. ■ **Included:** Lenshood, soft case. ■ **Street price:** $1,800.

Subjective Quality Factor

14MM

Size	5x7	8x10	11x14	16x20	20x24
2.8			94.2	90.6	86.3
4.0			94.2	90.5	86.2
5.6			94.1	90.3	85.9
8.0			94.2	90.4	86.0
11.0			93.6	89.4	84.4
16.0			92.2	87.0	80.6
22.0		93.9	90.4	83.5	74.8

18MM

Size	5x7	8x10	11x14	16x20	20x24
2.8			93.8	89.5	84.4
4.0			93.6	89.1	83.7
5.6			93.2	88.5	82.7
8.0			93.7	89.5	84.5
11.0			93.8	89.7	84.9
16.0			92.5	87.4	81.2
22.0			90.5	83.5	74.7

24MM

Size	5x7	8x10	11x14	16x20	20x24
2.8			93.4	88.6	82.9
4.0			93.8	89.4	84.1
5.6			93.3	88.5	82.7
8.0			93.5	88.9	83.3
11.0			93.5	89.0	83.6
16.0			92.5	87.3	81.0
22.0			91.3	85.0	77.2

KEY

A+	A	B+	B	C+	C	D

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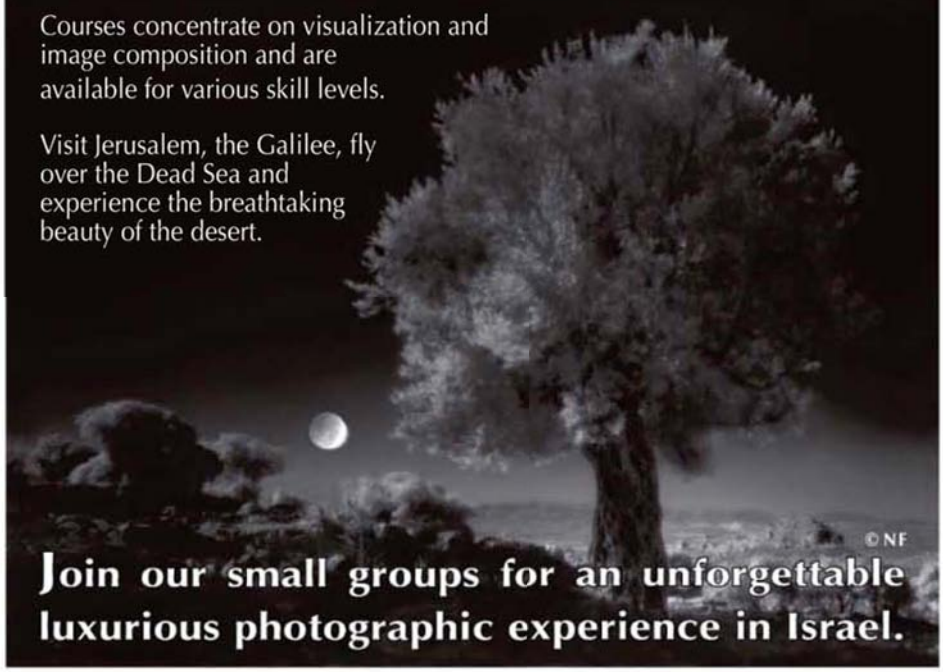

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Shooting RAW gobbles memory like an Escalade drinks gas. So think gigs. The days of measuring capacity in megabytes (MB) are over. With 1GB equal to 1,000MB, a 1GB card holds about twice as much data as your old 512MB card. And bigger is better. An 8GB card in your camera is preferable to four 2GB cards in your bag.

CF card speed is rated in multiples of X, in which 1X equals 1.5KB/sec transfer. The higher the number, the faster the card. CF cards rated 266X (39MB/sec) and above use a new technology called UDMA. Right now, only a few pricey cameras can write at this speed. But the format will become more prevalent in DSLRs of all levels in the next few years.

Even if your camera can't write at UDMA speeds, with a UDMA CF card you'll never miss a shot—it can always keep up with the DSLR's burst and buffer rates. It also will save you time when downloading images to your computer. An 8GB UDMA CF card running through a FireWire 800 UDMA CF reader can unload its photos to your hard drive in less than 4 minutes. That's *fast*.

Delkin, Hoodman, Kingston, Lexar, and SanDisk all make 8GB UDMA cards and/or readers. You won't go wrong with any of them. A Hoodman 8GB RAW UDMA card (280X) plus RAW Reader costs about $310; so does an 8GB SanDisk Extreme Ducati Edition UDMA card plus FW800 Extreme Reader. Delkin's 8GB CF Pro UDMA card plus Reader-39 street for $250. The Kingston Ultimate 266X card alone is $170 (street).

Want a bargain? You can get a Lexar Professional 8GB UDMA card plus Lexar FireWire 800 reader for about $230. The card bristles with software: Image Rescue 3, Backup n Sync, and Corel Paint Shop Pro X. So it's a heck of a deal in big, fast CF cards.

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Brian Kuhlmann is an enterprising commercial photographer who splits time between his studios in St. Louis and Chicago. He is always searching for new ways to attract big budget assignments. "My book is 90 percent personal work," Kuhlmann reveals. "Too many photographers moan and groan they don't have the work, but they're never working on themselves or their portfolios. Put together some ideas and create compelling images. People respond to new, fresh and interesting ideas." When Brian wanted to land a giant beer account, he put together a test shoot showing his vision of people enjoying spirits. The test shoot was right on target, and helped launch Brian's long and prosperous journey on national beverage campaigns. "That's why I depend on Calumet Photographic. I want the best equipment with the best support. There's too much at stake. I never want to blame bad photography on the equipment." Read more about Brian's ingenuity on our website at www.calumetphoto.com/kuhlmann.

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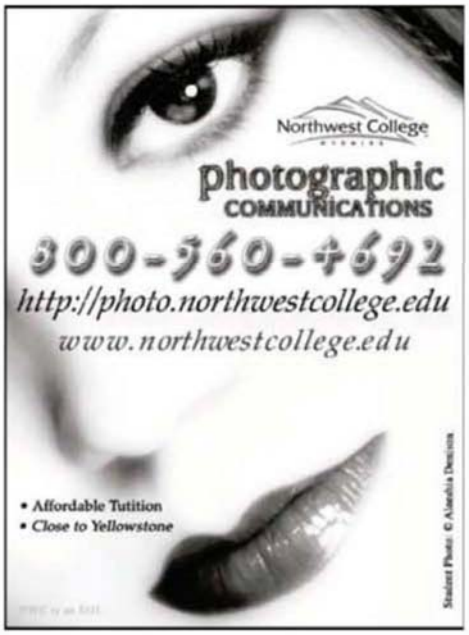

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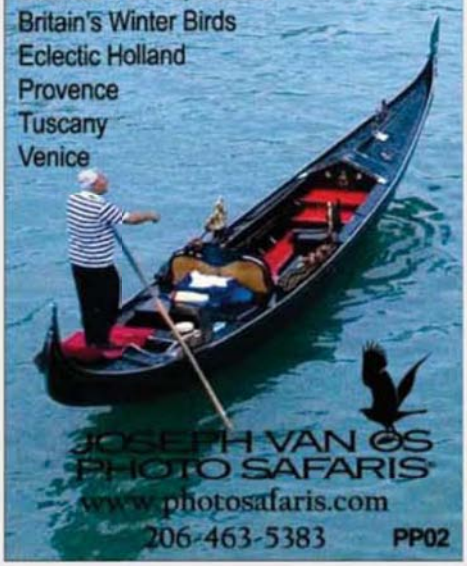

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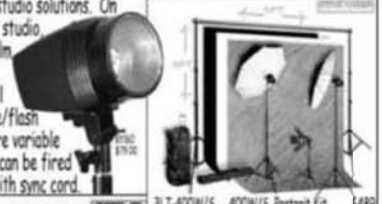

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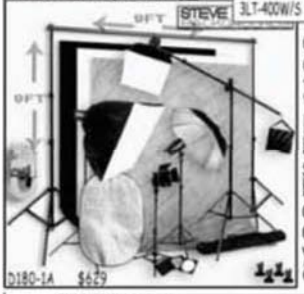

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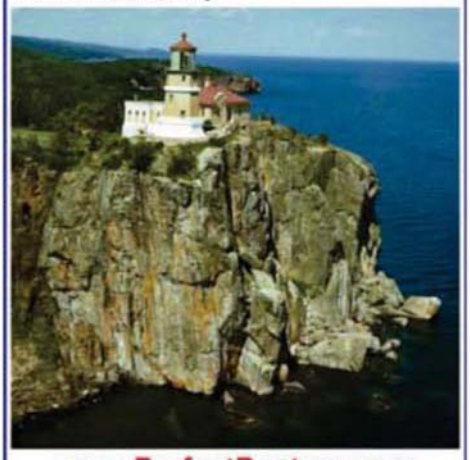

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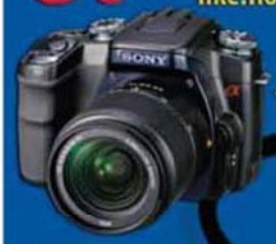

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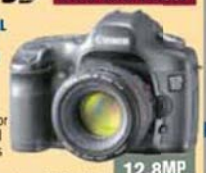

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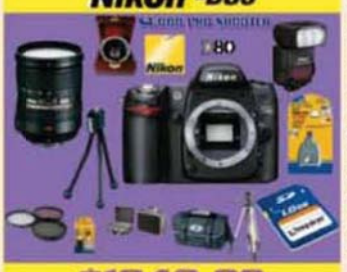

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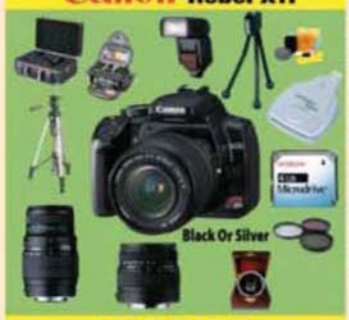

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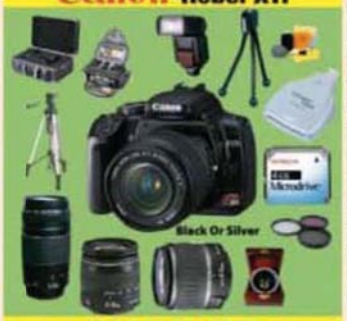

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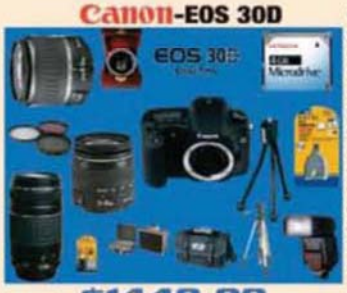

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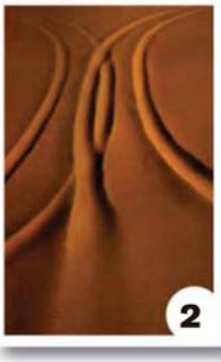
25 YEARS AGO
MARCH 1983



1. Aerial maneuver: Jerry Young photographed this small stunt plane from another airplane flying upside down about 20 feet above. A safety belt kept Young in his cockpit while he made this photo on Kodak Ektachrome using a motorized 35mm SLR and 16mm fisheye lens. The picture was taken north of London early on a hazy spring morning.

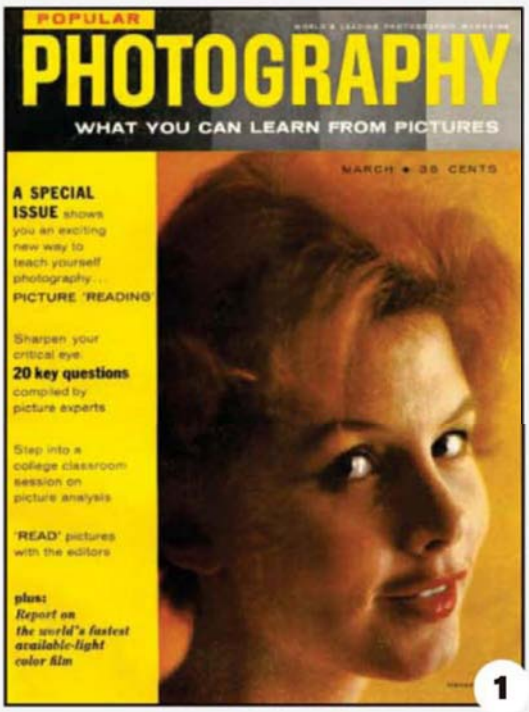
2. Saving the Earth: One of the photos at a Sierra Club exhibit to strengthen awareness of our fragile environment was this picture by Don Young of dune buggy tracks in Utah. Although he had been looking for natural abstractions, these manmade tracks offered an appealing composition. Young used a 35mm SLR, 55mm macro lens, and Kodachrome 64.

3. Wall art: To a photographer with a sensitive eye, striking subjects can be found anywhere—as in this picture of a chair against a wall. Photographer Garry Gay was struck by the vibrant colors and bold designs he found during excursions around San Francisco. He shot this photo on Kodachrome 64 using a 35mm SLR and 55mm macro lens. Exposure was estimated at 1/125 sec at f/16.

4. Tapping creativity: One of New York's most successful professional photographers, Eric Meola often honed his "seeing eye" by doing personal photography. A superb example is "Cloud," a "straight" shot (unlike the many manipulated images in his porfolio) taken in New York as part of his program to refresh his personal vision. For his personal work, Meola used a 35mm SLR.

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

50 YEARS AGO
MARCH 1958



1. Golden girl: Photographer Maxwell Coplan was shooting full-length fashion pictures of Dorothy Sefton when he noticed a "gamin" quality to her face. Using his last color-film holder on an 8x10 Deardorff view camera with a 14-inch Ektar lens, he made this portrait just for fun—thereby producing this month's cover photo. The exposure under electronic flash lighting was f/11 with Kodak Ektachrome Daylight film.

2. Technical wizardry: Automation came to home-movie cameras long before still photography. An ad showcased Revere 8mm "Eye-Matic" cameras with built-in exposure settings. The fast Wollensak f/1.8 lens permitted focusing-free shooting. This super-convenient camera listed for $139.50.

3. Eye of the beholder: As part of this issue's "Reading Photographs" theme, various critics commented on pictures published in the magazine. This photo by Jean-Philippe Charbonnier drew mixed reviews, in part for its strong "pictorial" content. Some critics liked it, some did not—an interesting exercise in taste.

4. Gifted child: In another reading, this time by the editors, this sensitive photo was considered a "strong, stunning and superb" portrait by all. It was made by photographer Eugeen Warmenbol in Antwerp with early morning light from a studio skylight using a Rolleiflex with a 75mm f/3.5 Tessar lens. Exposure on Adox KB 14 film was 1/30 sec at f/5.6.

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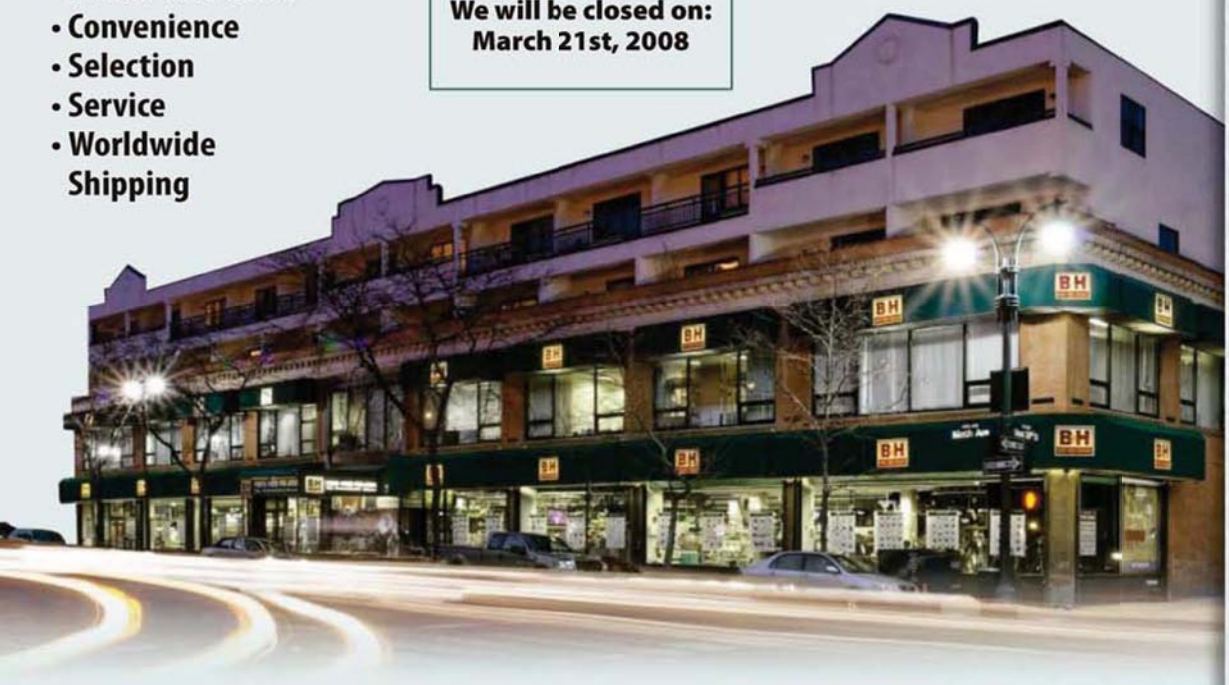

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Quick Dial 61

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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) • 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***

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• 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***

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Canon Powershot SD850 IS

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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 **#CAPSSD950***

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*** **#CAPSSD1000***

CASIO Exilim EX-S880

YouTube Capture Mode for Simplified Videos 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 #FUFPZ10F***

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

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Panasonic Lumix DMC-FX33
Optical Image Stabilizer
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- 3.6x Optical Zoom • 4x Digital Zoom
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- Dim. 3.7 x 2.0 x 0.9" • Weight 5.4 oz

Black, Blue, Brown or Silver **#PADMCFX33***

Panasonic Lumix DMC-FZ50
Mega Optical Image Stabilization
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- 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***

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
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- Dimensions 4.2 x 2.1 x 0.9"
- Weight 4.9 oz **#PEOW30***

SAMSUNG L830
Face Recognition & ASR Technology
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- mm f/ (35 Equiv. 38-114mm)
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Black, Red or Silver **#SAL830***

SAMSUNG S85 Quick Dial 61
Face Recognition & ASR Technology
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SONY CyberShot DSC-W55
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- MS Duo/Pro Duo Card Slot
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Black, Blue, or Silver **#SODSCW55***

SONY CyberShot DSC-S700
- 7.1 MegaPixels • 2.4" LCD Monitor
- 3x Optical Zoom • 6x Digital Zoom
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- 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***

SONY CyberShot DSC-T200
Super Steady Shot Stabilization
- 8.1 MegaPixels • 3.5" LCD Monitor
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- 31 MB Built-in Memory
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Black, Red or Silver **#SODSCT200***

SONY CyberShot DSC-W80
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High-Definition Photo Viewing
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- Dimensions 3.6 x 2.3 x 0.9"
- Weight 4.4 oz **#SODSCW80***

SONY CyberShot DSC-W90
- 8.1 MegaPixels • 2.5" LCD Monitor
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Class 4	59.95	—	—	—
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512MB	—	23.95	—	—
1GB	24.95	29.95	24.95	24.95
2GB	39.95	—	37.95	41.95

MSPRO Memory Stick Pro

	Lexar 40x	Sandisk Extreme III	Sony High Speed
256MB	—	—	29.95
512MB	19.95	—	34.95
1GB	24.95	—	—
2GB	—	149.95	—

MD Microdrive

4GB
Hitachi
124.95
Seagate
39.95

MSDUO Memory Stick Pro Duo

	Lexar		Sandisk					Sony
	40x	Gaming	Std	Ultra II	Ultra II Mobile	Extreme III	Gaming	Std
128MB	—	—	—	—	—	—	—	17.95
256MB	—	—	Sandisk Std Pro Duo 2GB 2 pack $59.95					19.95
512MB	19.95	—	—	CALL	—	—	—	—
1GB	25.95	24.95	23.95	27.95	—	34.95	23.95	34.95
2GB	39.95	39.95	37.95	39.95	79.95	—	37.95	44.95
4GB	64.95	64.95	59.95	67.95	139.95	99.95	59.95	69.95
8GB	—	—	114.95	124.95	—	—	—	139.95

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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

Digital Rebel XT (Black)
Body Only ..... **#CAEDRXTB**
Kit with 18-55mm EF-S. **#CAEDRXTK***

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

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

Canon EOS-40D

"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

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

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 Shootng 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

EOS-1D Mark III
Body Only ..... **#CAE1D3**

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

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

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

EOS-1Ds Mark II
Body Only ..... **#CAE1DS2**

SLR Lenses & Flashes

Canon 50mm f/1.2 "L" Lens

- Fast, Quiet AF
- Super Spectra Coatings
- Passes Distance Information to E-TTL II
- Angle of View 46º
- 1.2-16 f/Stop Range
- Focus 1.5' to Infinity
- 72mm filter diameter
- Weight 19.2 oz

Canon 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 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 78.3º-27.5º
- 77mm filter diameter
- Weight 22.4 oz

Canon 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

Canon 580 EX II Shoe Mount Flash

- Guide No. 190'
- Dust- and water-resistance
- Metal Hot Shoe
- Superior build quality, including a metal foot for higher rigidity
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 13.2 oz

Canon MR-14EX Ringlight Flash

- Guide No. 46' • Incandescent focusing lamps • 2 circular flash tubes
- Recycling Time 7 Secs • 7 Custom Functions • Supports E-TTL wireless
- Weight: Control unit10 oz; Flash ring: 4.2 oz

Canon

Canon EOS Flash System (USA)

220EX	119.95	430EX	CALL
580EX II	CALL	MR-14EX Ringlight	449.95
MT-24EX Twin Flash	649.95		

Canon EF-S Lenses *For Digital Only*	IMP	USA
EF-S Lenses are compatible with the 20D, 30D & Digital Rebel only		
60/2.8 USM Macro (52ø)	369.95	384.00
10-22/3.5-4.5 USM (77ø)	674.95	689.00
17-55/2.8 **IS** USM (67ø)	979.95	999.00
17-85/4-5.6 **IS** USM (67ø)	489.95	515.00
18-55/3.5-5.6 USM (58ø)	—	139.00
18-55/3.5-5.6 **IS** USM (58ø)	—	174.95

Canon EF Lenses	IMP	USA
15/2.8	559.95	579.95
20/2.8 USM (72ø)	399.95	419.95
24/2.8 (58ø)	279.95	289.95
28/2.8 (52ø)	159.95	169.95
28/1.8 USM (58ø)	384.95	399.95
35/2 (52ø)	219.95	229.95
50/1.8 (52ø)	CALL	CALL
50/1.4 USM (58ø)	299.95	309.95
50/2.5 Macro (52ø)	229.95	239.95
MP-E 65/2.8 1x-5x Macro (58ø)	799.95	829.95
85/1.8 USM (58ø)	329.95	339.95
100/2.8 USM Macro (58ø)	449.95	469.95
100/2 USM (58ø)	374.95	389.95
135/2.8 Soft Focus (52ø)	269.95	279.95
400/4.0 **DO IS** (52ø rear)	5199.95	5299.00
20-35/3.5-4.5 USM (77ø)	349.95	369.95
24-85/3.5-4.5 USM (67ø)	299.95	309.95
28-105/4.0-5.6 USM (58ø)	—	149.95
28-105/3.5-4.5 II USM (58ø)	219.95	229.95
28-135/3.5-5.6 **IS** USM (72ø)	399.95	409.95
28-200/3.5-5.6 USM (72ø)	339.95	359.95
55-200/4.5-5.6 II USM (52ø)	199.95	209.95
70-300/4.5-5.6 **DO IS** USM (58ø)	1099.95	1143.00
70-300/4-5.6 **IS** USM (58ø)	529.95	549.00
75-300/4.0-5.6 III (58ø)	149.95	159.95
75-300/4.0-5.6 III USM (58ø)	179.95	189.95
100-300 4.5-5.6 USM (58ø)	269.95	279.95

Canon TS-E MF Lenses	IMP	USA
24/3.5 **"L"**	1069.95	1099.00
45/2.8	1069.95	1099.00
90/2.8	1069.95	1099.00

Canon EF "L" Lenses	IMP	USA
14/2.8 USM	1749.95	1800.00
14/2.8 USM II	CALL	CALL
24/1.4 (77ø)	1089.95	1119.00
35/1.4 USM (72ø)	1099.95	1119.00
50/1.2 USM (72ø)	1329.00	1359.00
85/1.2 USM II (72ø)	1749.95	1789.00
135/2.0 USM II (72ø)	869.95	899.95
180/3.5 USM Macro (72ø)	1199.95	1239.00
200/2.8 USM (72ø)	639.95	659.95
300/2.8 **IS** USM (52ø rear)	3849.00	3899.00
300/4.0 **IS** USM (77ø)	1119.95	1150.00
400/2.8 **IS** (52ø rear)	6399.95	6500.00
400/5.6 USM (77ø)	1064.95	1099.00
500/4 **IS** USM (52ø rear)	5299.95	5500.00
600/4.0 **IS** (52ø rear)	6999.95	7200.00
16-35/2.8 II (82ø)	CALL	CALL
17-40/4.0 USM (77ø)	649.95	679.95
24-70/2.8 (77ø)	1119.95	1139.00
24-105/4 **IS** USM (77ø)	1044.95	1059.00
28-300/3.5-5.6 **IS** USM (77ø)	2099.95	2199.00
70-200/4.0 USM (67ø)	559.95	579.00
70-200/4.0 **IS** USM (77ø)	1039.95	1059.00
70-200/2.8 USM (77ø)	1099.95	1140.00
70-200/2.8 **IS** (77ø)	1649.95	1699.00
100-400/4.5-5.6 **IS** USM (77ø)	1379.95	1410.00
1.4x II Teleconverter	274.95	279.95
2x II Teleconverter	274.95	279.95

USA = Imported & Warrantied by Canon USA **IMP** = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

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 D40X

Quick Dial 64

"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 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 D300

"D-SLR" Digital SLR Camera
Self-Cleaning Sensor

- 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**

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 W-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 ..... **#NID2XS**

FUJIFILM FinePix S5 Pro

"D-SLR" Digital SLR Camera

- 12.1 MegaPixels
- 23 x 15.5mm Super CCD SRII
- 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

Quick Dial 64

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

Nikon AF Flashes	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-800	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
R1C1 Wireless Twin Flash System	CALL	CALL
Nikon DX ED-IF Lenses for Digital Only		
10.5/2.8 Fish-Eye		CALL
12-24/4 G AF-S (77ø)		CALL
17-55/2.8 G AF-S (77ø)		CALL
18-55/3.5-5.6 G AF-S (52ø)		CALL
18-55/3.5-5.6 G AF-S **VR** (52ø)		CALL
18-70/3.5-4.5 G AF-S (67ø)		CALL
18-135/3.5-5.6 G AF-S (67ø)		CALL
18-200/3.5-5.6 G AF-S (72ø)		CALL
55-200/4-5.6 G AF-S (67ø)		CALL
55-200/4-5.6 G AF-S **VR** (67ø)		CALL
Nikon D-Type AF Lenses	**IMP**	**USA**
14/2.8 D ED	1299.95	1419.95
16/2.8 D (39ø) with Hood	669.95	769.95
20/2.8 D (62ø)	459.95	489.95
24/2.8 D (52ø)	294.95	309.95
28/2.8 D (52ø)	224.95	234.95
35/2.0 D (52ø)	299.95	319.95
50/1.8 D (52ø)	104.95	109.95
50/1.4 D (52ø)	259.95	284.95
60/2.8 D Micro (62ø) (1:1)	369.95	394.95
85/1.8 D (62ø) with Hood	364.95	399.95
85/1.4 D IF (77ø)	924.95	1024.95
85/2.8 PC Shift, Manual (77ø)	CALL	1329.95

Nikon D-Type AF Lenses	IMP	USA
105/2.8 G AF-S ED-IF **VR** Micro (62ø)	739.95	759.95
105/2.0 DC D with Hood (72ø)	799.95	924.95
135/2.0 DC D (72ø)	949.95	1069.95
180/2.8 D ED-IF (72ø)	669.95	749.95
200/2 G AF-S ED-IF **VR** (52ø)	3789.95	3999.95
200/4 D ED-F Micro w/Case (62ø)	1149.95	1339.95
300/4.0 D AF-S ED-IF (77ø)	969.95	1124.95
300/2.8 G AF-S **VR** (52ø-R)	CALL	4499.00
400/2.8 AF-S II (52ø)	CALL	CALL
500/4.0 AF-S II (52ø)	CALL	CALL
600/4.0 AF-S II (52ø)	CALL	CALL
14-24/2.8 G AF-S ED-IF	CALL	CALL
17-35/2.8 (77ø)	1329.95	1499.95
24-70/2.8 G AF-S ED-IF (77ø)	CALL	CALL
24-85/2.8-4.0 D (72ø)	499.95	564.95
24-120/3.5-5.6 G AF-S **VR** (72ø)	489.95	509.95
35-70/2.8 D (62ø)	459.95	479.95
70-200/2.8 G AF-S ED-IF **VR** (77ø)	1579.95	1624.95
70-300/4.0-5.6 G (62ø)	109.95	134.95
70-300/4.5-5.6 G-AFS **VR** (67ø)	CALL	CALL
80-200/2.8 D with Collar (77ø)	819.95	914.95
80-400/4.5-5.6 D **VR** (77ø)	1379.95	1429.95
200-400/4 G AF-S ED-IF **VR** (52ø)	4999.95	5099.95
TC-14E II (1.4x) Teleconverter	349.95	409.95
TC-17E II (1.7x) Teleconverter	349.95	419.95
TC-20E II (2x) Teleconverter	349.95	429.95

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IMP = **Imported & Warrantied 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' • i-TTL, 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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Equipment leasing available

Quick Dial 64

10 MegaPixels

E-510 Body Only.....#OLEE510
E-410 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

6 MegaPixels

$100 Rebate! Exp. 1-31-08

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

E3 Body Only.....#OLE3

OLYMPUS E3

"D-SLR" Digital SLR Camera

- ***Supersonic Wave Filter***
- 10.1 MegaPixels • TruePic III Digital Image Processing System • Rugged Weatherproof Magnesium-alloy Construction • CF & XD Card Slots
- 2.5" Dual-axis, Free-angle LCD
- SLR viewfinder • Live View Function
- ***4/3 Full Frame Zuiko Specific Lenses***
- In Camera Blur Reduction
- Auto or Manual Focus • USB 2.0
- 5 fps Burst • Select ISO 100-3200
- Uses BLM-1 Lithium-ion Battery
- Dimensions 5.6 x 4.6 x 2.9"
- Weight 28.7 oz. Body Only

10 MegaPixels

A100 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 • USB 2.0
- 2.5" LCD monitor • SLR viewfinder
- Uses Sony Alpha ***(compatible with Minolta A-type bay mount)*** Lenses (1.5x factor) • 3 fps Burst
- CF & MS Card Slots
- Program AE, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, 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

10 MegaPixels

Kit with Leica D Vario-Elmarit
14-50/2.8-3.5 MEGA O.I.S.
Aspherical.....#PADMCL10K

Panasonic Lumix DMC-L10

"D-SLR" Digital SLR Camera

Four-Thirds System (17.3 x 13mm) CCD

- 10.1 MegaPixels • 3 fps Shooting Speed
- 3648 x 2736 Maximum Resolution
- 2.5" free-angle LCD Monitor rotates 180° horizontally and 270° vertically
- SLR viewfinder • Dust Reduction System
- Uses ***4/3 Full Frame Leica-Panasonic-Olympus Lenses*** (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • ISO 100-1600
- SILKYPIX Developer Studio
- USB 2.0 • Li-ion Battery Pack
- 3.8" x 5.3" x 3." • Wt. 17 oz. body only

12 MegaPixels

A700 Body Only.....#SODSLRA700
Kit with 18-70mm....#SODSLRA700K
Kit with 16-105mm...#SODSLRA700P

SONY Alpha A700

"D-SLR" Digital SLR Camera

- ***Super SteadyShot image stabilization and dust reduction***
- 12.2 MegaPixels • 5 fps Burst
- 3" LCD monitor • SLR viewfinder
- Uses Sony Alpha ***(compatible with Minolta A-type bay mount)*** Lenses (1.5x factor) • Program AE, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Bracketing
- CF & MS Card Slots • USB 2.0
- Auto or Manual Focus, Eye Start AF
- ISO 100-1600 (up to 6400 w/ Boost)
- Uses NP-FM500H Lithium-ion Battery
- 5.6 x 4.3 x 3.3" • Wt 24 oz. Body Only

Quick Dial 64

Digital Picture Frames

Smartparts

8" Genuine Wood Frame

- 800 x 600 Screen Resolution
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- Accepts all popular memory cards
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#SMDPF8256W **$169.95**

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EasyShare 8" Frame with Wi-Fi

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- 800 x 480 Screen Resolution
- 128MB built-in memory
- CF I/II, SD/MMC, MS, xD Card Slots

#KOFD80 **$219.95**

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PhotoFrame 7" Frame

with four Interchangeable Frames

- 800 x 480 Screen Resolution
- CF I, MS, MS PRO, SD/MMC Card Slots

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PHILIPS

PhotoFrame 10" Frame

with four Interchangeable Frames

- 800 x 480 Screen Res.
- 128MB built-in memory
- CF I, MS, MS PRO, SD/MMC Card Slots

#PHF10I **$229.95**

SLR Lenses & Flashes

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 (72ø)	519.95
28/2.8 (49ø)	229.95
35/1.4 (55ø)	1399.95
50/1.4 (55ø)	324.95
50/2.8 Macro (55ø)	439.95
85/1.4 *Carl Zeiss* (72ø)	1299.95
100/2.8 Macro (55ø)	599.95
135/1.8 *Carl Zeiss* (77ø)	1349.95
135/2.8 STF (72ø)	1149.95
300/2.8 G APO	5995.95
500/8 Reflex	649.95
11-18/4.5-5.6 DT (77ø)	599.95
16-80/3.5-4.5 DT *Carl Zeiss* (62ø)	699.95
18-70/3.5-5.6 DT (55ø)	199.95
18-200/3.5-6.3 DT (62ø)	469.95
24-105/3.5-4.5 D (62ø)	439.95
70-200/2.8 G APO (77ø)	1995.95
75-300/4.5-5.6 (55ø)	219.95
1.4x Teleconverter	449.95
2x Teleconverter	449.95

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 (52ø)	199.95
50/2.0 Macro (77ø)	424.95
150/2.0 EP (82ø)	2199.95
300/2.8	5699.95
7-14/4.0 ED (72ø)	1519.95
11-22/2.8-3.5 ED (72ø)	674.95
14-45/3.5-5.6 EZ (58ø)	199.95
14-54/2.8-3.5 (67ø)	429.95
18-180/3.5-6.3 ED (62ø)	399.95
35-100/2.0 ED (77ø)	2199.95
40-150/3.5-4.5 (58ø)	229.95
50-200/2.8-3.5 (67ø)	829.95
90-250/2.8 ED (105ø)	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

* Price After Rebate

PENTAX

Rebates Expire 1-31-08

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
AF360FGZ	219.95	$25	194.95
AF540FGZ	339.95	$25	314.95

SMCP-DA Digital Lenses

14/2.8 ED IF (77ø)	614.95
21/3.2 AL Limited *"Pancake"* (49ø)	389.95*
40/2.8 Limited *"Pancake"* (49ø)	219.95*
70/2.4 Limited *"Pancake"* (49ø)	429.95*
10-17/3.5-4.5 ED IF (77ø)	449.00
12-24/4 ED AL IF (77ø)	719.95
16-45/4 ED AL (67ø)	409.95
16-50/2.8 ED AL IF SDM (77ø)	CALL
18-55/3.5-5.6 AL (52ø)	109.95
18-250/3.5-6.3 ED IF AL (62ø)	CALL
50-135/2.8 ED IF SDM (67ø)	CALL
50-200/4-5.6 ED (52ø)	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*

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31/1.8 Limited (58ø)	769.95*
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43/1.9 Limited *"Pancake"* (49ø)	369.95*
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28-80/3.5-5.6 J FA AL (58ø)	59.95
28-105/4-5.6 FA IF (62ø)	169.95
100-300/4.7-5.8 (58ø)	IMP. 99.95

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Made exclusively with glass from Schott (Zeiss) the world's finest optical glass supplier.

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/Grn, #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	207.95

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, B, KR3, 6, 12, 15, KB1.5, 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
ND .9 (103), 1.8 (106)	43.95	45.95	72.95	74.95	94.95	104.95
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

B&H SPECIAL! Buy 3 or more Cokin Filters & Get 10% Off.

Cokin universal filter holder system allows you to use 1 of 160 different filters on many different sized lenses. Works with all lenses of SLR cameras (35mm or Digital) There are 3 different Series in the COKIN System. **1) "A" Series** for lens diameters from 36mm to 62mm. **2) "P" Series** for lens diameters from 48mm to 82mm. **3) "Z-PRO" Series** for lens diameters from 49mm to 96mm

Filters

Series	"A"	"P"	Z-Pro
001 Yellow	12.95	18.95	33.50
002 Orange	12.95	18.95	33.50
003 Red	12.95	18.95	33.50
004 Green	12.95	18.95	33.50
005 Sepia	12.95	18.95	34.95
006 Yellow-Green	12.95	18.95	33.50
020 Blue 80A	13.95	18.95	33.95
021 Blue 80B	13.95	18.95	33.95
022 Blue 80C	13.95	18.95	33.95
023 Blue 82A	13.95	18.95	33.95
024 Blue 82B	13.95	18.95	33.95
026 Warm 81A	13.95	18.95	33.95
027 Warm 81B	13.95	18.95	33.95
028 Warm 81C	13.95	18.95	33.95
029 Orange 85A	13.95	18.95	33.95
030 Orange 85B	13.95	18.95	33.95
035 Warm 81D	13.95	18.95	33.95
036 FLW	13.95	18.95	33.95
045 Sepia Light	13.95	18.95	33.95
046 FLD	13.95	18.95	33.95
047 Gold	13.95	18.95	—
056 Star 8	19.95	22.95	—
057 Star 4	19.95	22.95	—
059 Softstar	19.95	22.95	—
060 CS Incolor 1	14.95	19.95	—
063 CS Grey 2	14.95	19.95	—
083/830 Diffuser 1	17.95	19.95	—
084/840 Diffuser 2	17.95	19.95	—
085/850 Diffuser 3	17.95	19.95	—
086 Pastel 1	17.95	19.95	46.50
087 Pastel 2	17.95	19.95	46.50
103 Close-up +3	17.95	23.95	—
120 Grad G1 Grey	19.95	23.95	—
121 Grad G2 Grey	19.95	23.95	—
122 Grad B1 Blue	19.95	23.95	49.95
123 Grad B2 Blue	19.95	23.95	49.95
124 T1 Tobacco	19.95	23.95	49.95
125 T2 Tobacco	19.95	23.95	49.95
126 M1 Mauve	19.95	23.95	—
127 M2 Mauve	19.95	23.95	—
150 Fog 1	18.95	23.95	—
151 Fog 2	18.95	23.95	—
152 Grey ND2x	13.95	17.95	37.50
153 Grey ND4x	13.95	17.95	37.50
154 Grey ND8x	13.95	17.95	37.50
160 Linear Pol	26.95	38.95	—
164 Circular Pol	33.95	68.95	—
173 VC Blue/Yellow	26.95	43.95	—
185 Radial Zoom	15.95	20.95	—
194 Gelatin Holder	11.95	11.95	—
197 Sunset 1	21.95	25.95	51.50
198 Sunset 2	21.95	25.95	51.50
220 Mirage	32.95	—	—
346 Double Exposure	12.95	11.95	—

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?

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

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UV, Skylight (1B)	13.50	20.95	31.50	35.95	43.50
UV, Skylight (1B) HMC	20.95	29.95	37.50	40.50	58.50
UV, Skylight (1B) Super HMC	32.95	38.95	47.95	52.50	64.50
UV, Skylight (1B) Pro 1 Super HMC	59.95	68.95	79.50	95.95	103.50
Polarizer (Rotating)	20.95	20.95	34.50	40.50	56.95
Circular Polarizer	37.50	53.95	64.50	76.50	99.95
Circular Polarizer HMC	70.50	85.50	119.95	155.95	241.50
Circular Polarizer Ultra Thin Super HMC	77.95	94.50	137.95	172.50	259.50
Circular Polarizer Pro 1 Super HMC	122.95	157.50	190.50	224.95	329.95
"Moose" Warm Circular Polarizer	55.50	79.50	98.95	118.50	152.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	19.50	29.95	37.50	44.95	56.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A HMC	25.50	35.95	43.50	52.50	61.50
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	19.50	29.95	37.50	44.95	56.95
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C HMC	25.50	35.95	43.50	44.95	61.50
Close Up Set	44.95	62.95	80.95	89.95	—
Close-Up Set HMC	64.50	85.50	—	—	—
Cross Screen	19.50	29.95	37.50	44.95	56.95
Diffuser	19.50	29.95	37.50	44.95	56.95
Fluorescent FLD, FLW	19.50	29.95	37.50	44.95	56.95
Fluorescent FL-D, FLW HMC	25.50	35.95	43.50	52.50	—
Grad Color (Blue, Emerald, Grey, Mauve, Pink, Tobacco, Yellow)	22.50	—	—	—	—
Intensifier – Blue, Green Field, Enhancement (Red)	44.95	58.50	64.50	77.95	—
Neutral Density 2x, 4x, 8x	19.50	29.95	37.50	44.95	56.95
Neutral Density 2x, 4x, 8x HMC	25.50	34.95	43.50	52.50	61.50
Soft A, B	34.50	44.95	52.50	55.50	—
Soft Spot Set	37.50	49.50	58.50	64.50	—
Star 6, Star 8	25.50	37.50	43.50	49.50	—

TIFFEN

B&H SPECIAL! Buy 3 or more Tiffen Filters & Get 10% Off. (Not Valid on Kits)

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Hot Mirror (for Digital Cameras)	66.30	78.64	127.81	179.62	281.93
UV Protector	10.60	12.10	15.40	31.10	48.13
UV Protector Thin Wide-Angle	—	18.56	23.66	47.74	—
Skylight (1A), UV Haze 1	10.81	13.06	16.73	29.99	45.49
Skylight (1A), UV Haze 1 Thin Wide-Angle	—	26.01	34.68	62.02	—
Warm UV, Haze 2A	24.38	26.01	36.92	64.36	89.25
Circular Polarizer (Rotating mount)	35.35	37.10	50.75	68.08	116.73
Circular Polarizer Thin Wide-Angle	—	67.32	91.90	123.42	—
Polarizer (Rotating mount)	17.89	21.19	CALL	40.22	53.09
#8 Yellow, #11 Green, #15 Deep Yellow, #25 Red	14.48	15.71	28.87	39.07	53.35
#12 Yellow, #16 Orange, #21 Orange	24.38	26.01	36.92	64.36	89.25
#23A Lt Red, #29 Dark Red, #47 Blue, #58 Blue	24.38	26.01	36.92	64.36	89.25
Color Conversion 80A, 80B, 81A, 81B	14.48	15.71	28.87	39.07	53.35
Color Conversion 81C, 81EF, 82A, 82B, 85, 85B, 85C	24.38	26.01	36.92	64.36	89.25
#812 Warming	14.48	20.96	28.87	39.07	53.35
#87 Infra-Red	113.02	124.34	136.17	163.40	—
Close-Up Lens Sets (+1, +2 & +4)	45.59	58.14	74.77	106.59	—
Graduated: Blue, Sunrise	40.70	45.80	55.69	73.03	—
Graduated ND 0.6	40.70	45.80	55.69	73.03	90.37
Enhancing	63.34	93.74	98.12	113.32	124.13
FL-D Fluorescent (for Daylight Film)	19.28	22.95	28.87	46.31	83.64
Neutral Density 0.3, 0.6, 0.9	14.48	15.71	22.13	39.07	53.35
Sepia 1, 2, 3	36.21	43.66	55.69	73.03	91.29
Soft FX 1, 2, 3	41.00	49.67	61.71	83.44	114.55
Star Effect 4 Pt. 2mm	27.03	30.19	46.82	79.36	—
Hollywood FX Black Diffusion FX 1/2, 1, 3, 5	50.69	55.69	69.67	91.60	120.56
Hollywood FX Black Pro Mist 1/2, 1, 2, 3	50.69	55.69	69.67	91.60	120.56
Hollywood FX North Star	83.84	93.74	130.66	169.73	177.75
Hollywood FX Vector Star	69.97	78.54	108.94	141.47	—
Hollywood FX Pro Mist 1/2, 1, 2, 3	50.69	55.69	69.67	91.60	120.56
Hollywood FX Ultra Contrast 3	50.69	55.69	69.67	91.60	120.56
Hollywood FX Warm Polarizer (Rotating Mount)	36.82	44.57	54.98	72.52	95.78
Hollywood FX Warm Soft FX 1, 2, 3	41.00	49.67	61.51	83.44	114.55

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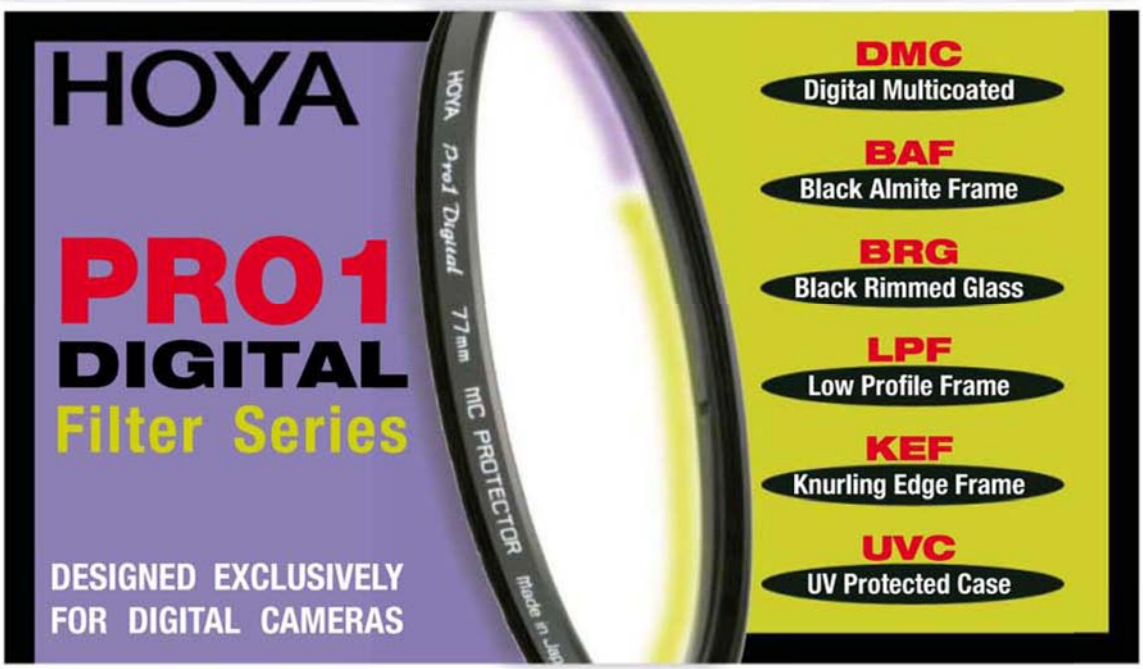

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Meters

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L358 Flash Master Meter

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- Weight 5.4 oz

WEIN
WP500 ..... 89.95

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Luna Star F II 459.95
Mavolux 5032C Digital 737.95
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L358 Flash Master 259.00
L758R DR Digital Flashmaster 499.00
L758C Cine 669.00

SLR Lenses & Flashes

Vivitar
DF120 Digital Slave Flash

- Acts as a Slave to all Digital Cameras that have a Built-In Flash
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- Bounce Head
- Swivel Head
- 5 second Recycle Time
- Includes Bracket & Multi-Angle Stand
- Weight 1.6 oz

QUANTUM
Q-Flash T5-DR Digital Flash

- Parabolic Reflector Flash
- Bounce & Swivel Head
- Wireless TTL, Sync and Shutter Control
- Program Mode
- Exposure Confirmation
- Up to 150 w/s, Full Power, Manual

Digi-Slave
L-Ring LED Ringlight

- Works with any digital or film camera
- Recommended for cameras with smaller lenses
- 16 high power white LEDs
- 52mm threads
- Variable power dial
- Powered by 9V battery

Vivitar
Shoe Mount Flashes
DF120 Digital Slave 29.95
2800 Auto 29.95
728 AF for Maxxum 34.95
730 AF for Maxxum 34.95
285 HV Manual 89.95

Ringlight Flashes
5000 Macro Ring Flash 69.95
6000 AF TTL Macro Ringlight 69.95

QUANTUM
Quantum Q-flash T5D-R Kits
with Turbo Battery 1049.95
with Turbo Compact Battery. 1064.95
with Turbo 2x2 Battery 1183.95

Quantum Batteries
Battery 1 Compact 187.00
Battery 1 ..... 214.00
Battery 2 ..... 245.00
Turbo Battery 408.00
Turbo Compact with Charger 423.00

Digi-Slave for Digital Cameras
Shoe Mount Slave Flashes
Deluxe 3000 #DID3000 ..... $129.95

Ringlight Flashes
Flex-Ring 6400 Macro LED + Twin Light #FLR6400 ..... 369.95
L-Ring LED #L520 ..... $119.95
Mini L-Ring Ultra #U5200 ..... $149.95
L-Ring Ultra II #LRU255 ..... $249.95
with Diffuser #LRU255D $249.95
L-Ring 3200 #LRU3200 ..... $289.95
with Diffuser #LRU3200D $289.95

STO-FEN
OMNI-BOUNCE
The Omni-Bounce creates a diffused bare bulb effect, giving even coverage across the entire frame, with lenses from 15mm to 200mm in the 35mm format **$16.95**

OM-422 ..... Sunpak Shoe Mount Flash
OM-522 ..... Sunpak Handle Flash
OM-B ..... Vivitar 283, 285, Canon 420, 430EZ
OM-CT45 ..... Metz CT45, CL45
OM-CT60 ..... Metz CT60, CL60
OM-MZ70 ..... Metz 70MZ-4, 70MZ-5
OM-PZ4 ..... Sunpak 4000, Metz 40AF-4N
OM-SB16 ..... Nikon SB16
OM-SB5 ..... Nikon SB-50, 80DX
OM-600 ..... Nikon SB-600
OM-EX ..... Canon 420EX
OM-EW ..... Canon 430EX
OM-EY ..... Canon 580EX
OM-EZ ..... Canon 540EZ
OM-MZ6 ..... Minolta 5600HS
OM-UNI ..... Universal

SIGMA
EF-530 DG ST Flash

- TTL auto flash exposure control
- Bounce & Swivel Head
- Guide Number 165

Available for Canon, Sony/Minolta, Nikon, Pentax & Sigma
#SEF530ST* $189.00

EF-530 DG Super Flash

- Bounce & Swivel Head
- Modeling Light
- Strobe Effect Features enable reduced power settings

Available for Canon, Sony/Minolta, Nikon, Pentax & Sigma
#SEF530* $259.00

EM-140 DG TTL Ringlight

- Wireless TTL flash control
- EM-140 DG Fully dedicated with Canon E-TTL II or Nikon i-TTL/D-TTL

Available for Canon, Nikon & Sigma
#SEM140DG* $359.95

SIGMA
17-70mm f/2.8-4.5 Macro DC Lens

- *Exclusively designed for use with digital SLR cameras*
- Minimum focus 7.9"
- Magnification ratio of 1:2.3
- 72.4°-20.2° Angle of View
- 72mm filter diameter
- Weight 16 oz

SIGMA
18-200mm f/3.5-6.3 IF Asph. DC Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 17.7" to Infinity
- Magnification ratio of 1:4.4
- 69.3°-7.1° Angle of View
- 62mm filter diameter
- Weight 14.4 oz

SIGMA
24-70mm f/2.8 EX Aspherical DF DG Lens

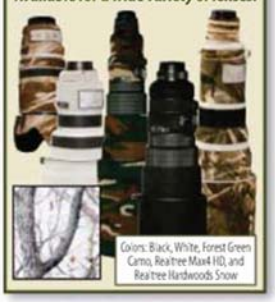
- *Desirable for Digital SLR Cameras*
- Focus 15.7" to Infinity
- DF (Dual Focus) System
- Magnification ratio of 1:3.8
- 84.1°-34.3° Angle of View
- 82mm filter diameter
- Weight 25.6 oz

LensCoat LENS COVERS

Moving a big white (or black) lens near skittish wildlife is like waving your arms – a sure way to flush your subject and ruin what could be a once-in-a-lifetime photo opportunity. LensCoat™ Lens Covers mask your large lens, giving you a better chance at getting the shot.

Manufactured from 100% closed-cell neoprene, offering protection from bumps, jars and nicks, with a camouflage-pattern fabric cover. Lens Covers also provide a thermal barrier, protecting your hands from cold lenses in lower temperatures. They are easy to install and remove, leaving no residue on the lens. And LensCoat™ lens covers are waterproof, providing protection in harsh conditions.

Available for a wide variety of lenses.



Colors: Black, White, Forest Green Camo, Realtree Max4 HD, and Realtree Hardwoods Snow

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DC Models – for Digital SLRs Only **DG Models –** Optimized for Digital SLRs

^"D"Type	Canon EOS	Nikon AF	Sony/ Minolta	Olympus 4/3 Sys.	Pentax AF	Sigma AF
DC 4.5mm f/2.8 EX Circular Fisheye HSM **	899.00	899.00	—	—	—	899.00
DG 8/3.5 EX Circular Fish-Eye **	679.00	679.00^	—	—	—	679.00
DC 10mm f/2.8 EX Fisheye HSM **	649.00	649.00	—	—	—	649.00
DG 15/2.8 EX Diagonal Fish-Eye **	549.00	549.00^	549.00	—	549.00	549.00
DG 20/1.8 EX DF RF Aspherical (82ø)	409.00	409.00^	409.00^	—	409.00	409.00
DG 24/1.8 EX DF Aspherical Macro (77ø)	339.00	339.00^	339.00^	339.00	339.00	339.00
DG 28/1.8 EX DF Aspherical Macro (77ø)	269.00	269.00^	269.00^	—	269.00	269.00
DC 30mm f/1.4 EX HSM (62ø)	429.00	429.00^	429.00	429.00	429.00	429.00
DG 50/2.8 EX Macro (55ø)	269.00	269.00^	269.00	—	269.00	269.00
DG 70/2.8 EX Macro (62ø)	429.00	429.00^	429.00	—	429.00	429.00
DG 105/2.8 EX Macro (58ø)	399.00	399.00^	399.00	399.00	399.00	399.00
DG 150/2.8 EX APO Macro HSM (72ø)	599.00	599.00^	—	599.00	—	599.00
DG 180/3.5 EX APO IF Macro HSM (72ø)	799.00	799.00^	799.00	—	799.00	799.00
DG 300/2.8 APO EX HSM	2599.00	2599.00^	2599.00	—	2599.00	2599.00
DG 500/4.5 APO EX HSM	4199.00	4199.00^	—	—	—	4199.00
DG 800/5.6 APO EX HSM	6479.00	6479.00^	—	—	—	—
DC 10-20/4-5.6 EX HSM (77ø)	499.00	499.00^	499.00	—	499.00	499.00
DG 12-24/4.5-5.6 EX **	689.00*	689.00^*	689.00^	—	689.00	689.00*
DC 17-70/2.8-4.5 Macro (72ø)	389.00	—	389.00	—	389.00	389.00
DC 17-70/2.8-4.5 HSM* (72ø)	—	429.00*	—	—	—	—
DC 18-50/3.5-5.6 (58ø)	109.00	109.00^	109.00	109.00	109.00	109.00
DC 18-50/3.5-5.6 HSM* (58ø)	—	139.00*	—	—	—	—
DC 18-50/2.8 EX Macro (72ø)	419.00	419.00^	419.00	419.00	419.00	419.00
DC 18-50/2.8 EX Macro HSM* (72ø)	—	499.00*	—	—	—	—
DC 18-200/3.5-5.6 OS (Optical Stabilizer) (72ø)	549.00	549.00	—	—	—	549.00
DC 18-200/3.5-6.3 IF Aspherical (62ø)	379.00	379.00^	379.00	—	379.00	379.00
DG 24-70/2.8 EX Aspherical (82ø)	429.00	429.00^	429.00^	—	429.00	429.00
DG 28-70/2.8-4.0 EX (58ø)	129.00	129.00^	—	—	129.00	129.00
DG 28-70/2.8 EX (67ø)	329.00	329.00^	329.00^	—	329.00	329.00
DG 28-300/3.5-6.3 Macro (62ø)	279.00	279.00^	279.00^	—	279.00	279.00
DC 50-150/2.8 EX HSM II (67ø)	819.00*	819.00^	—	—	—	819.00
DG 50-500/4-6.3 EX APO RF (86Cø)	999.00*	999.00^*	999.00	999.00	999.00	999.00*
DC 55-200/4-5.6 (55ø)	149.00	149.00^	149.00	149.00	149.00	149.00
DG 70-200/2.8 EX Macro HSM (77ø)	889.00*	889.00^*	—	—	—	—
DG 70-200/2.8 EX Macro II HSM (77ø)	979.00	979.00^	—	—	—	979.00
DG 70-300/4-5.6 DL Macro Super II (58ø)	139.00	139.00^	139.00	—	139.00	139.00
DG 70-300/4-5.6 APO Macro Super II (58ø)	219.00	219.00^	219.00	—	219.00	219.00
DG 80-400/4.5-5.6 EX OS (77ø)	999.00	999.00^	—	—	—	999.00
DG 100-300/4 EX IF APO (82ø)	1099.00*	1099.00^*	1099.00	—	1099.00	1099.00*
DG 120-300/2.8 EX APO IF (105ø)	2699.00*	2699.00^*	—	—	—	2699.00
DG 135-400/4.5-5.6 APO Aspherical (77ø)	589.00	589.00^	589.00	589.00	589.00	589.00
DG 170-500/5-6.3 APO Aspherical (86Cø)	769.00	769.00^	769.00	—	769.00	769.00
DG 300-800/5.6 APO EX HSM	6999.00	6999.00^	—	6999.00	—	6999.00
DG 1.4x EX APO Tele-Converter	189.00	189.00^	189.00	—	189.00	189.00
DG 2x EX APO Tele-Converter	209.00	209.00^	209.00	—	209.00	209.00

* HSM Model
** Rear Slip-in Gelatin Filter Slot

Metz 48 AF-1 TTL Shoe Mount Digital Flash

- Fully compatible with current and future digital cameras
- Guide No. 158 @ 105mm • Automatic & wireless TTL control
- Bounce & Swivel Head
- Zoom Head (24-105mm) flash senses focal length & adjusts

Metz 54 MZ-4 TTL Shoe Mount Flash

- Guide No. 177
- "Cobra Design" flash reduces redeye effect
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Wireless full TTL triggering
- Available for Olympus, Nikon, Minolta, Pentax
- Weight 16 oz

SUNPAK PF-30x AF TTL Shoe Mount Flash

- Guide No. 98.5
- AF Assist Light
- Bounce Head (up to 90° tilt)
- Fully compatible with Nikon i-TTL, Canon E-TTL
- Weight 7.7 oz

SUNPAK PZ-40x II AF TTL Shoe Mount Flash

- Guide No. 133
- AF Assist Light
- Automatic Shutdown Mode • Large Illuminated LCD panel
- Fully compatible with Nikon i-TTL, Canon E-TTL, Minolta ADI
- Weight 7.2 oz

LumiQuest

Pocket Bouncer	19.95
Ultrasoft	22.95
80-20	21.95
Pro Max System	47.95
Mini Softbox	19.95
Softbox	29.95
Softbox 2	30.95

CB Custom Brackets

Rotation & Bracket Systems

CB Junior	89.95
CB Junior Kit	109.95
Digital Pro E Kit	249.95
Digital Pro SV Kit	259.95
Digital Pro M Kit	379.95
QRS for Medium Format	174.95

Stroboframe Brackets

Quick Flip 350	47.95
Quick Flip 120	64.95
Folding Flip	77.95
"Camera Flip"	72.95
Press-T	95.95
Pro-66	109.95
Pro-RL	143.95
Pro-SQ	122.95
Pro-T	89.95
RL-2000	135.95
Vertaflip PHD Professional/Heavy-Duty	54.95
VH-2000 Stroboflip	79.95

Accessories

Camera Anti-Twist Plates	12.95
300QRC Quick Release Set	64.95

Metz Shoe Mount Flashes

20 C-2 Manual/Auto	56.95
28 AF-3 TTL Digital	139.95
28 SC-2 Digital Slave Flash	139.95
36 AF-4C TTL	139.95
44 MZ-2 Manual/Auto	293.95
54 MZ-4 TTL Standard	388.95
48 AF-1 for Canon Digital	219.95
48 AF-1 for Nikon Digital	199.95
58 AF-1 TTL for Canon Digital	374.95
58 AF-1 TTL for Nikon Digital	349.95

Handle Mount Flash Systems with Battery & Charger

45 CL-4 TTL Digital	649.95
76 MZ-5 TTL Digital	949.95

SUNPAK

* Requires Module

E-Flash Flat Panel Kit #MCEFKIT	74.95

Shoe Mount AF Flashes

Digital Flash #018ST Fits most Digital Cameras	29.95
383 Super Auto	79.95
433 AF TTL	89.95
PZ-4000 AF TTL	109.95
PF-30x TTL for Nikon, Canon	99.95
PZ-40x II AF TTL Black or Silver	149.95

Handle Mount Flashes

622 Super Pro TTL	199.95
622 Super Pro TTL w/Zoom Head	249.95

Ringlight Flashes

D-Macro for Digital #0813	269.95

Lensbabies

Want a fun little lens that will add a creative spark to your repertoire?

Lensbaby 3G Selective Focus SLR Camera Lens!

Bend • Lock • Fine Focus

Bring one area of your photo into sharp focus, and you can move that 'sweet spot' of focus around the picture by bending the flexible lens tubing. You will get a unique new look, with gorgeous blurring, glowing highlights, & subtle, prismatic color distortions, all without software manipulations.

- Focus Type: Manual/Fingertip with 2 additional types of fine focusing
- Focal Length: around 50mm • Interchangeable levitating magnetic Aperture: f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22 • Min. Focus 12"

Available for most 35mm & digital SLR cameras #LB3G **$269.95**

norman 400ws Portable Battery Assembly Kit

- Basic UV Coiled Cord Lamp Head, Radio Slave
- 5" Standard Reflector
- NO400B Power Pack
- 2 NiCad Battery for P400B
- Super Dual Charger with Cable
- Contour Shoulder Strap

#NO400BRK **$1,324.95**

Same kit with Pocket Wizard Radio Slave #NO400BRMK **$1,419.95**

PHOENIX

	Manual Focus	Minolta Maxxum	Canon EOS	Nikon AF	Pentax AF
100/3.5 Macro (49ø)	119.95	—	—	—	—
500/8 Mirror Manual w/Mount (30.5øR)	109.95	109.95	109.95	109.95	109.95
19-35/3.5-4.5 (77ø)	149.95	159.95	169.95	159.95	159.95
28-80/3.5-5.6 (58ø)	89.95	69.95	79.95	69.95	69.95
28-105/2.8-3.8 (72ø)	—	159.95	—	159.95	—
28-210/3.5-5.6 (72ø)	144.95	149.95	164.95	—	—
28-210/4.2-6.5 AS IF (72ø)	—	179.95	189.95	179.95	179.95
70-210/4.5-5.6 (55ø)	89.95	99.95	119.95	99.95	—
100-300/5.6-6.7 (55ø)	109.95	114.95	129.95	114.95	114.95
650-1300/8.0-16.0 (Specify T-Mount)	299.95	299.95	299.95	299.95	299.95

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

KONICA MINOLTA Maxxum Accessories

Holster Case for SLR Camera with Short to Medium Zoom Lens #MIHC28100	12.95
49mm Circular Polarizer Filter	44.95

AF Lenses (USA)

100/2.8 Macro (55ø)	529.95
17-35/2.8-4 D (77ø)	369.95

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

NEW! 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	$10	439.00
24-135/3.5-5.6	399.00	$50	349.00
28-75/2.8 XR **Di**	399.00	$10	389.00
200-500/5-6.3 **Di**	879.00	$30	849.00

AF Lesnses * Price After Rebate	Canon EOS	Nikon AF	Sony/ Minolta	Pentax AF
14/2.8 AF	999.00*	999.00*	—	—
Di 90/2.8 Macro (55ø)	399.00*	399.00*	399.00*	399.00*
Di 180/3.5 LD IF Macro (72ø)	649.00*	649.00*	649.00*	—
Di-II 11-18/4.5-5.6 (77ø)	519.00*	519.00*	519.00*	—
Di 17-35/2.8-4 LD IF Aspherical (77ø)	289.00*	289.00*	—	—
Di-II 17-50/2.8 XR LD IF Aspherical (67ø)	439.00*	439.00*	439.00*	—
Di-II 18-200/3.5-6.3 (62ø)	399.00	399.00	399.00	399.00
Di-II 18-250/3.5-6.3 (62ø)	499.00	499.00	499.00	499.00
24-135/3.5-5.6 (72ø)	349.00*	349.00*	349.00*	349.00*
Di 28-75/2.8 XR (67ø)	389.00*	389.00*	389.00*	389.00*
28-80/3.5-5.6 (58ø)	79.00	79.00	79.00	79.00
Di 28-200/3.8-5.6 Aspherical XR IF Macro (62ø)	299.00	299.00	299.00	299.00
Di 28-300/3.5-6.3 XR (62ø)	399.00	399.00	399.00	399.00
Di 28-300/3.5-6.3 XR **"VC"** (62ø)	599.00	599.00	—	—
Di-II 55-200/4-5.6 LD Macro (52ø)	189.00	189.00	189.00	—
Di 70-300/4.0-5.6 LD Macro (62ø)	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62ø)	149.00	149.00	149.00	149.00
Di 200-500/5-6.3 LD IF (86Cø)	849.00*	849.00*	849.00*	—
1.4x Converter	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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Equipment leasing available

Quick Dial 73 — Bags & Cases

tamrac 5684 Digital Zoom 4 Holster Pack

- Front pocket features Tamrac's U.S. patented Memory & Battery Management System
- DualFoam Technology
- Holds Compact SLR with attached lens up to 4.25"
- Weight 17 oz

Lowepro DryZone Rover Backpack

- DryPod waterproof lower conpartment
- Includes hydration system, designed by Hydrapack with a capacity of up to 50 oz.
- Holds Pro digital or 35mm SLR camera body with 3-4 additional lenses (up to an 80-200mm f/2.4), tripod & accessories

tamrac

Backpacks

5546 Adventure 6 (R/B, G/B)	10 x 8 x 15"	59.95
5547 Adventure 7 (R/B, G/B)	11.5 x 9.5 x 18"	67.95
5375 Adventure 75 (B, FG)	10 x 5 x 14"	99.95
5273 Expedition 3 (B, FG)	8 x 4.6 x 11"	49.95
5574 Expedition 4 (B)	10 x 5 x 11"	124.95
5575 Expedition 5 (B)	11 x 5 x 13.5"	139.95
5577 Expedition 7 (B)	11 x 6.2 x 16"	199.95

Holster Packs

5682 Digital Zoom 2 (B)	5.5 x 3.5 x 4.75"	22.95
5683 Digital Zoom 3 (B, BL, SG)	6 x 4.9 x 6"	27.95
5684 Digital Zoom 4 (B, BL, SG)	6 x 4.25 x 7"	34.95
5627 Pro Digital Zoom 7 (B)	7 x 6.25 x 8.25"	42.95
5629 Pro Digital Zoom 8 (B)	7 x 6.25 x 11"	49.95

Sling Packs Series

5746 Velocity 6 - Compact (B, BL)	7.5 x 4 x 7"	39.95
5747 Velocity 7 - Photo (B, BL)	8.5 x 4.75 x 9.25"	59.95
5749 Velocity 9 - Pro (B, BL)	13 x 6.4 x 12.5"	79.95

Lowepro

Backpacks

Micro 100 (B, FG/B, R/B)	8.5 x 4.5 x 10.5"	49.95
Orion Trekker (B/G, FG/B) II	12 x 6.5 x 10.5+5.75"	64.95
Mini Trekker Classic (B)	11 x 5 x 14.5"	79.95
Mini Trekker AW (B, FG/B)	11 x 5 x 14.5"	139.95
Rover AW II (B/G, B/K)	11 x 5.5 x 11+10"	139.95
Dry Zone 200 (B/Y, G/B)	12 x 6 x 17"	269.95
Nature Trekker AW II (B)	11.5 x 6 x 16.75"	229.95
Photo Trekker AW II (B)	12 x 6 x 19"	249.95
Dryzone Rover with Hydration System (B/Y, G/B)	Top 11.8 x 7.3 x 12" Bottom 11.8 x 6.9 x 8.7"	229.95

Shoulder Bags (B, FG/B, N/B, G/B, R/B)

Nova Micro AW	5 x 3.5 x 6"	29.95
Nova Mini AW	6.5 x 3.5 x 6.5"	34.95
Nova 1 AW	7.75 x 4 x 6.5"	39.95
Nova 2 AW	8.5 x 4.25 x 7.75"	44.95
Nova 3 AW	9 x 6 x 7.5"	54.95
Nova 4 AW	11.5 x 6 x 7.75"	64.95
Nova 5 AW	14 x 6 x 8.5"	74.95

Billingham · C.K. Kumpler · Hakuba · Lightware · Roadwired · Tenba · zing · Case Logic · Domke · f.64 · National Geographic · Op/Tech USA · Pelican Products · Vidpro · Zero Halliburton

Quick Dial 73 — Tripods

Manfrotto 190XPROB Tripod Legs

Distributed by bogen

- Max. Height 57.5"
- Min. Height 3.3"
- Folded Length 22.4"
- Capacity 11 lbs
- 3 Leg Sections
- Flip lever Locks
- Rapid Sliding Center Column
- Weight 4 lbs

GITZO GT-3530LSV Carbon Fiber Composite Tripod Leg

- Max. Height 58.3"
- Min. Height 4.3"
- Folded Length 26.4"
- Capacity 39.7 lbs
- 3 Leg Sections
- Axial-sleeve Locks
- Weight 4. lbs

Manfrotto

Distributed by bogen

Modo Digital Tripods

785B Maxi Tripod	59.2"	78.95
790B Monopod	57.3"	31.95

Magfiber Tripods

055MF3 Magfiber Pro 3-Section	66.5"	312.95
055MF4 Magfiber Pro 4-Section	65"	349.95
190MF3 Magfiber Pro 3-Section	56"	297.95
190MF4 Magfiber Pro 4-Section	51.6"	310.95

"Digi" Digital Tripods with Ball Head & Case

718SHB Black Compact 4-Section	48.5"	99.95
718B Black 4-Section	65.5"	99.95
725B Black 4-Section with Ball Head	64.6"	112.95
728B Black 4-Section	64.8"	118.95

Tripods Legs Only (Black)

190XDB 3-Section	57.1"	96.95
190XPROB 3-Section	57.5"	144.95
055XPROB 3-Section	70.3"	167.95
458B Neotec Pro 3-Section	61.4"	356.95

Tripod Ball Heads

486RC2 Compact	68.95	322RC2 Grip Action	119.95
488RC2 Midi	106.95	484RC2 Mini	57.95

GITZO

Traveler Series

GT-1540T Carbon Fiber 6x	55.1"	559.95
GT-1550T Carbon Fiber 6x	57.5"	639.95
GT-2530LVL Leveling Carbon Fiber 6x	62.6"	664.95
GT-2540LVL Leveling Carbon Fiber 6x	67.7"	743.95
GT-2941LVL Leveling Basalt	71.6"	574.95

Explorer Series

GT-2530EX Carbon Fiber 6x	66.9"	539.95
GT-2540EX Carbon Fiber 6x	64.6"	579.95

6x Technology Series

GT-1530 Mountaineer	61"	479.95
GT-2530 Mountaineer	63.4"	534.95
GT-2540 Mountaineer	61.4"	589.95
GT-3530 Mountaineer	64"	629.95
GT-3530LSV Systematic	58.3"	649.95
GT-3540LS Systematic	57.5"	649.95
GT-3540XLS Systematic	78"	749.95

CARBON 6X

Ball Heads

G1376M Studex 3 with QR	250.95
G1276M Off-Center Reporter 2 with Quick Release	206.95

Benbo · Cullmann · Giottos · Slik · impact · Titan · Velbon · Berlbach · Davis & Sanford · Hakuba · National Geographic · Sunpak · Monostat · Wimberley

Quick Dial 821 — LCD Projectors

Optoma EZ Pro 719 DLP Projector

- 0.55" DarkChip DLP (16:9) • 2000 ANSI Lumens
- 1024 x 768 Resolution • 2500:1 Contrast Ratio
- Keystone Correction 15° • 28dB Audible Noise
- Dimensions 9 x 3.7 x 8.26"

EPSON MovieMate 30s Home Theater

A portable, high quality projector with CD/DVD player and speakers all in one simple unit

- Aspect Ration 16:9 • 1200 ANSI Lumens
- 10000:1 Contrast Ratio • Weight 15.4 lbs

Canon LV-7260	739.00	**Epson**		**HOME THEATER UNITS**	
Casio XJ-S31	949.95	Powerlite S5	599.00	**Canon**	
Casio XJ-S35	999.00	Powerlite 77C	699.00	Realis SX60	3,499.95
Casio XJ-S46	1,399.95	Powerlite 1710C	1,449.00	**Epson**	
Hitachi CP-X251	699.00	**Optoma**		MovieMate 50	799.95
Hitachi CP-X260	779.00	EZ-Pro 708	649.95	**Optoma**	
Infocus IN-24P	599.00	EZ-Pro 719 DLP	799.00	HD-72 DLP	1,499.00
Infocus IN-26P	749.00	**Panasonic**		**Panasonic**	
Infocus LP-10	1,149.95	PTLB-51U	749.00	PT-AX200U	1,299.00
Infocus LP-37	1,249.95	PTLB-60U	1,349.00	**Sanyo**	
Sharp XR-30X	669.00	**Sanyo**		PLV-Z5	1,295.00
Sharp XR-40X	769.95	PLC-XW55	549.00		
Sony VPL-ES4	599.00	PLC-XU75	799.00		
Sony VPL-CX21	969.00	PLC-XU78	999.95		

Quick Dial 71 — Film Color & B&W

COLOR PRINT FILM

	Kodak							FUJIFILM					
	Gold – GA 100 IMP	Gold – GB 200 IMP	Max – GC 400 IMP					Reala CS 100	Superia CN 100	Superia CA 200	Superia CH 400	Superia CZ 800	Press CZ 800
135-24	1.99	1.99	2.09					—	1.69	1.89	1.89	3.99	—
135-36	—	2.79	2.99					2.99	1.99	1.99	1.99	—	3.39
	Portra 160NC	Portra 160VC	Portra 400NC	Portra 400VC	Portra 800	Ultra Prof. 100UC	Ultra Prof. 400UC	Pro 160C		Pro 160S		400H	800Z
135-36	5.49	5.49	5.99	5.99	6.25	4.95	4.95	4.99		4.79		5.19	5.39
120 Roll	4.15	4.15	4.30	4.30	5.09	—	—	3.49		3.14		3.45	3.99
220 PP (5)	39.95	39.95	42.95	42.95	—	—	—	6.50		6.49		6.99	7.34

IMP Imported from Europe

USA Manufactured in USA for Domestic Distribution.

PROCESSING MAILERS

Agfa Scala Slide
36 Exp. (35mm) Mounted 10.00

Fuji Slide 36 Exp. (35mm) 4.99

A&I Slides E6 Processing
35mm 9.49 120 9.49 220 18.95

A&I Color Print C41 Processing
35mm 13.49 120 15.49 220 30.95

COLOR SLIDE FILM

	Kodak								FUJIFILM							
	Elite Chrome EB 100 USA	Elite Chrome ED 200 IMP	Kodachrome KR 64 USA	Ektachrome Professional E Series EPY 64 Tungsten	Ektachrome Professional E Series 100 VS	Ektachrome Professional E Series 100 G	Ektachrome Professional E Series 100 GX	Ektachrome Professional E Series EPP 100	Fujichrome Sensia RA 100	Fujichrome Sensia RM 200	Fujichrome Sensia RH 400	Fujichrome Professional Velvia RVP Pro 50	Fujichrome Professional Velvia RVP 100	Fujichrome Professional Astia RAP100F	Fujichrome Professional Provia RDP100F	Fujichrome Professional Provia RXP III 400X
135-36	4.49	5.99	6.59	10.99	6.75	6.49	6.49	11.70	3.99	5.59	8.99	6.20	5.55	4.99	4.89	10.99
120 Roll	—	—	—	5.99	4.99	4.70	4.70	6.49	—	—	—	4.52	4.19	3.99	3.49	6.99
220 PP (5)	—	—	—	—	49.50	47.00	—	69.95	—	—	—	8.99	8.39	7.99	6.99	—

BLACK & WHITE PRINT FILM

	AGFA	ILFORD							Kodak						FUJIFILM		
	Scala 200 SLIDE	Pan F+ 50	FP4+ 125	HP5+ 400	Delta Pro 100	Delta Pro 400	Delta Pro 3200	XP-2 Super 400	Infrared SFX 200	Plus-X 125	Tri-X 400	TMX 100	TMY 400	TMZ 3200	BW 400 CN	HIE Infrared	Acros 100	Neopan 400	Neopan 1600
135-36	12.95	5.45	5.15	3.99	4.99	4.99	6.19	5.35	8.99	4.99	3.99	4.99	4.99	6.49	4.69	15.95	4.30	2.99	3.99
120 Roll	6.49	3.69	3.65	3.29	3.45	3.59	4.29	3.59	7.99	—	3.15	3.09	3.19	—	4.25	—	2.69	2.74	—

A&I · AGFA · Forte · Fujifilm · Ilford · Kodak · Polaroid · Minox · Rollei

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 Battery Pack
- 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**

Quick Dial 813

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 7001DX 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
- Velbon Videomate 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 7001DX 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-DU21 Battery (Additional)
- Lowepro Edit 120 Camera Shoulder Bag (Black)
- Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
- Sunpak 7001DX 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-Grade 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
- LCM-HCC Semi Soft Carrying Case
- Sunpak 7001DX 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
- Tiffen 58mm UV-P Filter • GGI GG-227 Cleaning Kit
- Beachtek DXA-4 Audio Adapter
- Mack 2-Year Extended Warranty

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YOUR QUESTIONS ANSWERED

Get the glow

I need to photograph someone working on a laptop in such a way that its screen appears to be the sole source of illumination. My problem is that even with the computer at its brightest, the shutter speeds are so long that my subject can't keep still enough to stay sharp. When I try substituting a diffused flash, it looks fake. Any suggestions? *Anthony Tamarone*
Newark, NJ

Try taping a Rosco LitePad to your computer screen. Amazingly thin, flat-panel LEDs in six sizes ranging from 3x3 to 12x12 inches ($58 to $469, street), these devices throw a strong but soft light that almost perfectly mimics illumination from computer monitors, TV sets, and automobile dashboards.

Reach for a converter

I'm dabbling with a Canon EOS Elan 7NE 35mm SLR for wildlife photography on a budget. I have a Canon 75–300mm telephoto lens, and I was wondering if I might benefit by adding a teleconverter/extender or an extension tube. Frankly, I'm confused about the difference. What would you recommend for distant wildlife?
Dennis Divine
Joplin, MO

Extension tubes are for close-up work; they'll be of little help for far-off critters. But teleconverters (a.k.a. extenders) can supercharge your tele lens. Available in several strengths, they typically boost focal length by factors of 1.4X to 2X. They also cut light transmission commensurately—a 2X teleconverter will decrease the maximum aperture by 2 stops.

Because of this, many cameras have difficulty autofocusing when a teleconverter is used with a lens that's slower than f/2.8. Since your 75–300mm is an f/4–5.6, the price you will pay for a converter's extra reach will be the possible loss of AF and a dimmer viewfinder. You may learn to adjust, however, and only pull out a teleconverter in bright light for subjects at or near infinity.

The best teleconverters are those made specifically for your lens (a "matched" converter). Canon's teleconverters, however, are matched to their longer, L-series super teles. "Dedicated" converters allow AE and AF functions.

These devices typically produce vignetting when used with focal lengths wider than approximately 90mm. Also, the more powerful the converter, the more likely it will introduce softness and distortion, especially around the image edges. Depending on how critical you are, that may be an issue, especially with budget converters.

These limitations might seem to be deal breakers, but when you consider how much cheaper and easier it is to carry a converter than a 400mm, 500mm, or 600mm lens, they start looking pretty attractive.

Crime stopper

What can you tell me about alarm systems for camera bags?
J.D. McFarlan
Via e-mail

There are two common types, but neither will deter a serious thief. The first sets off a 130-decibel alarm and flashing light when a thief opens your bag or tries to carry it away from a tethered location. Nordale Services sells one that doubles as a door or window alarm for $8, direct (www.nservices.com/personal.htm). The second type is a luggage locator, which may be better because of the reduced chance of false alarms. It consists of a key-fob transmitter and a receiver that attaches to your camera bag. When a thief makes off with the bag, a button press to the fob sets off a beeping alert and a blinking light on the receiver. While it won't stop a thief, it might help you follow him in a crowd—or pick out your bag on a luggage carousel. Sight Connection has one for $32, direct (www.sightconnection.com/luggagelocator.html).

Charge!

My Fujifilm FinePix S3 Pro includes a function for discharging NiMH batteries. When and why would I need it? *Stan Boreman*
Cincinnati, OH

Battery manufacturers recommend "refreshing" or "conditioning" NiMH cells through discharge if their capacity drops unexpectedly. Some photographers also use the function to bring mixed sets of AA cells to a common state of discharge to assure maximum power per battery set after the next charging cycle. (It's only useful for chargers that handle cells in pairs; if your charger juices each cell individually, it's unnecessary.) Battery makers warn that over-conditioning can harm NiMH cells and that you should use only chargers designed specifically for NiMHs.

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

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CARBON FIBER TRIPODS

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Carbon fiber is much stronger than aluminum yet it is about 30% lighter in weight than aluminum. It absorbs shock and does not transmit vibrations; that ensures sharper images and the built-in bubble level helps you get it straight.

Flashpoint tripods feature European styling. They open and close with ease and have leg locks that really lock solid. Legs are multi-positionable and with the low center column, the tripods can be used for low, ground-level photography. Leg ends are rubber tipped and have retractable spikes.

BALL HEADS: Made of magnesium alloy. stronger and less weight than standard aluminum ball heads.

MONOPOD: Super tough – super lightweight.

Multiple Adjustable leg angle positions.

Detachable center column for low, ground level shooting.

Rubber tips for in-studio use and Spiked tips for use in the field.

	Height	Closed	Load	Weight	Price
Tripod **F-1128**	55-1/4"	18.5"	9.9 lbs	2.64 lbs	$169.95
Tripod **F-1228**	60-1/4"	20.10"	17.6 lbs	3.30 lbs	$199.95
Tripod **F-1328**	63-3/4"	21.65"	24.2 lbs	3.96 lbs	$299.95
Ball Head **F-1**	-	-	8.8 lbs	11.6 oz.	$54.95
Ball Head **F-2**	-	-	11 lbs	14.4 oz.	$59.95
Ball Head **F-3**	-	-	17.6 lbs	16.1 oz.	$74.95
Monopod	55.11"	18.75"	11 lbs	10 oz.	$89.95

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Attaches to the front of a 35mm lens for a really wide angle view. 39.95

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Selective Focus SLR Lens
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• Fingertip, ctually
• Optical glass element
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• Apertures: f2.8, f4, f5.6, f8
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• Maximum Focus: infinity & beyond
• Minimum Focus: approximately 7 inches

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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	—	—	—
10-20/4-5.6 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 DC Macro	389.00	389.00	389.00	389.00	389.00	—
18-50/2.8 DG 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	—
24-60/28 EX-DG ASP	—	399.00	399.00	399.00	399.00	—
24-70/28 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	—
28-300/3.5-5.6 DG IF Macro	279.00	279.00	279.00	279.00	279.00	—
50-150 2.8 APO HSM	–	679.00	679.00	—	679.00	—
50-150 2.8 EX DG HSM II	–	819.00	819.00	—	819.00	—
50-500/4-6.3 EX DG APO HSM	999.00	999.00	999.00	999.00	999.00	999.00
55-200/4-5.6 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	—
70-200/2.8 EX HSM Macro II	–	979.00	979.00	—	979.00	—
70-300/4-5.6 APO EX DG	219.00	219.00	219.00	219.00	219.00	—
70-300 /4-5.6 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 DG EX-IF HSM	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	769.00	769.00	769.00	769.00	769.00	—
300-800/5.6 EX IF APO HSM	—	6999.00	6999.95	—	6999.00	6999.00
1.4X APO Extender	169.00	169.00	169.00	—	169.00	—
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3 WAYS TO MAKE YOUR LENS WORK FOR YOU

BY KATHLEEN DAVIS

Exposure and focus are just the beginning. If you don't use your lens properly, your photos won't turn out as planned. Here are three common optical problems and how you can overcome them.

1 **Barrel distortion:** If your photos have bowed lines, your lens has poor distortion control. So reframe your shot to eliminate the bends. Compose ultrawide pictures with straight lines situated away from the edges of the frame, and move people toward the center to avoid unflattering distortion of faces and bodies.

2 **Glare and vignetting:** Not using a lenshood in sunny scenes can cause photo-killing glare. Similarly, lenses whose front element extends beyond the barrel (some ultrawides and telephotos) are prone to flare. But on some lenses at wide settings, lenshoods may cause vignetting, so look before you shoot. Also, make sure your lens doesn't block your on-camera flash.

3 **Color fringing:** Purple, red, or cyan edges around objects are only rarely visible, even when a photo is enlarged, but they can still compromise sharpness and contrast. This happens most often with distant or backlit subjects shot with a telephoto. Look for a lens with low-dispersion glass elements if you're shopping for a new tele. Otherwise, try shooting at a smaller aperture, or fix the image later in postproduction.

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- 1.5x - 10x Zoom
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IKKM853BK

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- 4x Digital Zoom,
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IFJS8000FD

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IPXOZ10

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- Blur Reduction Mode
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SAMSUNG NV15

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- 5x digital
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ICSEXZ1200SV

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IKKZ712IS

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IPXOE40

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BY THE BOOK

COMPILED BY JACK HOWARD

LIGHT MOVES

Even a single off-camera flash, used with an umbrella or softbox, can make dramatic, pro-level portraits. The placement of the camera, light, and subject will give you different effects.

- A diffused light at a 45-degree angle to the subject will provide mostly even illumination with some soft shadows.
- A softbox or umbrella at a right angle to the subject and camera gives a hard, textured lighting to the subject.
- Regardless of the lighting angle, catchlights in the eyes are important. Check your LCD to make sure you've got them.
- If you love the lighting, but don't have catchlights, try positioning a small reflector near the lens to add them in.

ADAPTED FROM *LIGHTING FOR PORTRAIT PHOTOGRAPHY* BY STEVE BAVISTER (ROTOVISION, 2007; $35)

PHOTO PACKAGE

Designing a portfolio of your best work has its own set of challenges and pitfalls. Follow this advice for both online and print portfolios.

- Make the photos the star on a simple website. Avoid confusing navigation, crazy animations, and other bells and whistles—unless you want to sell yourself as a web designer, not a photographer.
- The same goes with print portfolios. The quality of the photos is much more important than the packaging.
- If you are looking for work, have three duplicate portfolios ready to ship off to potential clients.
- No portfolio is perfect, so do your best for now, and update it every couple of months.

ADAPTED FROM *ADVERTISING PHOTOGRAPHY, A STRAIGHTFORWARD GUIDE TO A COMPLEX INDUSTRY* BY LOU LESKO (THOMSON COURSE TECHNOLOGY, 2007; $40)

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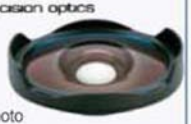

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DAVID YELLEN: MS. 'COLOR ME' VIC

FROM *HAIR WARS*, PHOTOGRAPHS BY DAVID YELLEN, INTRODUCTION AND INTERVIEWS BY JOHANNA LENANDER (POWERHOUSE BOOKS, 2007)

"The idea for *Hair Wars* was brought to my attention by Johanna Lenander, the writer of the book, who was covering it for a Japanese magazine. I was drawn to the style and energy of the fantasy hairstyling movement. It's all about pushing the possibilities of what a hairstyle can be—people exploring what's in their head and putting it on someone else's. This woman was a model for the hairdresser Ms. 'Color Me' Vic, who is one of the most colorful characters in *Hair Wars*. The photo was shot backstage against a thunder-gray seamless at a hairstyling event in Los Angeles. I used a Toyo 4x5 with a 180mm lens, using Profoto lights and Kodak film."

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