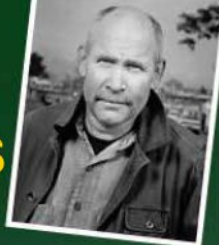


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At the heart of the image



Meet this issue's guest photographers...

All-rounder photographer

Andreas Stridsberg

Is there anything this Swedish polymath *can't* shoot? From insects to conceptual art, his skills are legion (page 14).



Travel photographer

Steve McCurry

The man behind the Afghan Girl and other iconic images shares his travel photography insights on page 96.

Lens reviewer

Chris George

Canon guru Chris is editor of our sister magazine, *PhotoPlus*, the only magazine for Canon SLR users. Who better to test the update of Canon's all-time classic 70-200mm f/2.8 lens on page 110.



» Plus...

A reader learns how to take great zoo shots on page 6... Find out how to get better car shots on page 24... Improve your photos with our 100 SLR and Photoshop tips on page 40... Find out what we think of Samsung's NX10 on page 106... Discover which budget SLR we recommend on page 112.



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Welcome

to the June issue of **Digital Camera**

Reaching a centenary of anything is pretty special, and it's a particular milestone in the insanely competitive world of magazines. To celebrate our 100th issue, we've put together a great package. Look inside and you might be lucky enough to find a golden ticket that entitles you to a fantastic prize (see page 81). Then there's our unrivalled collection of D-SLR and Photoshop tips on page 40.

I really hope you enjoy this special issue, and thanks so much to all our readers and advertisers. We couldn't have made it to issue 100 without you! PS. Watch out for some exciting changes next issue, on sale 29 June.

Geoff Harris Editor

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June 2010 **Digital Camera** 3

Digital Camera

June
Issue 100 www.photoradar.com

The magazine for today's photographer

OUT THERE

- 6 Instant Expert**
Get your motor(drive) running with our easy guide to car photography.
- 14 Showcase**
Swedish photo ace Andreas Stridsberg reveals his superfly skills.
- 24 Improve your zoo shots**
You can get great shots of animals in captivity – Ed Godden shares some essential skills with a reader.

YOUR PHOTOS

- 32 Mission**
We reveal the results of our quest to find the best stunning scenics.
- 40 100 best photography tips**
On the cover
To celebrate issue 100, we've put together a fantastic centenary collection of SLR and software tips.
- 81 Golden ticket giveaway**
Found a golden ticket in the mag? Come here for prize details!
- 84 Hotshots**
Our regular round-up of the finest photos from *Digital Camera* readers.
- 90 Ask the Team**
Constructive criticism of your photos from our resident team of experts.
- 94 Photographer of the Year**
Find out more about the Landscape category in this year's POTY contest.

AFTER THE SHOT

- 64 Recover colour and detail**
How to use Layer Masks and Adjustment Layers to beat haze.



- 68 Get the toy camera look**
Use Adjustment Layers, Layer Masks and filters for a quirky colour effect.
- 70 Boost colours**
Learn how to use gradients to make your hues really sing.
- 72 Cross-processing effects**
Use this eye-catching Photoshop technique for portraits with flair.
- 76 Master modern portraits**
Give your people shots a fresh modern look with our easy guide.
- 78 Hand tint your shots**
Get the old-school travel photo look with Photoshop's hand-tinting tools.

INTERVIEW

- 96 Steve McCurry**
The travel photographer's photographer shares his tips with editor Geoff Harris.

NEW GEAR

- 104 First Look – what's new?**
The latest news on cameras and kit from Leica, Olympus and Nikon.
- 106 Samsung NX10**
On the cover
The Korean giant takes on the Japanese with this ace hybrid. Find out what we think of it in our full test.
- 110 Canon EF 70-200mm f/2.8L IS USM II**
The original was a much-loved classic, so how will this stabilised update shape up? We find out...
- 112 Budget D-SLR supertest**
On the cover
Find out which is the best D-SLR under £550 in our camera round-up.

REGULARS

- 36 Viewfinder** – share your thoughts
- 38 Subscribe** and never miss a copy!
- 58 Next month:** Find out about the exciting changes you can expect in *Digital Camera* next issue



76

Portrait skills

Give your people shots a fresh, contemporary makeover in minutes

106

Samsung NX10

Is the latest big-name hybrid also the hottest?



100 best SLR & Photoshop tips

Get more from your SLR and editing software with our centenary tips special



112

Best budget D-SLRs

Discover the best D-SLR under £550 in our comprehensive test



On the CD

Your disc is packed with over an hour of Photoshop and Elements tutorials – see page 146.

On the website

Discuss this issue of *Digital Camera* with other readers at www.photoradar.com

On the cover

Kingfisher,
by Gustav Kiburg

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Out there...

June

Where to go. What to see.
How to shoot it

Contents...



06

Instant Expert

Learn how to take great shots of animals in zoos or wildlife parks



14

Showcase

Andreas Stridsberg reveals the wonders to be found in his back yard



22

Reader Advice

Digital Camera reader Mandy Disher shares the secrets of her success



32

Technique

Take better car shots with simple but effective shooting techniques



32

Your Mission

We reveal the impressive results of our latest photography challenge



24



THE READER Tim Jenkins

Tim asked us for advice on how to brush-up on his wildlife photography, and came to Marwell Wildlife armed with his brand new Nikon D3000 and bags of enthusiasm.



THE PRO Ed Godden

A regular visitor to Marwell as a kid, Ed hadn't been there for ten years. Still as hungry as ever to catch stunning images, he was amazed by the shooting opportunities on offer.





Instant expert Master zoo photography

We've got seven sure-fire tips to help reader
Tim Jenkins get memorable shots at Marwell Wildlife

With safari parks and zoos scattered all over the country, getting up close to exotic animals has never been easier.

Visiting a zoo presents a great opportunity to practise your photography skills, whether you just want a collection of images for your portfolio or you're preparing for a photo safari in Africa!

Visiting somewhere like Marwell also gives you the chance to get to know your D-SLR's settings and functions, without the stress of missing that perfect photo opportunity. The last thing you want to be doing is fumbling around for your camera manual when a wild tiger is staring down the barrel of your lens.

Having confidence in your camera kit is crucial, because knowing when to quickly

switch focus points or Metering modes will improve your chances of getting pro results.

Thinking on your feet

You really need to keep your technical hat on when shooting at a zoo. One minute you could be in a badly lit enclosure having to shoot through thick glass, the next you could be out in the open focusing through wires or bars. All the time you need to consider the importance of composition, and try to make the animal appear as if it was shot in the wild – not in the confines of a wildlife park.

Tim Jenkins wanted to improve his wildlife shots and get to grips with his new Nikon D3000 – from learning how to use focus points to setting aperture correctly. Read on to find out how he got on. »

Out there...

Technique

1 Shooting through wire

To get started, we headed straight to the big cats – a speciality at Marwell. Their enclosures were not only large enough for the cats to roam around in, they also had fantastic viewing areas to take photos from.

Focusing through wire fences is the only option with some enclosures. The first thing to take into account is safety. Get as close as you can to the fence and place the centre of the lens in the gap, if it will fit.

Tim was about 4ft away from the fence when he took the images below. Focusing on the female Amur leopard and opening the aperture of his 300mm prime lens to f/2.8 he has thrown the wire out of focus, making it disappear. This can be more tricky on bright days, when the sun will reflect from the wire's shiny surface.

With the big cat awake, Tim took more shots, this time setting his camera's Metering mode to Spot to get an accurate reading of the light falling onto the animal.



2 Perfect focusing

Take complete control of focus for the best results

These two images show how shooting at a wide aperture, such as f/2.8, makes it even more important to get your focusing spot on.

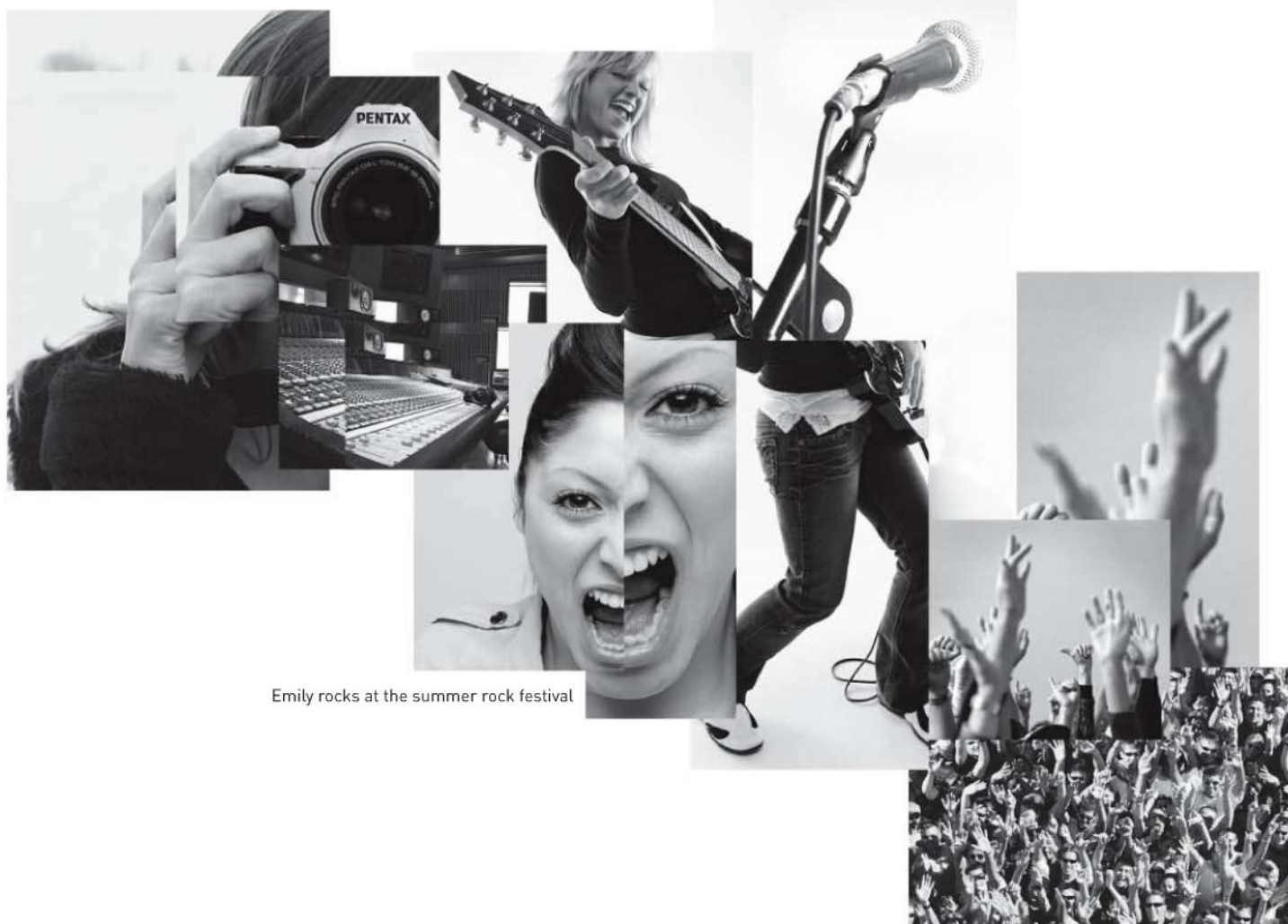
It is essential when shooting a great portrait to focus on the animal's eyes. Tim was using auto AF point selection while composing his images, and as you can see from the top shot, the focus has locked on the leopard's paw and not on his eyes. For the best results, set your focus point manually, rather than letting the camera decide.

After a good 30 minutes shooting the leopard up on the platform, and with a number of successful images in the bag, we decided to move on to another enclosure. But at that moment the leopard came down from the trees and roamed around close to the glass viewing area at ground level. We took the opportunity to get shots of the cats walking around, getting down to eye level for a different perspective. »



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by Emily



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3 How to beat glare

These lemurs were darting all over the place, making it hard to focus.

The glare from the glass enclosure presented an added challenge, so getting a crisp image required a fair

amount of patience. By pressing his lens right up close to the glass and wrapping a dark coat around the end of it, Tim was able to get shots without any telltale reflections.

4 Removing distractions

The main difference between photographing animals at a zoo, rather than in the wilds of Africa, is the man-made distractions that creep into the background of your shots.

Here, the lamps were the biggest problem. The meerkats love to bathe under them, but not only do they produce a slight colour cast, they also make it harder to photograph the cute little animals against a clear background.

In the end, the colour cast actually worked to our advantage, giving the meerkat's coat a nice warm glow. Despite our best attempts to recompose the shot to eliminate distractions, we still needed to use the Clone tool in Photoshop to remove any remaining clutter.



5 Think differently

Use your imagination and capture shots with added interest



THINK ABOUT THE BACKGROUND

By cropping in tight and throwing the background out of focus, we created a natural backdrop that really complements this subject.

GO WIDE

Look out for wacky shots and capture them with an ultra wide-angle lens. This can distort angles and make an unusual animal look even stranger.

EYE CONTACT

Shoot low and head-on. If you manage to get the full attention of an animal, there's no better shot than that of it staring straight into your lens. »

Out there...

Technique



6 Keep an eye out for patterns

Look out for the unusual, then get in close, for shots with a creative twist

Keep an eye out for animals with interesting details – patterned fur, textured skin or unusual features. You don't have to include the whole animal in the frame to get an engaging image. Some of the exotic animals at zoos and safari parks have great markings and textures that are crying out to be photographed.

Using his 300mm lens, Tim was able to crop tightly into the hind area of a zebra (see above). The f/2.8



aperture he selected has thrown the distracting background nicely out of focus at the top of the frame. We later converted the image to black and white for a more striking effect.

7 Capture interaction

Try to catch two or more animals interacting with each other. We were particularly pleased with this cute penguin shot. Either photograph pairs of animals from the front so their faces are clear, or – as Tim did here – try a more unusual viewpoint.

Thanks to Marwell Wildlife. For further details of what's on offer, visit www.marwell.org.uk or call 01962 777407.



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Showcase

Andreas Stridsberg

You needn't travel far to get stunning insect shots. There's plenty to photograph in your own back yard, as this 'superfly' Swedish photographer reveals!

Swedish photographer Andreas Stridsberg has tried his hand at many creative disciplines, from 3D modelling to life drawing, but it's photography that has had the most lasting impact. "I could never get tired of photography," he says. "It's such a broad art form to explore, with such a wide variety of subjects to shoot and different techniques to experiment with."

"I've learned a lot about lighting through photography," he continues. "Before I became interested in photography I didn't really understand how light worked, how it would bounce off certain objects, how it would cast shadows and reflect on my subjects. Now it makes sense."

Stridsberg gets his inspiration from a wide range of subjects, whether he's shooting insects (as in the images shown here), contemporary portraits or creating surreal compositions.

He uses his understanding of light to add mood and emotion into his work. He also strives to capture something that he would appreciate looking at.

He is a fervent believer in the maxim that you shouldn't aim to please anyone but yourself. "The quality of your work can suffer once you start attempting to please other people," he says. "It can also take the joy and spontaneity out of photography."

To see more of Andreas's stunning images, visit his website: www.mystic-pic.com.





Superfly

Camera: Nikon D300

Lens: Tamron SP AF 90mm f/2.8 Di Macro

Exposure: 1/200 sec at f/6.3, ISO160

"There's just something about these peasant flies, as we call them, that fascinates me. They look sort of alien to me. To emphasise that, I decided to give this shot a slight monochromatic/sepia tone post-shoot, and just keep the colour of the eyes as they were." »

Out there... Showcase

Orange Butty

Camera: Nikon D300

Lens: Tamron SP AF 90mm f/2.8 Di Macro

Exposure: 1/640 sec at f/4, ISO160

"The main reason why I love crawling around in our garden – or the neighbouring fields – in pursuit of bugs and insects is because it's something I can do together with my baby boy, Liam, who was two years old when we captured this beauty. I gave it a slight cross-process treatment post-shoot."



Water Strider

Camera: Nikon D300

Lens: Tamron SP AF 90mm f/2.8 Di Macro

Exposure: 1/1250 sec at f/3.5, ISO160

"In our garden there's a tiny, shallow pool surrounded by flowers and bushes. This is a phenomenal spot to find a great variety of insects. And what bug portfolio would be complete without one of these critters? Because this composition is quite clean it looks elegant and stylish, without any disturbing elements – just the strider and the water, which almost looks like silver."





Red Eye

Camera: Nikon D200

Lens: Tamron SP AF 90mm f/2.8 Di Macro

Exposure: 1/60 sec at f/3.8, ISO100

"I have no idea what kind of insect this is. I found it on my car door one morning (hence the reflection) and I ran back inside to get my camera. Unfortunately, I only got one shot of it before it took off."

Eeew

Camera: Nikon D300

Lens: Tamron SP AF 90mm f/2.8 Di Macro

Exposure: 1/200 sec at f/7.1, ISO160

"Our garden also has a couple of hedges in which you often find all sorts of insects. This particular spider gave me quite a scare when I had my head stuck in the hedge trying to get to a butterfly. The nasty looking thing appeared before my lens, but made a great subject." »

Out there... Showcase

Lady in Red

Camera: Nikon D200

Lens: Tamron SP AF 90mm f/2.8 Di Macro

Exposure: 1/125 sec at f/5.6, ISO200

"To be honest, ladybirds are the only bug or insect that I find cute. And because they're not exactly famous for their amazing speed, they are also quite pleasant to work with. The biggest challenge for me is to find them. However, this one stood out quite well against the dark foliage."



Morning Dew

Camera: Nikon D300

Lens: Tamron SP AF 90mm f/2.8 Di Macro

Exposure: 1/160 sec at f/4, ISO160

"I came across this spider one misty morning in August when my main objective was to capture some eerie landscape images. I rarely use a tripod when I'm hunting for bugs, even though,

in retrospect, I often wish I had. This time, however, I was equipped with one, and for that I am grateful, since it helped capture the dew of a misty morning caught on the web just perfectly."



Hoverfly

Camera: Nikon D200

Lens: Tamron SP AF 90mm f/2.8 Di Macro

Exposure: 1/250 sec at f/8, ISO250

"This was another accidental capture of an insect appearing before my lens, attempting to steal the spotlight from the butterfly I had originally locked focus on. Compared to bumblebees or other flying insects that hardly ever stay in the same place, this hoverfly proved to be rather easy to capture in flight."



Bluebottle

Camera: Nikon D300

Lens: Tamron SP AF 90mm f/2.8 Di Macro

Exposure: 1/250 sec at f/5, ISO320

"In our garden there's a small greenhouse where the only things we grow (quite unintentionally) are nettles. Apparently flies, and bluebottles in particular, also like the heat inside. The main challenge when taking this shot was to stay clear of the nettles surrounding the fly." 🍷

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Out there...



Daisy Duo

Shot indoors using available light

Camera: Canon EOS 450D

Lens: Sigma 105mm f/2.8 EX CG Macro

Exposure: 1.3 secs at f/22, ISO100

Mandy Disher

Out there...

Technique



How to... Take better car shots

From dramatic *Top Gear*-style shots to arty close-up images, **Ed Godden** shows you how to get the best from your car photography

Whether you choose to shoot your family hatchback or a precious vintage vehicle, photographing cars is all about creating images that make them look their absolute best. You might just want to capture a picture of your pride and joy to hang on your living room wall, but if you're thinking about selling your car you'll need to make it look super smart. Nobody's going to want to buy a car that

looks like a pile of junk, so photographing it in an idyllic setting and lighting it well can be the difference between making a sale or not. Simply by using a reflector to shine light back onto your vehicle or a polarising filter to eliminate reflections on the paintwork, you can transform your shots from average to amazing.

Another way of adding interest and drama is to tilt the camera. Creating

wacky perspectives, and capturing lines from the bonnet, side panels and grill will make your car look more impressive. Zoning in on these areas with a wide-angle lens can distort the perspective for a powerful effect. Or, to capture the detail on show in the chrome or the dashboard area, try using a macro lens.

Perspective tricks

Using a wide-angle lens is fine for close-up shots, but be careful if you use one to shoot the car as a whole. A wide-angle can distort the perspective so much that the car could appear much larger than it actually is. Keep it in proportion and even consider using a standard lens such as a 50mm, or a telephoto like a 70-200mm, and shoot from a distance. This not only throws the background out of focus and makes the car stand out, but will also keep the car in perspective. »



Get a friend to shine light back onto your subject with a reflector and you'll get better car shots in an instant



Location shots: Simon Lees (Future)

Out there... Technique

Get in close

Don't forget to shoot the smaller details

This blue Ford Mustang was bursting with colour and crying out for us to shoot its finer details with a macro lens. Try honing in on interesting details like the badge on the bonnet, the shiny chrome handles and alloy wheels and any interesting switches and knobs on the dashboard.

Here, shooting on a bright sunny day was great for crisp shots – but we also had to deal with lots of reflections on the car's bodywork. By holding a large, collapsible diffuser below the reflective surface – the chromed number plate on the right, for instance – the reflections of the gravel were

instantly removed and left a perfectly detailed shot without distractions.

A diffuser is also a great tool for stopping the bright sun from hitting the area of the car you're shooting. Simply get someone to help you out by holding it high and blocking the rays of sun from over-powering your shot. Placing the car in the shade will give a more subtle and soft light to work with. If you don't have a circular white diffuser, a simple white sheet of card will do the trick.

A polarising lens filter can also be a useful piece of kit when shooting cars. Rotating the circular filter will cut out any glare or horrible reflections, removing images of clouds or trees from the paintwork. »



Ed Godden (Future)



By diffusing harsh natural light you'll minimise reflections for a pro finish



Keep it clean

Because of the reflections and the shiny surfaces on cars, it's important to wipe down the areas you are shooting. Any small spots of dust can be removed in Photoshop, but smears, fingerprints and larger marks are easily removed at the shooting stage.



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The bigger picture

So you've captured some cracking detail shots of the car as a whole – now try something different.

To get an impressive and dramatic shot of your car within a landscape, it's important to get a sense of perspective. Here we used a wide-angle lens to squeeze as much of the car's surroundings into the frame as possible. The yellow TR6 looked right at home placed in a countryside setting, the summer sun hitting the car and the crisp blue sky helping to give the overall

image a vibrant glow – with the yellow of the car blending in well with the green grass and the blue sky. The dirt track gives a great perspective and leads the eye in. By using a large silver reflector we were also able to bounce some light onto the side of the car that was in shadow.

This location was perfect. Being right at the top of a hill meant that we could use the fantastic expanse of sky as a dramatic backdrop. This also gave us the opportunity to use a graduated filter on our lens to further enhance the sky.

Graduated filters will give your shots a *Top Gear* feel. With a burst of colour

dominating the frame and bleeding into the car in the foreground, the shot has instant impact and real wow factor. I experimented with a selection of blue, yellow and tobacco-coloured grads to see which one was most suitable. The yellow was just too much for the overall scene. The blue was good but not quite natural enough. The tobacco coloured grad was perfect – blending well with the other colours in the frame and giving the sky a stormy feel, yet keeping the bright sunshine on the car and the foreground.

Find out how to get the *Top Gear* effect in Photoshop on this issue's free CD.



Ed Godden (Future)

Tilt your camera

Try tilting your camera to a funky angle for a completely different and more dynamic image. Your horizon will now be skewed, so you'll need to move your graduated filter too so that it's still parallel with the horizon. If you're shooting a convertible, why not try framing the distant horizon through the windscreen, which will make it stand out more against the sky in the background.

By using my 70-200mm lens at f/2.8 and shooting from close to the ground I could throw the foreground out of focus, leaving just a block of colour instead of distracting detail. »



Ed Godden (Future)

Fed up with lacklustre car shots? Try tilting your camera for a more dramatic effect



Out there... Technique

Selling your car? Read this!

Even if it's just for a little classified ad, a great car shot will lure buyers...

Give your car a good clean and a polish, wait for a sunny day and take it out into the countryside to find the perfect setting. Shooting this Mini with a 70-200mm lens on a wide aperture of f/4 has thrown the background and foreground out of focus. With trees in the background and vibrant dandelions in the foreground, the frame is filled with colour.

Classic car shows

As you've seen from our opening spreads, classic cars look great when shot with a modern digital camera. If you don't have easy access to a vintage car, visit a classic car show. There are often cars to shoot at county showgrounds, village fêtes and even specialist shows at race circuits. Take your reflector, diffuser and polarising filter with you and experiment with all the different cars on show.



Ed Godden (Future)

Don't forget the close-up shots too. If the car has nice features, a prospective buyer could be won over if you add some detail images. This Mini had the Union Jack painted on the back of each of the wing mirrors.



The basics of racing shots

To breathe more life and energy into your car images, try catching a car in action – perhaps by photographing your car as someone else drives it past you. Alternatively, a classic car show at a race circuit will normally have some kind of competitive event or procession.

Even beginners can get great shots with the panning technique – set a slow shutter speed such as 1/50 sec and shoot as the cars race past you. Remember to continue the motion by swinging your hips from right to left (or vice versa depending on the direction of travel), moving the camera to follow the movement as you press the shutter. This will freeze the movement of the car but blur the track and background, giving your shots a dynamic, professional-looking finish. 📸



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entire day on the beach.'
Peter Lück, designer, Germany

OLYMPUS

Out there... Challenge



Reader showcase...

Your mission

Back in issue 98, we asked you to get out into the landscape and send us your best scenic shots. The resulting images were amazing...

Capturing the magic of the landscape is the ultimate goal for many digital photographers. Getting up at the crack of dawn to take advantage of the 'magic hour' and lugging gear through the countryside in all types of weather might seem like a drag, but when you capture that special

moment it all becomes worthwhile. Hubert Leszczynski's winning panorama reveals just such a moment. His keenly observed vista captures a beautiful serenity. The stillness of the water with its calm reflections resonates with a harmonious composition and sublime colour palette. Well done Hubert!



Win a Lowepro Flipside 400 AW

Each month we're giving away this high-capacity Lowepro camera backpack worth £120 to the lucky winner of our Your Mission challenge.

- The Lowepro Flipside 400 AW backpack has been designed for a full day's shooting – come rain or shine.
- This high-performance camera backpack offers expanded capacity, with room for a professional D-SLR with a zoom lens attached, plus four to six additional lenses.
- The Flipside 400 AW features a unique back-entry compartment that provides easy access to gear when setting up – keeping the harness off the ground and clean – plus extra security when on the move.

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Enjoy the Silence *(above)*

By Hubert Leszczynski

"To create this panorama, I took ten vertical shots with my Nikon D40 and Nikkor 18-105mm f/3.5-5.6G VR lens (without a tripod!), trying to keep each shot level. Then, using PTGui software, I merged the shots, before adjusting the contrast, brightness and Levels in Photoshop."

The Island *(left)*

By Hubert Leszczynski

"I bracketed my exposures at -0.7EV, OEV and +0.7EV to ensure detail in the bright and dark areas. After that, I used HDR software and Photoshop to get this result. I shot using my Nikon D80 and AF-S DX Zoom-Nikkor 18-135mm f/3.5-5.6G, with an initial exposure of 1.25 secs at f/11."

**Turn the page to see more
stunning reader shots »**



Guards of the Field *(above)*

By Sebastian Gora

"I took this photo in Austria on a summer afternoon. I was on my way to Croatia when I saw the amazing field. I used Aperture Priority to set an aperture of f/11, which ensured a sharp background. The 1/60 sec shutter speed was short enough to avoid camera shake. I later adjusted the image in Photoshop Lightroom to add some drama."



Lone Tree *(above)* **By Jarrod Castaing**

"I filled the frame with the foreground to find the correct exposure and used a two-stop ND grad to compensate for the sky. A ten-stop filter was attached to block out the remaining light and achieve a long exposure – 190 secs at f/11, ISO200."



Brooklyn Bridge *(below)* **By Stuart Woodward**

"Using a tripod and self-timer, I set the exposure to f/16 and let my 450D set the shutter speed. With thick snow on the ground, I couldn't feel my fingers by the end of the shoot, but it was worth it!"



Swept Away *(above)* **By Koco Xhani Xhori**

"I used two filters on my 16-35mm lens – an ND 1.2 and a 0.6 ND grad. I set an ISO of 50 and an aperture of f/22 to increase the exposure time to 2 secs and capture the smooth water. I also used Mirror Lock-up and a cable release."



Out there...



Tropical Durdle Door (left)

By Reed Ingram Weir

"I knew I wanted a long exposure to stretch out the sky and smooth out the water, so I used a B+W ND110 (ten-stop) filter along with a Lee 0.6s Grad to balance and lengthen the exposure, which was 67 secs at f/11, ISO100."



Moonlit (left)

By Jon-Eirik Boholm

"To get the desired feel without capturing any street lights I had to shoot this in the day and make the sun look like a moon. I mounted my Nikon D200 on a tripod and used a Hoya R72 IR filter. I later used the Selenium Tone filter in Lightroom."

Your mission this month... Water of life

This month we want you to get creative with water. Think outside the box and send us something different, and you could win a Lowepro Flipside 400 AW bag.

How to enter

Create a gallery on our website at www.photoradar.com, upload your entry and email the link to us at digitalcamera@futurenet.com with "Your Mission: Water" in the subject line. Images must be received by 28 June 2010. Please keep your files at 2Mb or less (we'll contact you for a high-res file if we need it). The 1st, 2nd and 3rd prize-winning shots will be printed in issue 102, on sale 27 July 2010. A selection of the best shots will be available to view in a gallery on PhotoRadar.com. The winner will be sent the prize free of charge. Full details are also available at www.photoradar.com/forums. Just click on the *Digital Camera* thread. 📷

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NOW!**



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Star letter

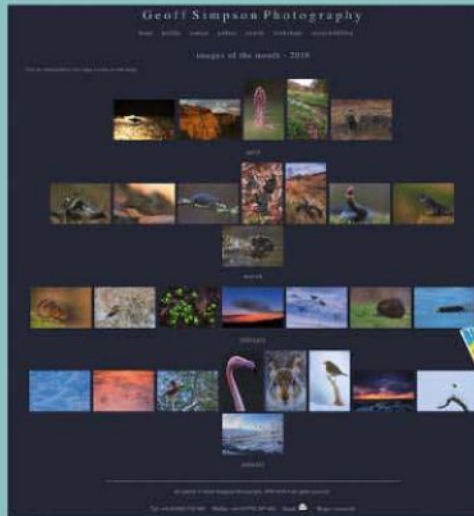
A legal matter

I've never seen an article explaining what to do when someone steals your images and uses them for commercial purposes. This happened to me last year and it's still going through the solicitors, who are less than helpful. I really feel I'm paying them for their letterhead to add credence to the claim, which is needed, because the action is against a major newspaper publisher.

I've had to do a lot of studying to understand the process – copyright law, IP infringement, artists' rights, syndication, EXIF, watermarking, proof of ownership. It's a real minefield, and an article covering this in *Digital Camera* would really help.

Andrew

Great idea, and we'll try to cover this area in our big feature on making money with your camera next issue. It's a complex issue and we can only give general advice; protecting your work in the meantime by watermarking



Working pros, such as Geoff Simpson, always protect their images online by watermarking them or only publishing thumbnail previews

images on your website, or only putting low-res thumbnails online, is an essential precaution. Photoshop Elements lets you watermark or shrink shots in a few mouse clicks.

Win a National Geographic NGTT2 tripod

Andrew wins a tripod and bag worth over £100. For more information on this and other National Geographic kit, visit www.nationalgeographic.co.uk.



No chavs here

I was astonished to read Adam Law's attack on people using anything other than serious kit to take photos (Letters, issue 98, Spring 2010).

I quite often use a camera phone if I don't have access to my D-SLR. Does that make me

a chav? Someone please inform Adam that it matters not a jot about the perceived value of your equipment. Photography is an art and less a mechanised or electronic process.

As for press photographers being trained in video, that too can be justified with the need

for press to publish to the web. And as for suggesting that you either buy a camera or a video camera, that is just rubbish; the quality of video output from current D-SLRs is far superior to what you could get from a similarly priced video camera.

Andrew Longden

Go clubbing!

Last autumn I was struggling to improve my images until I made my best investment of the year – joining my local camera club. On my first night I was relieved to discover that not all images were of pro quality, and the overriding feature of the many competitions they organise is peer review of presented work.

Andrew took this creative image with his 2Mp camera phone from a minibus window!



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- Write to us at *Digital Camera*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW
- Chat on our forum at www.photoradar.com

Unlike online sites such as Flickr, you actually receive constructive criticism and not just praise. I have developed a more critical eye when it comes to my own photography and am learning the difference between a good image and a great one!

Richard Harrison

Roger that! Joining a club is a brilliant way to learn new skills and hopefully make some new friends in the process.

Is RAW a fad too?

I enjoyed the letter from Patrick O'Driscoll in issue 97 (April 2010). I stopped reading another magazine for many of the same reasons – namely, issue after issue featuring milky-looking water, wide-angle shots with no particular thought as to composition and content,

What's worked for you? ...or not!

Thank you for your lesson in HDR (issue 98, Spring 2010). Unfortunately I couldn't get the Photomatrix trial on your disc to load, but was able to use the HDR feature in PaintShop Pro. I used a tripod plus the AEB (auto exposure bracketing) feature on my Canon EOS 30D SLR. Then,



by merging and aligning my three photos, I ensured the final image was pin sharp.

I used the clarifying feature to bring out greater definition in what had appeared to be a pretty featureless sky. Then I increased the saturation to reintroduce colour that had

been lost and tweaked the Levels. This reveals the magnificence of the old oak, and I love the bike at the foot of the tree.

Gladys Perrier

Good work, Gladys; with such a careful and analytical approach you're likely to take more great shots too.

over-the-top HDR images and, dare I say it, the use of RAW as if it is the Holy Grail.

Many of your tutorials presume that the reader will start processing with Adobe Camera Raw, this being the "in" fashion or trend right now, so for photographers who either don't or can't use RAW facilities these tutorials aren't of interest.

Brian Walbey

Shooting in RAW isn't a fad, it's simply the way to get the best possible image from a digital camera. It takes a few minutes longer to process RAW images, but the result is worth it. Do other readers agree?

Extender angst

Last year my wife bought me a Canon EOS 450D SLR pack with Canon 18-55mm and Tamron 70-300mm lenses. The Tamron does the job for me 75% of the time. Sometimes I just wish I could have greater zoom.

So should I fork out for a new lens or look at getting a lens extender, which is cheaper?

Paul Greengrass

Extenders are great if you're on a budget, but quality will be compromised. It really depends on what you're shooting – your 70-300mm has an effective focal length of 480mm on an EOS 450D, which should be good for most situations.

Snapshots

Views from the PhotoRadar.com forum

Advice please

I want to set up as an architectural/landscape photographer. I use a Canon EOS 5D Mark II and the 17mm-40mm L and 28mm-105mm L that came with it.

I would like some advice on things like who to approach to put my name about, web designers, marketing firms etc. Can anybody help?

I would also like thoughts on my site (www.stuartanthony.org.uk). It needs a little work, but are my shots acceptable for commercial use? And should I spend time marketing myself or carry on working as a plumber?

Stuart



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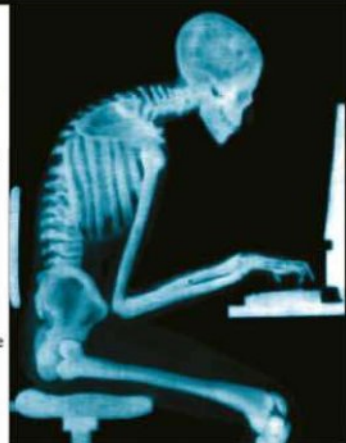


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D-SLR SKILLS...

Tips special

100

Best D-SLR and Photoshop tips

Welcome to our centenary photo tips special! Over the next 18 pages, **Chris Gatum** shares 100 handy D-SLR and Photoshop tips that will make a huge difference to your shots

Get some inspiration

01 Our first tip is also the most fundamental. There will be times when it feels as though there's nothing to photograph, or circumstances mean that photography's out of the question. But if the weather isn't good enough for landscapes, or a model isn't available for a shoot, why not use the time to seek out inspiration?

Magazines and books are an obvious source of inspiration, as is an exhibition by a photographer whose work you admire. But don't limit yourself. Painting has a close affinity to photography, and offers a gamut of approaches and styles, from the pictorial to the abstract. So why not take a trip to a gallery to see what's on show and get your creative juices flowing?



Update
your firmware

03 Firmware is the in-camera software used for processing images, setting a whole range of parameters and even controlling what features are available to you. Check your camera manufacturer's website to ensure your SLR's firmware is as up to date as possible.

PREPARATION

Go back!

02 Have you been somewhere to take photographs, but it didn't quite work out as you had hoped? Then go back and try again! Whether you visit the same location at a different time of day, or re-shoot a portrait session, there's absolutely nothing wrong with looking at your initial set of images to see why they weren't as successful as you had hoped, and then trying again to get better results. Practice makes perfect, after all!



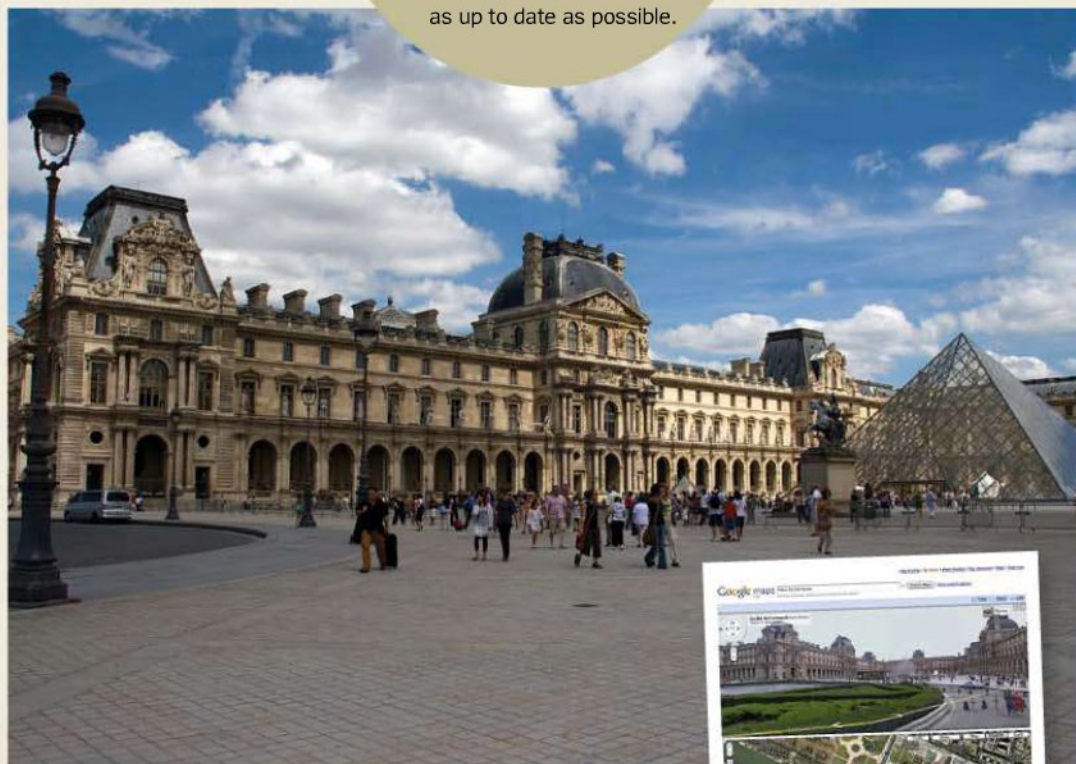
Reyrojo/Ryan Jones



Experiment with settings

05 When they're not working on an assignment, professional photographers spend a lot of time testing. This could be testing a new lens to determine which aperture or focal length it performs best at; testing the ISO and white balance to see which options give the very best results; or even testing the

dynamic range so you know the sensor's limitations. You can do exactly the same with *your* SLR, so you know precisely where its strengths and weaknesses lie. This isn't about looking for perfect shots – just experimenting with your kit to understand it better, or trying out new techniques that you can employ at a later date.



Sophie Spicer

Try Google Earth

04 When it comes to landscape photography, Google Earth is a fantastic resource. As well as scouting for locations, you can give yourself an on-the-ground view of a particular place you want to visit, enabling you to check out viewpoints and potential compositions. Moreover, you can view a scene at a specific time of day, or in a particular season, to see

where the light will be coming from and when it would fall best for the image you are looking for.

There's nothing worse than travelling for hours to reach a stunning sunrise, only to find that sunset would have been the better end of the day to take pictures. So save yourself the aggravation and visit <http://earth.google.co.uk> to do a bit of homework before you leave.

Try something
totally new

06 Do you normally shoot landscapes? Then why not try a portrait session? It's easy to pigeonhole yourself unnecessarily, and even if you find you don't particularly enjoy the new experience, or like the results, you might still learn something new along the way.

Carry a compact

07 Carry a compact camera at all times and use it as a 'digital sketchbook' to record ideas when you're out and about. You can return later with your SLR to take 'proper' shots. »





SETTING UP

Format, not erase

08 Formatting your memory card wipes it clean and rewrites any pertinent camera information. Erasing your images does not. So always format your cards to minimise the risk of any data corruption.



Reset camera settings

09 There are few things worse than taking what you think is a stunning picture, only to find your camera's contrast and saturation were cranked right up from a previous shoot and you've missed the moment. Avoid this by checking – and resetting – all of your settings before you shoot.



When you're taking shots of fast-moving subjects, a smaller image size will help your speed

Artur Achteik

Set the image size

10 Most times you'll be shooting at the highest resolution your camera offers, regardless of what it is you're photographing. But do you always need to? Sometimes a smaller image size might be all you need, and reducing the resolution not only means more images will fit on a memory card, but you can achieve a faster shooting rate, too. If sports photography is your thing, reducing the resolution will help you avoid delays as your camera clears its buffer.



File format: RAW, JPEG or both?

11 If you intend to do any manipulation or retouching, shooting RAW is often the best solution thanks to its increased bit depth. However, RAW files are larger, so take longer for the camera to deal with, and you also need to process them before they can be printed.

JPEG files, on the other hand, are processed in-camera at the time of shooting, so you can print or share them immediately, and you'll find that you can shoot a much longer burst of

consecutive frames at a much quicker rate. Providing you don't want to make too many radical changes to an image after you've taken it, you may find you can't tell the difference between a JPEG file and a RAW one.

For the ultimate in choice, though, and when speed isn't important, why not shoot both? Most SLRs give you this option, and you can then decide what you want to do when you're back at your computer. Just make sure you pack an extra memory card.



Double-check your kit

12 It might sound obvious, but check your camera bag if you're going to be shooting away from home. You may have your camera, lenses and tripod, but if you use a quick-release tripod head, is the base-plate

attached to the camera or the tripod? Have you got the right diameter adaptor ring if you use Cokin or Lee system filters? It's these small things that are more likely to scupper a trip than the major elements of your kit.

Don't scrimp on a tripod

13 A good tripod is worth its weight in gold, so don't be tempted by budget options. Pay £20 and it won't last you long, or do its job properly. Dig deep for a decent tripod and it will give you many years of service, making it a sensible long-term investment. And don't forget to take it with you, either...

Charge your batteries

14 Don't assume your camera's battery is fully charged – make sure it is. Charge it before you go out so you're certain there's enough life in it, and invest in a spare battery if you regularly find yourself shooting beyond its capacity.



Choose your tripod wisely. If you get it right you may well have a friend for life



Hand-held or tripod-mounted?

15 The simple act of setting up your camera on a tripod will slow you down, and this can be enough to make you concentrate a little harder on what it is you're photographing and what you hope to achieve. At the same time, locking your camera down for every shot you take can reduce your spontaneity, so don't be afraid to mix it up from time to time. If you religiously use a tripod, set out without it and see what happens, and if you normally travel without one, take it with you to see how slowing yourself down affects the results you get.

Impromptu supports

16 You don't necessarily need a tripod to hold your camera steady – supporting it against a wall or tree will help you avoid camera shake, and a beanbag (or just a bag of rice) can also give you a more stable shooting platform.



Straighten up

17 The word horizon is found in the word horizontal, and that's precisely what it should be. If your SLR's got an in-camera level, use it. If not, invest just a few pounds in a hotshoe-mounted spirit bubble. It will save you hours correcting your shots in Photoshop later. »





COMPOSITION

Use leading lines

18 Whether they're physical or implied, lines are a powerful compositional device that can be used to direct a viewer into and around a photograph. Think of a long, straight road receding into the distance – the dynamic of the road will drag the viewer towards the vanishing point. Conversely, a meandering river or stream will lead the viewer on an equally meandering journey through the image as their eye follows the labyrinthine course of the waterway.

Lines can also be implied. For example, if there's a person in your shot looking in a certain direction, then the viewer will naturally follow their gaze, perhaps to an interesting building or a distant landscape.

The direction of lines is also significant. Vertical lines lead the eye most quickly through the frame from bottom to top, while horizontal lines across the frame – like a fence – can act as a visual wall, making the viewer stop for a moment. By far the most powerful lines, though, are diagonals, as they can take the eye through the greatest part of the picture. This can be done quickly with a straight diagonal, or perhaps more ponderously with a long and meandering diagonal.



Thumb



Activate the grid

19 A number of modern D-SLRs have a grid that can be activated and superimposed over a Live View image on the rear LCD screen. This is a great compositional aid, and can help you easily position a subject to comply with the rule of thirds.

Which focal length?

20 Wide-angle lenses can give the impression of increased distance between near and distant elements, while telephoto focal lengths appear to compress perspective. Consider this when you're framing a shot and position yourself to use the focal length that's best for the image, rather than simply choosing a focal length that fits everything in.

Choose your focal length wisely. Do you want the horizon to appear close up or a long way off?

Colour or black and white?

21 Some subjects naturally look better in monochrome than in colour, so make this decision early on and shoot accordingly. This doesn't necessarily mean switching your camera to black and white (see tip 66), but it does mean thinking about how the image would work as shades of grey – red and green may look strikingly different in colour, but can appear almost identical in monochrome.



Explore the scene

22 Everyone's used to seeing the world from eye-level, so images taken from alternative viewpoints can draw a viewer's interest simply because they're different. Whether you are hand-holding the camera or using it on a tripod, think about shooting from a high angle or from right down low to give your images a completely new perspective.

In a similar vein, don't be afraid to break the rules when it comes

to composition. Subjects placed centrally in the shot, cut off by the edge of the frame and trees growing out of people's heads might be things you want to avoid in most situations, but that doesn't mean you have to avoid them all the time – sometimes ignoring the rulebook can strengthen an image and create a new set of rules in itself.

Check the frame edges

23 The majority of SLR viewfinders don't provide you with 100% coverage, so it's easy for unwanted elements to creep into a shot. The only way to be certain is to check your camera's LCD screen once the shot is taken. If there's anything untoward in the frame, simply adjust your framing and shoot again.

Colour contrast and harmony

24 Colours that are opposite each other on the colour wheel (red and green, blue and orange, yellow and purple) will always create a striking colour contrast, while those of a similar hue will work in harmony.



Always try to consult a colour wheel to check out the best contrasts

Tidy up!

26 There's no excuse for having other people's rubbish in your shot. So if there's litter in a landscape, remove it and bin it. Don't just retouch it out. »



Robert Kohlhuber



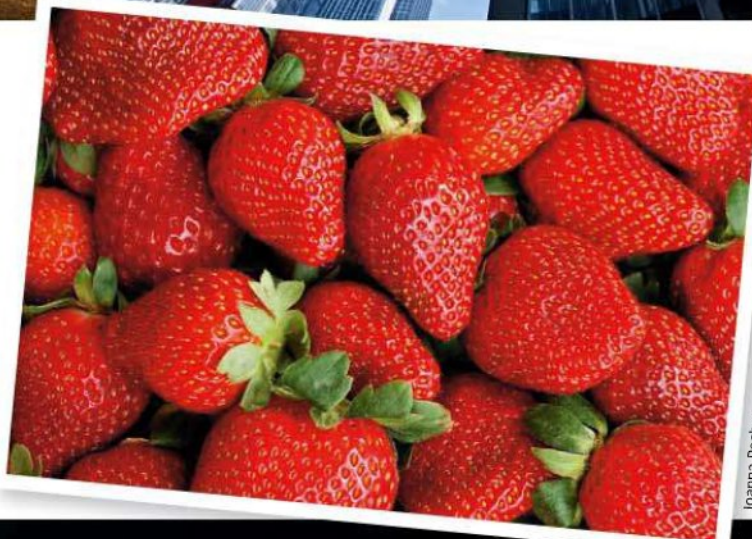
Nikada

Portraits in particular look great in black and white

Get closer to your subject

25 If there's too much dead space around your subject then you're almost certainly too far away. Move closer (it's not that much effort, after all!), or switch to a longer focal length – either way, make sure your subject isn't lost in the frame.

Ed Godden (Future)



Joanna Pechia



FOCUS/LENSES

Autofocus or manual?



27 It's all too easy to become over-reliant on your camera's autofocus, and there are some situations where focusing manually is definitely a better option – pre-focusing to photograph a fast-moving subject on a race track, or focusing precisely for a detailed macro shot, for example.

Buying lenses

28 A bad lens will always be a bad lens, no matter what SLR you attach it to. So before you decide that you've 'outgrown' your SLR and need a 'better' one, ask yourself if investing in a new lens might be a better option instead? A few extra pixels and smarter features might sound enticing, but a faster maximum aperture and higher optical quality could go much further in helping you take better pictures with the camera you already have.



Ed Godden (Future)

Try a teleconverter

31 Often overlooked, teleconverters can be used for close-up photography because they extend your lens's focal length (doubling it with a 2x converter, for example), while still maintaining the minimum focus distance.

Make a digital pinhole

29 This is the ultimate in low-tech. If you've got a spare body cap for your D-SLR, drill a 1cm hole in it and then mount a piece of aluminium from a drinks can with a tiny pinhole in it over the hole. Now switch your camera on, select the Manual shooting mode and experiment with some long exposures.

Ben Brain

Close-up lenses

30 Macro photography needn't be expensive; if you don't have a macro lens, simply use close-up lenses that screw onto the front of your lens like a filter. You can stack multiple close-up lenses for even closer focusing. Beware, though, of a potential reduction in quality.



Use image stabilisation

32 If you're shooting handheld, then activating your camera – or lens-based – image stabilisation (IS) is pretty much a no-brainer. It's there to reduce the risk of camera shake, so why not take advantage of it whenever and wherever you can?



Manual lenses

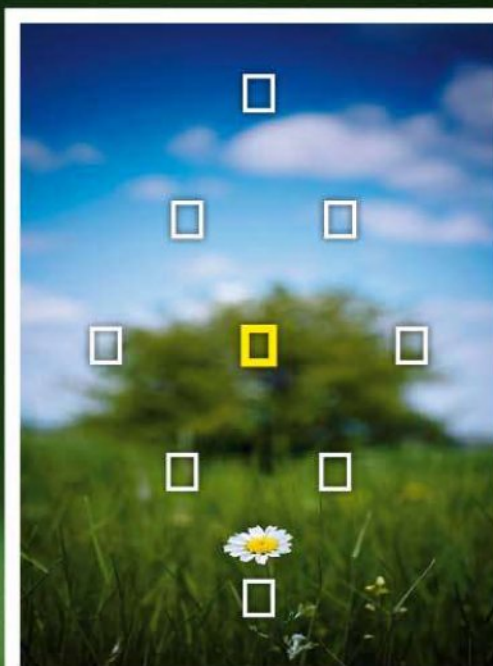
33 There are thousands of lenses left over from the days of 35mm film, and as many digital SLRs are 'backwards compatible' (most notably Nikon and Pentax) they can still be used in the digital age. Moreover, as many of them are dirt-cheap it's a great way of expanding your focal length repertoire. But there is a downside. Some lenses perform better than others, and the only real way of weeding out the

good from the bad is to give them a go. In general, zoom lenses and wide-angle focal lengths tend to be the worst performers.

In addition, there is the need to focus manually, and in-camera exposure metering can be unpredictable and unreliable. That said, there are some cracking manual focus lenses out there, and in certain situations they can actually outperform contemporary low-cost zooms in terms of sharpness.

Which AF point(s)?

34 Digital SLRs may have a bewildering number of AF points to choose from, but for the majority of shots you only need one – the central one. Place this over your subject, half-press the shutter release to lock the focus, and then simply recompose the shot.



Umit Erdem

Shoot more than you need

35 Even with static subjects, consider shooting a burst of frames using your camera's continuous shooting mode. Subtle variations in the light as clouds move across a landscape, or a portrait subject changing expression, are both examples of a 'perfect moment' that could be missed with just a single shot, so shoot a burst and pick the best frame later.

Buy a creative lens

36 A new lens can inspire you to get out and take pictures, so why not consider a 'creative' lens, such as a Lensbaby, plastic Diana lens or a fish-eye for an alternative approach to image-making? This way, you can experiment with focal points for a quirky look, get dreamy, soft-focus effects or capture the world with a different perspective. »

Invest in a 'creative' lens, like a Lensbaby, and you could give ordinary shots a creative twist



Ed Godden (Future)



D-SLR SKILLS...

Tips special

EXPOSURE

Control noise

37 For the best quality images you should use the lowest ISO setting you can, but there are times when a high ISO is unavoidable. In these situations, noise is your enemy, but its intensity varies from camera to camera and different people accept differing amounts. The only way to determine what you can 'accept' in terms of image noise is to test your camera. Try shooting with and without your camera's noise reduction function switched on and then compare the images on screen (see tip 5) to determine where the noise becomes too much.

Preset exposure modes

38 'Serious' photographers may frown upon them, but your SLR's preset modes shouldn't be disregarded entirely, especially for candid. 'Landscape' mode will typically set a small aperture and boost saturation, while 'Portrait' mode combines a wide aperture with more muted colours. Both can be used beyond their intended purpose – it's just a question of understanding what the preset parameters are and exploiting them creatively.



Don't forget Program Shift

39 Grossly underrated, your camera's Program (P) mode effectively gives both aperture and shutter speed priority in one semi-automated package. If you want a wide aperture, simply 'shift' the Program to get it. You want a slower shutter speed? Then shift in the opposite direction.

Which is best - Aperture or Shutter Priority?

40 In a nutshell, the aperture controls the depth of field in an image and the shutter speed controls how movement is recorded. Not sure which shooting mode to go for? Decide which of those two things you want to keep most control over in your shot and that's the priority option to go for.



Try bracketing

41 You may be able to adjust the exposure of an image in your editing software, but lightening an under-exposed shot will exaggerate any noise, while over-exposed highlights are impossible to recover. If you're in any doubt, bracket your shots to be sure you've got one that's correctly exposed – even if you choose to shoot RAW files.

Determine your camera's dynamic range

42 Unless you know the dynamic range of your sensor, you won't know when a scene exceeds it and you'll lose highlight or shadow detail. There are numerous ways of measuring dynamic range, but as the Digital Imaging Websites Association has tested many SLRs, you could always use their figures as a guide. Visit www.diwa-labs.com to see how your camera measures up.

Open wide

43 It's easy to fall into the habit of taking every shot with your lens set to its optimum aperture (usually around f/8), but shooting at the widest aperture – even for a landscape – can sometimes create a more interesting result.

maierapaso

Use the hyperfocal distance

44 If you want to maximise the depth of field in your shot at a given focal length, then focus manually at the hyperfocal distance; the point at which everything from half the hyperfocal distance to infinity will appear sharp. The easiest way to determine the hyperfocal distance for your specific camera and lens combo is to visit www.dofmaster.com.

Spot the midtone

46 While your camera's Matrix or Evaluative metering pattern will deal with most scenes, a Partial or Spot metering pattern can also be invaluable when you're shooting in mostly bright or mostly dark situations, when you can use it to take a reading from a nearby midtone or grey card (see tip 54, page 50).

Expose for the highlights

47 It's far easier to recover detail in areas of shadow than it is to disguise burnt-out highlights, so when the contrast is high, expose to preserve the highlight detail.

Assess the contrast

48 As well as enabling you to take a precise meter reading, you can use your camera's Spot meter to determine the contrast in a scene. Take one reading for the brightest highlight area, and another for the deepest shadow to determine how many stops separate the two readings. If this exceeds your camera's dynamic range (see tip 42), you'll have to accept some clipping in the shadows, highlights, or both, or consider shooting a bracketed sequence for an HDR (High Dynamic Range) shot. »

Read the histogram

45 While your SLR's LCD screen will give you a guide to how well an image has been exposed, it shouldn't be relied on. In bright light, images will appear darker than they actually are, while looking at the screen at night will make images appear bright, even if they're actually slightly under-exposed.

The histogram is the only way to accurately assess an exposure on your camera, and the main thing to avoid at the time of shooting is clipping the highlights (see tip 42) and, less serious, the shadows. If the histogram hits the right edge of the scale, consider reducing the exposure and shooting again.





EXPOSURE CONT...

Polarisers

49 The effect of a polarising filter is impossible to recreate digitally, which makes it the number one filter choice for outdoor photographers looking to cut down reflections or intensify blue skies. Don't skimp on price, or you'll be skimping on quality.

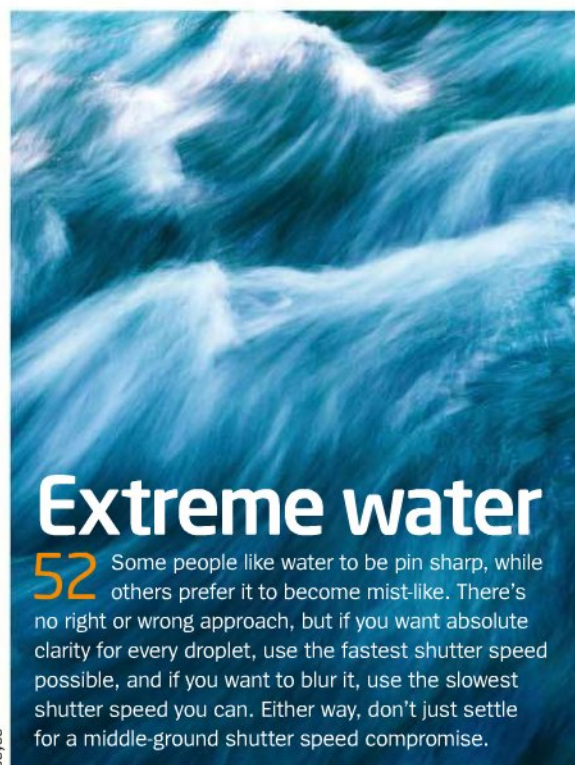
Use an ND Grad

50 You can banish featureless skies from your landscape shots by using a graduated ND (neutral density) filter to balance the exposure between the sky and land. It's best to have a set of ND grads with different transitions so you're prepared for a variety of conditions. Alternatively, make two exposures – one for the sky and one for the foreground – and then blend them in your photo-editing software.



Jacek Chabaszewski

Attach a neutral density filter to your lens and you can extend shutter speeds and smooth out water



Extreme water

52 Some people like water to be pin sharp, while others prefer it to become mist-like. There's no right or wrong approach, but if you want absolute clarity for every droplet, use the fastest shutter speed possible, and if you want to blur it, use the slowest shutter speed you can. Either way, don't just settle for a middle-ground shutter speed compromise.

Danyo

Long-exposure abstracts

53 Manually set a long shutter speed and you can transform almost any subject into an abstract work of art. Don't worry about holding the camera steady – instead, wave it around, pan with it and rotate it to capture a dynamic blur of colour.



Dan Wilton

Use ND filters to extend exposures

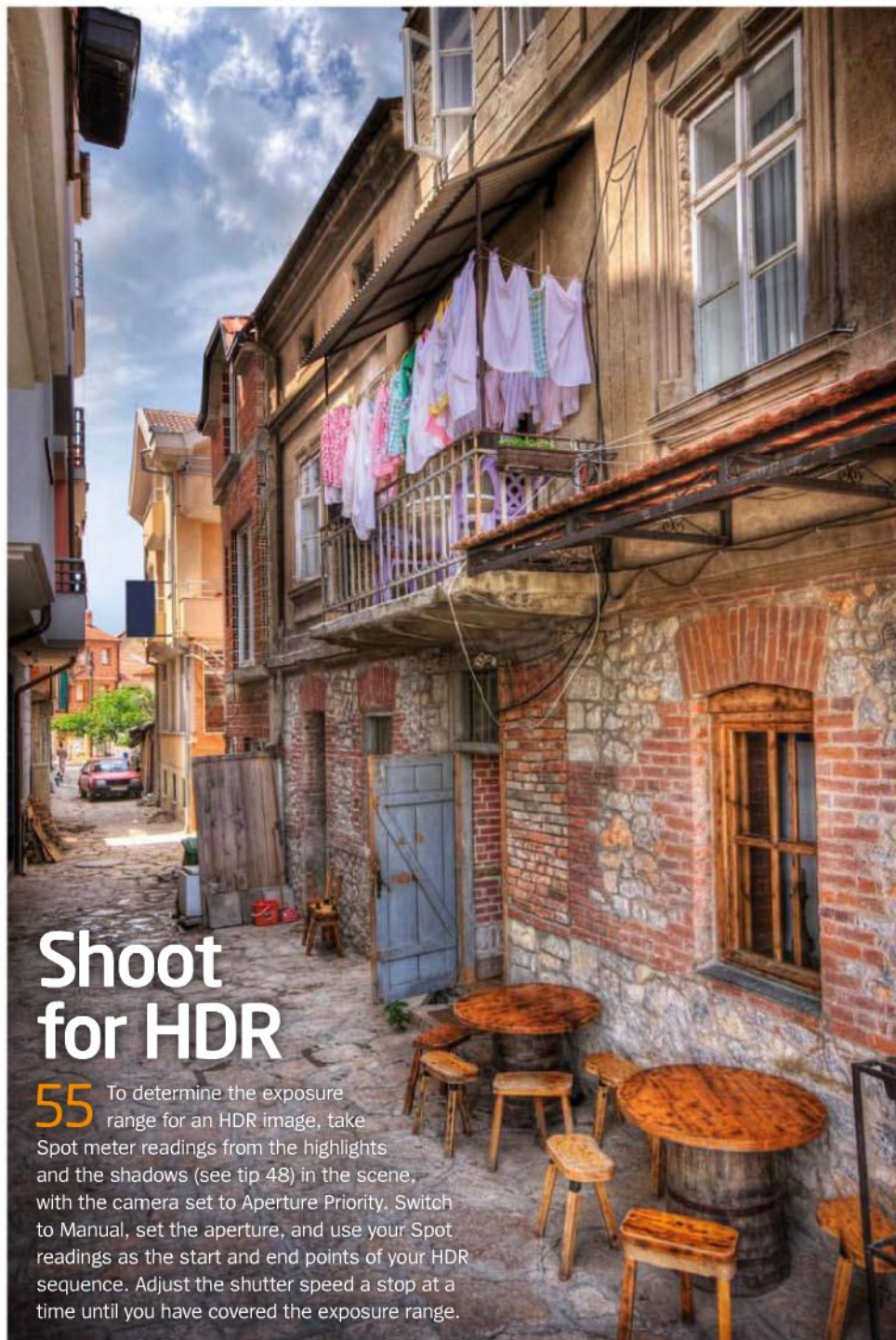
51 Plain ND (neutral density) filters are great if you want to extend your shutter speed, but they can be used to control the aperture as well. A three-stop ND filter would allow you to open the aperture by three stops to get a shallow depth of field, even in bright conditions.



Using a grey card

54 It may seem outdated in the digital age, but a grey card is an incredibly versatile piece of kit, whether you use it to take a meter reading in a tricky lighting situation or to set a custom white balance (see tip 70, page 53).

MULTI-SHOT TECHNIQUES



Shoot for HDR

55 To determine the exposure range for an HDR image, take Spot meter readings from the highlights and the shadows (see tip 48) in the scene, with the camera set to Aperture Priority. Switch to Manual, set the aperture, and use your Spot readings as the start and end points of your HDR sequence. Adjust the shutter speed a stop at a time until you have covered the exposure range.



Chris Pritchard

HDR Panoramas

56 Combine shooting panoramas with HDR sequences by shooting each frame in the panorama as an HDR sequence. Generate the HDR frames first, and then stitch them together to create a stunning High Dynamic Range panorama.

Create 'gigapixel' images

57 You can create 'gigapixel' images by shooting multiple rows of images and stitching them together as you would for a standard panoramic image. Stitch the rows together to create extreme, high-resolution pictures.

Dave Long

Shoot vertical panoramas

58 Panoramas don't always have to be orientated horizontally. Try looking out for subjects that would make a good tall shot instead. Shoot horizontally, then stitch your images together. »



fotoVoyager



FLASH

Fill-in flash

59 Fill-in flash is great for lifting shadows, but it can also be used to create quite dramatic images. Use your camera's Exposure Compensation to reduce the exposure by 1/2 a stop, and then increase the Flash Exposure Compensation to +1/2 to balance the exposure. The result is a flash-dominated shot where a well-lit subject stands out against a subtly darkened background.

Off-camera flash

60 Getting your flash away from your camera will transform your portraits, especially if you use a dedicated flash that can be controlled wirelessly by the camera, and reflectors to reduce any harsh shadows (see tip 64).

Multiple flash units

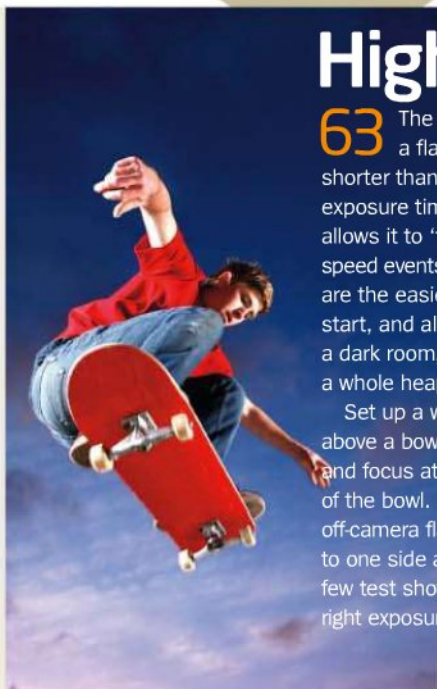
61 Use manual flashes with slave cells to build your own low-cost studio. They don't need to be expensive flashes – the slave cell will trigger the flash and you can control its intensity by moving it towards your subject, or further away.

Use an off-camera flash to transform your portraits from flat to fabulous



Continuous light sources

62 A studio lighting set-up isn't cheap (about £500), but your SLR's white balance means you can use quite primitive light sources and still get pretty impressive results. Ordinary halogen security lights are a great place to start, and some even come with their own stands. For the best results, try using reflectors to bounce the harsh light, rather than using it directly, and also be aware of the heat that they can generate in a small studio space. Remember, under no circumstances put anything flammable over the lamp.



Reflect the light

64 A few large sheets of card are all you need to reflect the light in your portraits. White makes a great 'standard' reflector, while silver will reflect more light, and gold will add warmth.

High-speed flash

63 The duration of a flash is much shorter than your SLR's exposure times, which allows it to 'freeze' high-speed events. Water drops are the easiest place to start, and all you need is a dark room, a flash, and a whole heap of patience.

Set up a water dropper above a bowl of water and focus at the centre of the bowl. Position an off-camera flash slightly to one side and take a few test shots to get the right exposure – ideally

this should be around f/8, 1/125 sec and ISO200, so move the flash closer to, or further from, the bowl until you're getting the right amount of light.

All you need to do then is drop some water from above and trigger the camera to capture the droplet as it hits the water in the bowl below. This is where the need for patience comes in – for every 200 shots you take you may only get one that reveals the 'perfect' moment you want.

Use multiple flashes to build exposure

65 Firing a flash multiple times to build up an exposure is a common technique for studio still-life photographers looking to use small apertures. The idea is simple – doubling the number of flashes increases the exposure by 1 stop. So, if the flash is giving an aperture of f/8, firing it twice would allow you to get the same exposure at f/11, while doubling the number of flashes again, to four, would give you f/16, and eight would give f/22...

To be most successful you need to be working in a blacked-out room, so you can hold the shutter open for long enough to fire the flash multiple times without the ambient light affecting the overall exposure, although the technique will also work if your SLR allows you to make multiple exposures.



Skip O'Donnell

Picture Styles

69 Picture Styles is Canon's terminology, but the majority of SLRs allow you to adjust contrast, saturation and sharpness in a similar way. If you want print-ready JPEGs, knowing the precise effects these adjustments give will help you in the field (see tip 5).

COLOUR

B&W: in-camera or post-process?

66 Unless you know that you definitely want to print black-and-white images from your memory card, it's best to shoot in colour and then convert to mono later in your image-editing software – it will offer a lot more control than your camera.

For more control of your mono images, shoot in colour and convert later

White balance bracketing

67 If you're shooting JPEG images and your camera allows it, try activating white balance bracketing. JPEG files take up minimal space on your memory card and it could save you hours on your computer spent correcting a slight unwanted colour cast.

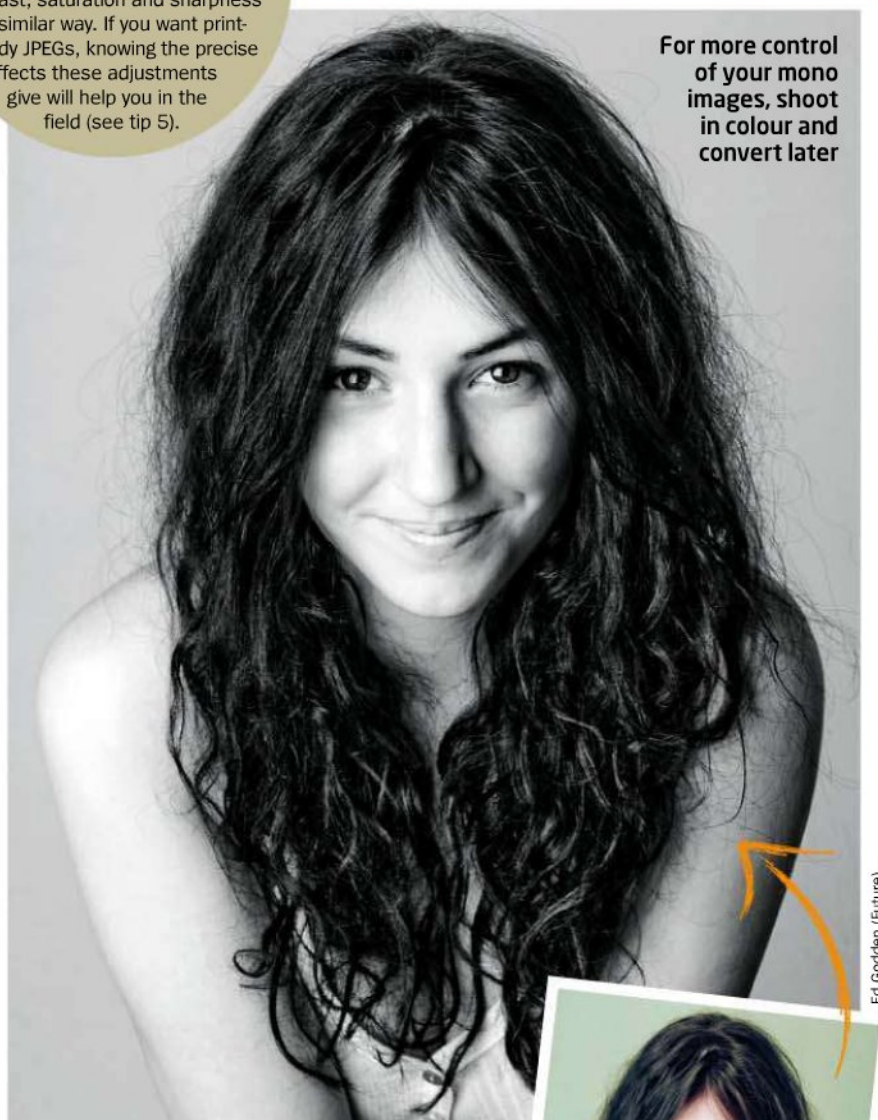
Set the grey point post-shoot to ensure consistent colour



Ed Godden (Future)

Shoot a colour target

68 If you want your colours to be consistent from shot to shot, include a colour target in the first frame of a sequence. When it comes to processing, set the grey point (and black and white points) using the target reference frame, and your software will match the subsequent batch of images.



Ed Godden (Future)

Set a custom white balance

70 A grey card (see tip 45) is great for generating a custom white balance when shooting in difficult lighting conditions, or you can take a look at any one of the accessories that fit over your lens to set the colour bias automatically. A no-frills grey card is often a much cheaper option, though.



Pick a preset white balance

71 Because they're processed in-camera, you want to get the colour right for JPEG files at the time of shooting. So use your camera's preset options (Daylight, Shade, Tungsten, etc) instead of relying on the auto option to get it right. »





COLOUR CONT...

In-camera B&W

72 If you decide to shoot black-and-white JPEGs, don't forget about in-camera filters: red, orange and yellow filters can all add drama to boring skies, while an orange filter will reduce the appearance of freckles and blemishes in portraits.



Ed Godden (Future)

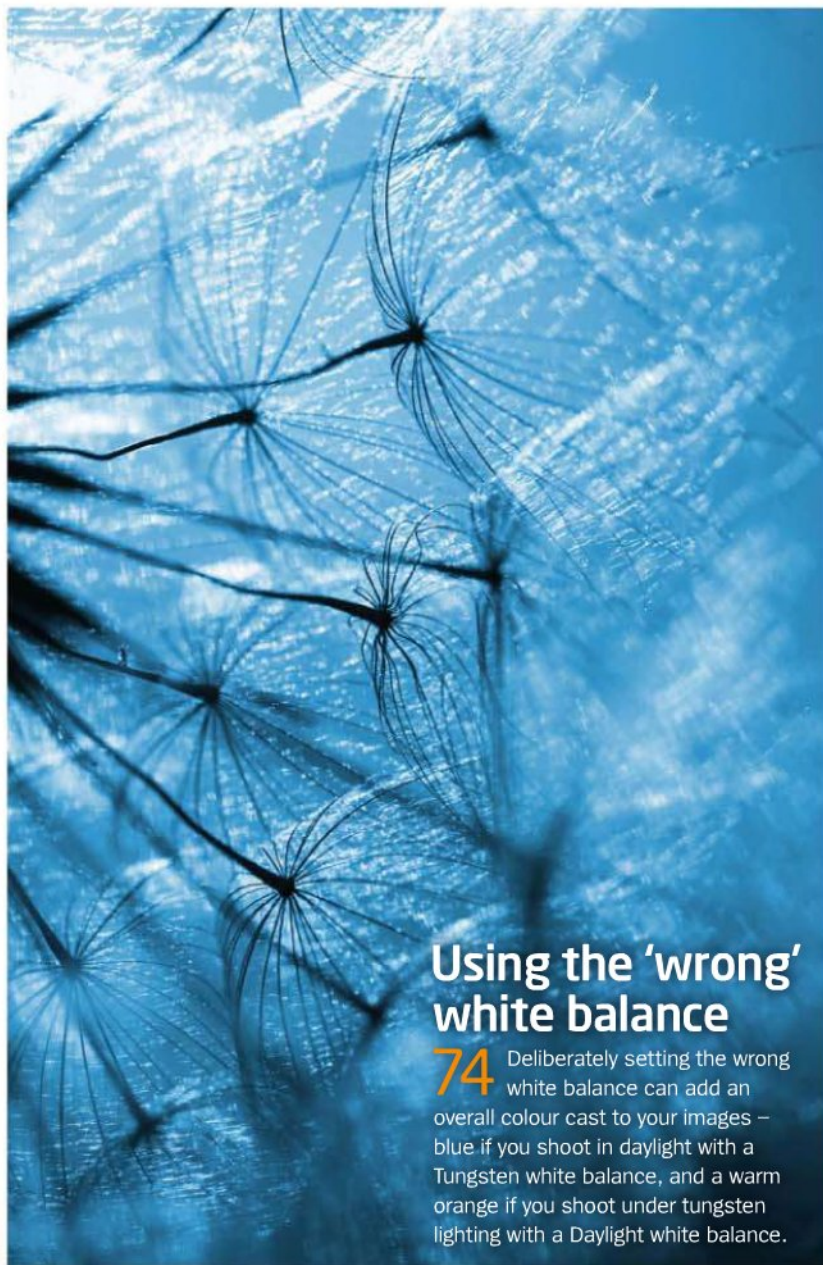
Auto white balance

73 Although Auto White Balance is often considered a little 'basic', if you're shooting RAW files there's no reason to choose anything else – you can set the white balance when you process your images.



Using the 'wrong' white balance

74 Deliberately setting the wrong white balance can add an overall colour cast to your images – blue if you shoot in daylight with a Tungsten white balance, and a warm orange if you shoot under tungsten lighting with a Daylight white balance.



seraficus

MOVIES

Pick the highest resolution

75 Some SLRs offer a choice of HD (High-Definition) video resolutions, and this is the same as choosing an image size for stills photography. Typical resolutions are 720 and 1080 (also referred to as HD and Full HD), with the numbers referring to the height of the image in pixels. If you intend to show your video footage on a television, pick the highest resolution for the best video quality.

Rolling shutter effects

76 Video-enabled SLRs that use a CMOS sensor utilise a 'rolling shutter', which can cause some peculiar artefacts when you shoot video. A rolling shutter exposes each individual frame in a video sequence in rows, starting at the top and working down – similar to the way a scanner scans a document. If the camera doesn't move while this is happening, there's no

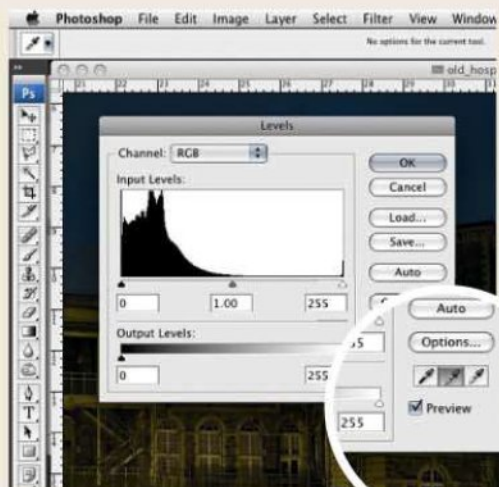
problem, but if you're panning – particularly horizontally – vertical lines in a single frame can become distorted.

Handholding the camera and using telephoto lenses can exacerbate the effect, so use a tripod and/or wider-angle focal lengths. Cameras with a CCD sensor are unaffected as they use a 'global shutter' that exposes each frame in its entirety – just like shooting stills.

Aspect ratio

77 The 16:9 image ratio has a long-standing link with feature films and cinema, and the elongated format is increasingly popular with stills photographers as well. Although it's a different shape to your stills photos – what you would normally see through the viewfinder will be cropped at the top and bottom – all the same 'rules' of effective composition apply.

PROCESSING



Levels for white balance

79 As well as adjusting your exposure, Photoshop's clever Levels feature can also be used to correct ugly colour casts. To do this, simply click on the grey Eyedropper in the Levels window, and then click on an area of the image that should be a neutral grey.

Calibrate your monitor

80 A calibrated monitor will help ensure that the colours you are seeing on screen are 'correct', and if your prints look different then you know it's most likely the printer settings that need double-checking.

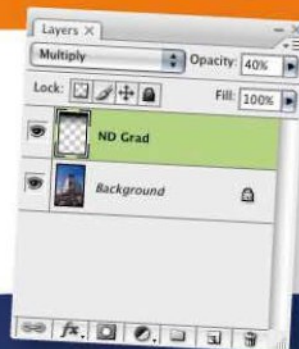
Frame rates

78 Most SLRs that let you shoot video offer a range of frame rates. In the UK, the television standard is PAL, which operates at 25 frames per second (fps). This is the rate you should consider as 'standard' for your video if you intend to show it on a TV. However, if your camera lets you, you can also shoot at 50fps to create a slow-motion effect – when it's played back at a rate of 25fps it will effectively be seen at 'half speed', so a second of recorded footage will play for two seconds on screen.

The other frame rate to consider is 24fps, the standard rate for film (as opposed to video). Although a single frame per second difference doesn't sound much, it is enough to give your footage a 'cine look' that is favoured by many pro film and video makers.

Faking an ND grad

81 Fake a graduated Neutral Density filter effect by creating a new layer and adding a black-to-transparent gradient from the top of the image. Change the Blending Mode to Overlay and reduce the opacity to control the intensity of the 'filter'.



Simon Middleweek (Future)

Change TIFFs to JPEGs

82 If you have a folder full of images that you want to change from TIFFs to JPEGs (to upload to the web or an online print service, for example), choose File>Scripts>ImageProcessor in Photoshop CS4. Next, locate the folder of images you want to change, decide where you want to save them and the file format you want them converted to, then click Run and let Photoshop do all the hard work for you.

More RAM

83 If you're getting a new SLR, make sure you've got enough RAM (memory) in your computer to work on the larger files: 2Gb should be considered the absolute minimum, but more is always better. »



PROCESSING CONT...

Add a border

84 A film-style border can give an image a vintage or grungy appeal. To get 50 cracking frames and borders (for free!), head over to our website at www.photoradar.com and search for 'borders'.

Restore Contact Sheets

85 For some reason, Adobe removed the Contact Sheet feature in Photoshop CS4. If you want it back, download it by going to www.adobe.com/downloads and searching for 'Picture package CS4'.

16-bit for quality

86 If you're going to manipulate your images, you want as much information to play with as possible, so convert RAW images into 16-bit TIFF files for maximum quality.

RAW batch-processing

87 Processing RAW files is an essential but lengthy part of the imaging process. However, if you're consistent when you shoot, adjustments you need to make can apply to most, if not all, of the shots you take. This means you can apply one set of adjustments and leave your computer to process them as a batch, rather than spending time fiddling with every image.

Selective colour

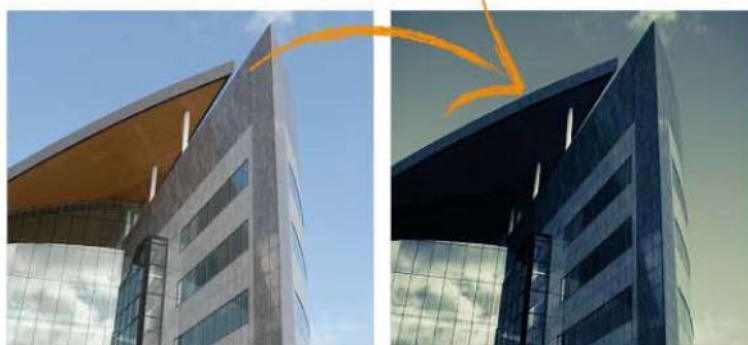
88 To quickly create a black-and-white image with a single colour element, start with a colour image and duplicate the background onto a new layer. Convert the top layer to black and white and use the Eraser to reveal the colour from the layer beneath.



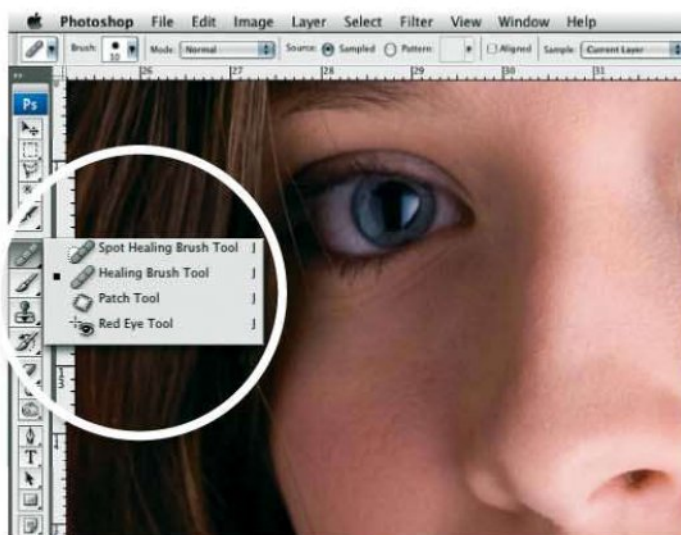
Simon Middleweek (Future)

Split-toning

90 Any colour adjustment tool that lets you adjust the hue of the highlights and shadows separately can be used for split-toning effects. Start with a black-and-white image and adjust the colour of the highlights and shadows in opposite directions. Cool, blue-ish shadows with warm highlights work particularly well.



Ben Brain (Future)

**Cloning and retouching**

91 Photoshop has a number of cloning and 'healing' tools, but you need to use the right one for the job. If there's a defined edge, use the Clone Stamp tool to manually choose an area to copy, but if you're retouching an area that's predominantly one colour, the Spot Healing Brush tool is often quicker.

Smooth out skin

92 For a simple skin-smoothing effect in a portrait, select the skin areas, Copy and Paste them into a new layer and apply a small amount of blur. You can refine the edges of your selection with a soft brush and reduce the layer opacity to blend the two layers.

HDR processing

89 Not all HDR software is equal. Photoshop is much better at aligning a handheld sequence than Photomatix Pro, for example, but Photomatix has more sophisticated tone-mapping algorithms. So, for handheld images, generate the HDR image in Photoshop, save it as an OpenEXR file and then tone-map the file in Photomatix to get the best from each program.

Use selective colour to get creative with mono

Straightening horizons

93 The fastest way to straighten a horizon is to reach for the Ruler tool. Click on one end of the horizon and drag the rule line to the other end. Choose Image>ImageRotation>Arbitrary, and the correct rotation needed to straighten the line will be calculated automatically. It works for vertical lines too.

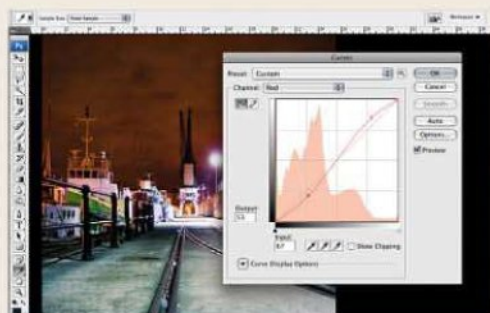


Actions

98 If you use Photoshop, learning how to create and use Actions is a great way of adding a level of automation to your workflow, especially when it comes to tedious tasks such as resizing and sharpening images before printing. In addition, you can set one Action to play another, so if you have an Action for sharpening and another one for resizing, you could create a third that performs both tasks.



Simon Middleweek (Future)



Colour control with Curves

94 Curves can be used to individually target the red, green and blue colour channels to apply colour adjustments, as well as manipulating the overall contrast. To remove a blue colour cast in shadow areas, for example, select the Blue channel and manipulate the curve to remove the coolness from the shadow areas.

Staining

95 You can conceal clipped highlight areas in a mono image by adding a weak grey fill. Create a new layer and fill it with 2% grey. Change the Blending Mode to Darken so that it only affects the brightest highlights, and you will avoid 'paper white' in your prints.

Adjustment Layers

96 If the tool you want to use can be applied as an Adjustment Layer, then do it. Until you flatten the layers you will be able to fine-tune the adjustment as many times as you like in a way that doesn't permanently affect the image.

Fake tilt-and-shift

97 Adding a selective lens blur to an image taken from an elevated position can make a picture look as though it's been taken with a tilt-and-shift lens. Boosting the contrast and saturation slightly will enhance the impression that the subject is a model, not a 'real world' scene.



Back up!

100 Whether you put them on CD, DVD, external hard drive, or use an online service, you should make sure you've got at least one duplicate set of all your images stored. Computers aren't indestructible, and you don't want to lose your entire archive if the worst happens.

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Ali Jennings (Future)

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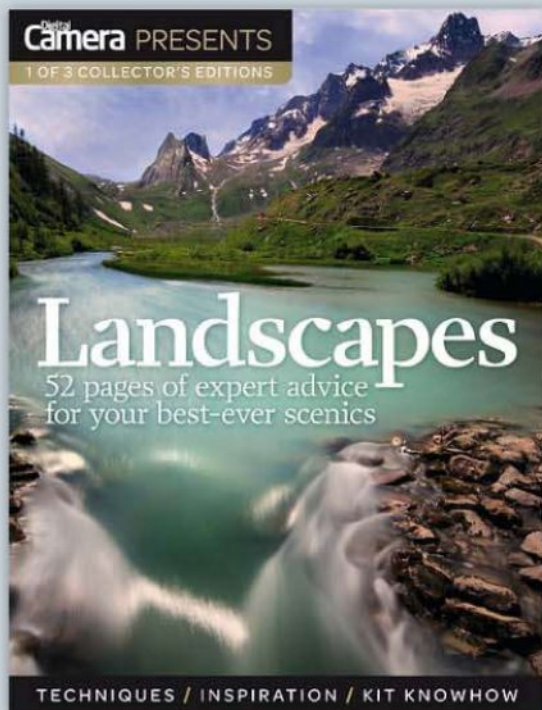


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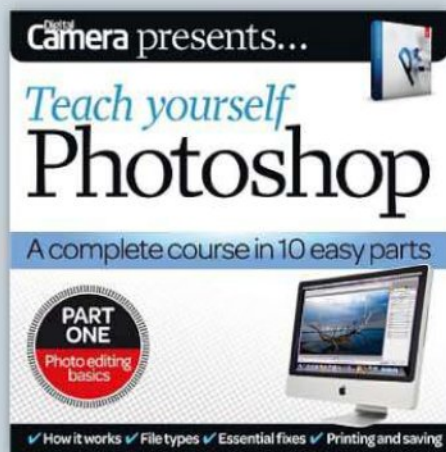
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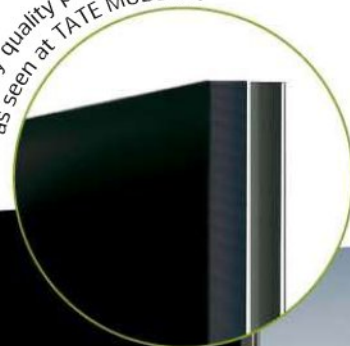
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OUR WORLD

Tom Servais: Born in Miami in 1953, Servais moved to California at the age of 20 to 'find himself' and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.

*Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM,
1/1,000-second exposure at f/6.3.*

TOM SERVAIS SHOOTS THE WORLD WITH A SIGMA LENS.

A man hits the waves in the gentle rays of a setting California sun.

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*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs, and APS SLRs

A versatile, high magnification zoom lens featuring Sigma's original Optical Stabiliser function and Hyper Sonic Motor throughout its impressive zoom range.

SIGMA 18-250mm F3.5-6.3 DC OS HSM

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After the shot

Get creative with colour with our simple Photoshop techniques



Recover detail and colour

How to get the most from your hazy summer shots **p64**



Give shots a toy camera look

Give your photos a quick but quirky colour makeover **p68**



Improve colour with gradients

Use graduated effects to give your shots a boost **p70**



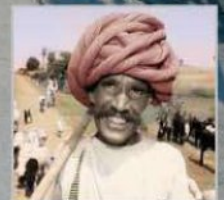
"Cross process" your portraits

Use Elements to give portraits a cutting-edge look **p72**



Give portraits a modern finish

An easy way to improve a shot's tone and colour **p76**



Hand colour your shots

Breathe new life into your black-and-white prints **p78**





Ali Jennings (Future)

Original shot



How to...

Recover detail and colour in a hazy shot

You can use Layer Masks and Adjustment Layers to restore delicate details and colours in hazy summer shots, as **George Cairns** explains...

WHAT YOU'LL NEED *Photoshop Elements 8 or Photoshop CS, or above*

WHAT YOU'LL LEARN *How to make selective tonal adjustments, edit using masks and improve colour using Adjustment Layers*

IT TAKES 20 minutes



When you take pictures on a hazy day, moisture particles in the air diffuse the light, causing distant objects to display a more subtle range of tones. This is a great way of evoking a sense of depth due

to the gradual change in contrast between foreground and background objects.

The downside of shooting in a hazy location is that the distant objects can lack detail and definition. The haze can bleach distant colour, too, especially when shooting into the sun. As you can see, our high-contrast scene has a range of tonal and colour problems to fix.

Much of our landscape is backlit, so the foreground shadows are under-exposed and lack texture and detail. As the haze has robbed the distant mountains of detail and colour too, there's lots of selective tones to tweak before

you can recover hidden detail. Here, I'll show you how to combine the tools of the Camera Raw editor with the standard Photoshop editor's powerful Adjustment Layers to restore the textures in the under-exposed foreground, while recovering detail and colour from the washed-out hazy background.

ZINIO FILES http://mos.futurenet.com/resources/dcm/DCM100_Haze.zip



1 Open the source file

Open the image named haze_before.dng from your disc. As the file is a digital negative it will open in Photoshop Elements' Camera Raw editor. By starting your image editing in the uncompressed Raw format you will have much more tonal information to work with, enabling you to keep artefacts such as picture noise to a minimum.



2 Fake fill-in flash

The rocky foreground shadows are under-exposed. If you boosted the strength of the Exposure slider you'd blow out the hazy background highlights. However, by dragging the Fill Light slider to 42 you can lighten the backlit shadows without adjusting the highlights. This has the same effect as using a large blast of fill-flash on location.



3 Improve the Clarity

The washed-out tones in the hazy background vary in subtle ways, making the distant hills blend together. By increasing the Clarity slider to 54 you can gently enhance the contrast in these delicate areas, at the same time bringing out some of the landscape's features that were initially hidden by the haze.



4 Boost the Vibrance

By boosting the strength of colour in the scene you can bring out more texture and detail. Drag Vibrance up to +23. This slider boosts typical landscape colours such as blues and greens. When enhancing weaker colours it leaves strongly saturated colours untouched to avoid over-saturating parts of the picture.



5 Crop and straighten

The shot's horizon is a little wonky. To fix this, grab the Straighten tool and draw a line that follows the tilted horizon. The Camera Raw editor will automatically rotate and crop the shot to make the horizon horizontal. To see the cropped and rotated shot, click on Open Image. The edited photo will now appear in Photoshop's standard interface.

Expert tip Fine-tune Raw settings

After editing in Adobe Camera Raw you can close the RAW shot, then re-open it at any time. The Raw editor will remember all of the settings you last used, so if the Straighten tool hasn't done a perfect job and the horizon is still tilted, you can have another go! »

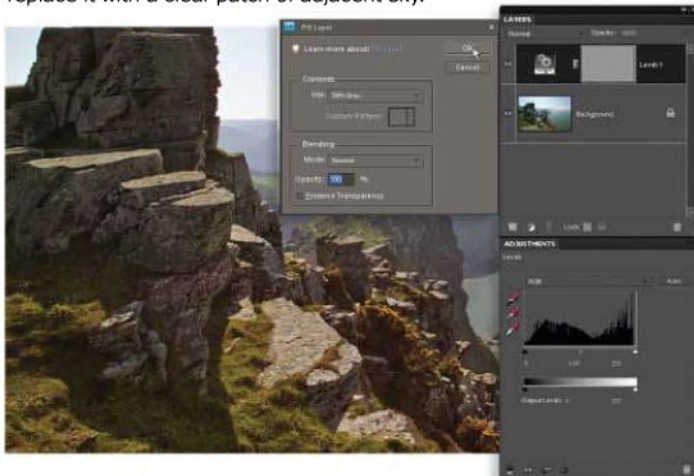


After the shot



6 Spot removal

Use the Zoom tool to take a closer look at the nasty sensor spot you can see on the horizon. To remove it, grab the Spot Healing Brush from the Tools palette. In the top options bar, set a Size of 40 pixels, and then use the brush to carefully spray over the spot. Photoshop will replace it with a clear patch of adjacent sky.



7 Getting warmer

The shot's colours are still a little too cold. To quickly warm up the whole image, go to Window>Layers to open the Layers palette. Click the Create New Adjustment Layer icon and choose Levels from the drop-down menu that appears. Grab the Set Grey Point eyedropper, then click on a patch of hazy light blue sky.



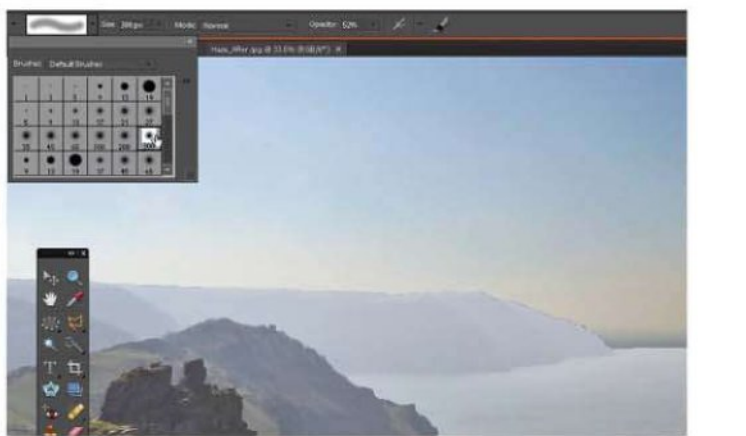
8 Shades of grey

You'll see that the shot now looks too warm. For a less dramatic adjustment, click on the Levels 1 Adjustment Layer's white mask to target it. Next, choose Edit>Fill Layer. In the Fill Layer window, set Contents to 50% Grey and click OK. This reduces the strength of the Levels adjustment by 50%.



9 Select the sky

Click on the Background layer in the Layers palette to target it. To add more colour and texture to the hazy washed-out sky, grab the Quick Selection tool from the Tools palette. Spray the tool over the sky to create a selection marquee. Next, create a new Levels Adjustment Layer. This layer will feature a black-and-white mask.



10 Adjust shadow levels

Click on the Levels 2 Adjustment Layer. In the Adjustments palette, drag the black Shadow input level slider to the right, to a value of around 136. This adjustment will darken the sky and reveal more colour and texture. The black section of the mask protects the foreground's tones from being altered.

11 Remove unwanted artefacts

You'll see that there's now a sharp line where the sea meets the sky. There's also a dark fringe around the edge of the distant hills. To remove these lines, grab the Brush tool from the Tools palette. Choose a soft round brush with a diameter of 300 pixels, then set the foreground colour to black. Set Opacity to 50%.



12 Blend the sky and sea

Click on the Levels 2 mask in the Layer's palette, then spray the brush over the horizon to lighten it and blend the sky with the sea. The semi-transparent brush adds grey strokes to the mask, causing the Levels adjustment to be weaker in the painted areas. Lighten the lower sky to remove the fringe around the hills.



13 Protect the sky

To increase the foreground contrast without altering the sky, Ctrl-click on the Levels 2 mask to create an instant selection. Choose Select>Inverse, then create a new Levels Adjustment Layer. The black-and-white mask will be the opposite of the Levels 2 mask, so this time only the foreground will be adjusted.



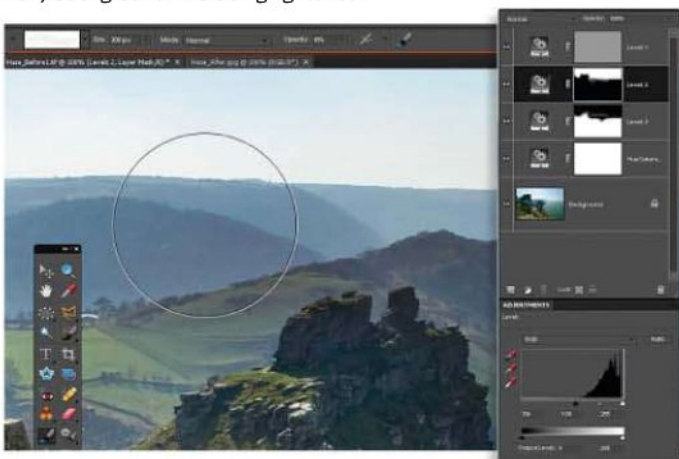
14 Adjust foreground contrast

Set the Levels 3 Adjustment Layer's white Highlight input level slider to 221 to brighten the highlights. Set the Shadow slider to 20 to darken them. Lighten the midtones by dragging the central grey input slider to 1.27. Next, spray a black brush on the mask to prevent the hazy background hills being lightened.



15 Make the grass greener

The grass in the foreground is too yellow. To make it a more natural green colour, create a Hue/Saturation Adjustment Layer. Set the Colour drop-down menu to Yellows, then drag the Hue slider right to +13 to turn the yellows into a more vibrant looking green. This will also bring out the texture of the grass.



16 Restore some detail

To recover more tonal variation in the distant hazy hills grab the Brush tool from the Tools palette. Reduce the Opacity to 7%, then click on the Levels 2 Adjustment Layer's mask. This is currently set to darken the sky. Set the foreground colour to white, then spray the brush to gently darken (burn) detail in the washed-out hills.

Expert tip Dust busting

Once you darken the sky in step 10 you'll reveal hidden textures and colours *and* hidden artefacts, such as sensor spots. When you've finished editing the image, choose Layer>FlattenImage. You can then use the Spot Healing brush to polish off any remaining dust.



After the shot



Ali Jennings (Future)

Original shot



How to...

Give shots a toy camera look

Ali Jennings reveals how Photoshop Elements' Adjustment Layers, filters and Layer Masks can be used to give your shots a quirky, colourful finish

WHAT YOU'LL NEED *Photoshop Elements 8 or Photoshop CS, or above*

WHAT YOU'LL LEARN *How to use layers, filters and masks to recreate a toy camera effect*
IT TAKES 10 minutes



Loosely based on the images produced by low-fi film cameras like the Lomo and Holga, the toy camera effect can add interest and vibrant colour to your shots.

These cheap and quirky little cameras produce pictures where the normal

considerations of quality are completely forgotten – instead the image highlights almost every image flaw you could imagine. So, rather than the kind of crisp sharp images with balanced colour produced by modern D-SLRs, the resulting pictures are influenced by a heavy vignette, lack of detail, blurred edges and surreal colour – the kind of image qualities modern photographers usually strive to eliminate. Surprisingly, the whole effect is actually rather pleasing.

In this tutorial we're going to take many of the image traits of these cameras and apply

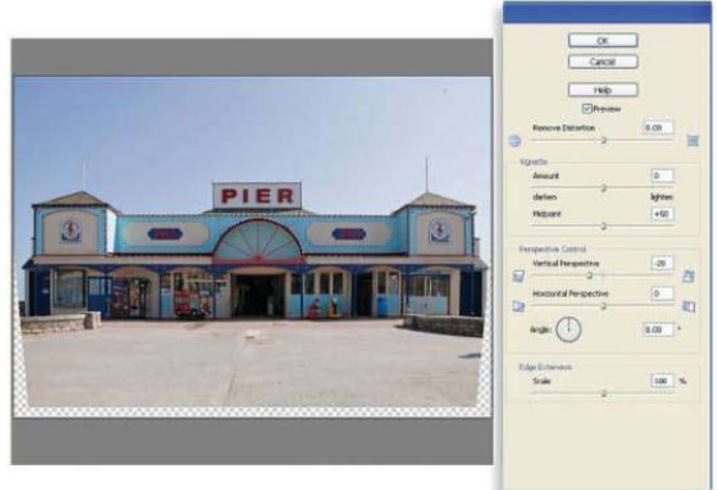
them to our digital image in Photoshop, using a few adaptations and additions to get the final result we want. In the following step-by-step you will learn how to work with layers, masks, perspective correction and gradient fills to build up and apply the effect. So let's get started...

ZINIO FILES http://mos.futurenet.com/resources/dcm/DCM100_ToyCamera.zip



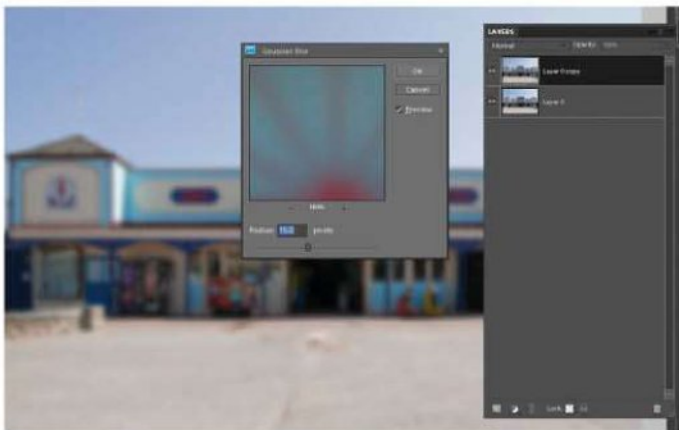
1 Prepare in Camera Raw

Open toycamera_before.dng in Adobe Camera Raw, select the White Balance tool and click the grey area of the 2010 sign. Select the Straighten tool and draw a line horizontally, parallel with the pavement. Set Exposure to 0.35, Recovery to 65, Fill Light to 15, Brightness to 20, Clarity to 20 and Vibrance to 50, then click on Open Image.



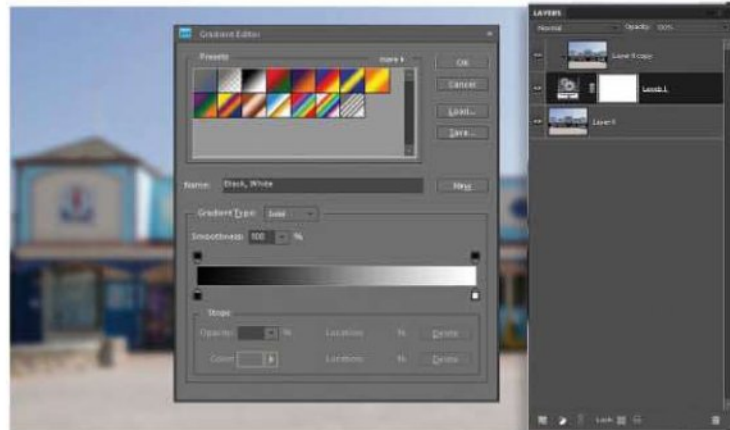
2 Correct the distortion

Go to Filter>CorrectCameraDistortion. Set the Vertical Perspective value to -20. Hit OK. To minimise the crop, use the Rectangular Marquee tool to make a selection from below the pier entrance to the bottom of the image. Go to Image>Transform>Perspective and increase the width at the bottom. Use the Crop tool to remove the chequered background.



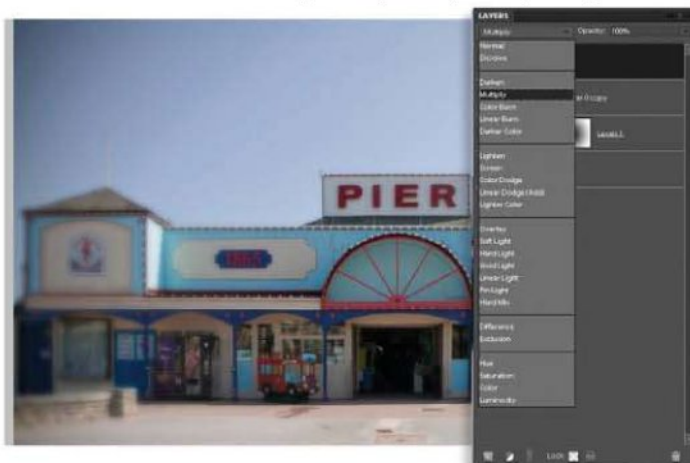
3 Create depth of field

Duplicate the Background layer, then go to Filter>Blur>Gaussian Blur and enter a Radius of 15 pixels. Click on the Background layer and go to Layer>NewAdjustmentLayer>Levels. Click OK without making an adjustment. Hold down Alt and hover between the Levels and top layer. Left click when the cursor changes shape to clip the layers together.



4 Using a Layer Mask

Click into the Levels layer's mask and then select the Gradient tool from the Tools palette. From the gradient options, click the preview and select a Black/White gradient. Click OK, then select Radial from the Gradient Type menu. Click and drag from the centre of the image to the far left to reveal the sharp image beneath.



5 Add a vignette

To add a vignette effect, click on the top layer and then go to Layer>New>Layer. Select Edit>FillLayer and then choose White from the Contents menu. Go to Filter>CorrectCameraDistortion, then in the options menu decrease the Vignette amount to -50. Click OK. Click on the Blending Mode drop-down in the Layers palette and select Multiply.



6 Lighten the tones

Make sure that the top layer is selected and go to Layer>New AdjustmentLayer>Levels. Set Shadows to 8 and Highlights to 233, lightening the picture. Click OK, then go to Layer>NewAdjustment Layer>Hue/Saturation and increase Master Saturation to +20. To finish off, select Flatten Image from the layer options menu.



Ali Jennings (Future)

How to...

Improve colour with gradients

If your summer shots lack vibrancy and life, you can use graduated colour effects to give them an instant boost. **Ali Jennings** shows you how...

WHAT YOU'LL NEED *Photoshop Elements 8 or Photoshop CS, or above*

WHAT YOU'LL LEARN *How to use Photoshop Elements' Gradient tools to quickly boost colour in your shots*

IT TAKES 15 minutes



Summer is a great time for taking colourful scenic shots.

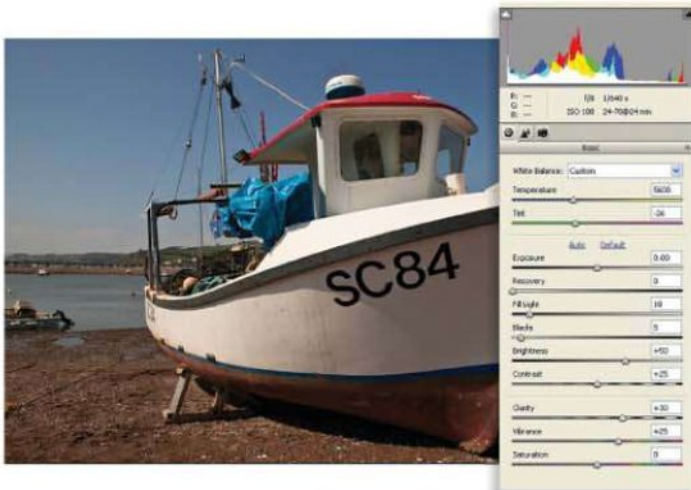
However, it can be difficult to do justice to the scene in front of you. Capturing the colour of the scene you see in the viewfinder is one

thing, but once back in the digital darkroom you'll want to get those colours looking their best, and even then the boosted saturation might not reflect the vibrancy you remember.

So if you're looking to create something more dramatic this summer, why not try this simple technique, which uses custom colour gradients to brighten and enliven your images. The use of colour gradients is actually more common than you might expect, especially among professional landscape photographers who like to have better than life colours radiating from their prints.

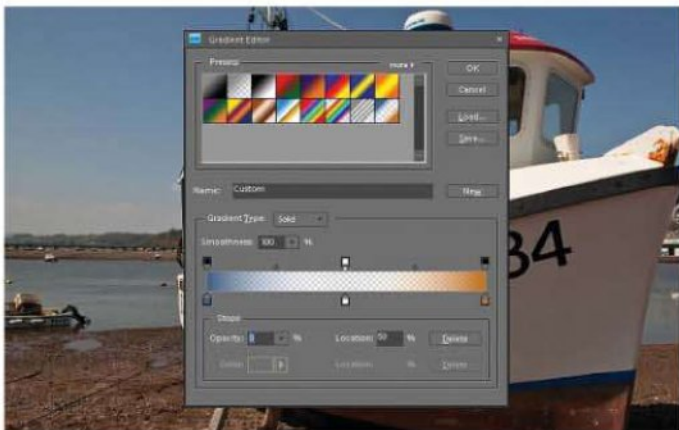
The key to getting the most from gradients is to sample colours that already exist within the image and use them to boost their colour influence, although you could also create your own palette. Once the gradient is complete, it's just a case of using Blending Modes and a few tweaks to enrich the colour. Here's how...

ZINIO FILES http://mos.futurenet.com/resources/dcm/DCM100_GraduatedColour.zip



1 Edit in Adobe Camera Raw

Open gradcolour_before.dng in Adobe Camera Raw (ACR) and select the White Balance tool. Click into the grey area of cloud on the right just above the horizon. Now, to improve the tone and colour, move the Fill Light slider to 10, Clarity to 30 and Vibrance to 25. Click Open Image to move into the main Photoshop Elements interface.



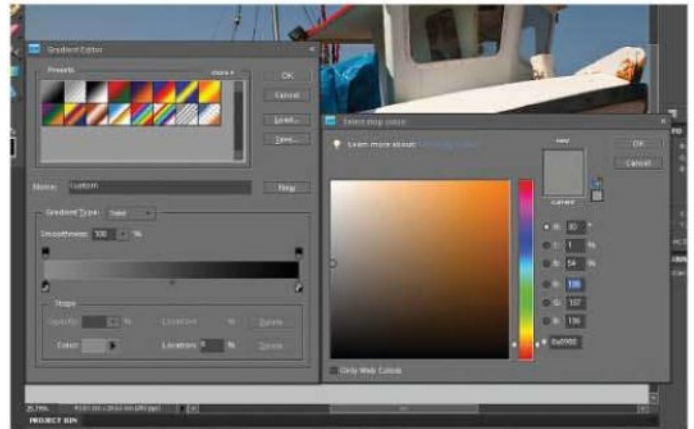
3 Adding colour to the grad

Use the pipette that appears to sample the dark blue of the sky and click OK. Click the bottom right colour stop and then the colour swatch and enter R:192, G:113 and B:0 for a bright orange colour. Click half way along the gradient preview at 50% to create a new colour stop and set the colour to white by clicking the colour swatch.



5 Boost tone and colour

Make sure the top layer is selected, then go to Layer>New AdjustmentLayer>Levels and set the values to 10/1.10/255. This will darken the shadows and shadow contrast. Now go to Layer>New AdjustmentLayer>Hue/Saturation and increase Saturation to 10 to bring out the colour. In the layer options menu select Flatten Image.



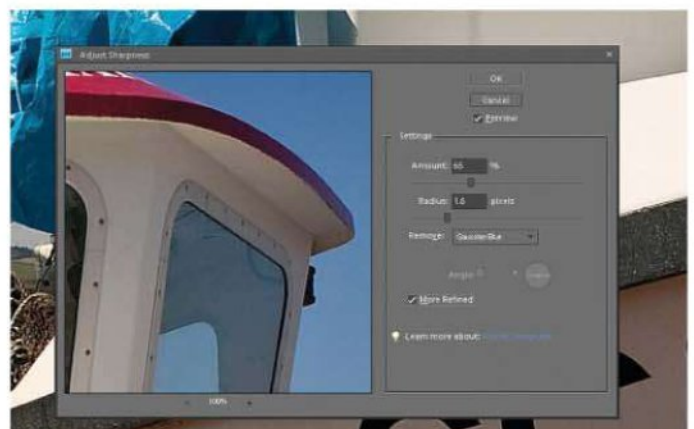
2 Create a colour gradient

To add colour, we're going to create a custom colour gradient. Select the Gradient tool and then click on the preview in the options bar at the top of the screen. Make sure that you have the first preset, Foreground to Background, selected as a starting point. Click the bottom left colour stop and then the colour swatch in the bottom left.



4 Applying the custom grad

Now click above the preview to set an opacity stop, set this to 0 and then click OK. In the Name box, enter 'Blue to Orange'. Click OK and then go to Layer>New>Layer. Hold down Shift and then click and drag from the top of the image to the bottom. In the Layers palette, choose Soft Light from the Blending Mode drop-down menu.



6 Sharpen the detail

Zoom the image into 100% (Ctrl and +) and then go to Enhance>AdjustSharpen. Increase the Amount to 64% and the Radius to 1.6 pixels. Click into the preview and check the quality of the sharpening. If there appears to be any haloing, reduce the Radius slider and then the Amount. Once happy with the result, click OK to finish.



Ali Jennings (Future)



How to.... Give portraits a cross-processed look

Favoured by fashion photographers, this traditional processing technique will give your shots cutting-edge style. **Ali Jennings** reveals how to do it in Elements

WHAT YOU'LL NEED *Photoshop Elements 8 or Photoshop CS, or above*

WHAT YOU'LL LEARN *How to use selections, Adjustment Layers and gradients to give shots a cross-processed look*

IT ONLY TAKES *30 minutes*



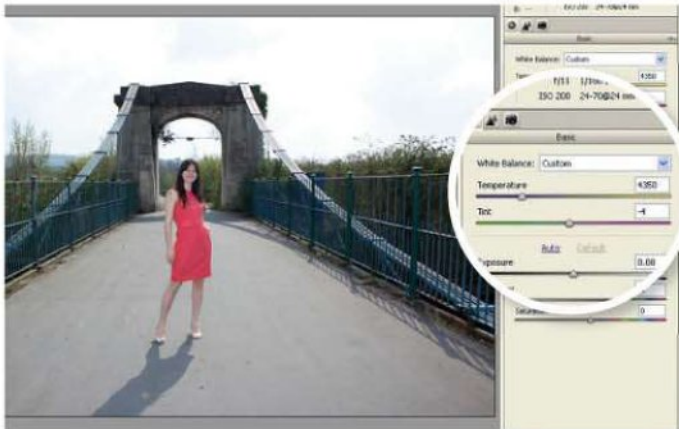
Cross processing was originally a chemical technique favoured by fashion photographers. The process worked by deliberately developing film in a chemical developer that was designed for

use with a different type of film. The resulting effect, although often a little hit and miss, produced distinctive results that displayed a radical shift in hue, saturation and contrast.

These days, you can recreate a convincing cross-processed look in Photoshop, with much more consistent results, as we'll show you on the following pages. The process is simple for Photoshop CS users, who can use a very basic preset built into the Curves adjustment window. If the default style doesn't suit you or the image then it's relatively easy to adjust the curve to give the effect that you're after.

In Photoshop Elements the process is a little more complex, as there is no access to the full power of Curves. However, using a combination of Adjustment Layers and colour channels it's possible to create an extremely versatile adjustment that will get you very similar results. Read on to find out how.

ZINIO FILES http://mos.futurenet.com/resources/dcm/DCM100_CrossProcess.zip



1 Correct the colour balance

Start by selecting the White Balance tool from the top bar and then move the pipette cursor over the foreground. Move the cursor around the grey road until the values in the info panel are similar, showing a neutral area, and click to correct the colour balance. The Temperature and Tint sliders should now be set to 4400 and -3.



2 Basic adjustments

The image has different exposures across the image – the model is nicely exposed while the sky is slightly blown out. Increase the Exposure to 0.40, Recovery to 43, Fill Light to 17, Brightness to 5, Blacks to 5 and Contrast to 27. In the final section slightly increase Clarity to 7 and Vibrance to 20. Click Open Image to exit Camera Raw.



3 Selecting the sky

To give the image a real fashion look, you'll need to pull back the exposure of the sky. Select the Magic Wand tool and make sure the Contiguous box is un-ticked. Click into the sky. Other areas of the image will also be selected, so choose the standard Lasso tool and in the options window click the Subtract From Selection icon.



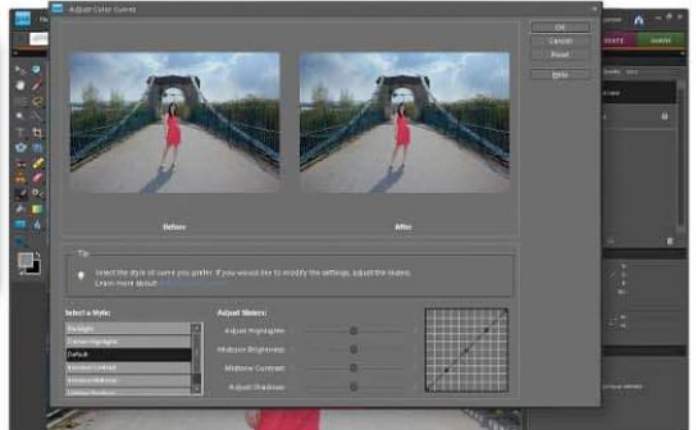
4 Clean up the selection

Zoom the image into 100% and then use the Lasso tool to draw around any areas of the foreground that have been included in the selection. Hold down the spacebar and left click to move around the image. Once the selection is made, click the Refine Edge button and enter a Feather of 3. Leave the other options at 0 and click OK.



5 Boost the sky detail

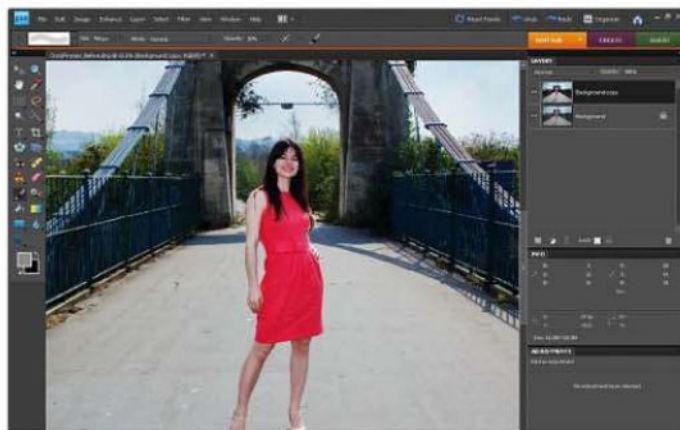
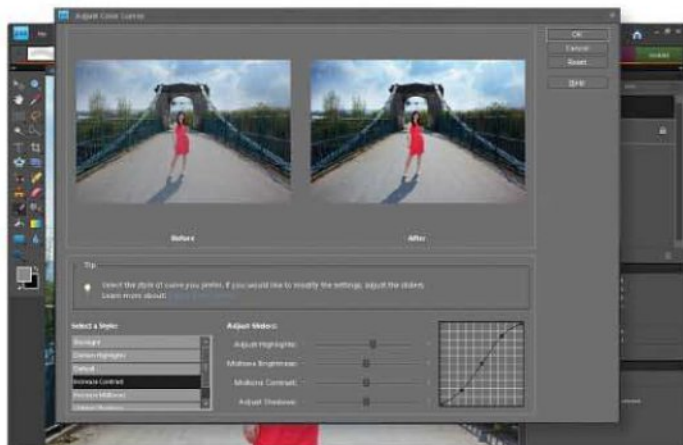
Go to Layer>New Adjustment Layer>Levels and increase the Midtones slider to 0.32. The sky is looking much better, but there is a distinctive join between the sky and foreground. Select the Brush tool with a size of 300px and set the colour to midtone grey and Opacity to 50%. Click into the Layer Mask and paint across the horizon to blend.



6 Merge the layers

Once the horizon is blended, hold down the Ctrl and E keys to merge the Levels layer onto the Background layer. Before you start to apply the cross-process effect, drag and drop the Background layer on to the Create a New Layer icon to create a duplicate layer. Next, go to Enhance>Adjust Colour>Adjust Colour Curves. »

After the shot

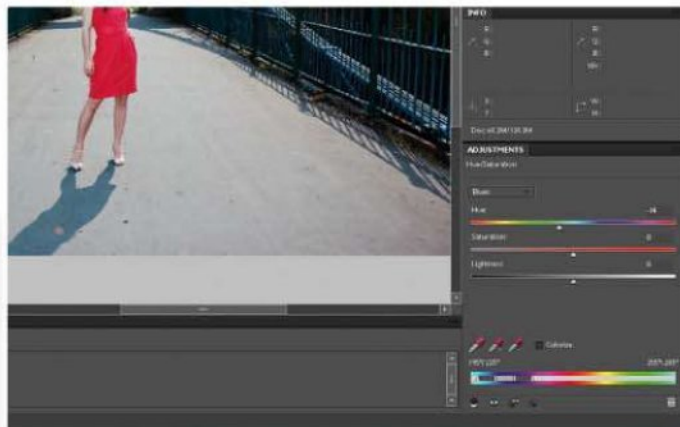


7 Colour Curves

First, concentrate on improving the contrast. From the presets on the left of the Colour Curves window select Increase Contrast. You'll instantly see the result in the preview on the right. Now increase the Adjust Brightness slider so that it sits half way through the second square from the top and lightens the highlights.

8 Adjusting the curve

Click onto the Midtone Brightness slider and increase this by half a square, leave the Midtone Contrast slider in its default location and then decrease the position of Shadow Brightness by half a square. You should see in the Before and After preview display an image with more contrast, colour and impact. Click OK to apply the changes.

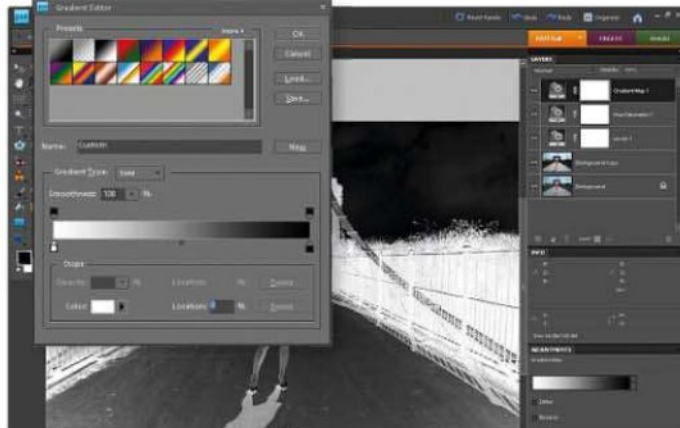
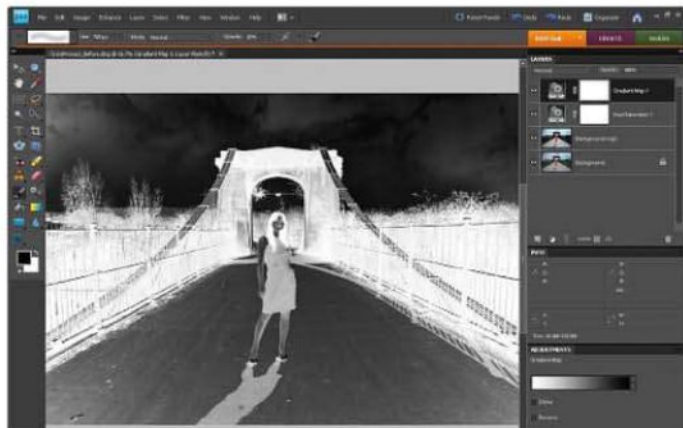


9 Target the colours

To apply the colour change, go to Layer>NewAdjustmentLayer>Hue/Saturation. Because we want to target our colour changes, click on the Edit drop-down, which should be displaying Master, and start by selecting Red. We're going to take down the brightness of the dress, so decrease the Lightness slider to -5.

10 Change the Hue

Click back onto the Edit drop-down and select Cyan. This time move the Hue slider to the left towards green (about -11) and increase the Saturation to 14. The green influence is really starting to appear in the sky. To take this one stage further, click the drop-down again and select Blue – reducing the Hue to -14.

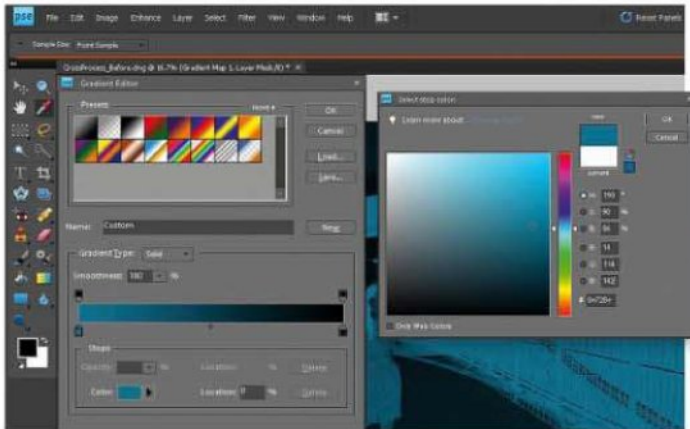


11 Add a Gradient Map

To further enhance the shift in hue, go to Layer>New AdjustmentLayer>GradientMap. The image will now look like a negative. In the bottom left of the interface you should see the Adjustments panel. If this doesn't appear, go to Window>Adjustment. You should now see the panel and a gradient preview.

12 Change the gradient

Click the Gradient Preview to open the normal Gradient Editor. Under the large gradient preview click the bottom left colour stop – the small tab under the preview. In the area below the preview you will see the stop information and a small white colour swatch. Double-click on this to open the colour palette.



13 Set the gradient colour

The colour palette can be used to set the main colour influence for the image – for this picture we want a bluish hue. On the right you will see the numeric values for the colour selected. In the R, G and B fields enter 14, 114 and 142 respectively. Click OK. Select Soft Light from the Blending Mode drop-down menu in the Layers palette.



14 Using masks

The Gradient Map has given the image the hue that we're after, but the influence is a little heavy. To reduce its effect over the model, select a large brush with a soft edge. Set Size to 700px, Colour to Black and Opacity to 50%. Click into the Gradient Map Layer Mask and gradually paint over the centre of the image to reduce the effect.

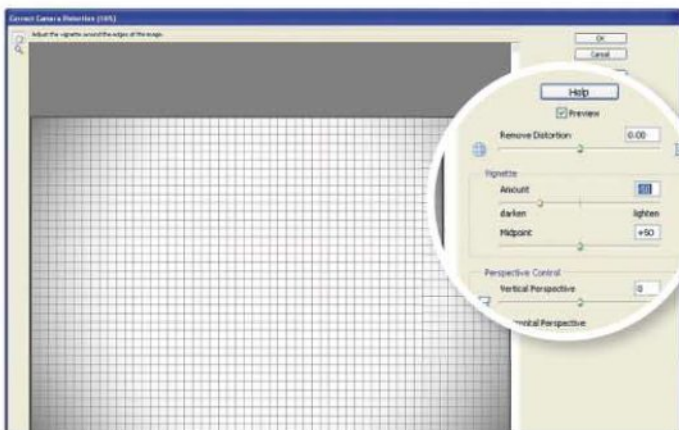


15 Improve the tones

With the colour effects applied, we now want to finalise the image's tones. Go to Layer>New Adjustment Layer>Levels and reduce the Highlight slider to 245 so that it clips slightly into the histogram. To lighten the midtones, move the middle slider to the left to 1.10. This will give greater preference to the image's highlights.

16 Flatten the layer

Before sharpening the image and adding a slight vignette you'll need to flatten down the layers. Click on the layer options menu in the top right-hand corner of the Layers palette and select Flatten Image. To sharpen the image, go to Enhance>Adjust Sharpness and set Amount to 50% and Radius to 1.4 pixels. Tick More Refined and click OK.



17 Add a vignette

Go to Layer>New>Layer and then Edit>Fill Layer, before filling the layer with white. Go to Filter>Correct Camera Correction and reduce the Vignette Amount slider to -50. Click OK. Select Multiply from the Blending Mode drop-down menu, then, to finish, choose Flatten Image from the layer options menu.

Expert tip

Change the colour influence

By using Adjustment Layers you can change the influence of colours. When using Hue/Saturation in step 9, for example, target the Cyan of the sky and move the Hue slider into the reds. When applying the Gradient Map, select a reddish colour to replace the blue. The change in values will change the look of your picture.



After the shot



Ed Godden (Future)

Original shot



How to... Give portraits a modern finish

Ben Brain reveals how to change the tone and colour of your portraits using black-and-white overlays and Adjustment Layers in Photoshop

WHAT YOU'LL NEED *Photoshop Elements 6 or Photoshop CS, or above*

WHAT YOU'LL LEARN *How to use Adjustment Layers to give your portraits a modern twist*
IT TAKES 10 minutes



Photography, like many of the creative arts, is subject to changing trends. Flick through any glossy magazine and you will be able to pick up on the latest photographic fads simply by looking at the adverts. One 'look' that's become

increasingly popular in recent times, especially with portrait images, is characterised by muted colours and boosted contrast.

In this tutorial we'll show you how you can add this effect to your images. We're using a simple portrait taken in a home studio using one large softbox positioned to the right and facing down on the model, and a large white polystyrene board that bounced the light onto the other side of the model's face. This has produced a perfectly acceptable image, but to give it a modern twist we need to head into the digital darkroom.

This simple process uses a cunning combination of layer adjustments, Blending Modes and Levels to gently subdue the colour and enhance the tones for an attractive, contemporary finish. You'll be surprised at the instant effect it has on your shots. Read on to find out how it's done...

ZINIO FILES http://mos.futurenet.com/resources/dcm/DCM100_CoolColour.zip



1 Enhance the tone

Open the image named CoolColour_before.dng from your free CD in Photoshop Elements. Go to Layer>NewAdjustmentLayer>Hue/Saturation and click OK in the window that appears. Reduce the Saturation slider to -100. This will remove all of the colour from the image, leaving you with a black-and-white shot.



2 Subdue the colour

Click on the Blending Modes drop-down menu at the top of the Layers palette and select Soft Light. You'll see that some of the colour returns to the image, and you'll also notice a slight increase in overall contrast. Changing the Blending Mode controls the way the layer blends with the layer below it. Try experimenting with different options.



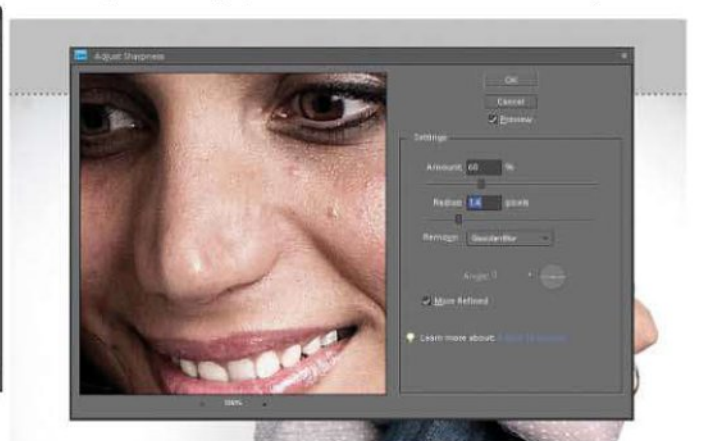
3 Further adjustments

To further enhance the colour effect, click back onto the Background layer in the Layers palette, then create another Hue/Saturation Adjustment Layer. This time reduce the Saturation slider to -30 and leave the Blending Mode set to Normal. Click back onto the Background layer once again.



4 Make the whites white

To create a crisp white background, and give your shot a pro finish, make another Adjustment Layer – this time choosing Levels from the menu that appears. Move the right-hand Highlights slider from 255 (white) to about 200. Don't worry that some parts of the model may look too light, as we'll address this in the next step.

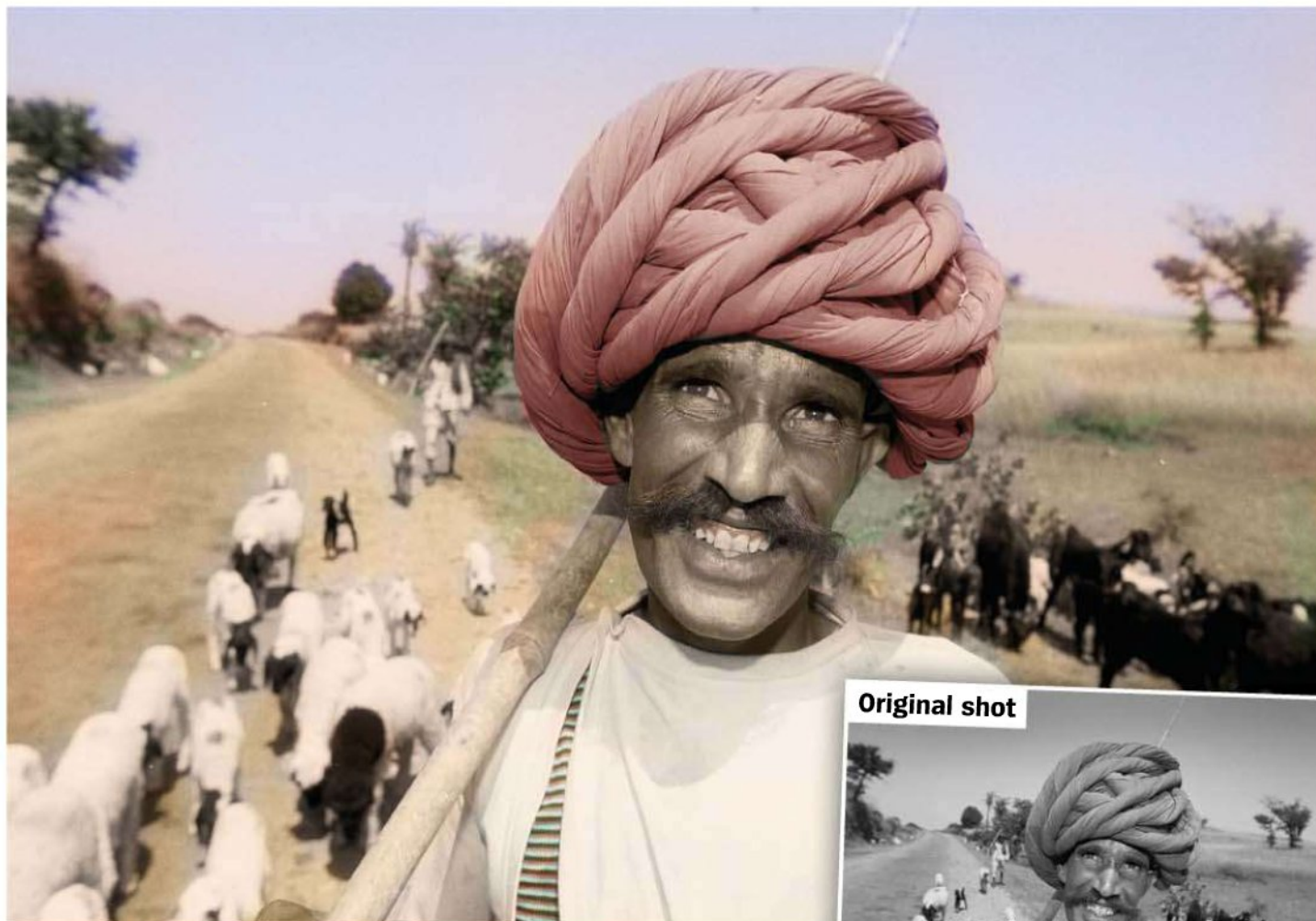


5 Using masks

When you create an Adjustment Layer, a Layer Mask automatically appears – the white box next to the Adjustment Layer thumbnail. Click on the Levels layer's mask, then select the Brush tool and use the colour picker to choose a midtone grey as the foreground colour. Now paint back areas that are burnt out, such as the model's arm.

6 Finishing the image

To sharpen the image, press Shift+Ctrl+Alt+E. This will merge all of the layers in the Layers palette into a new layer at the top of the stack, but leave your working layers untouched. Go to Enhance>Adjust Sharpness and set Amount to 60% and Radius to 1.4. Keeping all your work on layers means you can go back and re-edit your work later.



Ben Brain

How to.... Bring black-and-white photos to life

Want to add a touch of colour to your old mono shots? **Ben Brain** reveals an easy way to add a hand-tinted effect to a scan of an old black-and-white print

WHAT YOU'LL NEED *Photoshop Elements 8 or Photoshop CS, or above*

WHAT YOU'LL LEARN *How to subtly hand tint your black-and-white images using Photoshop Elements' Colour Variations, Blending Modes, layers and brushes*

IT TAKES 30 minutes



If you've got some dusty old black-and-white prints in your attic, or even a mono digital file that you want to breathe new life into, this is the technique for you.

In this tutorial you'll be shown how to replicate the effects of a hand-tinted photograph. This traditional technique was widely used before the advent of colour photography. It was hugely popular with adventurous travelling photographers in the late 1800s and early 1900s. It was also a rather laborious process that took skilled workers hours of painstaking toil to get right.

Today, however, the technique can be more easily replicated in the digital darkroom using some simple techniques and tools, including brushes, Blending Modes and layers, as we'll

show you here. Inspired by the memorable travel shots of the great travel photographer Burton Holmes, we dug out some black-and-white shots taken in India. After scanning the negatives, we set about giving the striking portrait shown above the hand-tinted treatment. Read on to find out how...

ZINIO FILES http://mos.futurenet.com/resources/dcm/DCM100_HandColour.zip



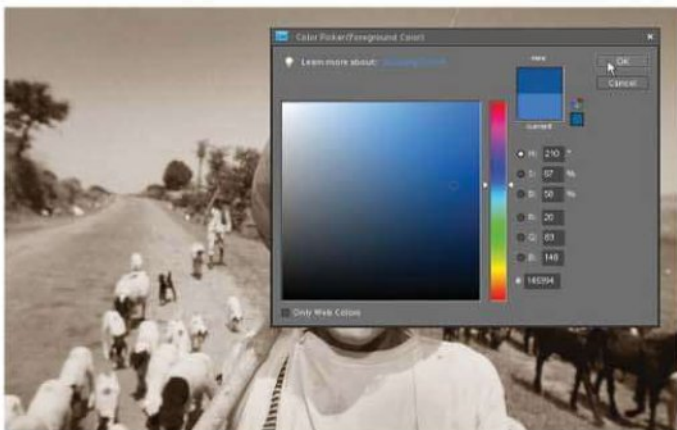
1 Turn it sepia

Open the image named colour_before.jpg from this issue's disc in Photoshop Elements. First, we'll give the image a slight sepia tone. To do this, go to Enhance>ColourVariations. In the new window that appears, move the Adjust Colour Intensity slider to the left (about a quarter of the way) and click the Add Red and Decrease Blue boxes.



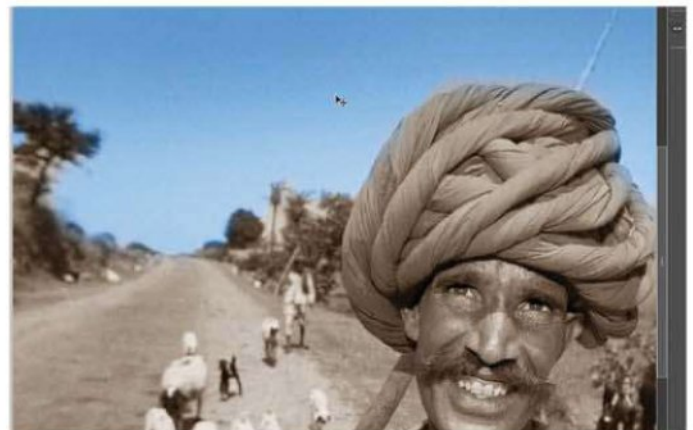
2 Change the Blending Mode

To add the first of your colours to the image, go to Layer>New>Layer. Change the Blending Mode to Colour using the drop-down menu at the top of the Layers palette. This change is very important, because it reveals the tones and shapes from the original layer in a way that's similar to hand-tinting inks.



3 Pick a brush

Next, select the Brush tool from the Tools palette and choose an appropriate sized brush for the area you want to colour. In this case, we're going to work on the large area of sky first, so choose a wide, soft-edged brush so you can colour the area quickly. Use the Colour Picker to set the foreground colour to a deep blue.



4 Start painting

Paint in the area of sky – you can use the square bracket keys on your keyboard to make the brush smaller or bigger depending on the intricacy of the area you are painting (around the tree edges, for example). Don't worry about being too accurate – we're replicating a hand-tinted look, so it's OK if the edges are a bit rough.



5 Reduce the opacity

Once you have applied the colour wash it can often still look a little too modern and garish. To calm the colour down a little, use the Opacity slider at the top of the Layers palette to reduce the opacity of the layer. Sometimes it's good to reduce it to as little as 10%. However, in most cases about 25% to 35% is perfect.



6 And repeat...

Repeat steps 2 to 5 with different colours for the other areas of the scene. It's good practice to keep and work on different colours and areas of the scene on separate layers, because the opacity required might be slightly different for each colour. Consequently, you can end up with lots of layers – at least 30 for a fully coloured scene. 📷

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The **runner-up** prizes

Even if your Golden Ticket isn't the grand prize winner, don't despair – there are 24 other great prizes up for grabs, including lenses, slick accessories, editing software and free subscriptions!

Sigma 18-125mm f/3.8-5.6 DC OS HSM lens

The winner of the Editor's Choice award in our round-up of superzoom lenses back in issue 98, the Sigma 18-125mm is an excellent choice for a wide range of camera makes and models. Along with a very high standard of finish, the lens features Sigma's latest four-stop OS (Optical Stabiliser) system and rapid HSM (Hypersonic Motor) autofocus.

The winner of this lens can choose from Sigma, Canon, Nikon, Sony and Pentax lens-mounts. For more information on the rest of Sigma's award-winning lens range, go to www.sigma-imaging-uk.com.



Five life-time subscriptions (UK only)

That's right, five lucky Golden Ticket owners could get a subscription to *Digital Camera* magazine, for life! Hopefully, this issue will persuade you of the benefits of such a great prize, saving you the hassle of trudging to the shops every month. You'll get exclusive 'coverline free' covers each month too! See www.photoradar.com/photography-magazines for more information on what you can expect.



Two Giotto's Vitruvian tripods

The new Giotto's Vitruvian VGR tripods are designed to offer photographers not only a truly lightweight and compact tripod, but a fully functional monopod and ball head. Giotto's has designed this tripod with "reverse technology" legs, so that when collapsed down they fold through 180° and surround the tripod centre column and head – folding down into a unit that measures only 40cm in length.

The VGR9255 is manufactured using aluminium tubing and weighs just 1.5kg. A compact ball-and-socket head with quick-release system is included, along with a carry bag. See www.giottos-tripods.co.uk.



Two B-Grip camera supports

Do away with annoying straps that are literally a pain in the neck! The B-Grip enables you to carry your camera on your waist (or wherever) and provides a secure attachment for most SLR and compact cameras. See www.cameraclean.co.uk, under Straps & Grips.



Three great camera bags: LowePro Pro Runner 350 AW, Acme Made DSLR Bowler Bag and Always-On Camera Wrap

The LowePro Pro Runner 350 AW D-SLR backpack delivers a compact, streamlined and urban-inspired solution for pro photographers and photojournalists who carry their gear through crowded airports and city streets. This feature-filled design fits a D-SLR with attached lens, laptop, tripod and multiple accessories, plus a few personal items, in a highly organised pack. For more information, see www.lovepro.com.

Meanwhile, the Acme Bowler

is a fun, sexy alternative to the standard camera bag that doesn't sacrifice looks for performance. Designed for D-SLRs, it will protect your camera and look great doing it – see www.acmemade.co.uk.

Last but not least, the Always-On Wrap Up is designed to integrate the camera and case as one. It uses a thin baseplate to attach to most compact cameras, and the neoprene wrap stretches tightly around your kit. It's one of the slimmest cases on the market – see www.goalwayson.com.



A Hahnemühle photo-paper voucher, worth £75

Hahnemühle is a byword for fantastic-quality photo paper, and this legendary company is giving one lucky *Digital Camera* reader a £75 shopping voucher to spend on the paper of their choice! See www.hahnemuehle.com for more information.



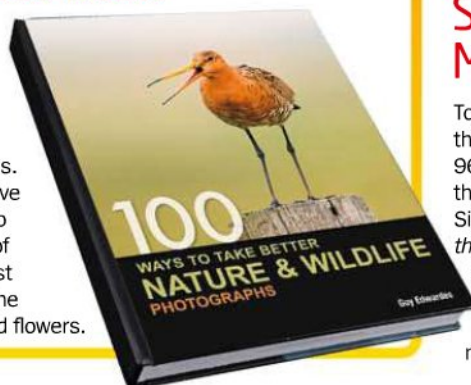
Adobe Photoshop Elements 8 and Premiere Elements 8 bundle

These award-winning photo and video-editing programs give you a complete solution for creating extraordinary photos and movies, and using photos and videos together in cinematic slideshows. See www.adobe.co.uk.

Guy Edwardes book

You could soon be reading *100 Ways to Take Better Nature and Wildlife Photographs* by regular *Digital Camera* contributor Guy Edwardes.

This is a comprehensive and inspirational guide to shooting a whole world of subjects, from the largest mammals and birds to the smallest insects and wild flowers.



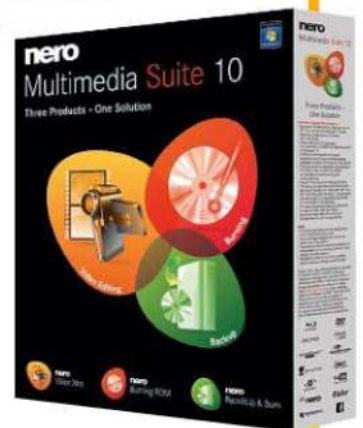
A place on a Joe Cornish Training Course

Need to brush up your editing skills? Joe Cornish Galleries is giving away a one-day Photoshop or Photoshop Elements training course. The course takes place at Joe's Northallerton gallery in North Yorkshire (note you need to pay your own travel expenses) and is led by expert tutor Mark Banks. See www.joecornish.com/workshop.



Five copies of Nero 10 Multimedia Suite

This is the ultimate three-in-one bundle for video editing, burning and back-up. The Nero Multimedia suite includes Nero Vision Xtra, a new program dedicated to media organisation, basic and advanced video editing and HD movie creation; Nero Burning ROM for disc burning and copying; and Nero BackItUp & Burn for backing-up, syncing and restoring data. Want to find out more about it? Visit the website at www.nero.com.



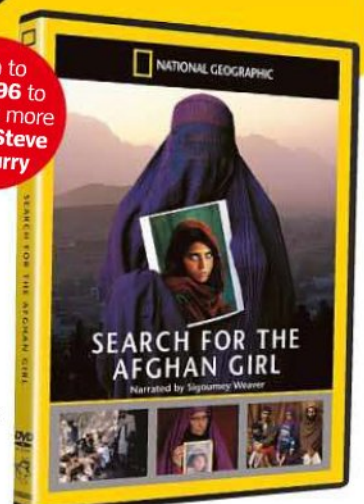
Delkin SensorScope

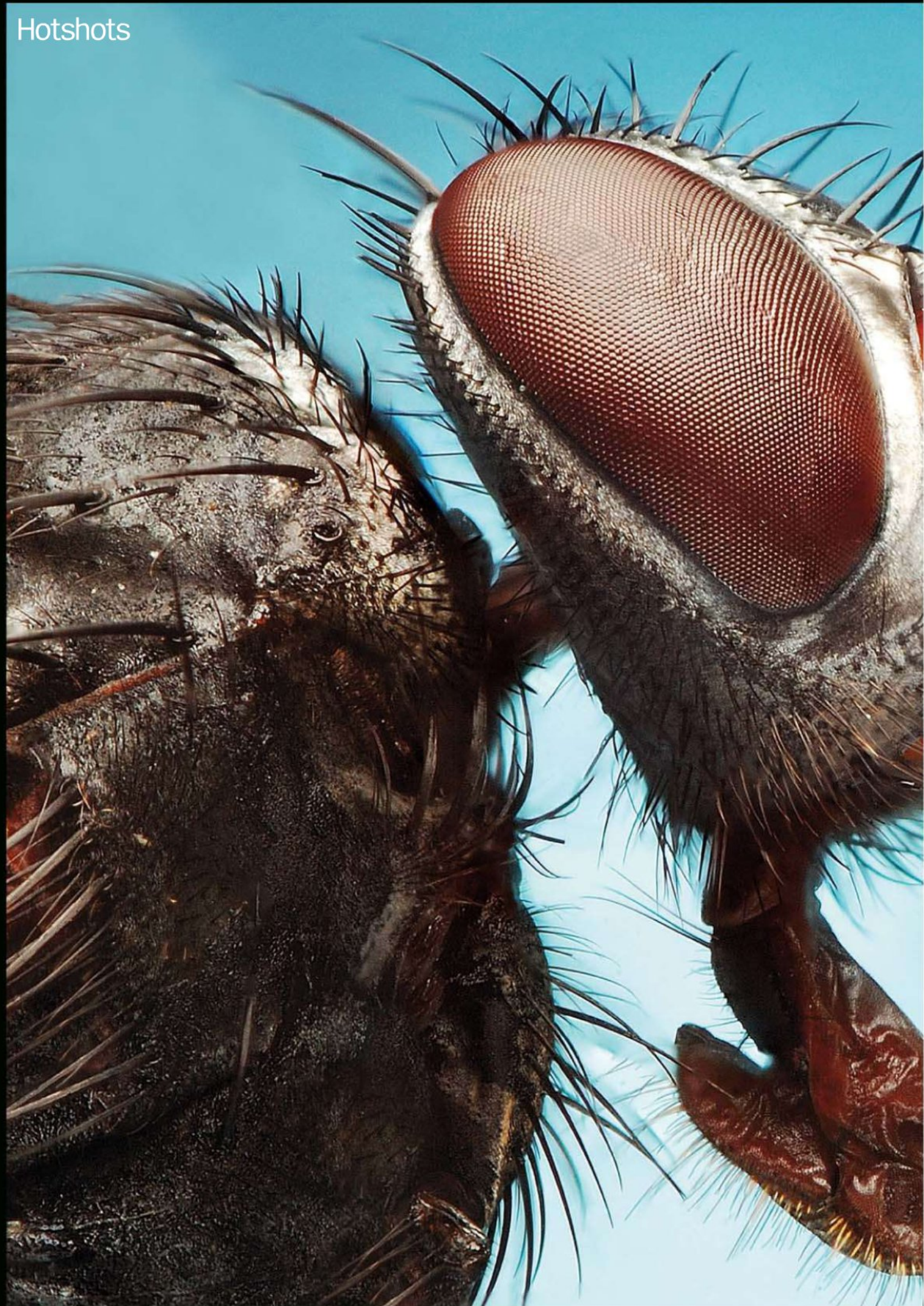
An innovative instrument that enables you to look into your camera chamber and check the image sensor. It's the ultimate sensor-inspection tool that helps prevent unnecessary cleaning and accidental damage, making the cleaning process safer and more effective. See www.delkin.com.

Steve McCurry DVD

To celebrate our interview with this top travel pro on page 96, we're proud to give away this unique DVD. Narrated by Sigourney Weaver, *Search for the Afghan Girl* tells the amazing story of McCurry's quest to find the nameless woman who inspired the portrait that's now known the world over. 📺

Turn to page 96 to find out more about Steve McCurry



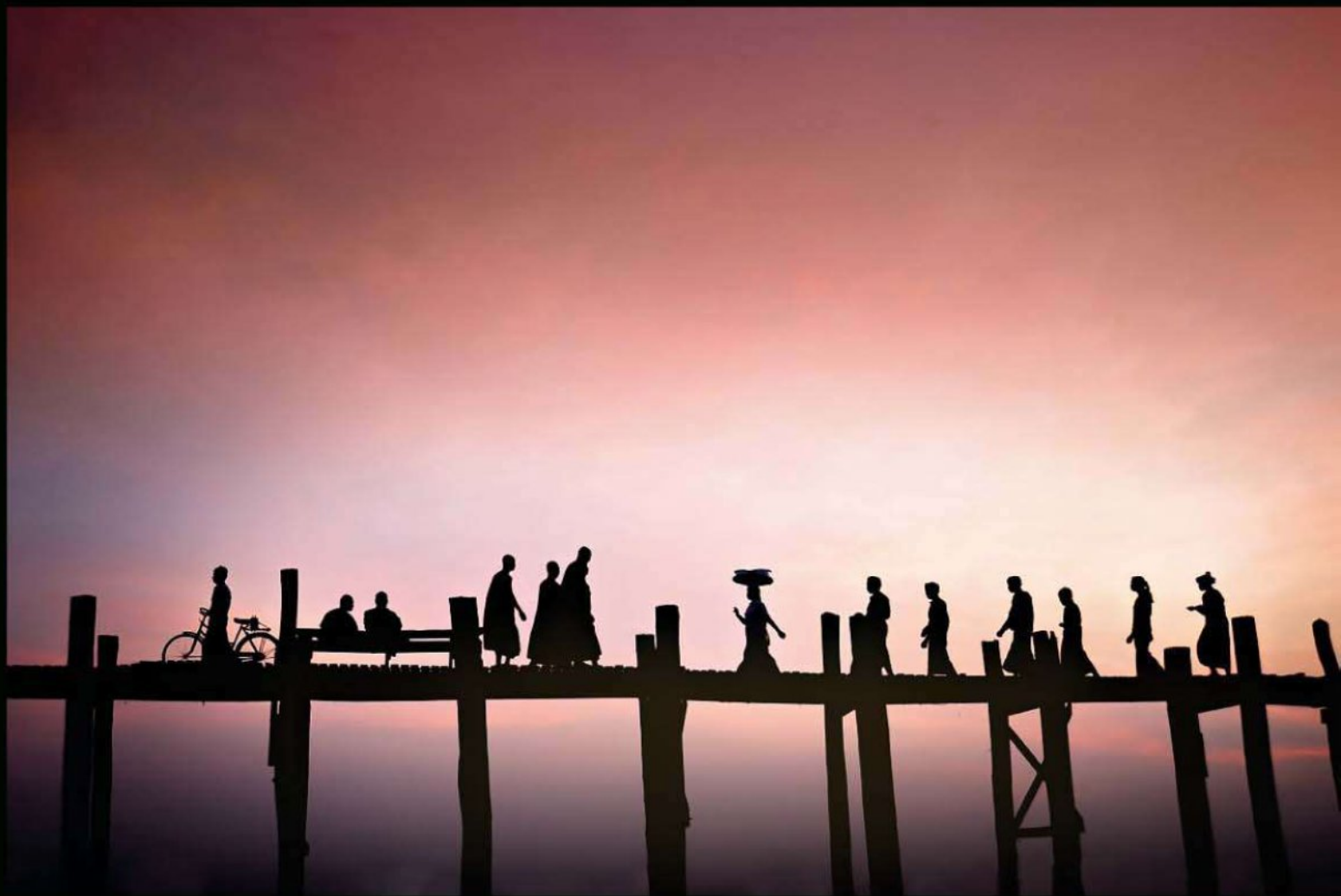


Your photos



»Hotshots

Six pages of inspirational reader photography »



Ireneusz Waledzik
UK



The Red Eye Guy

PREVIOUS PAGE "I am passionate about macro photography because I am interested in close-ups and patterns. I want to capture them on camera to show people the amazing world of insects they would never see with the naked eye. This image shows the head of a fly, which measures approximately 3mm. It is a stack of 20 image files, which I then merged together in Photoshop CS4 to get maximum depth of field." **Nikon D40; reversed Vivitar FD 28mm f/2 Close-Focus with extension tubes; home-made diffuser; ISO400; 1/200 sec at f/8**



David Lazar
Australia

Bridge Silhouettes

ABOVE "The U-Bein Bridge in Amarapura, Myanmar, is the longest teak bridge in the world. At sunset, the bridge sees much 'traffic', as the local people traverse over the lake it crosses. To get this shot, I positioned myself at a vantage point on the land beneath and spent almost an hour capturing frames of the people in various compositions. Later, I added a vignette in Photoshop and brightened the sky around the people, before enhancing the colour in the sky." **Nikon D700; Nikon 24-85mm f/3.5-4.5 G AFS; 38mm; ISO400; 1/50 sec at f/3.5**



Marcos Minuchin
USA

iceTunes

RIGHT "This is an image taken of an exhibit at the Guggenheim Museum called Sound of Ice Melting. I felt sucked into the enormous blocks of ice cubes "on life support". They were surrounded by a dozen microphones, which lead to a recording bay where the sound was captured. I got down on my knees and started photographing the exhibit from every possible angle. In the end I decided that using my tilt-shift lens to create an abstract look was the best option." **Canon EOS 30D; Canon TS-E 24mm f/3.5L; 24mm; ISO250; 1/500 sec at f/3.5**





Johannes Frank Johannesson

Iceland

Ash and Snow

ABOVE "This image was taken on the volcano side at Fimmvorduhals. We drove over the glacier to take some shots of the volcano that was erupting there. I turned around because the ash was hitting my face and saw these people watching the eruption, which I thought would make a great photo. The black spots on the image are not bits of sensor dust, but ash! A few days later another volcano began to erupt very close by. Everyone in England now knows its name – Eyjafjallajökull!"

Nikon D3; Nikon AFS 24-70mm f/2.8G ED; 70mm; ISO200; 1/400 sec at f/10



Nick Kemp

UK

Girl Crossing

RIGHT "I took this shot in Bangkok last year. The anonymous and stationary traffic queued way back to allow one brightly clad human being to cross the road. There seemed such a contrast – and it was raining too! I took just one shot of the middle of the crossing – there was no second chance. This was a genuine grab it or miss it opportunity!"

Canon EOS 40D; Canon EF 24-105mm f/4L IS USM; 24mm; ISO1600; 1/400 sec at f/10



Ask the team

All the photography advice you need

What marks out a great picture from a good one?

What are the elements that make for a dramatic composition? If you need some advice on how to inject a bit of interest into your shots, our resident experts may have the answers, and they're here to help! This is the place to get your pictures assessed, and to pick up some handy enhancing tips, too.

If you'd like constructive criticism of your images and want some advice on how you can improve your photography, from composition to after-shot detailing, then get in touch with the *Digital Camera* team. Below is all the information you need about how to send in your photos, or any other requests you may have...

Email us at: digitalcamera@futurenet.com.

Please put 'Ask the Team' in the subject line and ensure all pictures are 1.5Mb in file size at most.

Write to us at: Ask the Team, *Digital Camera*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW.

Chat on our forums: www.photoradar.com

The Digital Camera experts



Fine-art photography Ben Brain

Ben is *Digital Camera*'s deputy editor, with tons of experience as a pro shooter, art photographer and photography instructor.



Image manipulation Ali Jennings

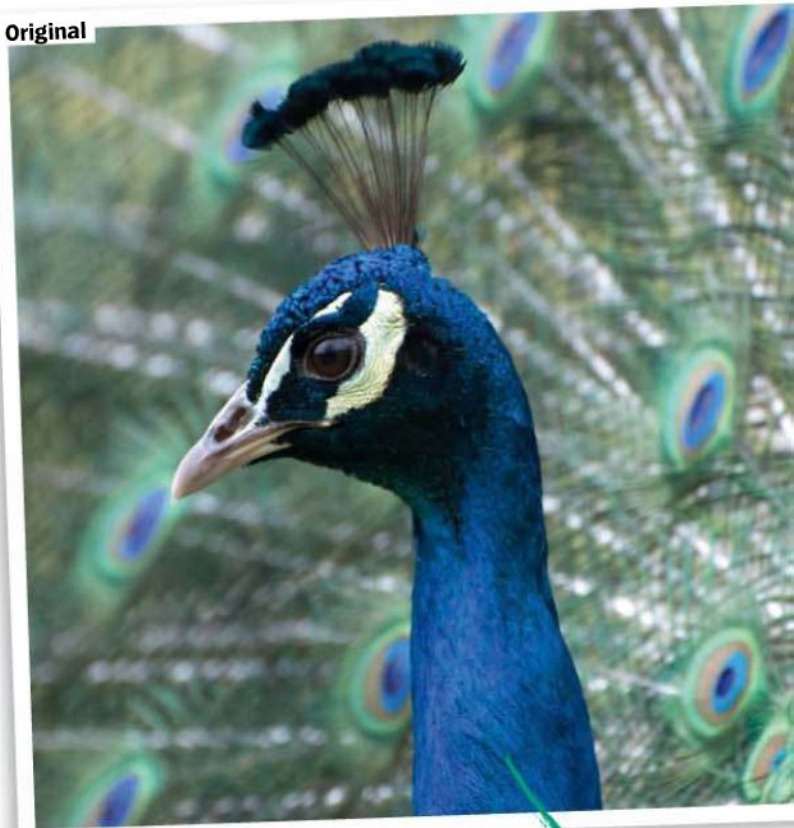
Ali is our digital editor and Photoshop guru. He carried out the digital manipulation on this issue's selection of reader shots.



People and action Ed Godden

Ed is *Digital Camera*'s talented technique editor. Before joining the team he was a press and sports photographer for 12 years.

Original



Peacock

By Roy A Neatham

This image was taken on Brownsea Island using my Nikon D80 and Nikon 70-300mm lens. I shot handheld, using a shutter speed of 1/60 sec and an aperture of f/6.3. I shot in Aperture Priority mode and selected my camera's Cloudy white balance setting. I did very little post-shoot processing, just a small adjustment to the white balance. What do you think?

Ali says: This was one of a set of three images sent in by Roy. All of them had their merits, but the angle of the head and depth of field really made this image stand out for me. The original was a great starting point, but the colour and contrast left the image looking just a little bit flat.

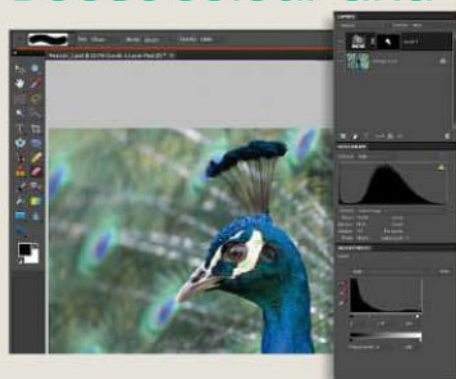
To get the picture to look its best, and to bring out those amazing iridescent colours, I've used a series of different Adjustment Layers to lighten the shadow detail around the peacock's head and improve the overall contrast and colour of this magnificent bird.

Ed says: It's refreshing to see a different shot of a peacock, rather than the usual wide image showing all the tail feathers fanned out. By zooming in tight and throwing the background out of focus, Roy has created a great sense of depth. His original shot was just missing a little touch of detail and contrast. Ali has made this good image great with just a few minor adjustments – most of all, enhancing the fantastic colours while still keeping the attitude of the subject.

Ben says: A strong colour palette, some bold composition and a deft use of depth of field have created a really pleasing and slightly unusual image. I agree with Ed when he says that Ali's Photoshop work has helped to bring out the best of this shot, making it a real winner.



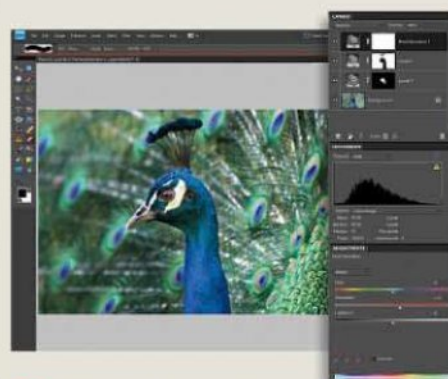
Boost colour and contrast



1 Lighten the detail
To bring the colours out around the peacock's head, go to Layer>New Adjustment Layer>Levels and increase Shadows to 3, Midtones to 1.97 and Highlights to 243. Select a large black brush and use the Levels layer's mask to hide the effect of the layer around the head.



2 Improve the background
Create another Levels Adjustment Layer, but this time you must increase Shadows to 6, Midtones to 0.75 and Highlights to 246. Reselect the black Brush tool and use this to remove the effect from the head. You can adjust the size of the brush with the square bracket keys.



3 Boost the colour
After making the Levels adjustments, the colours should already have improved significantly. To give them an extra boost, go to Layer>New Adjustment Layer>Hue/Saturation and increase Master Saturation to +15. Then, in the layer options menu, select Flatten Image. »



Artist in the Art

By Merobe Bobbe Theoklitou
This image shows that the artist and his graffiti have become one, and the result speaks for itself. I was very lucky to be there and witness this man at work on Jubilee Walk, alongside the Thames in London. I used my Nikon D90 and Nikon 18-200mm f/3.5-5.6G lens.

Ali says: This urban graffiti shot should have been full of colour and life, but the original was lacking in impact. The main issue was the composition – I thought the image needed recropping to properly frame the scene.

There was also an issue with the exposure and colour, with detail lost in the midtones and shadows, that also reflected in the flat and lacklustre colour. However, a few Adjustment Layers and masks

soon rectified the problems to give the image a colourful end result.

Ed says: On first glance the artist is lost in this scene, because the content of the image is busy and the artist appears so dark. By cropping tightly and levelling up the angle of the image, Ali has created a far more pleasing image and rescued this shot completely.

Ben says: The shot is under-exposed, the colours are rather muted and the focus looks a little soft. That aside, the inclusion of the artist does make this an interesting and successful graffiti shot. Did you shoot RAW? If you did, you should be able to rectify the shot's shortcomings easily enough in Adobe Camera Raw. If not, Ali's tweaks will help you get the best out of it.



1 Recrop for impact

The main issue here was the composition. Using the Crop tool, you can quickly change its shape for a little more balance. To correct the angle, hover over one of the corners of the Crop selection and drag it to adjust the rotation.



Lighten the shadows

2 Duplicate the background. Go to Enhance> AdjustLighting>Shadows/Highlights. Set Shadows to 35, Contrast to 5, and then use the Erase tool on the artist. Go to Layer>NewAdjustmentLayer> Hue/Saturation and set Master to 25. 

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Get ready to enter the only photo contest that matters!

The 2010 *Digital Camera* Photographer of the Year competition has started! Here's a guide to the perennially popular **Landscape category**

Last year's *Digital Camera* Photographer of the Year Competition (POTY) was a massive success. It attracted an astounding 100,000 entries from every corner of the globe, with the winner, Bragi J Ingibergsson of Iceland, trousering a cool £10,000 as his grand prize.

This year's competition is going to be even better, and you can enter now via the website at www.poty2010.com. Right up until 13 August, we'll be encouraging as many readers as possible to enter the wide range of categories. This issue we're telling you all you need to know about the Landscape category.

As the name suggests, this one is all about great landscape photography and using your camera skills to capture a sense of place. Whether you turn to the urban, wild or coastal landscapes for inspiration, the judges will be looking for an original take on this popular theme. We're looking for images that capture the essence of a landscape, and recreate what it was that inspired you to photograph a scene in the first place. And it doesn't just have to be a British landscape, as we also welcome scenic shots from all over the planet. The only proviso is that they're taken on a digital camera!

Under 18? Read this!

If you're still at school (or if you're a parent of school-age kids) you may wish to consider the Young Photographer of the Year competition (www.ypoty.com). Entries are open from now until 14 September, so get snapping.

Landscape inspiration

Get ideas and insights from these winning landscape shots from last year's contest



Paolo De Faveri

Tips from the judges



World-renowned landscape photographer **Colin Prior** is a new judge this year. Check out his tips for winning images

What qualities will you be expecting to see in a potential winning landscape?

I'll be looking for originality and inspiration. The best landscapes always announce themselves, and are the result of a photographer simplifying complexity. They have to look for the graphics in the landscape and use them to create shape and dynamics. With this in mind I'm looking out for the work of photographers who can make order from chaos.

How should people find inspiration in a landscape that's been shot many times, and how do they make their work stand out?

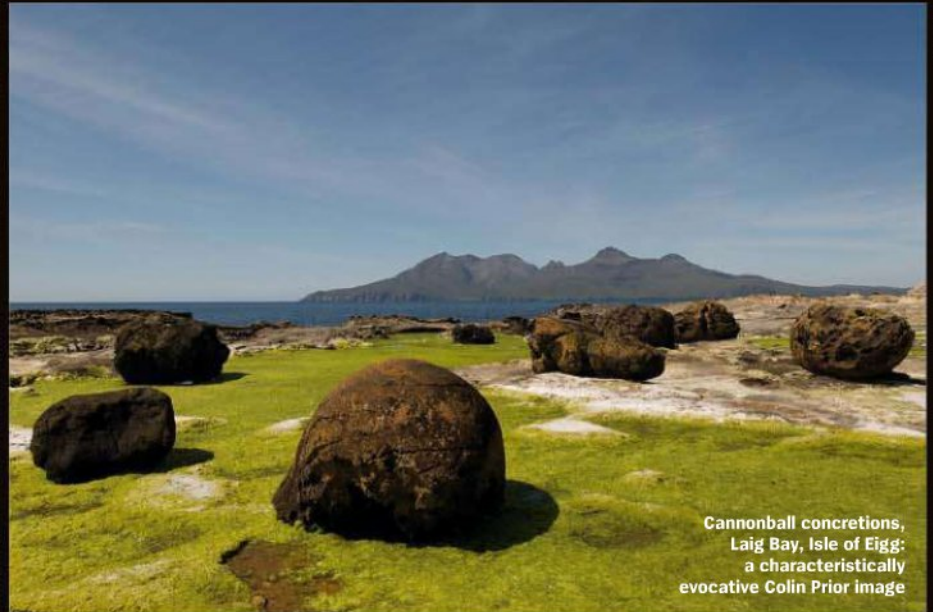
Creating original work in locations that are frequently photographed is becoming increasingly difficult, and my advice is simple. There are an infinite number of creative interpretations of landscapes throughout the UK that are more than just a short walk from a lay-by. Make a plan and commit yourself to

the land instead of recreating what has already been done. Some of the best landscape images I see are not from photographers but from climbers. They commit themselves to specific mountains and camp out at elevation – and their images stand out as a result.

If people do enter and aren't lucky enough to win, what is the best advice you can give to help them succeed next time?

It's always disappointing when photographs fail to induce a response from the judges. My suggestion is to go into the landscape and find subject matter that provokes an internal response, and start from this point.

Forget about the camera technology and grads and instead try to let the landscape speak to you. It's simple really – if your images fail to inspire you, how do you expect them to inspire others? 📷



Cannonball concretions, Laig Bay, Isle of Eigg: a characteristically evocative Colin Prior image

Colin Prior



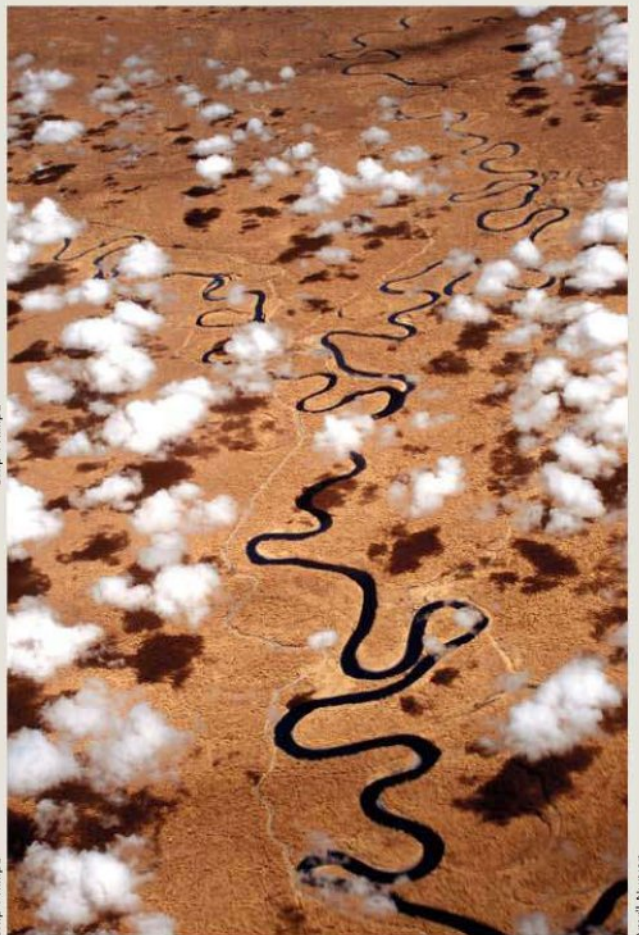
Chip Phillips



Zoltan Madacs



Chip Phillips



Amrit Nuryan



**Blue Mosque (Mazar-i-Sharif)
Afghanistan, 2002**

McCurry's not just about portraits, as this stunning shot of a sacred shrine reveals. He took it from the south, capturing a woman in white returning from daily prayer



Travel and reportage photographer **Steve McCurry**

Famed for his exquisite portraits and dramatic compositions, Steve McCurry is the travel photographer's photographer. He reflects on his journeys with **Geoff Harris**

Steve McCurry's images are the gold standard in travel and reportage photography, and the benchmark against which anyone serious about this genre should judge their work. His evocative colour shots continue to haunt and captivate, and they will stop you in your tracks. Pick up a Steve McCurry book and you can forget

about doing anything for the next hour. From back-street portraits from Afghanistan to lush tableaux from South East Asia via New York's Ground Zero, McCurry's work is instantly recognisable.

Now 60 years old, McCurry is still clocking up the air miles, so we were delighted when he found time to talk to *Digital Camera* from his studio in New

York. There's not much information about McCurry's early years to be found on his website, so we wondered, where did the passion for photography come from?

"I studied history and cinematography at university, eventually concentrating on filmmaking," he says. "While pursuing a career in documentary filmmaking, I took a fine-art photography class. At the »



Interview Steve McCurry



Profile

● Magnum member
Steve McCurry was born in Philadelphia in 1950. After working on a newspaper for a while, he launched his photographic career while travelling in India and Soviet-occupied Afghanistan.

● McCurry subsequently covered many areas of international conflict, but stresses his photography is about people rather than war.

● His numerous awards include Magazine Photographer of the Year and a Robert Capa Gold Medal.

Rajasthan, India, 1996

The Holi Festival is known as the festival of colours, and this image of revellers shows why. In form and content, it expertly conveys intense fervour and excitement

» same time, I started photographing for the college paper. It was like a whole new world opened up. Photography was a much more solitary endeavour, whereas the filmmaking was more of a group effort. I loved the idea of being able to walk out the door and immediately start to work – just wandering and observing life as it unfolded, whether it was a fascinating crack in the sidewalk or wall, or a portrait of some interesting person.”

Passage to India

Early influences included Henri Cartier-Bresson for his emotive power and immediacy. “I think Henri Cartier-Bresson’s pictures are a wonderful insight and look into a person’s personality. There is emotion and a sense of the whole decisive moment. His pictures are journalistic, but they transcend journalism for me and work on a lot of different levels. They’re timeless.”

After working for a couple of years on a US newspaper, McCurry decided to travel

around India. During this time he developed his photographic technique, learning, as he puts it, to watch and wait on life. “If you wait, people will forget your camera and the soul will drift into view.”

In 1979, he made the fateful decision to cross over the Pakistan border into Afghanistan, just before the Soviet invasion. The rolls of film he smuggled back out, sewn into his clothes, would win him international recognition. It also taught him to work in conditions that make the privations suffered by today’s travel photographers sound very trivial.

“I travelled with the Afghan Mujahadeen in 1979, who were determined to resist the Marxist puppet government. We travelled as much as 30 miles a night, subsisting on tea and bread with an occasional bonus of goat’s cheese or yogurt. The only drinking water was what we scooped out of an irrigation ditch. I learned quickly how to work in very sparse conditions with only the supplies I had on my back.”



Monk at the Jokhang Temple, Lhasa, Tibet, 2000

"There was something about his face... some ancient feeling, some kind of ancient truth there. I have never seen a face quite like his," McCurry recalls



Red Boy During Holi Festival, Bombay, 1996

Another example of McCurry's masterful use of muted colour to create an incredibly atmospheric portrait



Training at the Shaolin Monastery, Henan, China, 2004

An exquisite composition taken at the famous home of Shaolin Kung Fu. "I am drawn back to South and South East Asia time and time again," says McCurry

The trip also taught him that photographic opportunities were everywhere. "I'd been photographing the effects of heavy rocket and mortar shelling in Kabul. Without warning, hundreds of rockets started pouring onto the city from several different directions, and I needed to find cover immediately. I dashed into what turned out to be a hospital for the insane. Its residents were victims of more than a decade of war, soldiers who had lost their minds, and traumatised civilians. There was no electricity, no running water, no doctors, and no nurses. Most of the inmates stood or sat or wandered around all day in a catatonic stupor. As I photographed them, they seemed completely unaware of my presence."

Global storyteller

In his introduction to his Afghanistan collection, *In the Shadow of Mountains*, McCurry reveals that the experience helped him realise he wasn't a news

or war photographer. Yet he continues to be drawn to war zones and former areas of conflict, such as Vietnam. Is there a contradiction here?

"I see myself as a documentary photographer," he reveals. "I want to tell stories through my pictures. I've worked all over the world for the past 30 years, documenting pivotal times in countries like Afghanistan, Lebanon, Cambodia, India and Tibet. I'm also fascinated with vanishing cultures and how modernity and globalisation are spreading to every corner of the planet."

McCurry's fascination with the Near and Far East shows no real sign of abating, but he's not done much work in his home patch of the USA. Why is this, when there are also many stories to be told? "In America, most people live a pretty calm, boring, mundane life. When you are suddenly in the midst of people fighting for their homeland and freedom, you can see this epic struggle, with these huge forces of good and »

In the bag

Steve McCurry's digital SLR of choice is the Nikon D3x, with a variety of Nikon lenses (but he often chooses the 24-70mm). As an alternative, he'll use Hasselblad medium-format cameras.





Interview Steve McCurry

» evil, and you see how people respond – how human nature rises to the occasion. In the excitement and power of the populace, life somehow becomes more precious. When you have to ask yourself, ‘Am I going to make it?’ everything seems more monumental.”

Mastering the light

McCurry’s portraits are highly distinctive, so how would he describe the essence of his style? “For me, colour photography works best in muted, soft lighting situations with low contrast, much like the tones used by the famous portrait painters – Vermeer, Rubens, Caravaggio. I gravitate towards low-light situations. Dark, cloudy days are my favourite situation to shoot in.”

Equipment-wise, McCurry travels light, and has some interesting points to make about camera technology. “I spent about

30 years shooting film and I moved to digital about six years ago. With digital cameras you have a great leap in capability. For example, you can change the ISO sensitivity settings on a camera and go into a dark environment with what used to be impossibly low light for film, and still shoot photos at fast shutter speeds of publishable grade.

“In the days of film, I was limited to ISO400 to 800,” he explains, “but with my digital camera, I can easily boost its ISO to 1000 or higher, shoot in situations in very little light and capture action with fast shutter speeds. But one thing I miss about shooting with film is the fact that

Tailor in the Monsoon, Porbandar, Gujarat, India, 1983

McCurry has kept being drawn back to India following his first visits in the 1970s. Unusually for a Steve McCurry portrait, this shot shows the subject smiling

you have a tangible piece of negative or photo to view. I do very little editing in Photoshop, just basic corrections to colour and exposure like you would do in the traditional darkroom.”

The bigger pictures

McCurry’s shot of the Afghan refugee girl has become iconic. But any worries about becoming typecast and only associated with one type of photography were soon swept away by the image’s incredible impact on all concerned.

“The Afghan Girl is recognised all over the world. I got so many letters and emails that I became determined to find

Steve on his famous Afghan Girl photo
“I got so many letters and emails that I became determined to find her”

Behind the picture Afghan Girl at Nasir Bagh



THE SUBJECT

"First of all she's a very beautiful little girl. I think there's an ambiguity, a mystery about her expression. I think there's a kind of haunted, troubled quality on one level, but there's also fortitude, perseverance, respect and pride to her look."

THE EXPRESSION

"You could sense there was something troubling her, something not quite right. Perhaps she's seen more than she should have at such a young age. She's very pretty, but she has flaws on her face. It's a mix, which gives it a sort of realness. It's not posed or contrived."

THE MOMENT

"One day, at a refugee camp very close to Peshawar in Pakistan, I heard voices coming from one of the tents. It was a makeshift school of young Afghan girls. I asked the teacher there if I could take some photographs. In that group of girls was Sharbat Gula. She had such piercing, penetrating, haunting eyes. It was one of those cases where all the elements of the picture came together in a magical way."

Be inspired McCurry's tips

- Being curious about life and things around you is an essential part of being a good photographer.
- Being a good photographer doesn't necessarily mean you travel to distant places, but you do need to get out of your comfort zone and explore, wander and observe.
- If you look at the photographers whose work is widely admired you'll see that they've found a particular place or a subject, dug deep into it, and carved out something that's become special.
- In time, you start to develop your own way of seeing and then it's your own personality coming through the camera. Our photography should reflect the way we see things.
- No matter how successful you are, it's important to spend your time shooting things that matter to you.

her. When we did, they wanted to do a scientific check by examining a picture of the iris of her eye against the iris of the original picture, but we knew it was her. The documentary we made finding her had a big impact on my life. The best part of the story was being able to find her, help her, and make her life better."

As well as the individual human stories, McCurry's work is all about capturing the bigger picture of the places he shoots. "I've documented parts of the world that have changed forever," he says. "The beauty of the culture, whether it's how

people dress, or how they live, or the architecture... a lot of that has gone. There was a lot of poetry and culture, and it's sad that it's gone, but to have documented it, to have that memory of that beauty or that way of life, is really important. I'm happy and grateful I had the opportunity to record it." 📷

SEE MORE at www.stevemccurry.com.
A retrospective of his work will take place from 26 June to 17 October 2010 at Birmingham Museum & Art Gallery.

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» New Gear

15 pages of independent and definitive buying advice

THIS MONTH

104 First Look – what's new?

The latest and hottest news from the industry, including the announcement of the first camera with built-in GPS tagging (and it's a Leica!), two new developments from Olympus, who got what TIPA gongs, and much more.

106 Samsung NX10 review

Samsung's response to the popularity of Micro Four Thirds is this attractive-sounding hybrid, which takes good quality images at a keen price. But it's not all plain sailing, as notoriously hard-to-please tester Rod Lawton finds out.

110 Canon 70-200mm f/2.8L IS USM II lens

Improving on a classic is hard, as anyone who's seen the remakes of *Pink Panther* and *Get Carter* will testify. So has Canon succeeded with this update of a top lens?

112 Budget D-SLR group test

It's one of the most competitive and lucrative ends of the market, so the stakes are high. Who'll come out top in our round-up of the best D-SLRs under £550?



The Digital Camera Verdict

It's what every camera manufacturer wants to hear. Our camera reviews answer your questions and give clear verdicts so you know what to buy. We rate each of the five main characteristics of a camera and mark them out of five. We then give the camera an overall score out of 100. Anything over 70% is worth a look, over 80% is a good buy and over 90% is excellent. Simple. We also rate each camera relative to its price band, making this the most definitive rating system you'll find.



» New Gear

First look



Leica V-Lux 20

Leica's new digital compact marks two firsts: it's the company's first superzoom launch and its first camera to feature built-in GPS tagging. We find out more...

Almost identical to the Panasonic TZ10, the new Leica V-Lux 20 shares most of the cheaper Panasonic's features, including a 12x optical zoom, 12.1-megapixel sensor and three-inch LCD. There are certainly some differences between the cameras – for instance, one shoots 720p HD video in AVCHD Lite format (Panasonic), the other in the less refined Motion JPEG format (Leica) – but they're not immediately obvious.

It's a camera that's well suited to the travel market. Take the powerful LEICA DC-VARIO-ELMAR 4.1-49.2mm f/3.3-4.9 ASPH zoom lens, which offers a 35mm equivalent focal range of 25-300mm. That's a fair amount of reach in a lightweight package. The GPS tagging enables you to record the geographical co-ordinates of a location in the EXIF data, and the V-Lux 20 comes armed with a database of 500,000 'points of

interest' across 73 countries, so it can display the names of popular sightseeing locations. There's also a complete range of manual shutter speed and aperture settings, image stabilisation and 4:3, 3:2 or 16:9 aspect ratios.

The Leica V-Lux 20 costs £495, and comes with a copy of Adobe Photoshop Elements 8 as standard. An optional brown leather case is available for £70. For a full list of authorised Leica dealers, go to www.leica-camera.co.uk.

Who's cleaned up at TIPA 2010?

The Technical Image Press Association awards are designed to recognise the cream of the year's photo and imaging products,

with innovation, technology, usability and ergonomics taken into account. The camera industry covets the TIPAs, and with the

majority of the major manufacturers receiving a nod or two, including five awards for Canon and three for Sony, it's not hard to see why.

The highlights



- Best Entry Level D-SLR: **Pentax K-x**
- Best Advanced D-SLR: **Canon EOS 550D**
- Best Expert D-SLR: **Canon EOS 7D**
- Best Professional D-SLR: **Nikon D3s**
- Best Entry-Level Compact System Camera: **Olympus PEN E-PL1**
- Best Advanced Compact System Camera: **Panasonic Lumix DMC-G2**
- Best Entry-Level Lens: **Sigma 17-70mm f/2.8-4 DC Macro OS HSM**

- Best Expert Lens: **Sony 28-75mm f/2.8 SAM**
- Best Professional Lens: **Nikon AF-S Nikkor 70-200mm f/2.8G ED VR II**
- Best Compact Camera: **Sony Cyber-shot DSC-HX5V**
- Best Expert Compact Camera: **Canon PowerShot G11**
- Best Superzoom: **Fujifilm Finepix HS10**
- Best Prestige Camera: **Leica M9**

- Best Accessory: **Manfrotto RC2 Joystick Heads, series**
- Best Flash System: **Multiblitz PROFILUX PLUS, series**
- Best Photo Frame: **Sony DPF-X1000N**
- Best Photo Bag: **Vanguard UP-Rise**
- Best Photo Software: **Photoshop CS5**
- Best Photo Service: **Blurb Inc.**

For a full list of winners, visit www.tipa.com

Double whammy from Olympus

If you're an Olympus PEN shooter, there are a couple of new developments you need to know about.

First up, Olympus has released new digital workflow software in the shape of Olympus Viewer 2. The successor to Olympus Master 2 and Olympus Studio 2 offers a suite of image processing and management tools and enables PEN owners to process RAW files using all the Art Filters incorporated in their particular model. Olympus Viewer 2 is free to all PEN and E-System users,

and is available now from www.olympus.co.uk.

There's also new firmware available to download from the same site, which will speed up autofocus for stills shooting across the entire PEN range. The update also brings the continuous AF tracking in the E-P1 and E-P2 movie mode up to the same speed as that on the new E-PL1.



Nikon upgrades its 200-400mm

Weighing-in at around the three-and-a-half bags of sugar mark, and packing a recommended retail price of just under £6,250, Nikon's new AF-S Nikkor 200-400mm f/4G ED VR II lens looks like a true heavyweight.

Although this lens is slower, heavier and more expensive than a 300mm f/2.8 and doesn't offer the reach of a 500/600mm, the 200-400mm Nikkors have long been popular with wildlife photographers due to their versatility and quality.

This new model replaces the AF-S Zoom NIKKOR 200-400mm f/4G IF-ED VR, with the main change being the introduction of the next generation Nikon Vibration Reduction technology (or VR II). This reportedly offers up to four stops of shake reduction rather than three.

To diminish ghosting and flare, Nikon has added its Nano Crystal coating, along with four ED glass elements to reduce internal reflections. A functional improvement comes in the form of a new A/M mode, joining the existing M/A and M modes. This enables autofocus priority even if the focus ring gets moved during shooting.

The new Nikkor is available to buy now.



New Gear In brief

» Sony UK is running a trade-in scheme in the run up to the World Cup. The scheme allows you to trade in old consumer electronics goods – whether working or not – in return for new Sony products. It runs until 11 July, the day of the World Cup Final. For more info, head to www.sony.co.uk/tradein.

» Canon has announced up to £50 cashback on a selection of its high-profile PowerShot compacts. In order to qualify, you need to buy a G11 (£30 cashback), S90 (£30), SX210 IS (£30), SX120 IS (£20), SX20 IS (£40) or SX1 IS (£50) by 22 June and file your claim by 26 July – just in time for the holiday season. Head to www.canon.co.uk/G11S90cashback to find out more.



» Lexar has released three new products. The Lexar Professional ExpressCard CF Reader is a portable reader that simply slots into a PC or Mac laptop's ExpressCard slot without the need for cables. Two new CompactFlash cards are also available: the Lexar Professional 600x and 300x offer minimum write speeds of 90Mb/s and 45Mb/s respectively, when paired with a UDMA 6-enabled device.

» Sigma lenses are now compatible with Photoshop CS5's enhanced Lens Correction filter, the Japanese optical manufacturer has confirmed. Adobe has access to the aberration information of the current Sigma lens line-up and

applying the Lens Correction filter will automatically correct unwanted distortion, chromatic aberrations and vignetting according to the parameters of the lens used.



» Another short and sweet cashback offer from Canon, this time on its MP560 All in One Wireless photo printer. Buy the PIXMA before 10 June and you'll receive £30 cashback (as long as you get your claim in to Canon by 10 July). For further details on where to buy and full terms and conditions, visit the website: www.canon.co.uk/mp560cashback.

» Adobe has released Lightroom 2.7, Photoshop Camera Raw 5.7 (for CS4/Elements 8/Premiere Elements 8 users) and DNG Converter 5.7 (free for all). These are final versions of updates that were originally posted on the Adobe Labs site. The updates add RAW support for nine new cameras, including the Canon EOS 550D, Olympus E-PL1 and Panasonic G2. Download the updates now from www.adobe.com.

» Available in black and burgundy red in June, the £119.99 Pentax Optio M90 is a standard-class compact with few frills. The highlights? Soft-touch rubber coating, 12Mp sensor, 2.7-inch screen and 5x zoom. Upgraded tech brings improved face recognition, smile capture and blink detection. There's also 20 scene modes, including Auto-Panorama and Backlight.



New Gear **»** 14Mp APS-C hybrid £500

Samsung NX10

Samsung's eagerly anticipated hybrid squeezes a D-SLR sensor into a compact body. Now it's here, **Rod Lawton** finds out if it was worth the wait...

» After Live View and HD movie modes, hybrid cameras have become the next big thing, and the NX10 is arguably the most exciting development yet. And judging by the rumours gaining momentum on the internet, Samsung will not be the only company entering this market. Sony has already announced plans to launch its own interchangeable lens compacts, and it looks like others may follow.

But why the fuss? The NX10 does away with the conventional mirror assembly of a D-SLR to produce a smaller, slimmer and less complicated body. The lenses are smaller, too, because they can be mounted closer to the sensor and don't need complicated and bulky 'retrofocus' designs. Instead of an optical viewing system, you get a high-resolution electronic viewfinder (EVF). And because the image is created electronically rather than optically, you get full-time Live View on the rear LCD screen, without the need for complicated mirror-flipping.

It's been done before, of course, with Micro Four Thirds cameras

from Panasonic and Olympus, but what's different about the NX10 is that it uses a larger APS-C format sensor, as found in digital SLRs. There's nothing special about Micro Four Thirds sensors that makes compact hybrid cameras possible, and Samsung's proved it.

Small wonder

The NX10 is no larger than a G-series Panasonic. Side-by-side, they're pretty much the same size. The NX10's high-resolution EVF is just as good (though still not the same as the optical viewfinder of a D-SLR), and round the back is an AMOLED LCD. Samsung says this is easier to see in bright light (and it is, though not by much) and offers a wider viewing angle (which is also true).

But unlike the Panasonic G1, GH1 and G2, there's no articulating display on the NX10, and this is a bit of a drawback for ground-level close-ups and adventurous angles in general.

For hybrid cameras to work, they really do

have to exploit every single advantage, and the NX10 doesn't quite do this.

Samsung's GX-series SLRs were rather leaden lumps, but the NX10 is slim, svelte and rather attractive. It's light, smooth and easy to operate, although there are a couple of irritations. For some reason, Samsung's put the Menu button right at the top left of the body, a position it's really hard to adapt to – it's as far away from the navigational controls as you can get. And speaking of which, these are just where the base of your right thumb goes as you hold the camera, so it's a bit too easy to bring up the white balance menu just through gripping the camera at slightly the wrong angle.

The jargon used by Samsung in the menus can be frustrating too. Perhaps it's meant to be novice-friendly, but much of it won't mean anything until you read the manual. The Picture Wizards are in fact picture styles (Standard, Vivid, and **»**



Could the NX10 spell the end of the conventional SLR? It might not do it single-handedly, but as the vanguard of a new wave of high-quality hybrids, it proves that the concept works, and works well



Between them, the Samsung's 14.6-megapixel sensor and rather good 18-55mm kit lens produce a level of quality that belies its price

New Gear » 14Mp APS-C hybrid £500



AMOLED LCD

The AMOLED technology does make it slightly easier to see the LCD in bright light, but sometimes you still need to shade it. It can be seen over very wide viewing angles, though.

18-55mm kit lens

The specifications of the NX10's 18-55mm kit lens might be ordinary, but its performance is not. It's sharp from edge to edge and there's no sign of any chromatic aberration.

Slimline body

The NX10's body is just 40mm thick and as small as a G-series Lumix – and even an Olympus PEN. With the kit lens fitted, though, it's like a small SLR, and far from compact.

so on), the Classic style is in fact black and white, and the Smart Range feature improves shadow and highlight rendition in high-contrast scenes, although there's not much in the name to suggest that.

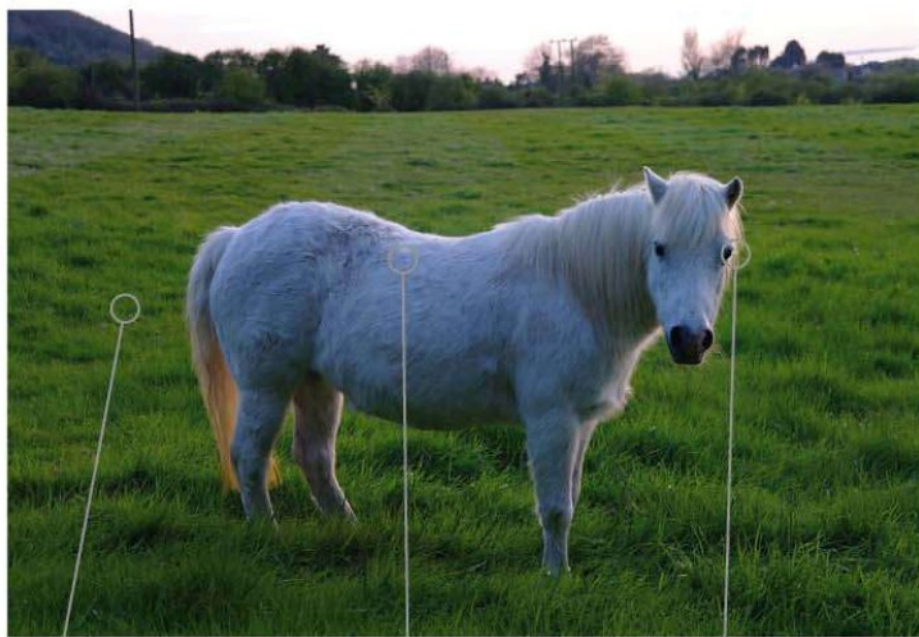
In general, though, the NX10 is a very sweet-handling camera. Samsung's made good use of the available space and most everyday adjustments are just a button-click away. The on-screen interface is good, too, with big, clear numerals and attractive white-on-black 'dials' for displaying shutter speed, aperture and ISO adjustments.

But what is the picture quality like from the Samsung's 14.6-megapixel CMOS sensor, and is it a visible step up from the 12-megapixel Micro Four Thirds models from Panasonic and Olympus? The results are certainly much better than those from Samsung's previous GX-series SLRs, and the lens quality is quite striking. It's not so much the outright definition, though, because although the NX10 might have a theoretical advantage over Micro Four Thirds cameras and many digital SLRs, it's hard to see it in the pictures.

When it comes to megapixels, 14 versus 12 is not a big jump in percentage terms, but the NX10's 18-55mm kit lens does show excellent edge-to-edge sharpness, and with no visible chromatic aberration. That may be due to smart lens design or in-camera processing, but either way the NX10's pictures are sharp and free from artefacts.

Picture performance

The colours did seem slightly suspect once or twice. Shots taken in bright sun using the Daylight preset had a distinct green cast, especially in the Vivid colour mode. Colours did look better with Auto white balance selected, though. The noise levels were OK, but not



Exposure

The multi-pattern metering system judged this perfectly. The optional Smart Range feature does a good job of holding on to shadows and highlights, too.

Colour

When the Picture Wizard says 'Vivid', it means it. It's added depth and vibrancy to this twilight shot. At other times, though, it can tip colours over the edge.

Definition

The NX10's 2Mp advantage over rival cameras would probably be too small to see, but the fast, accurate AF, IS and a good lens makes the most of its 14Mp sensor.



Skin tones

The NX10's colour rendition proved a tad variable, so it would be wise to keep an eye on the white balance for portrait shots. Its exposures, autofocus and detail rendition are first rate though.

Samsung NX10



Indoor

The kit lens's image stabiliser helps in low indoor lighting, but it's best to keep the ISO down to 1600 or below to get good image quality.

Outdoor

The NX10's Daylight white balance preset gave this and other outdoor shots a distinct green tinge. The Auto white balance was more reliable, and there's also the option of shooting RAW.



exceptional. At ISO1600 the image quality is about average for an APS-C format sensor, but at the maximum of ISO3200 things go downhill considerably, with a loss of detail and strong colour 'blotching' in some areas, which would be impossible to remove later.

The NX10 definitely has the potential to produce some great shots, but it's up against a whole bunch of rival cameras that are just as good or better. It's a shame, too, that the bundled RAW conversion software is PC only. Mac users will have to wait until third-party software publishers catch up.

Samsung has done a good job with the NX10. It's remarkably slim and compact given the size of the sensor, and shows that you don't need a Micro Four Thirds sensor to produce a compact hybrid camera. But it is geared quite heavily towards beginners, and the lens line-up

is limited to the kit lens, a 50-200mm telephoto zoom and a 30mm pancake.

So who will buy the NX10? A basic D-SLR from Canon or Nikon will offer similar quality and greater expandability at a lower price, and Panasonic's G-series (G10 excepted) has articulating LCDs, more lenses and a big head start. Nevertheless, for a first attempt at an APS-C hybrid, the NX10 is very good, and while there may be a way to go yet before it becomes a serious mainstream brand, it should rattle quite a few cages. **A**

The Rivals

Panasonic Lumix G1: £350

The G1 is neat, precise, responsive and versatile, thanks mainly to its articulating LCD screen. It's cheap, too, but there's no Movie mode. **87%**

Nikon D5000: £480

Pricy when launched, the D5000 is now much better value. Live View AF is slow, but the HD movies and articulating LCD are big plus points. **85%**



The Specs

Contact	Samsung, 0845 7267864, www.samsungcamera.co.uk
Price	£500 est. (street price £480)
Sensor	14.6Mp (23.4x15.6mm)
Focal length	1.6x
Lens mount	Samsung NX
Memory	SD/SDHC, none supplied
ISO range	100 to 3200
Exposure modes	P, A, S, M, Beauty Shot, Children, Close Up, Text, Sunset, Dawn, Backlight, Fireworks, Beach & Snow
Metering modes	Multi, Centre-weighted, Spot
Focusing modes	Auto (multi, spot), Manual
Shutter delay	Not quoted
Shutter speed	1/4000 sec to 30 secs, Bulb
Integral flash	GN11 at ISO100
Flash sync	1/180 sec
Flash modes	Auto, On, Off, Red-eye, Slow Sync, Rear Curtain, Hotshoe
Drive modes	Single, Continuous (3fps), Self-timer
LCD monitor	3in colour AMOLED, 614,000 pixels, EVF 921,000 pixels
Weight (body only)	353g (without battery/card)
Power supply	Li-ion, BP1310
Battery life	400 shots
Transfer	USB 2.0 High Speed, video, HDMI, PictBridge
Software	Samsung Master, Samsung RAW Converter (Windows only)

The Ratings

Features

It's pitched at beginners, but the NX10 has plenty of features for enthusiasts, and good hands-on control.

Performance

The kit lens delivers great sharpness and no aberration, but the NX10's colour rendition is variable.

Handling

Good, but lots of small buttons can be pressed by accident and the Menu button is oddly situated.

Build quality

The plastic body is to be expected at this price, but it feels well made and the controls are positive.

Value for money

For a brand new camera type, the NX10 is not expensive, competing head-on with low-cost D-SLRs.

The Verdict

The NX10 is an impressive camera. Colour quibbles aside, it delivers a level of image quality you wouldn't expect at this price, thanks mostly to its first-rate kit lens. However, an articulating LCD would make it even better and, small as it is, the NX10 is still closer in size to an SLR than a compact.

86%

New Gear » Fast telephoto zoom £2,799

Canon EF 70-200mm f/2.8L IS USM II

Canon has just updated one of its golden oldie pro lenses. But will the new £2,800 price tag hit a bum note, asks **Chris George**



» If you want to be a pro photographer, there are a number of must-have lenses.

Exactly which you need depends on what you shoot, but of all the pro lenses the 70-200mm f/2.8 is probably the most popular. Its range of telephoto focal lengths make it perfect for reportage-style portraiture and many sports. Plus, the fast f/2.8 maximum aperture means that it's great in low light, when you need to keep the shutter speed high, or if you want a background to be totally blurred.

Canon doesn't just have one of these lenses – it has a pair. The EF 70-200mm f/2.8L USM is a classic – dating back to 1995, and it's still going strong. But then back in 2001 it stunned the market with an image stabilised (IS) version – the EF 70-200mm f/2.8L IS USM. Now one of these fine lenses has been replaced...

Surprisingly, it's not the oldest of the two that gets the redesign. Despite the higher price, the IS version is the first choice for pros using every technological advantage to ensure sharp shots. But there have long been mutterings that the older non-IS version is optically superior to the revolutionary IS alternative.

A new beginning

So the EF 70-200mm f/2.8L IS USM II is born. The Mark II version looks and feels much the same, but the optics have been redesigned, autofocus speed increased, and the weatherproofing made more sturdy. Even the IS has been upgraded to the latest Canon version, which allows you to use shutter speeds that are four stops slower than usually advisable with a handheld lens. All good stuff then, save for the fact that the official price has

crept up another £500 to a cool £2,800. That's a lot of money, even if you can write off the cost as a business expense. So is it worth the significant outlay?

This is a beautifully constructed lens, using the legendary grey-white finish of Canon's L-series telephoto lenses. The manual focus ring is 40mm wide, and is engineered to give you fine control over the focus – the AF override mechanism allows you to do this even when the AF is switched on. The zoom mechanism is precisely stiff enough and rotates, rather than using the trombone action of some Canon EF telephotos, so it doesn't get shorter or longer as you zoom in or out.

The only handling confusion is with the four switches on the left of the barrel. All are useful, but their similarity means it is hard to locate the one you want without looking. The manual/auto and IS on/off switches will be familiar to Canon users. Added to this is a focus-range limiting switch designed to prevent excessive AF

Real-world tests

The lens's longer focal lengths and the ability to use wide apertures is perfect for flattering portraits, and the level of detail that this optic delivers is also impressive. Handling and performance was simply outstanding.





Detail

Lab tests show that the resolution of this lens is superb for its class, delivering stunning images with bags of beautiful detail.

Chromatic aberration

Telephoto zooms are usually marred by colour halos at subject edges. This one deals with it better than most.

Bokeh

This lens lives to be used at its maximum f/2.8 aperture, but its eight-blade iris delivers fine defocused areas even at other apertures.

hunting. The full range (option one) provides focus from infinity down to 1.2m (a 10cm improvement on the minimum focus of its predecessor). For those shooting distant subjects, a confined range of 2.5m to infinity is offered, while the fourth option switch offers two IS modes for general use and panning.

The lens is compatible with all Canon EOS SLRs, including full-frame models, and the 1D pro-sports range. Use it on models with smaller sensors, such as the 7D, and the angle of view becomes equivalent to using a 112-320mm zoom.

The most impressive feature is the Image Stabilizer – it was possible to get sharp handheld shots at 1/10 sec. This

slightly exceeds the ambitious four-stop range that Canon boasts. Optical quality is also impressive. Resolution is excellent even when used at its maximum aperture, and there's minimal colour fringing.

Bokeh (blur) when wide open is truly stunning – and the reason why pros love this lens. But its eight-blade iris means that out-of-focus highlights still look practically circular down to about f/5.6. 

The Rivals

Canon EF 70-200mm f/2.8L: £1,540
If you want to save on cash, Canon's non-image-stabilised version offers legendary image quality.

Sigma 70-200mm f/2.8 EX DG OS HSM: TBC
Sigma's first optically stabilised version of its 70-200mm f/2.8 is bound to be a popular seller.



The Specs

Contact	Canon, 01737 220000, www.canon.co.uk
Model	Canon EF 70-200mm f/2.8L IS USM II
Street price (RRP)	£2,300 (£2,799)
Focal length/type	70-200mm zoom
Max magnification	0.21x
Minimum focus	1.2m
Lens elements/groups	23/19
Aperture blades	Eight
Aperture range	f/2.8-f/32
Mount	Canon EF
Autofocus	Ultrasonic
Image stabilisation	Yes
Filter thread	77mm
Weight	1,490g
Dimensions	88.8x199mm

The Ratings

Features



On paper, the image stabilisation lets you use a shutter speed 16-times longer than with a normal handheld lens. In the field, it does even better.

Performance



Fantastic image quality, even when used at maximum aperture. Colour fringing is extremely well contained at all focal lengths.

Handling



The Manual Focus ring is a smooth operator, giving a wide grip (40mm wide, in fact) and full-time fine control override over autofocus.

Build quality



A beautifully rugged lens that comes with all the weatherproofing that you have come to expect with Canon's brilliant L-series.

Value for money



The cost of the refit seems excessive, and sets a new record high for a lens of this type. It's a great update, but does it merit the price hike?

The Verdict

This is a superb lens, providing some good improvements over its predecessor. The 70-200mm f/2.8 is a must-have lens for many pro photographers, and few would risk their reputation by opting for the cheaper non-IS version. The Mark II IS lens is probably an essential purchase for keen Canon owners – even with the huge hike in price.

If the price is now too high, the new Sigma shake-busting alternative is going to be mighty tempting.

90%



GROUP TEST

Entry-level D-SLRs

What price a decent D-SLR? **Matthew Richards** goes in search of the ultimate camera bargains in the fiercely fought entry-level market

With prices starting at little more than £300, entry-level D-SLRs can actually be cheaper to buy than many a high-end digital compact camera, yet they can instantly take your photography to a whole new level. You can't beat the hands-on, or perhaps eyes-on, immediacy of framing your shots through a proper viewfinder, and handling is invariably much more natural with a D-SLR, combining smooth and precise mechanical zooming

with the comfort of a more ergonomic grip to keep unwanted camera shake at bay.

A bigger bonus of D-SLRs is that the image sensors are larger, generally based on the size of an APS (Advanced Photo System) frame of film. As well as generally offering cleaner images at high ISO ratings, the increase in sensor size enables a much narrower depth of field at large apertures, which is vital for isolating subjects by blurring the background, especially useful

in portraiture. And of course, buying a D-SLR opens up a whole world of additional lenses, flashguns and accessories for making the most of any photo opportunity.

Over the last six years or so, since consumer-level D-SLRs such as the Canon EOS 300D and Nikon D70 first came onto the market, digital camera technology has come on in leaps and bounds, to the point where even 'basic' D-SLRs are usually power-packed and bristling with features.



But there's also something to be said for considering camera models that have been around for a year or two, as the launch of brand new D-SLRs drives the purchase cost of previous models to rock bottom prices. Let's see what's on offer...

ON TEST

Canon EOS 1000D, 18-55mm lens	£365
Canon EOS 450D, 18-55mm IS lens	£500
Nikon D3000, 18-55mm VR lens	£350
Nikon D5000, 18-55mm VR lens	£530
Olympus E-620, 14-42mm lens	£530
Pentax Kx, 18-55mm lens	£440
Sony Alpha A230, 18-55mm lens	£320
Sony Alpha A450, 18-55mm lens	£495

How we did this test

We tested each of the SLRs with the 'kit' lens that's usually supplied with the camera. The ease of use of all functions and features was checked, ranging from quick access and intuitive control for frequently used settings to the effectiveness of scene modes and picture styles. Metering and autofocus were checked for accuracy and consistency, in a range of conditions from dull interiors and overcast days to bright sunshine and high-contrast



scenes. Advanced features like dynamic range control and image stabilisation were taken into account, but overall results were weighted towards outright image quality. »



Canon EOS 1000D, 18-55mm

STREET PRICE: £365

WEB: www.canon.co.uk

Despite being the second-cheapest camera in the group, the 1000D looks almost identical to Canon's more up-market 450D. However, the devil is in the detail. Compared to its more technically proficient sibling, the 1000D has a lower-resolution sensor, a smaller LCD, a lower magnification viewfinder and a more basic seven-point (rather than nine) autofocus system.

The cameras' kit lenses have the same zoom range of 18-55mm, but whereas the lens supplied with the 450D has Canon's latest generation of Image Stabilizer, the 1000D's kit lens has no stabilisation at all, and there's also no sensor-shift anti-shake system built into the camera body, as with the Olympus, Pentax and Sony cameras in this group.

It might sound like the 1000D doesn't have much going for it but, in our tests, it performed practically as well as the pricier 450D, delivering image quality that was just as good in terms of colour rendition, brightness and contrast. Even so, the older non-stabilised lens was a bit of a spanner in the works, lacking outright sharpness even when the camera was on a tripod.



The 1000D's image quality is good overall, but the basic kit lens lacked sharpness in our tests, especially at the 55mm end of the zoom range.

The Verdict

Features	●●●○○
Build quality	●●●●○
Handling	●●●●○
Image quality	●●●●○
Value for money	●●●●○
OVERALL	75%

Canon's 1000D is easy to use and fairly competent, but it lacks refinement and the basic kit lens is a letdown.



Canon EOS 450D, 18-55mm IS

STREET PRICE: £500

WEB: www.canon.co.uk

The Canon EOS 450D has been around for a couple of years now, even longer than the 1000D, and lacks the video capture facilities sported by Canon's latest offerings – the 500D, 550D and 7D, for example. As a stills-only camera, however, it still has plenty going for it, combining a proficient set of specifications with intuitive, accessible controls and a good range of custom functions. The newer 18-55mm IS (Image Stabilizer) kit lens proved optically sharper than the 1000D's older, non-stabilised version (see our test shot below), and is a good match for the camera.

The range of scene modes and Picture Styles, including Standard, Portrait and Landscape, work fairly well. For example, in our tests, the Landscape mode instantly boosted blues and greens to give more vibrant scenic shots, although the 450D still lagged behind the Nikon cameras in this respect.

Metering also proved a little inconsistent, with shots showing occasional slight over-exposure. Despite its age, however, the 450D is still a very good buy at the price.



High-quality results are easy to achieve, especially if you make use of the in-built Picture Styles – the Landscape option added life to this scene.

The Verdict

Features	●●●●○
Build quality	●●●●○
Handling	●●●●○
Image quality	●●●●○
Value for money	●●●●○
OVERALL	82%

The 450D keeps things simple but offers a good range of custom functions. Its quality kit lens is better than the 1000D's.



Nikon D3000, 18-55mm VR

STREET PRICE: £350

WEB: www.nikon.co.uk

The D3000 is something of a steal at the price, coming complete with the same 18-55mm VR (Vibration Reduction) lens that's fitted to the more expensive D5000. In other respects, the D3000 only has a 10.2Mp CCD sensor compared with the D5000's 12.3Mp CMOS sensor, it lacks any video capture facilities and doesn't offer the host of advanced custom functions of the D5000 (see right). A more glaring omission is that it has no Live View mode for composing shots using the rear LCD screen rather than the viewfinder.

Any failings that the D3000 has in its specifications or feature list are immediately overcome as soon as you start taking pictures. It's simple to use and very easy to live with and the camera has an uncanny knack of delivering perfect results in the trickiest of lighting conditions, even in fully automatic modes. Nikon's Active D-Lighting function works particularly well in high-contrast scenes to boost shadows while reining in highlights. Colour rendition is wonderfully natural in Standard mode and pleasantly punchy in Vivid and Landscape settings.



Image quality is practically bursting with life, thanks to spectacular colour rendition and great sharpness, delivered with the minimum of fuss and bother.

The Verdict

Features	●●●○
Build quality	●●●○
Handling	●●●○
Image quality	●●●○
Value for money	●●●○

OVERALL

87%

The D3000 doesn't look impressive on paper, but its relatively humble spec list somehow translates into great image quality.



Nikon D5000, 18-55mm VR

STREET PRICE: £530

WEB: www.nikon.co.uk



A major step up from the cheaper D3000, the D5000 is packed with advanced features. The camera makes the most of Nikon's typically full range of controls, menus and custom functions, while quick adjustments for the most commonly required shooting parameters are readily accessible direct from the LCD info display. The 18-55mm VR kit lens is a little cracker and the D5000 gets the best out of it with built-in corrections for distortion and chromatic aberration. You also get Active D-Lighting, as featured on Nikon's current high-end and fully professional cameras, which, in our tests, delivered brilliant results even in the most challenging lighting conditions.

Like the Pentax K-x, the 5000D also offers High-Definition video shooting, albeit with a maximum resolution of 720p, which isn't a match for some of the latest cameras, which offer full 1080p HD shooting. Movie quality is still very good though, and video shooting and the Live View stills mode are made easier to use by the vari-angle LCD. The main attraction, however, is that the D5000 simply takes stunning photos.



Delivering brilliant results in almost any conditions, the D5000 practically never misses a beat when it comes to taking gorgeous images.

The Verdict

Features	●●●●
Build quality	●●●●
Handling	●●●●
Image quality	●●●●
Value for money	●●●●

OVERALL

95%

Highly sophisticated for an entry-level camera, the D5000 is still simple enough for absolute beginners to use creatively.



Olympus E-620, 14-42mm

STREET PRICE: £530

WEB: www.olympus.co.uk

A departure from the normal 3:2 aspect ratio used in practically every other brand of D-SLR, the E-620 stays true to Olympus's favoured Four Thirds system, delivering a 4:3 aspect ratio that's more common to digital compacts. You can switch to 3:2, 16:9 widescreen and even square format modes via the shooting menu, but this means not taking advantage of all of the 12.3Mp resolution of the sensor.

Trick features include a raft of in-camera special effects such as Grainy Film, Pinhole and Pop Art, some of which work really well, while others are a bit cheesy. There's a pivoting LCD that is handy for Live View, and a sensor-shift image stabilisation system that works almost as well as the lens-based optical stabilisation of the Canon and Nikon lenses in the group.

Image quality proved good but not great in our tests. Colour reproduction was quite natural on bright sunny days but, for scenes shot under gloomier lighting, contrast was often disappointingly low and colours appeared quite muddy. Auto white balance was often distinctly on the warm side too.



Overall sharpness is good, but in our tests the camera's auto white balance was often a touch too warm, and colours looked a bit dull and muddy.

The Verdict

Features	●●●●○
Build quality	●●●●○
Handling	●●●○●
Image quality	●●●○●
Value for money	●●●●○

OVERALL

71%

The E-620 has some interesting novelties tucked away in its features, but images can often be a bit on the dull side.



Pentax K-x, 18-55mm

STREET PRICE: £440

WEB: www.pentax.co.uk

The K-x offers a veritable feast of features, including options for automatic corrections for lateral chromatic aberration and lens distortion, as well as dynamic range adjustments such as independent corrections for highlights and shadows. You also get multiple-exposure and HDR (High Dynamic Range) shooting options, plus a 720p widescreen movie mode.

It's not all good news, however, and there are some annoying flaws – like the fact that despite a fast and highly accurate 11-point autofocus system, none of the focus points are viewable in the viewfinder, so you never really know exactly where the camera is focusing. The autofocus motor in the kit lens is also particularly shrill and noisy.

An even bigger drawback is that throughout our testing, the metering system was often quite inaccurate, typically over-exposing images and losing all highlight detail. You can get great image quality from the K-x, but it's more difficult to achieve than it should be, often requiring manual intervention in the Exposure Compensation department.



As was so often the case in our testing, the K-x has over-exposed these shots, giving them a faded look and leeching colour out of the scene.

The Verdict

Features	●●●●○
Build quality	●●●●○
Handling	●●●○●
Image quality	●●●○●
Value for money	●●●●○

OVERALL

84%

The neat little K-x punches well above its weight in terms of features, but you need to keep an eye out for metering errors.



Sony Alpha A230, 18-55mm

STREET PRICE: £320

WEB: www.sony.co.uk

The outright cheapest camera kit in the group, the Sony A230 looks a little basic from the outside. However, it actually includes some advanced features, like a sensor-shift image stabilisation system and automatic dynamic range optimisation to turn troublesome high-contrast scenes into pleasant pictures. Even so, the A230 really is geared very much towards beginners, and it lacks any of the custom functions that most intermediate photographers have come to expect, putting it firmly at the opposite end of the scale to cameras like the Nikon D5000 and Pentax K-x (also reviewed here).

On the plus side, its comparatively basic menu system and controls are very quick and easy to navigate, and picture quality proved convincing in our tests, with natural colour rendition and impressive levels of sharpness throughout the zoom range.

Overall, the A230 is a reasonable budget-buy SLR for those who like to stick to full auto or Program shooting modes, but more adventurous photographers will more than likely find the camera a little too restrictive.



Accurate metering and good autofocus performance helps to deliver pleasant results in most conditions, but image quality is hardly outstanding.

The Verdict

Features	●●●○○
Build quality	●●●○○
Handling	●●●○○
Image quality	●●●○○
Value for money	●●●○○

OVERALL

78%

If you like the simple things in life, you'll probably like the A230, but its lack of advanced options might cramp your style.



Sony Alpha A450, 18-55mm

STREET PRICE: £495

WEB: www.sony.co.uk

One of Sony's newest D-SLRs, the A450 seems like it's having difficulty finding its place in the pecking order. For example, it lacks some of the mid-range features of the more up-market (but hardly any more expensive) A500, yet it has a higher resolution 14.2Mp CMOS sensor than the A500, actually being the same sensor fitted to the even higher-priced A550. Other attractions of the A450 include a customisable D-Range (Dynamic Range) function that you can manually set to any of five different strengths, as well as turning it off altogether or even switching to an HDR Auto option, which captures two images with different exposures and merges them into a single HDR (High Dynamic Range) image in-camera.

The controls are more wide-ranging than on Sony's A230, and the A450 can shoot at more than twice the speed of the A230 in continuous mode (7fps instead of 2.5fps). When it comes to image quality, there's little to choose between the two, but the A450 was more inconsistent with metering and prone to over-exposure, producing shots that were too light.



Image quality is average and metering errors can be a problem – the wide-angle shot shown here demonstrating a tendency towards over-exposure.

The Verdict

Features	●●●●○
Build quality	●●●●○
Handling	●●●●○
Image quality	●●●○○
Value for money	●●●○○

OVERALL

69%

Compared with similarly priced SLRs, the A450 fails to give such satisfying results and quality is more inconsistent.



The winner



Entry-level D-SLRs should be clever enough in auto shooting modes to enable beginners to get top results with the minimum of head scratching. In our tests, some performed much better than others in this respect, the Olympus E-620, Pentax K-x and Sony A450 all being prone to metering errors, and the Olympus also suffering from white balance inaccuracies. With a few overrides, the Pentax produced great results, but there are

still a couple of minuses, like the lack of autofocus point indication in the viewfinder. Sony's A230 outperformed the more up-market A450 in auto modes, with more consistent results.

For top image quality at a bargain price, Canon and Nikon lead the way. That said, the Canon 1000D is let down by its non-IS kit lens, the 450D faring much better. Top honours go to Nikon – the D3000 producing brilliant images despite a basic feature-set, and the D5000 ruling the roost with stunning features and image quality. 



Model	Canon EOS 1000D	Canon EOS 450D	Nikon D3000	Nikon D5000
Street price (RRP)	£365 (£500)	£500 (£790)	£350 (£500)	£530 (£800)
Kit lens	18-55mm f/3.5-5.6	18-55mm f/3.5-5.6 IS	18-55mm f3.5-5.6 VR	18-55mm f3.5-5.6 VR
Sensor (size)	10.1Mp CMOS (22.2x14.8mm)	12.4Mp CMOS (22.2x14.8mm)	10.2Mp CCD (23.6x15.8mm)	12.3Mp CMOS (23.6x15.8mm)
Focal length conversion	1.6x	1.6x	1.5x	1.5x
Lens mount	Canon EF/EF-S	Canon EF/EF-S	Nikon F Mount	Nikon F Mount
Memory	SD, SDHC	SD, SDHC	SD, SDHC	SD, SDHC
Viewfinder (coverage)	Pentamirror, 0.81x (95%)	Pentamirror, 0.87x (95%)	Pentamirror, 0.80x (95%)	Pentamirror, 0.78x (95%)
Image stabilisation	Via optional lens	Via kit lens	Via lens	Via lens
Video, max resolution	None	None	None	1280x720p, 24fps
ISO range (expanded)	ISO 100-1600	ISO 100-1600	ISO 100-1600 (100-3200)	ISO 200-3200 (100-6400)
Autofocus points	7-point AF	9-point AF	11-point AF	11-point AF
Shutter speeds	1/4000 to 30 sec, Bulb	1/4000 to 30 sec, Bulb	1/4000 to 30 sec, Bulb	1/4000 to 30 sec, Bulb
Integral flash	GN13 at ISO 100	GN13 at ISO 100	GN12 at ISO 100	GN12 at ISO 100
Flash sync	1/200 sec	1/200 sec	1/200 sec	1/200 sec
LCD screen	2.5-inch, 230k pixels, fixed	3-inch, 230k pixels, fixed	3-inch, 230k pixels, fixed	2.7-inch, 230k pixels, vari-angle
Body (WxHxD), weight	126x98x62mm, 450g	129x98x62mm, 475g	126x97x64mm, 485g	127x104x80mm, 560g
Battery life (CIPA)	500 shots	500 shots	550 shots	510 shots



Model	Olympus E-620	Pentax K-x	Sony Alpha A230	Sony Alpha A450
Street price (RRP)	£530 (£700)	£440 (£600)	£320 (£520)	£495 (£580)
Kit lens	14-42mm f/3.5-5.6	18-55mm f/3.5-5.6	18-55mm f/3.5-5.6	18-55mm f/3.5-5.6
Sensor (size)	12.3Mp LiveMOS (17.3x13mm)	12.4Mp CMOS (23.6x15.8mm)	10.2Mp CCD (23.6x15.8mm)	14.2Mp CMOS (23.4x15.6mm)
Focal length conversion	2x	1.5x	1.5x	1.5x
Lens mount	Four Thirds	Pentax KAF2	Sony Alpha	Sony Alpha
Memory	CompactFlash, xD	SD, SDHC	Memory Stick, SD, SDHC	Memory Stick, SD, SDHC
Viewfinder (coverage)	Pentamirror, 0.96x (95%)	Pentamirror, 0.85x (96%)	Pentamirror, 0.83x (95%)	Pentamirror, 0.83x (95%)
Image stabilisation	Built-in sensor-shift	Built-in sensor-shift	Built-in sensor-shift	Built-in sensor-shift
Video, max resolution	None	1280x720p, 24fps	None	None
ISO range (expanded)	ISO 100-3200	ISO 200-6400 (100-12800)	ISO 100-3200	ISO 200-12800
Autofocus points	7-point AF	11-point AF	9-point AF	9-point AF
Shutter speeds	1/4000 to 60 sec, Bulb	1/6000 to 30 sec, Bulb	1/4000 to 30 sec, Bulb	1/4000 to 30 sec, Bulb
Integral flash	GN12 at ISO 100	GN12 at ISO 100	GN10 at ISO 100	GN12 at ISO 100
Flash sync	1/180 sec	1/180 sec	1/160 sec	1/160 sec
LCD screen	2.7-inch, 230k pixels, tilt/pivot	2.7-inch, 230k pixels, fixed	2.7-inch, 230k pixels, tilt	2.7-inch, 230k pixels, fixed
Body (WxHxD), weight	130x94x60mm, 475g	123x92x68mm, 515g	128x97x68mm, 450g	137x104x81mm, 520g
Battery life (CIPA)	500 shots	AA battery dependent	510 shots	1,050 shots

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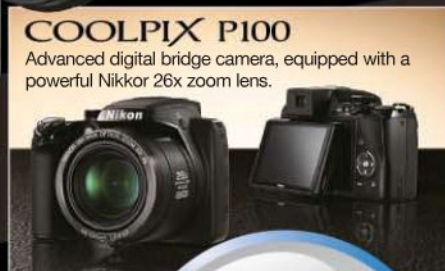
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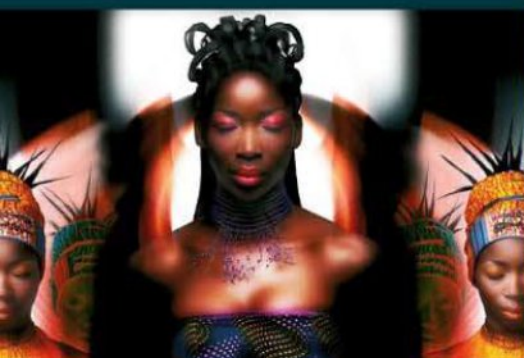
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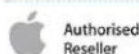
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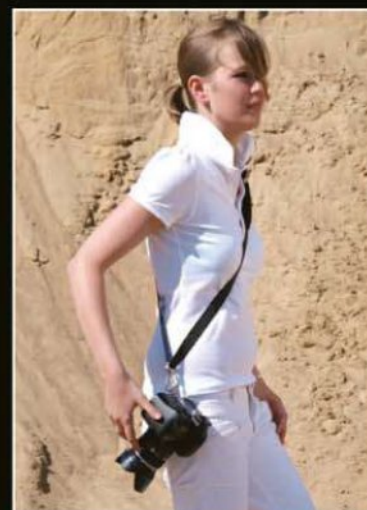
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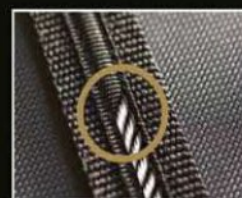
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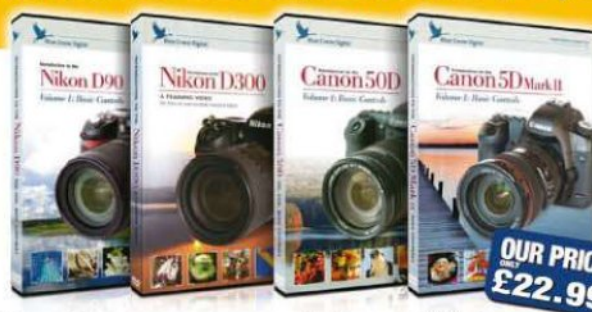
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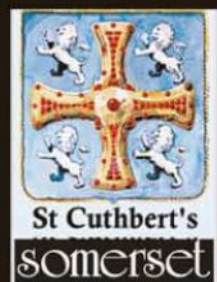
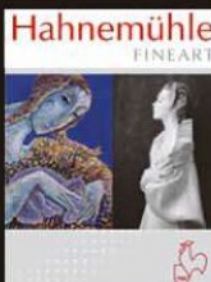
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No.343 Colour 21ml	£12.99
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No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
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No.363 Black 20ml	£6.99
No.363 C/M/Y/CP/PM each	£4.99
No.363 Set of 6	£24.99

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No.58 Photo 17ml	£22.99
No.59 Grey 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Grey 5ml	£18.99
No.300 Black 4ml	£10.99
No.300XL Black 11ml	£12.99
No.300 Colour 4ml	£12.99
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No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
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No.344 Colour 14ml	£26.99
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No.351XL Colour 14ml	£27.99
No.363 Black 6ml	£13.99
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Many more in stock!



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Lexmark Originals

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No.17 Black	£14.99
No.23 Black	£16.99
No.24 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Colour	£20.99
No.35 Colour	£24.99
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Many more in stock!

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LC970 Black	£3.99
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LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 C/M/Y	£2.99
LC1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99

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AA 2850mAh Ansmann	£13.99
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
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BATTERIES

Camera Batteries
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-8L for Canon	£9.99
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LP-E6 for Canon	£15.99
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NP50 for Fuji	£9.99
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4GB Kingston, Class 4	£9.99
8GB Kingston, Class 4	£17.99

Compact Flash	
1GB Kingston	£8.99
2GB Kingston	£12.99
2GB Sandisk, Ultra II	£17.99 £10.99
4GB Kingston	£13.99
4GB Sandisk, Ultra II	£23.99 £14.99
4GB Sandisk, Ext III	£24.99 £19.99
8GB Kingston	£19.99
8GB Sandisk	£28.99 £22.49
16GB Kingston 133X	£42.99
16GB Sandisk	£48.99 £48.99
NEW Sandisk Extreme 60MB/s	
8GB CF 60MB/s	£44.99 £44.99
16GB CF 60MB/s	£76.99 £76.99
32GB CF 60MB/s	£139.99 £139.99
NEW Sandisk Extreme Pro 90MB/s	
16GB CF 90MB/s	£140.99 £140.99
32GB CF 90MB/s	£256.99 £256.99

Smart Media	
128MB Samsung	£29.99

USB Pen Drives	
2GB Sandisk	£8.99 £5.99
4GB Sandisk	£11.99 £7.79
8GB Sandisk	£19.99 £13.99
16GB Sandisk	£37.99 £24.99

Battery Grips	
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.	
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For Canon 350/400D: +1x NB-LZ £6.99 +2x NB-LZ £7.79	
For Canon 450/500/1000D: +1x LP-E5 £81.99 +2x LP-E5 £93.99	
For Nikon D40/D60: +1x EN-EL3E £71.99 +2x EN-EL3E £83.99	
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A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	£14.99

Coin Cells, etc	
A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
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CR2025, CR2032 etc	£1.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.	£34.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
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ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
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EW-73B Canon 18-75 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 18-75 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!



P-Type Filters (84mm wide)	
Circular Polarizing	£27.99
Infra Red R72	£29.99
ND2	£8.99
ND4	£8.99
ND2 Soft Graduated	£10.99
ND2 Hard Graduated NEW	£10.99
ND4 Soft Graduated	£10.99
ND4 Hard Graduated NEW	£10.99
Light Blue Graduated	£10.99
Dark Blue Graduated	£10.99
Cool Blue Graduated	£10.99
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Dark Tobacco Graduated	£10.99
Light Mauve Graduated	£10.99
Dark Mauve Graduated	£10.99
Light Red Graduated	£10.99
Dark Red Graduated	£10.99
Light Green Graduated	£10.99
Dark Green Graduated	£10.99
Light Yellow Graduated	£10.99
Dark Yellow Graduated	£10.99
Starburst x4/6/8, each	£11.99
Close-Up +1/24, each	£11.99
Fog Light/Strong, each	£8.99
Diffuser Light/Strong, each	£8.99
Spot White/Clear, each	£8.99
80A, 80B, 80C, each	£8.99
81A, 81B, 81C, each	£8.99
82A, 82B, 82C, each	£8.99
85A, 85B, 85C, each	£8.99
Red, Orange, each	£8.99
Yellow, Green, each	£8.99

Circular Polarizing	£27.99
Infra Red R72	£29.99
ND2	£8.99
ND4	£8.99
ND2 Soft Graduated	£10.99
ND2 Hard Graduated NEW	£10.99
ND4 Soft Graduated	£10.99
ND4 Hard Graduated NEW	£10.99
Light Blue Graduated	£10.99
Dark Blue Graduated	£10.99
Cool Blue Graduated	£10.99
Light Sunset Graduated	£10.99
Dark Sunset Graduated	£10.99
Light Tobacco Graduated	£10.99
Dark Tobacco Graduated	£10.99
Light Mauve Graduated	£10.99
Dark Mauve Graduated	£10.99
Light Red Graduated	£10.99
Dark Red Graduated	£10.99
Light Green Graduated	£10.99
Dark Green Graduated	£10.99
Light Yellow Graduated	£10.99
Dark Yellow Graduated	£10.99
Starburst x4/6/8, each	£11.99
Close-Up +1/24, each	£11.99
Fog Light/Strong, each	£8.99
Diffuser Light/Strong, each	£8.99
Spot White/Clear, each	£8.99
80A, 80B, 80C, each	£8.99
81A, 81B, 81C, each	£8.99
82A, 82B, 82C, each	£8.99
85A, 85B, 85C, each	£8.99
Red, Orange, each	£8.99
Yellow, Green, each	£8.99

Many more P-Type filters in stock!

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
	£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters



We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!

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FLASH GUNS

CAMERA BAGS

Nissin

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading updates.

£219.95

Nissin Di622 Speedlite

An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

£104.95

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

£92.95

Marumi DRF14 Ring Flash

The highly-advanced Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro or Close-up photography due to the flash light being positioned directly between the camera lens and subject allowing for even illumination. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.

£109.95

FLASH ACCESSORIES

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns.

£29.95

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused beam built with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB900 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.95

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand, or in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

38cm Ezybox Hotshoe **£89.95**
38cm Ezybox Hotshoe Kit **£169.95**
60cm Ezybox Hotshoe **£109.95**
60cm Ezybox Hotshoe Kit **£169.95**
76cm Ezybox Hotshoe **£129.95**
76cm Ezybox Hotshoe Kit **£209.95**
Handle Extendable 24-48cm **£21.99**
Handle Extendable 65-150cm **£29.99**
Diffuser Masks 38cm **£39.99**
Diffuser Masks 60cm **£41.99**
Clamp with spigot **£12.99**

Lastolite TriGrip

Handy triangular pop-up reflectors with moulded handle.

TriGrip Mini 45cm **£44.99**
TriGrip Standard 75cm **£59.99**
TriFlip 8-in-1 sleeves for TriGrip **£39.99**

Metz

Metz 48 AF-1

A multi-award winning powerful and versatile flash gun. Vertical tilting and horizontal swivelling head, guide number of 48m/ISO100, auto zoom head, wide angle reflector, built-in wireless slave sensor, USB port for downloading updates. Too much spec to list here - a superb flashgun!

METZ MADNESS!!!
20 AA BATTERIES - FREE
FLASH DIFFUSER - FREE
...with every Metz 48-AF1

SPECIAL OFFER PRICE

£169.95

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung!

Metz 58 AF-1

Guide Number of 58m/ISO100. TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung!

£279.95

Metz 36 AF-4

Guide Number of 33m/ISO100. TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung!

£69.95

TTL Flash Cords

1.8m Coiled - Canon **£24.99**
1.8m Coiled - Nikon **£24.99**
1.8m Coiled - Sony **£24.99**
3.0m Straight - Canon **£29.99**
3.0m Straight - Nikon **£29.99**
3.0m Straight - Sony **£32.99**
3.0m Straight - Olympus **£29.99**
3.0m Straight - Pentax **£29.99**
1.5m Coiled - Universal **£49.99**

1 tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X **£69.95**
Expedition 5X **£82.95**
Expedition 6X **£95.95**
Expedition 7X **£119.95**
Expedition 8X **£137.95**
Expedition 9X **£159.95**

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X **£29.95**
Velocity 7X **£36.95**
Velocity 8X **£42.95**
Velocity 9X **£49.95**
Velocity 10X **£59.95**

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder

£9.95

Lens Case Pro 50

£11.95

Lens Case Pro 100

£12.95

Lens Case Pro 200

£13.95

Flash Case Medium

£8.95

Flash Case Large

£9.95

Rain Cover Medium

£17.95

Rain Cover Large

£19.95

MAS Belt Medium

£15.95

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 **£56.95**
SpeedPack 85 **£75.95**

Vanguard UP-Rise Messenger bags

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features.

Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger **£59.95**

External Dimensions: 28.0 x 10.5 x 24.0cm

Internal Dimensions: 26.0 x 22.5 x 32.0cm

Laptop Compartment: 12" Laptop

UP-Rise 38 Messenger **£79.95**

External Dimensions: 38.0 x 10.5 x 28.0cm

Internal Dimensions: 44.5 x 22.5 x 36.0cm

Laptop Compartment: 15.1" Laptop

Vanguard UP-Rise Backpacks

Gold award winning range of backpacks, featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 43 Slingbag **£59.95**

UP-Rise 45 Backpack **£75.95**

UP-Rise 46 Backpack **£79.95**

UP-Rise 48 Backpack **£89.95**

Vanguard UP-Rise Backpacks

Gold award winning range of backpacks, featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 43 Slingbag **£59.95**

UP-Rise 45 Backpack **£75.95**

UP-Rise 46 Backpack **£79.95**

UP-Rise 48 Backpack **£89.95**

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UP-Rise 45 Backpack **£75.95**

UP-Rise 46 Backpack **£79.95**

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UP-Rise 45 Backpack **£75.95**

UP-Rise 46 Backpack **£79.95**

UP-Rise 48 Backpack **£89.95**

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UP-Rise 45 Backpack **£75.95**

UP-Rise 46 Backpack **£79.95**

UP-Rise 48 Backpack **£89.95**

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Velocity 6X **£29.95**
Velocity 7X **£36.95**
Velocity 8X **£42.95**
Velocity 9X **£49.95**
Velocity 10X **£59.95**

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Water Bottle With Holder

£9.95

Lens Case Pro 50

£11.95

Lens Case Pro 100

£12.95

Lens Case Pro 200

£13.95

Flash Case Medium

£8.95

Flash Case Large

£9.95

Rain Cover Medium

£17.95

Rain Cover Large

£19.95

MAS Belt Medium

£15.95

Vanguard Pampas Sling Backpack

A range of sling backpacks, with day pack at the top and camera section at the bottom. The bag sits comfortably on your back, and when needed, revolves round to your front for easy access, without removing the bag.

Pampas 37

£29.95

External Dimensions: 34.0 x 21.5 x 21.5cm

Internal Dimensions: 17.0 x 19.0 x 13.0cm

Pampas 57

£39.95

External Dimensions: 44.5 x 24.0 x 22.0cm

Internal Dimensions: 30.0 x 22.0 x 15.0cm

Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate end compartments keep your accessories safe, tidy and well protected.

Peking 21

£18.95

External Dimensions: 29.0 x 22.0 x 17.0cm

Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25

£21.95

External Dimensions: 34.0 x 23.0 x 19.5cm

Internal Dimensions: 25.0 x 17.0 x 12.0cm

Entire Vanguard range available!

Kata 3N1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.

Kata 3N1-10

£65.95

External Dimensions: 41.0 x 22.0 x 16.5cm

Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20

£75.95

External Dimensions: 44.0 x 23.5 x 19.0cm

Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30

£85.95

External Dimensions: 45.0 x 32.0 x 19.0cm

Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-33

£119.95

Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

Kata 3N1-Tripod Holder

£14.95

For Kata 3N1 bags.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i

£57.95

DR-466i

£64.95

DR-467i

£72.95

DC Shoulder Bags

A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC-435

£26.95

DC-437

£28.95

DC-439

£31.95

DC-441

£35.95

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804RC2 Head
2-Axis Spirit Level
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Special Deal Price: **£124.95**
While Stocks Last

MANFROTTO TRIPODS			
190XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.95	055XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £114.95	190CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £209.95	190CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £219.95
055CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £249.95	055CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £259.95		

MANFROTTO MONOPODS			
790B Monopod Aluminium 5-section Weight: 0.29kg Load: 1.0kg Folded: 39cm Height: 145cm £22.95	776YB Monopod Aluminium 4-section Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm £29.95	695CX Monopod Carbon Fibre 5-section Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm £137.95	
679B Monopod Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.95	680B Monopod Aluminium 4-section Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm £45.95	681B Monopod Aluminium 3-section Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £46.95	

MANFROTTO HEADS			
492 Ball Head non quick-release 1/4" thread Weight: 0.12kg Load: 2.0kg £29.95	234 Tilt Head Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.95	234RC Tilt Head with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.95	
494 RC2 Ball Head with RC2 quick release Weight: 0.32kg Load: 4.0kg £41.95	496 RC2 Ball Head with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.95	498 RC2 Ball Head with RC2 quick release Weight: 0.67kg Load: 8.0kg £76.95	
468MG RC2 Hydrostatic Ball Head with RC2 q/r Weight: 0.65kg Load: 10.0kg £169.95	222 Grip Action Ball Head with RC2 q/release Weight: 0.78kg Load: 2.5kg £78.95	322RC2 Grip Action Ball Head with RC2 q/r Weight: 0.7kg Load: 5.0kg £94.95	
804 RC2 Pan / Tilt with RC2 quick release Weight: 0.79kg Load: 4.0kg £52.95	808 RC4 Pan / Tilt with RC4 quick release Weight: 1.42kg Load: 8.0kg £98.95	410 Geared Head with RC4 quick release Weight: 1.22kg Load: 5.0kg £149.95	
056 3D Head non quick-release 1/4" thread Weight: 0.50kg Load: 3.0kg £26.95	460MG 3D Head magnesium, with RC2 q/release Weight: 0.43kg Load: 3.0kg £64.95	This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa	

KOOD *A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.*

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Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm
£69.95

A284 Tripod
Aluminium 4-section
Weight: 2.17kg
Load: 8.0kg
Folded: 56cm
Height: 154cm
£73.95

CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.95

KOOD HEADS

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg
Load: 6.0kg
£22.95

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.40kg
Load: 8.0kg
£31.95

BH52 Ball Head
Heavy duty sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.37kg
Load: 8.0kg
£33.95

BH05 Ball Head
Weight: 0.30kg
Load: 8.0kg
£26.95

BH25 Ball Head
Weight: 0.53kg
Load: 12.0kg
£35.95

BH55 Ball Head
Weight: 0.51kg
Load: 12.0kg
£38.95

BH08 Ball Head
Weight: 0.49kg
Load: 12.0kg
£29.95

BH28 Ball Head
Weight: 0.74kg
Load: 18.0kg
£45.95

BH58 Ball Head
Weight: 0.72kg
Load: 18.0kg
£49.95

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foot leg warmers, anti-shock column ring - true professional specification tripods!

AltaPRO 263AT Tripod Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 2.05kg Load: 7.0kg Folded: 63cm Height: 169cm £119.95	AltaPRO 264AT Tripod Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 159cm £129.95
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Alta+ 263AT Tripod Aluminium 3-section legs, magnesium canopy, standard central column Weight: 1.59kg Load: 5.0kg Folded: 63cm Height: 181cm £89.95	Alta+ 264AT Tripod Aluminium 4-section legs, magnesium canopy, standard central column Weight: 1.64kg Load: 5.0kg Folded: 53cm Height: 171cm £99.95
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Alta+ 233AT Aluminium 3-section legs, standard column Weight: 1.26kg Load: 3.0kg Folded: 53cm Height: 151cm £69.95	Alta+ 234AT Aluminium 4-section legs, standard column Weight: 1.21kg Load: 3.0kg Folded: 43cm Height: 136cm £74.95	Alta+ 235AT Aluminium 5-section legs, standard column Weight: 1.18kg Load: 3.0kg Folded: 38cm Height: 116cm £79.95	Alta+ 224CT Carbon Fibre 4-section legs, standard column Weight: 0.92kg Load: 3.0kg Folded: 41cm Height: 125cm £179.95
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VANGUARD Special Package Deals

Alta+ 233AT Tripod **£69.95**
PH22 Pan/Tilt Head **£34.95**
Special Deal Price: **£79.95** **SAVE £25**

Alta+ 264AT Tripod **£99.95**
PH31 Pan/Tilt Head **£54.95**
Special Deal Price: **£109.95** **SAVE £45**

VANGUARD MONOPODS		
AP284 Monopod Aluminium 4-section legs Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm £33.95	AP324 Monopod Aluminium 4-section legs Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm £38.95	CP324 Monopod Carbon Fibre 4-section legs Weight: 0.55kg Load: 10.0kg Folded: 53.5cm Height: 167cm £89.95

VANGUARD HEADS		
SBH30 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.22kg Load: 5.0kg £39.95	SBH50 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.25kg Load: 6.0kg £49.95	SBH100 Ball Head Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg £64.95

PH21 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.35kg Load: 3.0kg £34.95	PH31 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.43kg Load: 5.0kg £54.95	TRIPOD BAGS BAG50 £7.95 BAG60 £8.95 BAG70 £9.95 Durable, lightweight, with shoulder strap.
PH22 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release Weight: 0.34kg Load: 3.0kg £34.95	PH32 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release Weight: 0.42kg Load: 5.0kg £54.95	This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

Hahnel HW433 Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hahnel **Pro Remote Special Deal**

HW433 Wireless Pro Remote **RRP: £59.95**
2-Axis Spirit Level **RRP: £29.95**
Special Deal Price: **£49.95**
SAVE £40

Hahnel Giga T Pro - NEW FOR 2010!

Timer Wireless Pro Remote Shutter Release

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Auto-focus selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, and Pentax.

RRP: £89.95
Launch Offer: £69.95
SAVING £20

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, and Pentax.

£19.95

TREKKING POLES

TrekTech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the **MagMount**.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a **MagAdapter**, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.95

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO - £129.95

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £246.95

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

MagMount
The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg.
£25.95

MagMount STAR
The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg.
£32.95

MagMount PRO
Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.
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MagAdapter Light
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MagAdapter STAR
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T-Pod
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DMC G1 Twin Kit	£619
DMC G10 + 14-42mm	£1029
DMC GH1 + 14-140	

Panasonic Cont.

DMC GF1 + 20mm	£615
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DMC G2 + 14-42mm	£599

Nikon

Coolpix S3000	£95
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Olympus

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Sony

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Canon NB-4L	£44.90
Powerstorm NB-4L	£14.90
Canon NB-5L	£29.90
MPower NB-5L	£9.90
MPower LP-E5	£14.90

Lithium Ion

Fuji	
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MPower NP50	£14.90
MPower NP120	£14.90
PowerSt NP140	£14.90
Nikon	
Nikon EN-EL3e	£49.90
MPower EN-EL3e	£19.90
Nikon EN-EL5	£34.90
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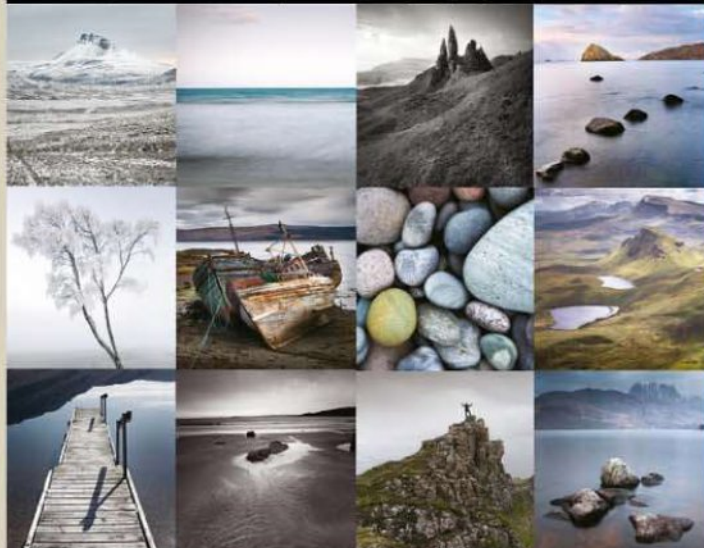
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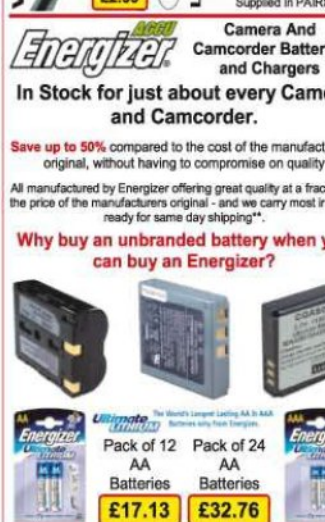
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On the disc

June

Everything today's photographer needs



Enhance your shots in minutes



Welcome to the issue 100 CD, which this issue is dedicated to colour enhancement Photoshop techniques you can use to improve your shots.

We'll show you how to recover detail in hazy landscapes, create a toy camera effect, boost colour with gradients, add a cross-processed and cool modern look to your portraits and hand colour a black-and-white print. There's also a bonus video that reveals how to get the *Top Gear* look.

As always, the images section includes all the source files you'll need to follow this issue's tutorials in the mag and on the CD.

In our series of video guides to popular D-SLRs, I'll introduce the Samsung NX10 – the latest Micro Four Thirds competitor. Plus, you'll find details of our amazing 100th issue subscription offer.

Ali Jennings

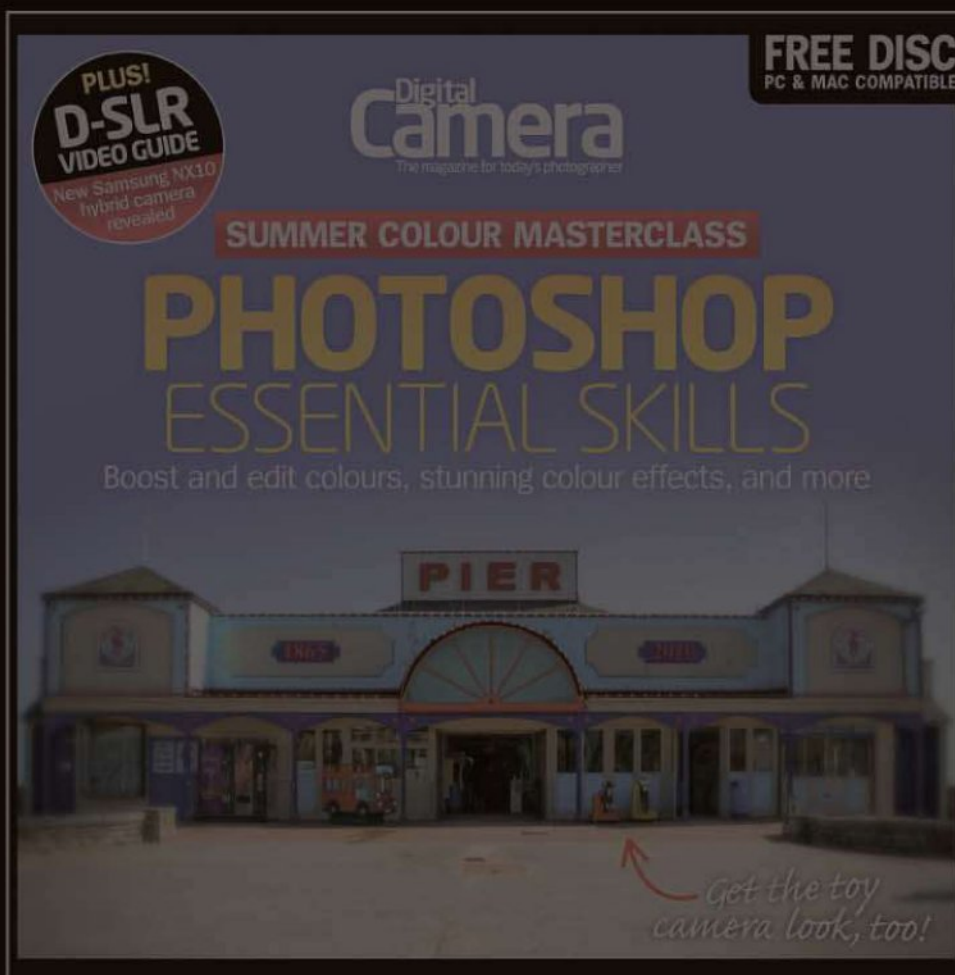
Ali Jennings Digital editor

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Photo skills

Use this issue's seven Photoshop techniques to improve the colour of your summer shots



Learn these new techniques



How to...
Recover detail and colour
Remove the haze from your summer scenes



How to...
Give shots a toy camera look
Use filters and masks for cool colour effects



How to...
Improve colour with gradients
Use graduated effects to quickly boost hues



How to...
Get a cross-processed look
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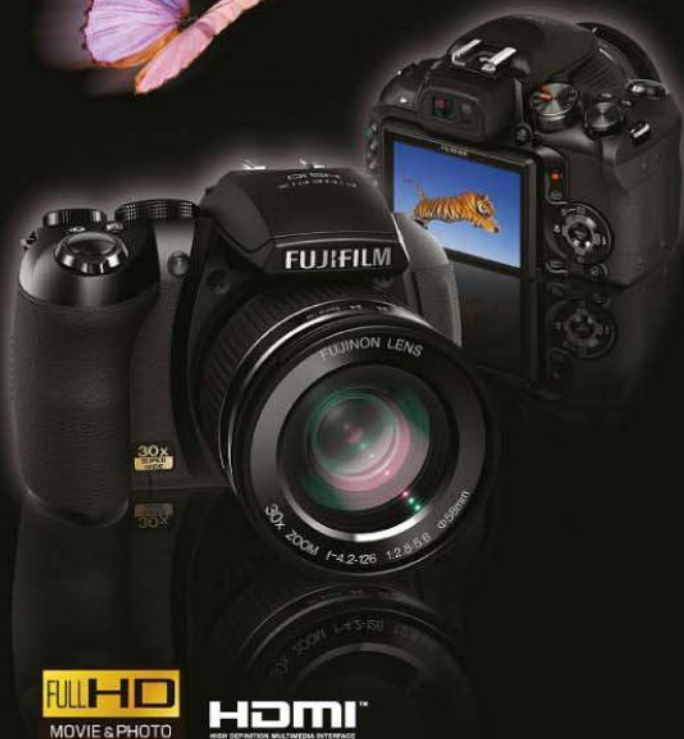
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