

2009 CAMERAS ARE HERE

POPULAR

NOVEMBER 2008

Photography

WORLD'S LARGEST IMAGING MAGAZINE

NEW DSLRs

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TO
TIPS**

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BAD
SHOT?
CROP
LIKE A
PRO

**WHITE
BALANCE**
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SETTING
MADE EASY

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CONTENTS

NOVEMBER 2008 VOLUME 72, NO. 11

60 **Shake Up Your Photography** Three ways you can reignite your passion for picture-taking without straying too far from home.

By Lori Fredrickson

FEATURES

66 View Masters: What Every Photographer Should Know About

HDTV If you've never seen your photos splashed across a 60-inch high-definition screen, then now is the time to start.

By Philip Ryan



PLUS: 2009 DSLRs ARE HERE NOW!

18.....Canon EOS 5D Mark II
72.....Nikon D90
78.....Olympus E-520

84.....Sony Alpha 900
86.....Canon EOS 50D
88.....Pentax K2000



ON OUR COVER

ON NEWSSTANDS: We got our hands on the new 24.6MP full-frame Sony Alpha 900, and we never want to let go. Photo by Tony Cordoza. Page 84.

SUBSCRIBERS: Mist and muted colors lend magic to an autumn scene in this Your Best Shot prize-winning photo by Tom Schmitt. Page 28.

PLUS

10.....Letters
26.....Your Best Shot
116.....Time Exposure
128.....Tech Support
139.....Speaking of Photography
102.....Classified Advertising

CONTENTS

NOVEMBER 2008 VOLUME 72, NO. 11



HOW-TO

30 Nature Master white balance for fantastic color in any light. *By Guy Tal*

36 Traveling Photographer Savor the photo ops along the winding backroads of Napa Valley. *By Lori Fredrickson*

39 Digital Toolbox Bring subtlety to your HDR images. *By Debbie Grossman*

54 Tips From a Pro Take a great portrait, no matter what the species of your subject. *By Laurence Chen*

56 You Can Do It Reshape your photography with a circular fisheye lens. *By David FitzSimmons*

130 Three Ways to... Use your images' hidden metadata to become a better photographer. *By Kathleen Davis*

134 By the Book Play on the edge of your frame and other ways to think like a designer. *Compiled by Kathleen Davis*

72 CAMERA TEST: Nikon D90 Get ready to roll with the first DSLR to shoot high-definition video. *By Philip Ryan*

78 CAMERA TEST: Olympus E-520 This dark-horse DSLR from Olympus scored big in the Pop Photo Lab. *By Dan Richards*

84 HANDS ON: Sony Alpha 900 Armed with a full-frame 24.6MP sensor, Sony's new flagship takes on the big guns. *By Philip Ryan*

86 HANDS ON: Canon EOS 50D A midlevel DSLR that's one of the fastest shooters in the game. *By John Owens*

88 FIRST LOOK: Pentax K2000 Want an affordable DSLR system? This \$700 kit is a great place to start. *By Philip Ryan*

90 LENS TEST: Tokina AT-X 11-16mm f/2.8 Pro DX AF The widest high-speed zoom available, this digital-only ultrawide is an optical standout. *By Julia Silber*

93 LENS TEST: Nikon 60mm f/2.8G ED AF-S Micro-Nikkor

Perfect for close-ups, this full-frame macro can also be great for portraits. *By Julia Silber*

94 HANDS ON: Lensbabies Four new selective-focus optics that will bring out your creativity. *By Jack Howard*

96 HANDS ON: Adobe Photoshop CS4 Your prayers have been answered—the latest Photoshop has gotten easier to use. *By Debbie Grossman*

98 HANDS ON: Adorama Joe Farace Reporter II With room for a lot of gear and a 17-inch laptop, this photo backpack is good to go. *By Peter Kolonia*

100 Which One When one hot-shoe flash has to perform double duty, your best bet may be this amazing Metz.

13 Editorial A revolutionary little Panasonic takes the SLR out of DSLR. *By John Owens*

18 The Goods The bombshell Canon EOS 5D Mark II, a computer-free DVD burner, and other hot stuff to check out now.

20 High 5 Cool compact cameras that let you leave your DSLR at home.

24 How I Shot This Underwater photographer Tim Calver dives into a backyard pool to capture an aquatic infant.

46 Lighting Nikon's big new SB-900 Speedlight brings power, speed, and versatility to your hot-shoe. *By Peter Kolonia*

48 The Fix Crop like a pro to turn your good photos into outstanding ones.

50 Picture Doctor See the C in the shoreline, tip your horizon off-balance, and other treatments for a photographer's eye.

105 Tips & Tricks Shower-curtain flash diffusers. Reflectors made from CDs. What will our readers think of next?

108 Cheat Sheet Eight incredible freebies for photographers—available online right now.

140 Backstory Photographer Jessica Backhaus finds beauty and melancholy in *One Day in November*.

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TESTS/REVIEWS

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PREVIOUS PAGE: AARON ANSAROV (TURTLE); JOÃO FREITAS/FOTOLIA (SAILBOAT); TONY CORDOZA (NEWSSTAND COVER); TOM SCHMITT (SUBSCRIBER COVER). THIS PAGE: GUY TAL (POND).

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TIPA (Europe): Best D-SLR Professional in Europe 2008
CNET: Editors' Choice Award - August 2008
CNET CHINA: 2007 IT Product Excellence Award
ENGADGET.COM: Editors' Choice Award 2007 & Readers' Choice Award 2007
JAPAN CAMERA (Japan): Camera of the Year 2007 - 2008 #1 Digital Camera
AMATEUR PHOTOGRAPHER (UK): Product of the Year Award 2008 High End Digital SLR Category
DIGI MAGAZINE (Hong Kong): Digi Annual Award in 2007 "The Best Top Class DSLR"
IT 168 (China): 2007 Product of the Year Innovation
PC MAGAZINE (China): 2007 Outstanding Product
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When I show images of my "raindrop reflections," people ask how to do it. It isn't hard; you don't even need rain. Spraying a flower with water will give you drops when and where you need them.

I use a tripod-mounted Canon EOS 5D with a 90mm f/2.8 Tamron macro lens, positioned about 3 inches from the drop of water. I manually focus on the center of the drop.

Then, I take another flower and place it 4 to 5 inches behind the drop, moving it back and forth until it comes into view within the drop. Remember, what you see in the drop is an inverted image, so if you need the flower in the image to move to the right, move the actual flower to the left. I use a Wimberley Plamp, a clever clamp with an articulating arm (\$37, street), to hold the second flower in place.

A wide aperture, such as f/2.8, makes the background go completely soft and ensures that the viewer's eye is directed to the raindrop reflection.

Shooting on a windless day or indoors is best, since minor movement can knock the raindrop off the flower or alter the focus point. I generally work in the shade or under a diffuser because direct sunlight creates distracting highlights, shadows, and reflections. Also, a small silver reflector can come in handy to put light right where you want it.

I've made a video showing this in detail. Watch it at www.youtube.com/user/adlerphotoworkshops.

*Lindsay Adler
Syracuse, NY*

No cell out

Your writers seem to be on a quest to get rid of AA batteries in digital cameras. Why? Did they have nightmares about AA batteries as children?

Rechargeable lithium ion batteries are not all upside, and AAs are not all downside. As a consumer I want choices, yet Pop Photo seems bent on taking that choice away.

*Robert Canup
Houston, TX*

JUST Dew IT



Sorry, but we're not backing down. For long life and low cost per charge or charge, Li-ions are tough to beat. Yes, AAs can be replaced by stopping at any drug store, but with Li-ions, chances are you won't have to make that stop.

Man on the street

I plan to photograph our neighborhood block party, and I'm wondering what are the legal issues related to making CDs, DVDs, and even movies of the images. Do I need permission from parents before distributing images of their children?

*Dan O'Neill
Evergreen Park, IL*

This is a new wrinkle on the often-asked question of "What can I do with the people pictures I take and do I need a model release?"

As Carolyn E. Wright, an Atlanta-based attorney specializing in photography law, points out, when people are in public areas they generally have no expectation of privacy, and a photographer taking their picture would not be violating their rights.

"A photographer violates a person's right of publicity when, without permission, the photographer uses a photo of a person for the photographer's own benefit, sometimes referred to as 'commercial' use," Wright explains. As we've said many

times, commercial use usually occurs when the picture is used for advertising, endorsement, or trade purposes.

According to Wright, "when a person's likeness or name is used in a commercial manner, the photographer/publisher of the photograph needs the person's permission, or the parent's permission if it's a minor, usually documented by a model release."

For more legal tips, see Wright's website, www.photoattorney.com, where she offers her book, *The Photographer's Legal Guide* (\$10, e-book; \$20, print).

Definition, please

In your "First Look" and "Hands On" camera reports, you say to look for a test of a "production model." What exactly is that? Is it better or worse than the camera sold at the official launch of the model?

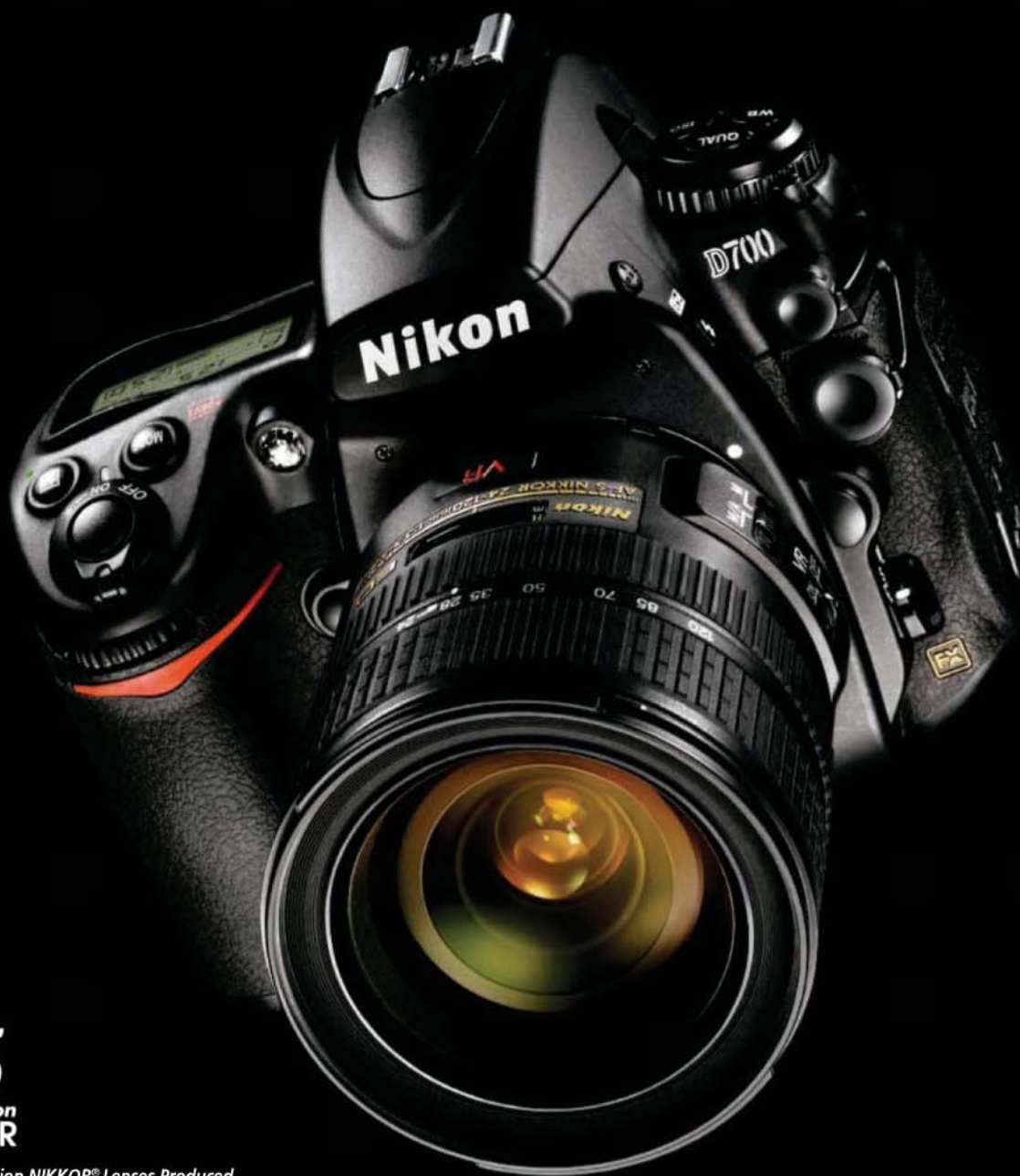
*Chen Hengyi
Singapore*

It's a camera that comes off the production line just like the one you'd buy. Our editors often see prototype and engineering samples of cameras. But we test only "production models." ☛

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LESS IS MORE

The revolutionary little camera that takes the SLR out of DSLR

Ever wish your DSLR were smaller and lighter, and that packing a bag of lenses didn't require second thoughts or a note from your chiropractor? You're not alone. In fact, Panasonic believes millions of photographers feel the same way. For them, Panasonic has a radical solution: the new Lumix DMC-G1.

Just as we were going to press, the electronics giant unveiled the G1, which is not just a new model, but a new class: "The Digital Interchangeable Lens Camera System."

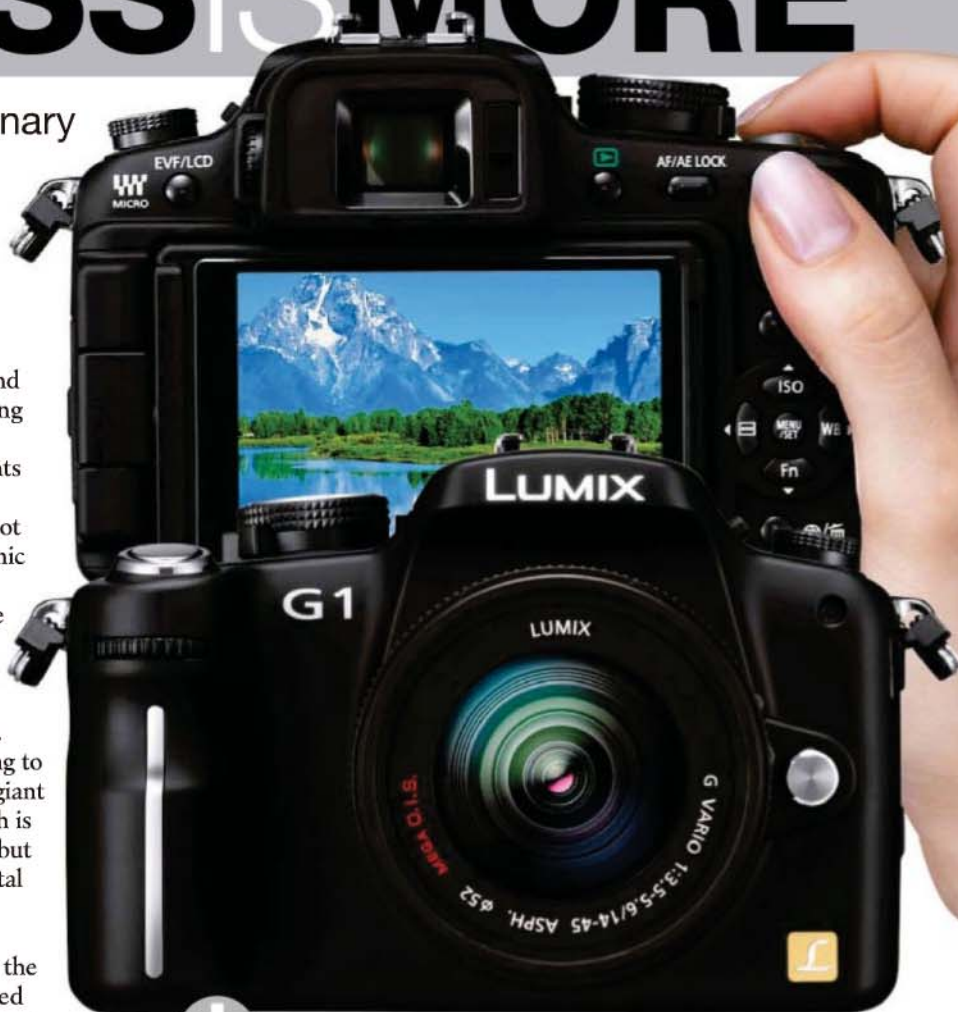
Basically, it shrinks the size and heft we're used to by combining the best of a DSLR with the best of an electronic-viewfinder camera.

Panasonic presaged this move in August by announcing the development of the Micro Four Thirds standard. That is, bodies packing a Four Thirds-sized sensor (think Olympus and Lumix DSLRs), but without the usual DSLR hardware—mirror box, focusing screen, and pentaprism. Micro Four Thirds also calls for a smaller lensmount with more electronic contacts.

So it's an EVF camera with interchangeable lenses, right?

Yes, but...

A typical EVF camera has a tiny imaging sensor packed with tiny pixels that can give you high resolution, but also lots of noise and so-so color gradations. By using a 12MP Live



AT A GLANCE

PANASONIC LUMIX DMC-G1

- 12MP Live MOS Four Thirds standard sensor (2X 35mm lens factor). ■ 3-inch, 460,000-dot, swiveling LCD. ■ Live view.
- 1.44-million-dot EVF with 100% viewfinder accuracy.
- Body colors: black, blue, red.
- \$800, estimated street, with 14–45mm f/3.5–5.6 Micro Four Thirds lens. ■ Available November.

MOS DSLR-style sensor that's about four times the size of a typical EVF chip, Panasonic promises DSLR-caliber image quality.

The G1 also addresses two major drawbacks of current EVF cameras: gritty, jumpy images in the viewfinder,

and sluggish autofocus.

Senior Editor Dan Richards went to Japan earlier this year for a top-secret look at how Panasonic's engineers attacked such issues on the G1. "For one, they looked beyond typical camera components," says Richards. "The viewfinder comes from a pro video camera, with 1.44-million-dot resolution. That's about seven times the number in a typical EVF."

And instead of the usual tiny LCD in the viewfinder, this EVF has an LCOS (liquid crystal on silicon) that works much like a sophisticated digital projector, pulsing colors so rapidly that the image is fluid and flicker-free.

"The finder image is nearly as life-like as that in an SLR viewfinder,"

BRANKA THOMAS/FOTOLIA (LCD IMAGE)

EDITORIAL

SHRINK RAPT: At 4.9 inches wide and 3.3 inches high, the G1 with 14-45mm kit lens (right) is about half the volume of the Lumix L10. Senior Editor Dan Richards discusses the G1 with Panasonic engineer Dr. Ted Sato (far right).



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Richards says. "In fact, in very low light, you can see more detail."

Autofocus issues received similar engineering horsepower. On a DSLR, AF is an independent system in the viewfinder. Called phase detection, it's generally fast and sensitive. On an EVF camera, however, autofocus works off the imaging sensor, using contrast detection to find focus by comparing pixels—very accurate, though generally slow, and balky in low light.

"The processing engine was seriously beefed up, and communicates more with the lenses," Richards says. "The result is AF on a par with phase-detection systems, nearly anywhere on the screen. And it can track focus."

Impressive technology. But how small is the camera? Tiny—half the volume of Panasonic's own Lumix L10. The body weighs under a pound and is slightly larger than a kid's juice box.

But more importantly, the lenses are minuscule compared with DSLR optics. The G1 will be sold for \$800 (estimated street) with an image-stabilized 14-45mm f/3.5-5.6 lens that's downright petite. Even the image-stabilized 45-200mm f/4-5.6 (90-400mm equivalent) isn't much longer than a typical DSLR's 18-55mm kit lens.

While Panasonic says many existing Four Thirds lenses will work well on this camera using an adapter, expect more Micro Four Thirds lenses in 2009.

Expect, too, future models to capture HD video. After all, most of what's required is already in the G1. For instance, the 3-inch, 460,000-dot LCD on the back of the camera serves up live view at 60 frames per second. It's just a half-step from there to the big screen.

In all, expect big things from this little camera.

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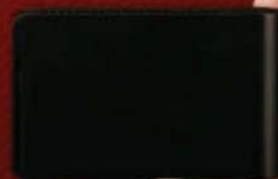


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"THIS CAMERA IS THE TOOL THAT
FITS MY HANDS AND MY LIFE BEST."

- JAY DICKMAN, OLYMPUS VISIONARY



"My mission is revealing life as it happens— timeless moments that convey electric energy," says Pulitzer Prize-winning photographer Jay Dickman. A National Geographic veteran, he's carried his Olympus E-3 body and lenses from the rugged beauty of Chilean Patagonia to the ice floes of Antarctica to bear witness to the human drama and nature's grandeur. "The E-3 is the photographer's friend," observes Dickman. "It's compact, totally ergonomic, and its amazing autofocus speed is unparalleled. Combine the E-3 body with the tack sharp Olympus 12-60mm lens and it becomes the most versatile high-performance camera-lens combo I've ever used. I also love how the crisp 7-14mm ultra-wide zoom lets me shoot wide and close and the exquisite super-speed 14-35mm f/2 is perfect for low light shooting and depth of field control. The E-3 body incorporates a superb built-in Image Stabilization system that works with all lenses and it's absolutely unbeatable for ruggedness and durability. I've shot for hours in torrential downpours and it didn't faze the E-3 a bit, even when other photographers' cameras failed. In 2009, you can join me while I travel from pole to pole as an expert photographer on National Geographic Expeditions to the Galapagos, the Antarctic, and documenting polar bears in the wild above the Arctic Circle. You know I'll be shooting with my Olympus E-3 and Olympus Zuiko™ Digital Lenses because they never fail to deliver, and they always deliver unsurpassed image quality."



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THE GOODS

GEAR



Canon Reload

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\$3,500 with 24–105mm f/4L IS EF lens ■ www.usa.canon.com

We expected big things from the Canon EOS 5D Mark II, but not this bombshell: a full-frame 21.1MP CMOS sensor, ISOs to 25,600, and—take that, Nikon D90!—HD video capture at 1920x1080 resolution and 30 fps—with AF during shooting.

HOT: Input for stereo mic, 3-inch 920,000-dot LCD, 9-point AF with 6 assist points, silent shooting mode, unlimited JPEG burst at 3.9 fps. **NOT:** 12 minutes of HD video eats 4GB of CF card space, no built-in flash (again).

Kung Fu Gripper

\$17, est. street ■ www.tocad.com

A small, bendable tripod comes in handy. Light and easily fit into a camera bag or pocket, it can turn anything from a tree branch to a stair railing into a compact-camera support. The latest, Sunpak's FlexPod Gripper, holds on tight and comes in black, blue, gray, and pink. **HOT:** Aluminum-core legs make it sturdy, and teeth on the triangulated leg segments prevent slipping. It also has a ballhead and quick-release plate. **NOT:** It can't hold more than 1 pound.



Direct Connect

\$350, street ■ www.eznpn-usa.com

This new portable memory card-to-disk burner, the EZDigiMagic DM220-D08 from EZPNP, cuts out the middleman, making storage and backup simple. Plug your camera, card reader, or storage device into the USB port, and burn your images directly to CD or DVD—no computer needed. At less than 2 pounds with four AA batteries, it's perfect for travel. **HOT:**

Reverse direction, and transfer photos from disks onto storage devices. **NOT:** It may not be worth carrying if you don't spend much time on the road or will soon back up your photos on your computer.



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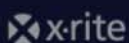
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THE GOODS HIGH 5

1. Canon PowerShot G10

\$500, estimated street ■ www.usa.canon.com

Basics: 14.7MP, 3-inch LCD, 28–140mm equivalent f/2.8–4.5 5X image-stabilized zoom, optical viewfinder, ISO to 1600 (3200 at lower resolution). **SLR-grade stuff:** The hot-shoe works with EOS-system TTL flash units. Intelligent Contrast Control lets you make selective adjustment of dynamic range in the frame. RAW files can be converted and edited in Canon Digital Photo Pro, the same software the G10's big-sibling EOS DSLRs use. **Nice touch:** The real-deal dials for setting ISO, exposure mode, and exposure comp.

2. Nikon Coolpix P6000

\$500, street ■ www.nikonusa.com

Basics: 13.5MP, 2.7-inch LCD, 28–112mm equivalent f/2.8–5.9 4X image-stabilized zoom, optical viewfinder, ISO to 3200 (6400 at lower res). **SLR-grade stuff:** The hot-shoe works with Nikon Speedlights and supports wireless control. Built-in GPS lets you geotag images. New RAW format, NRW, lets you convert and edit in Nikon ViewNX. An Ethernet port connects you to websites such as Nikon's myPicturetown.com. **Nice touch:** Built-in fixes for redeye and wide-angle lens distortion.

3. Panasonic Lumix DMC-LX3

\$500, street ■ www.panasonic.com

Basics: 10.1MP, 3-inch LCD, 24–60mm f/2–2.8 equivalent 2.5X image-stabilized zoom, no built-in viewfinder (shoe-mount 24mm finder available), ISO to 3200 (6400 at lower res). **SLR-grade stuff:** Bigger pixel photodiodes make for less noise. Auto mode switch for image stabilization optimizes blur reduction. Hot-shoe accepts Panasonic GN22 dedicated flash. Can shoot wide-format stills and HD video, and output both to HDTVs. Metering can analyze 3,000 zones across the frame and custom-tune exposures for better dynamic range. **Nice touch:** Image Leveling fixes a tilted horizon and crops the skewed edges.

4. Ricoh Caplio GX200

\$600, direct ■ www.adorama.com

Basics: 12.1MP with sensor-shift image stabilization, 2.7-inch LCD, 24–72mm equivalent f/2.5–4.4mm 3X zoom, no built-in viewfinder (shoe-mount EVF available), ISO to 1600. **SLR-grade stuff:** Optional wide-angle and tele conversion lenses require no menu changes—just put them on and shoot. Dual command inputs make manual exposure fast and convenient. Shutter speeds go to 3 minutes, and an interval timer allows time-lapse sequences. Focuses down to 1 cm in front of the lens. **Nice touch:** Horizon-challenged? A built-in electronic level tells you when you're tilting.

5. Sigma DP1

\$700, street ■ www.sigmaphoto.com

Basics: 3x4.7MP 3-layer sensor, 2.5-inch LCD, 28mm equivalent f/4 lens, no built-in viewfinder (shoe-mount finder available), ISO to 800. **SLR-grade stuff:** DSLR-size sensor and big pixels provide excellent noise and color performance, and the lens delivers close to distortion-free images. The 9-zone AF array uses all cross-type sensors. Hot-shoe accepts dedicated Sigma accessory flash units. Spotmetering is true narrow angle: 1.5 percent of the frame. New accessory close-up lens, the AML-1 (\$85, street), allows focusing down to 8 inches. **Nice touch:** Street shooters will like the quick manual-focus control on a dial.



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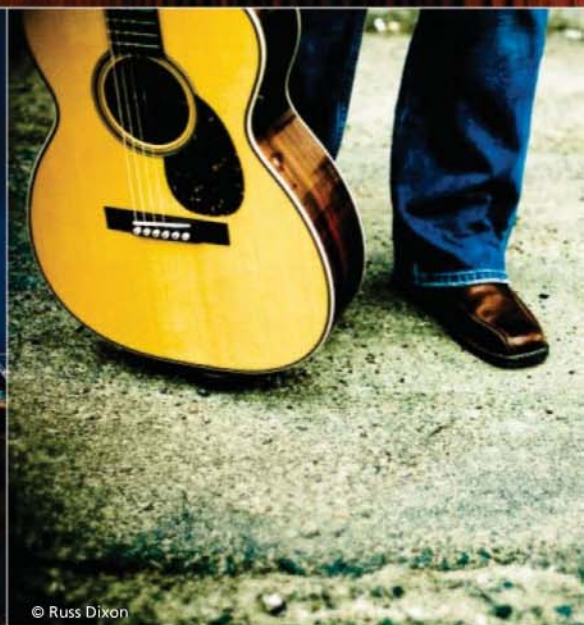
The Smart Touch 2.0 touch screen of Samsung's new TL34HD camera puts HD stills and HD video at your fingertips. Plus, the 28mm wide-angle lens allows you to capture more of the picture than ever. HD memories have never been easier.



NASHVILLE



© Lawrence Sawyer



© Russ Dixon

Get ready to take your photography to the country music capital of the world, Nashville, Tennessee, where you'll encounter all the sights and sounds that make this city so legendary. A modern metropolis growing from southern-style roots, Nashville is the undeniable hub for the country music culture of yesteryear and today. Capture the full range of character this city has to offer, from its stylish skyscrapers to its gritty honky tonk bars, and put a little twang in your portfolio!

You'll begin your trek at a historic southern plantation whose antebellum mansion and grounds now serve as a place for visitors to step back in time. During the Civil War, many plantations, including this one, bore witness to tragic battles fought on front lawns and farmlands. Plantations often flourished once the war ended, and today they are preserved to appear as though they did in their glory days of the late 1800s. You'll have the opportunity to photograph historic architecture and a real confederate cemetery, as well as models decked out in costumes from that distinctive period in American history.

Next, prepare your lens for some real two-stepping and boot-scooting at Wildhorse Saloon, the famous country dance hall located in the heart of Nashville. The Wildhorse has three different levels, the top two overlooking the dance floor and stage, so you'll be able to capture the high-energy,

line-dancing choreography from every possible angle.

The world-renown Opryland Hotel offers not only an ample dosage of Southern hospitality, but also several remarkable atriums within the grounds housing tropical gardens and waterfalls. Here you can put your macro lens to work shooting up-close photos of the unusual botanical plant life, or pan out to take in the whole scenic backdrop which includes lionhead fountains, crystal gazebos and greenhouse-like glass ceilings.

You don't have to time-travel to Ancient Greece to capture the stunning architecture of the original Parthenon—located in downtown Nashville is a full-scale replica of the structure, complete with detailed friezes and Doric columns. Your portfolio will continue to expand when you visit the Tennessee Fox Trot Carousel, a dazzling display of color, light and joyous activity along the riverfront. Downtown Nashville is situated along the Cumberland River, and when you take a paddle wheel boat cruise along the coastline, your camera will glean the most dramatic viewpoints of the city during the evening light.

All these photo ops and so many more await you in the vibrant, music-infused city of Nashville, a place with enough historic scenery and local flavor to get your camera clicking and your toes tapping!

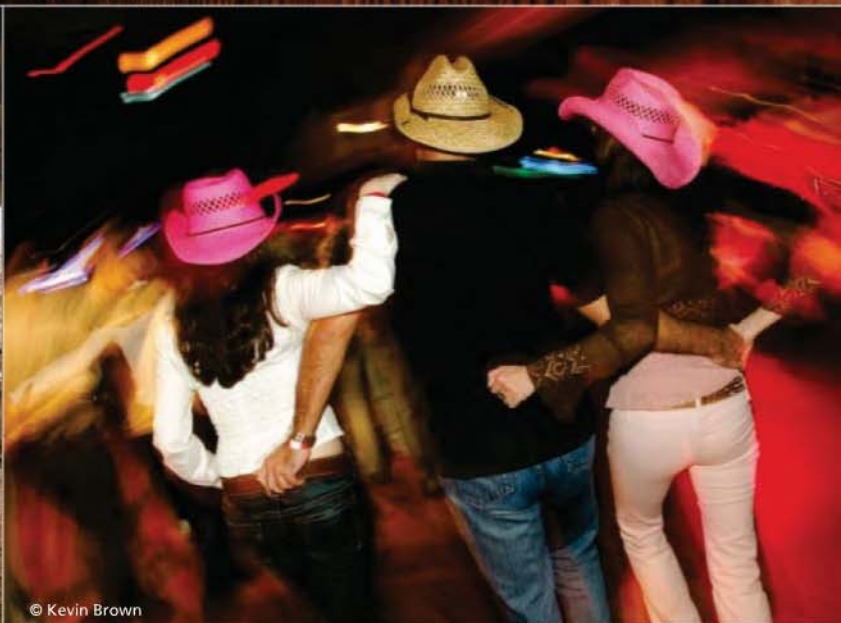
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BUBBLEBoy

AN UNDERWATER PRO GOES DEEP IN A BACKYARD POOL

Tim Calver started shooting underwater almost as soon as he took up photography, and it wasn't long before he left his native Ontario, Canada, for the warmer waters of Miami Beach. A scuba specialist, he says he always feels a little funny when he's taking pictures above the

surface. You can see more of his photography at www.timcalver.com.

Q. What are we looking at?

A. This was a picture for a friend of mine who's a professor at the University of Miami. This is his son, Jasper, right after he learned how to

swim. He's just over a year old in this picture. They had put in this pool in their backyard, so they wanted to teach him to swim—there's a woman here who specializes in teaching infants to swim. He probably took to it more than most. He's going from Dad, out of frame on one side, to



THE OUTTAKES:

(A) Shot with underwater strobes, this is a cool photo of a swimming baby, but its in-your-face quality is not as graceful as the photographer's favorite. (B) With the lane marker remaining, and Mom and Dad in the picture, the aquatic child loses his mystery.

Mom, out of frame on the other. He would just kick until he got to the outstretched hands.

Q. Did you have lights?

A. This is all available light. It's a black pool, so it's really dark, and it works out great for photography.

When I first got there, we tried some underwater strobes, but in the end the available light was better.

Q. What gear did you use?

A. It's a Canon EOS-1Ds with a Seacam aluminum housing and a big glass dome port that makes the

lens work like any normal lens under water. I used a 16–35mm f/2.8L Canon EF lens zoomed in to 32mm.

Q. What about the white balance?

A. Digital is the greatest thing to happen to underwater photography! With daylight-balanced film you'd have to use filters, and then you'd need more light. But now every single shot is a custom white balance, and for that reason I shoot only RAW.

Q. Any other image editing?

A. You see that lane marker in the outtake? I cloned it out in this shot. The line is great if you're swimming, but it didn't work for the picture. You can still see it in the surface of the water, but you assume it's the blue of his suit. I think cloning out the lane line is about as far as I've ever gone with Photoshop. I go by what I feel is what I saw, but it's not a straight interpretation of the RAW file.

Q. What are some challenges of shooting underwater?

A. The thing you're always praying for is great visibility. It's a much bigger issue in the ocean, but even if it's a pool it can get cloudy. The more water you put between the lens and the subject, the cloudier it gets. So shooting with a wide-angle lens lets you decrease the amount of water between you and your subject. You also need to get to where you're not thinking about buoyancy.

Q. How long can you hold your breath?

A. It depends on how deep the water is. The world record is 10 minutes, but I can do it for 3 or 4 at a time. What I'm always hoping for is that I'll be able to hold my breath longer than my subject. 🐬



1st Place Rural Reverie

If at first you don't make your shot, try, try again. That's what Spokane Symphony clarinetist CHIP PHILLIPS, 36, did. He'd been up to Steptoe Butte in the Palouse region of Washington State many times around sunrise and sunset, but one misty morning last spring he got the photo he'd been looking for. See more of his work at www.chipphillipsphotography.com.

TECH INFO: Tripod-mounted Canon EOS 5D with 70–200mm f/2.8L Canon EF lens. Exposure, 1/3 sec, f/11, ISO 100. RAW conversion done in Adobe Lightroom.

By Kathleen Davis





②nd Place Enchanting Forest

TOM SCHMITT, 48, a manufacturing equipment operator from Fountain, CO, shook with excitement as he photographed this aspen forest near Colorado Springs. "Every shot I framed seemed to have a magical quality because of the muted background colors and the fog," he says. See more of his photos at www.coloradolight.com. **TECH INFO:** Tripod-mounted Nikon N65 with 70–300mm Nikkor ED lens. Exposure, likely 1/15 sec at f/16 on Kodak E100 GX slide film. Scanned with Nikon Coolscan IV; minor adjustments in Corel Paint Shop Pro 7 and Adobe Photoshop CS.

③rd Place



Open Wide

You wouldn't think that a software data manager would find many opportunities to photograph at work, but that's where DANNY FELDMAN, 36, took this picture. Noticing a nest in the bushes near the entrance to his office in Wakefield, MA, last spring, Feldman went home for his camera, and then spent the next two hours quietly snapping away. **TECH INFO:** Canon EOS 40D with 100mm f/2.8 Canon EF macro lens with Canon MR-14EX Ring Lite flash. Exposure, 1/250 sec, f/14, ISO 800.

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SONY

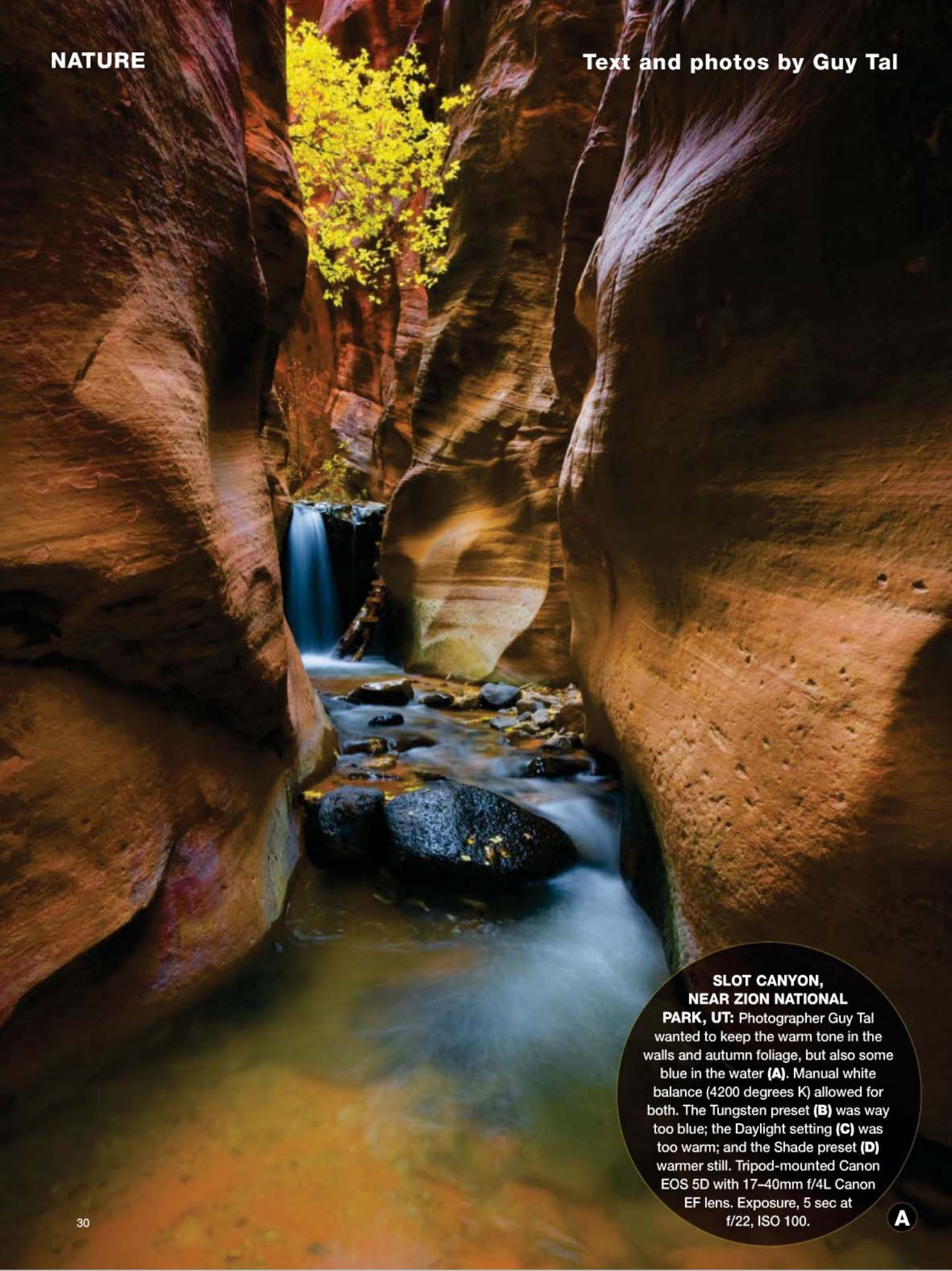
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**SLOT CANYON,
NEAR ZION NATIONAL**

PARK, UT: Photographer Guy Tal wanted to keep the warm tone in the walls and autumn foliage, but also some blue in the water **(A)**. Manual white balance (4200 degrees K) allowed for both. The Tungsten preset **(B)** was way too blue; the Daylight setting **(C)** was too warm; and the Shade preset **(D)** warmer still. Tripod-mounted Canon EOS 5D with 17–40mm f/4L Canon EF lens. Exposure, 5 sec at f/22, ISO 100.

A

White BALANCING Act

What you don't know about WB can kill your images

Budding photographers usually get the same sage advice: Learn to use your manual controls—shutter speed, aperture, focus, and meter pattern—for the desired effect in each individual scene. Still, most photographers leave one critical setting on automatic: white balance. That's a mistake, because this control can have a profound effect on your photos—even monochrome images.

To understand white balance, first consider that light comes in different colors. A candle or wood flame will cast shades of warm orange and amber; fluorescent lights tend toward a cooler, sometimes even blue, tint. A consistent shift in color throughout the whole image is called a color cast.

The standard measure for the color of a light source is color temperature, measured in degrees Kelvin. It may seem confusing, but lower readings are associated with warmer tones while higher readings indicate cooler ones.

Without a camera, our brains adjust white balance. If we know something to be white, we'll perceive it as white even when the color of the light changes. But a camera needs to be told what to do.

The white balance (WB) control on a digital camera allows you to compensate for differences in ambient color temperature. It adjusts the balance of red, green, and blue in the image so that neutral tones (white and gray) remain neutral, whether you're in a hall lit by Tiki torches or in the depths of a shaded forest—or even underwater, where overall color can be very cool and blue.

Digital cameras offer WB presets for specific conditions (Daylight, Cloudy, Tungsten, etc.), as well as an Auto mode, which tries to determine and compensate for color temperature. For more accurate balancing, most DSLRs offer a custom setting, which lets you take a reference shot to base the correction on. Some cameras and most RAW converters allow even more control by letting you directly set the color temperature in degrees Kelvin.

In nature photography we generally rely on the sun as our primary light source. Color temperature outdoors changes throughout the day and may be affected by such factors as the position of the sun, the presence of clouds or haze, whether you're in direct light or shade, and whether the light is reflected off something that absorbs parts of the spectrum.

The good news is that color accuracy is not as critical in nature photography as it may be for some types of commercial work in which, for example, a product's image must match its color exactly or a bride's dress must be perfectly white.

On a given day, color temperature may range from very low (yellow/orange) at sunrise, through neutral around midday, and up to very high (blue) shortly after sunset. Even at the same time of day, it may vary widely between direct sunlight and open shade, reflecting the blue sky.

At a given WB preset, these differences will produce casts in light that do not match your preset. For instance, setting your camera to Tungsten and photographing a sunlit scene will result in a deep blue cast, since the camera assumes the color temperature is much lower than it really is—yellowish—and counters it by adding blue. Even with a neutral setting such as Daylight, you'll get color casts under heavy cloud cover, in deep shade, or at sunrise or sunset.

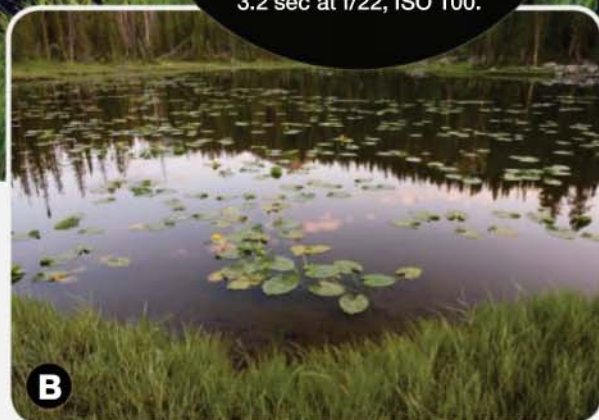
Here are four tips on using WB to your advantage in nature shots.





POND LILIES, UINTA MOUNTAINS, UT:

The clear morning sky at this alpine lake was quite blue, but the reflection off the placid water fooled the camera's auto white balance into shifting the color toward neutral **(B)**. Using a manual white balance of 5400 degrees Kelvin kept the rich blues **(A)**. Tripod-mounted Canon EOS 5D with 17–40mm f/4L Canon EF lens. Exposure, 3.2 sec at f/22, ISO 100.



1 Avoid auto white balance.

You may think you should eliminate color casts to maintain a scene's natural look, but this isn't always true. Color can be used very effectively to create or enhance mood. Imagine the cool blue of a clear winter morning, the warmth of the first rays of sunlight at dawn, or the rose and lavender hues in the sky after sunset.

Set to Auto WB, your camera may eliminate some or all of these desirable effects, resulting in a dull, lifeless image. That's why it's always best to adjust the WB setting individually for every scene rather than let the camera make the decision for you.

2 Shoot RAW and adjust WB later.

Differences in color temperature can be too subtle to judge accurately on your camera's little LCD. It's much better to decide on the correct WB setting while viewing the image on a large, color-calibrated monitor. Capturing images in RAW mode, rather than

JPEG, has the added advantage of letting you choose a WB setting while processing your images at home. This way you don't have to commit to one in the field with limited ability to see the effect.

3 Use histograms for the best detail.

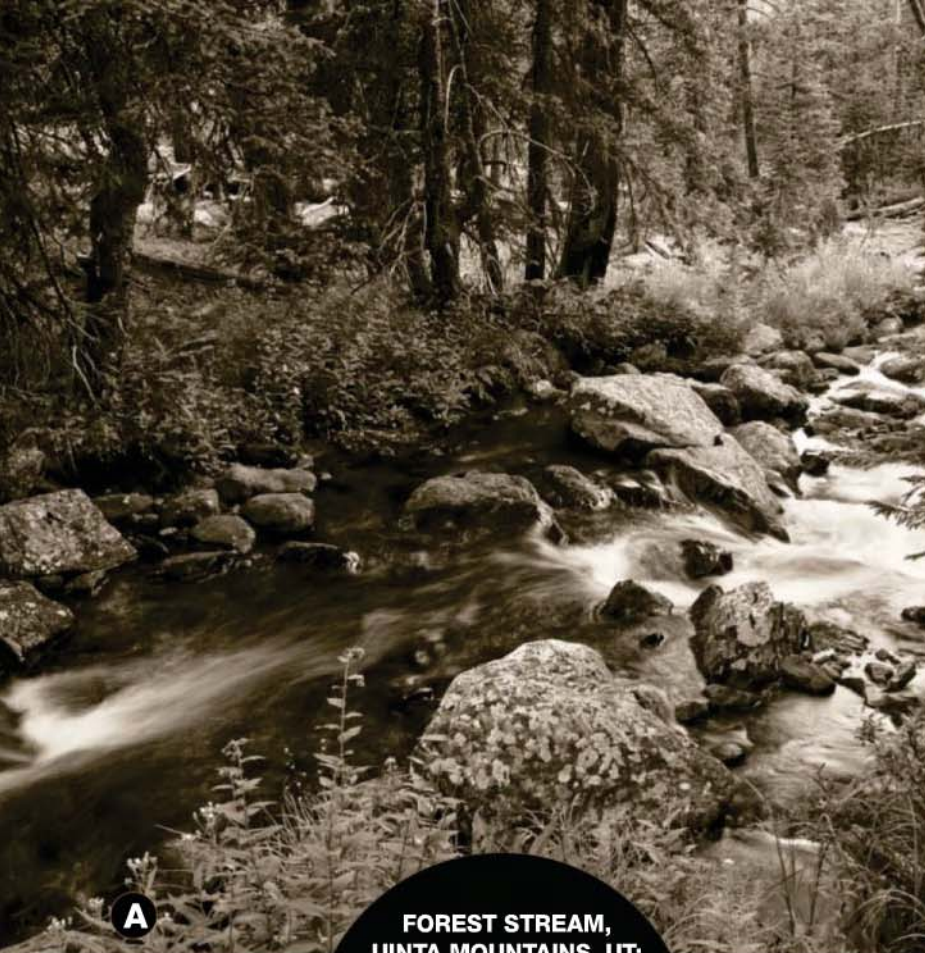
The vast majority of digital cameras use separate red, green, and blue sensor readings to determine the color and luminance of each pixel in the image. The differences between pixels are what make up image detail.

As each sensor has a limited range of values, sometimes one or more of the channels (red, green, or blue) will become saturated. When you are photographing a bright red flower, for example, all the red pixels may return their maximum value, and conversely all blue sensors may return a zero reading if no measurable amount of blue exists. This is called clipping, and these areas will contain no detail in the clipped channel. If all three channels are clipped, some areas in

the image will have no detail at all—think of a blown-out white sky.

By looking at the histograms for each color, you can clearly see which channels hold detail and which are clipped—these will have the graph extending past the far left or far right edge of the histogram.

The WB setting determines the way readings from the three channels are blended together to produce the final picture. For example, when set to Cloudy (or to a high color temperature), the camera will assign greater weight to readings from the red and green channels, and reduce the weight of the blue channel in order to warm up the palette. By carefully adjusting WB, you can vary the blending ratios so that you take more data from channels containing image detail and less from ones that are clipped.



FOREST STREAM, UINTA MOUNTAINS, UT:

For proper tonal balance in b&w conversion (A), this scene needed data from the blue channel. Auto WB (B) yielded natural colors, but the blue channel was clipped. With a higher color temp (C), it was possible to use more of the blue channel.

The obvious downside: You may gain detail but end up with unnatural-looking colors. But as long as the color casts are subtle, they can generally be corrected in Adobe Photoshop or other image-editing programs to restore the original hues without loss of detail.

4 Blend multiple WB settings.

Much like exposure compensation, WB is a global control, affecting the entire image. But in some situations, you may want to apply it selectively. This is not much different from using a split neutral-density filter to make up for differences in brightness, or blending multiple bracketed exposures to achieve high dynamic range.

Similarly, you can blend separate versions of the same image, converted from RAW using different WB

settings. The technique is especially useful in images with strong blues and yellows—a given WB setting may significantly alter one or the other. Once

you have made separate conversions from your RAW file, you can blend these images precisely using Layers in Photoshop.

Finally, and most important, don't be afraid to experiment. A modern DSLR offers a wealth of creative controls and myriad ways to express your vision. The more you experiment, the more you'll discover.

Guy Tal is a naturalist and fine-art photographer who resides, works, and teaches in Utah. To see more of his images and to read more of his articles, visit his website, guytal.com.

WHITE BALANCE FOR B&W

Changing white balance to maximize detail is especially useful when you intend ultimately to convert the image to black-and-white. Since color information will be discarded anyway, you can set extreme WB values to ensure maximum detail without worrying about unnatural color casts. Another consideration is that channels with low readings will also tend to contain more noise.

When converting to b&w, you in effect merge readings from the three color channels into one. If you convert by using all or most of the data from a noisy channel, noise will become all the more visible and image detail contained in the other channels will be reduced or lost. So it's imperative to study the color histograms and adjust the RAW conversion accordingly before converting to monochrome.

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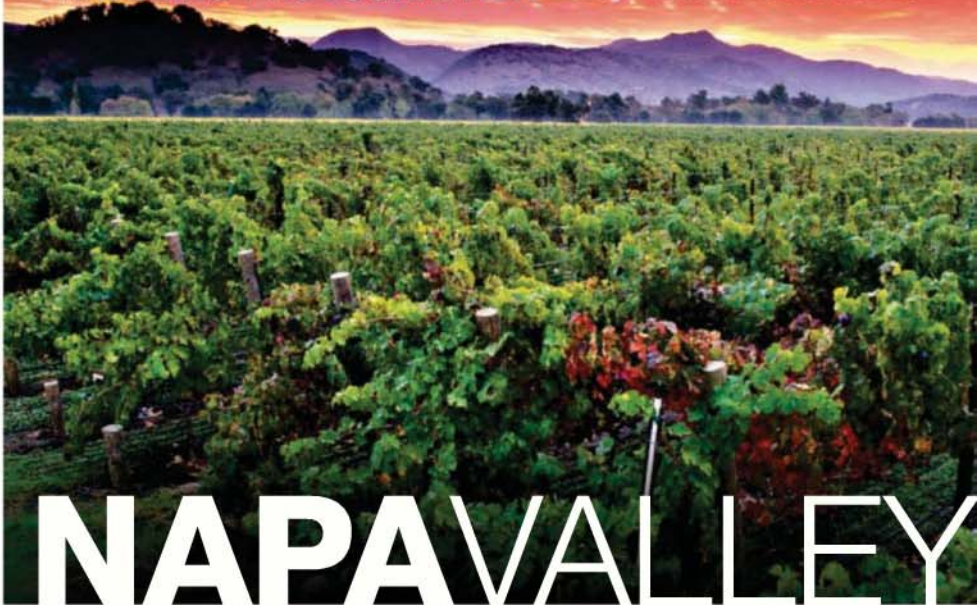
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TRAVELING PHOTOGRAPHER By Lori Fredrickson



NAPA VALLEY

The seat of California wine country, Napa Valley's rolling green hilltops and bright blue skies are a photo goldmine year-round. In November, when leaves are turning gold and crimson, and seasonal humidity puts clouds in sunsets, it becomes a color sensation. Better yet, you'll miss the harvest season's mobs of tourists—that ends in October. Here's how to get your Napa photo fix:

1 The drive. Running parallel north/south on either side of the valley are Highway 29 and the less-crowded Silverado Trail, which yields classic views of rows of grapevines rolling over hilltops. Highway 29, which takes you all the way up into the mountains, offers flat vineyards offset by the Coastal Mountain Range—glorious in a stormy sunrise, as Gary Crabbe (www.enlightphoto.com) caught it in this photo.

"Let weather conditions dictate," he advises. The sun's position matters, too: Face west at sunrise for frontlit vineyards, east for mist crawling over hilltops. Bring a split neutral-density filter to retain detail in these high-contrast scenes, as well as a tripod, and get creative with vantage points—Crabbe shot this photo from the roof of his car.

2 The wineries. Sampling at Napa's famed wineries is *de rigueur*, and so is photographing them. Seek out boutique wineries with interesting architecture, such as Chimney Rock (www.chimneyrock.com; 800-257-2641). This Cape-Dutch-style estate is tucked in the craggy slopes of

the eastern valley—shoot from in front of the tasting room to capture winding rows of vineyards flanked by cypress trees.

Or visit Crabbe's favorite, V. Sattui (www.vsattui.com; 707-963-7774) for traditional Tuscan-style architecture, sprawling gardens, and picnic grounds. And Silverado Vineyard (www.silveradovineyards.com; 707-257-1770) offers a breathtaking view of the valley. Bring a wide-angle lens to take it all in.

Some larger wineries (though none of those mentioned here) prohibit tripods on the grounds, in which case an image-stabilized camera or lens is a must.

3 The backroads. Wind through smaller vineyards dotted with picnic grounds and swimming holes. Only a few roads actually cross the valley—Oakville Cross Road, just past the town of Yountville, is a good place to start (and also to switch from east to west to maximize your light).

Don't miss the Old Faithful Geyser in Calistoga, which shoots up a burst of scalding water every 30 minutes (www.oldfaithfulgeyser.com; 707-942-6463).

Then climb up for a photograph overlooking the hills—Oakville Grade Road in the west and Atlas Peak Road in the east offer terrific views. Or take Highway 128 to Lower Chiles Valley Road in St. Helena to capture the bright colors of changing autumn vines.

For more on Napa Valley, visit www.napa valley.com, or check out photographer Gary Crabbe's book, *Backroads of the California Wine Country* (Voyageur Press; \$22).

GARY CRABBE, WWW.ENLIGHTPHOTO.COM

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Photograph by: Michael Burnham



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HOW TO MAKE
REALISTICALLY
BEAUTIFUL
HDR PHOTOS



AFTER



BEFORE 1



BEFORE 2



BEFORE 3

Sometimes it's easy to spot high-dynamic-range, or HDR, images—because, all too often, they're hideous. You know the type: crazy with oversaturated color, weird halos, and an aesthetic that has more in common with paint-by-numbers motel art than with photography. Still, it is possible to use HDR software to make pictures that, by combining multiple exposures, look more like the scene you saw when you were there.

ROBIN DUCKER (BEFORE)

One of the most fun and versatile tools for making natural-looking HDR images is HDRsoft's Photomatix Pro (\$99, direct; www.hdrsoft.com), which we used to create the "After" picture above.

Getting started

It's not hard to make a great HDR photo if you start with as few as three good base images, such as these photos by Robin Ducker.

With your camera on a tripod, use autofocus, then switch to manual to keep the point of focus from shifting during multiple exposures.

Next, set your camera:

•**File type, RAW.** This gives you the

most dynamic range to work with for more options when you merge.

•**Autoexposure bracketing** set for ± 2 EV (that is, 2 stops).

•**Aperture-priority** so that only the shutter speed changes when you bracket, not the depth of field.

•**Burst mode** so you can fire off all three frames as quickly as possible and avoid capturing light shifts or movement in the scene.

•**ISO of at least 200 or 400** to avoid using very long, motion-revealing shutter speeds.

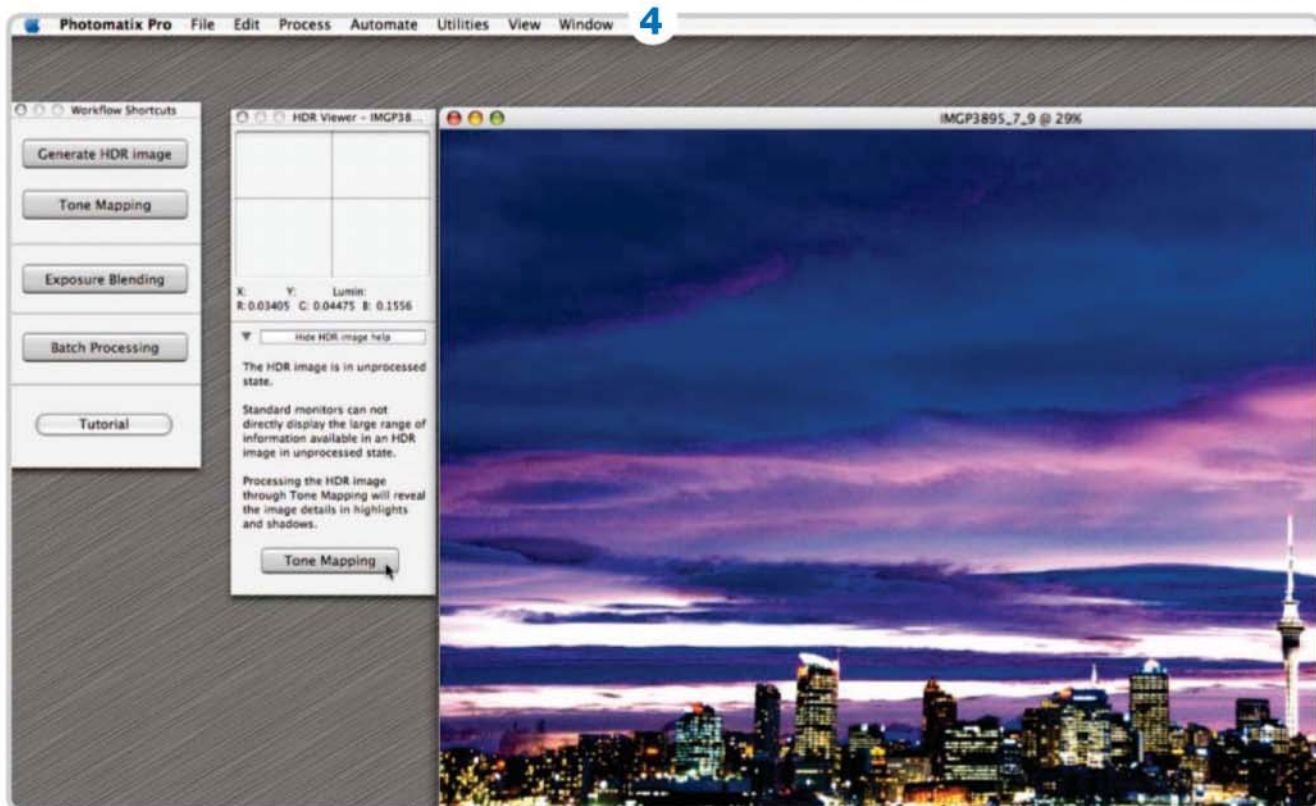
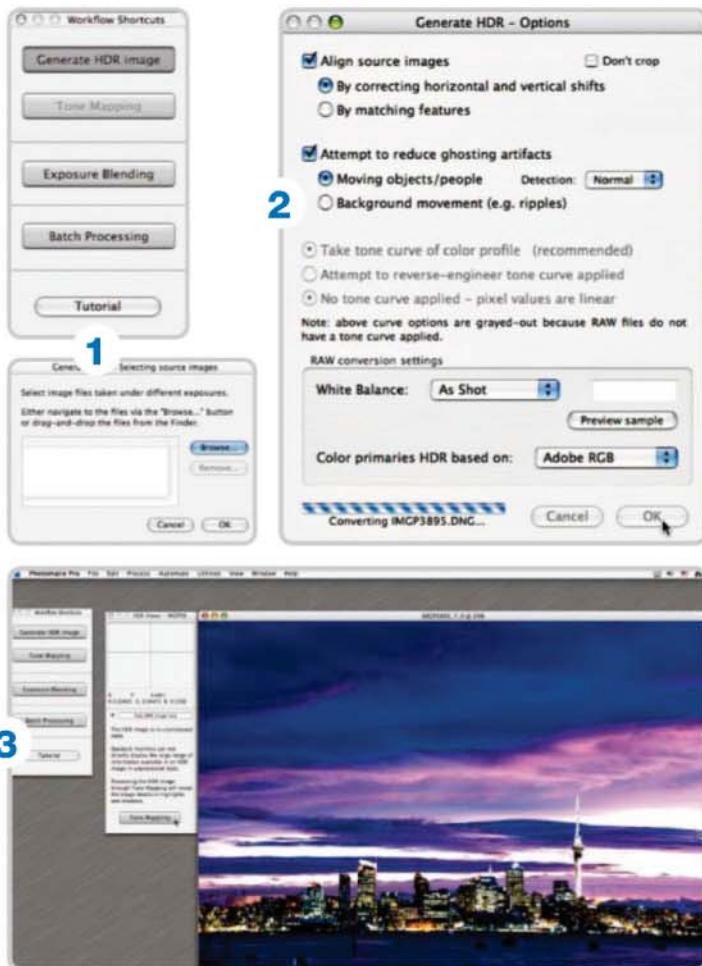
After you shoot, bring the images onto your computer and open Photomatix. Turn the page to learn how to use the software.

1 When you open Photomatrix, you'll see the Workflow Shortcuts panel on the top left. Click the Generate HDR image button, then Browse to choose your three exposures. Click Select, and then OK to get going.

2 Next, choose your Generate HDR Options. In this shot, the camera shifted slightly between exposures, so check "Align source images" and "By correcting horizontal and vertical shifts." Also, the clouds are moving slightly from left to right, so check "Attempt to reduce ghosting artifacts" and "Moving objects." If you like, change the white balance here and choose your color space. Click OK to get the processing started.

3 Now you should see some ugliness. You're looking at a picture that contains far more information than your monitor can display, so click on Tone Mapping to process the image into something beautiful.

4 The Tone Mapper has two methods to choose from: Details Enhancer and Tone Compressor. The Details Enhancer (pictured) does its work on a pixel-by-pixel basis—it's the method most likely to yield a crazy-looking HDR image if you're new at doing this. For beginners, go with the Tone Compressor, which looks at the image as a whole. When you get more experience, or if you hate the Tone Compressor's results, try the Details Enhancer.



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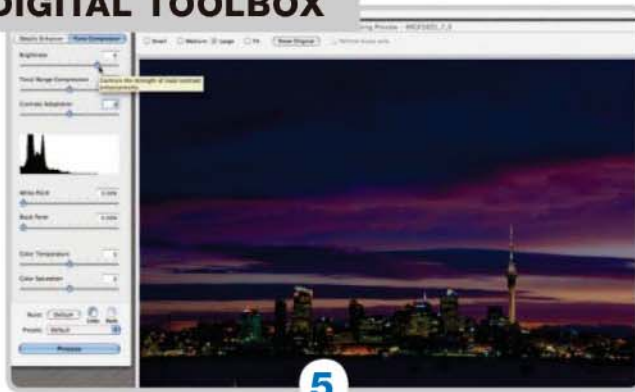


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DIGITAL TOOLBOX



5

5 Click on the **Tone Compressor** and work your way down through the sliders. Here, the default settings have rendered this image extremely dark, so move the Brightness slider right to brighten it.

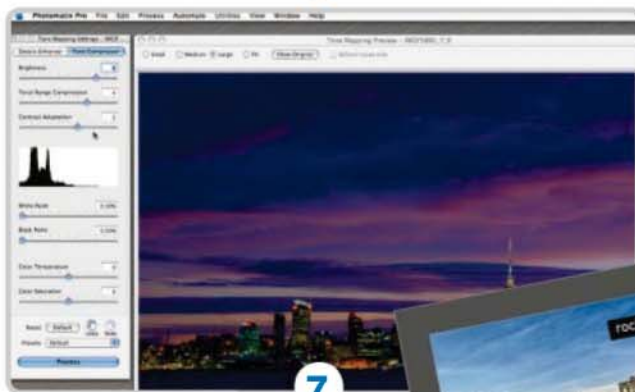


6

6 To make the image even brighter and to see more of the color range, move the Tonal Range Compression slider to the right, as well.

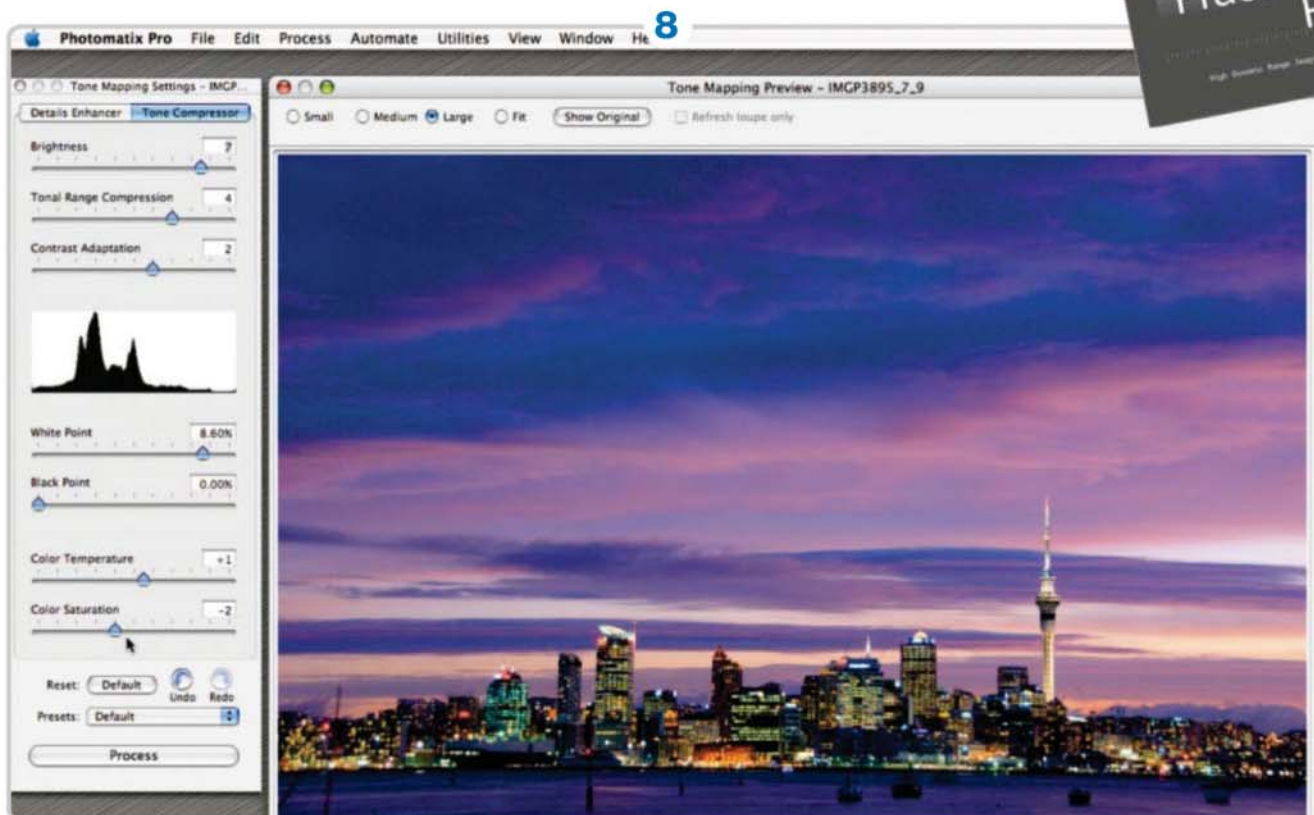
7 For less contrast, move the Contrast Adaptation slider right; for more, head left.

8 Tweak the **Black and White Points** to fine-tune the exposure and contrast. Move the Color Temperature right to warm it up or left to cool it off. Finally, if Photomatix's saturation is too much for you, move that slider left to reduce it. Hit Process to finalize your image, then save it and bring it into your favorite image editor for any necessary final touches.



7

Want to learn more? PopPhoto.com Editor Jack Howard's new book, *Practical HDRI: High Dynamic Range Imaging for Photographers* (Rocky Nook, 2008; \$33), explains it all.



8

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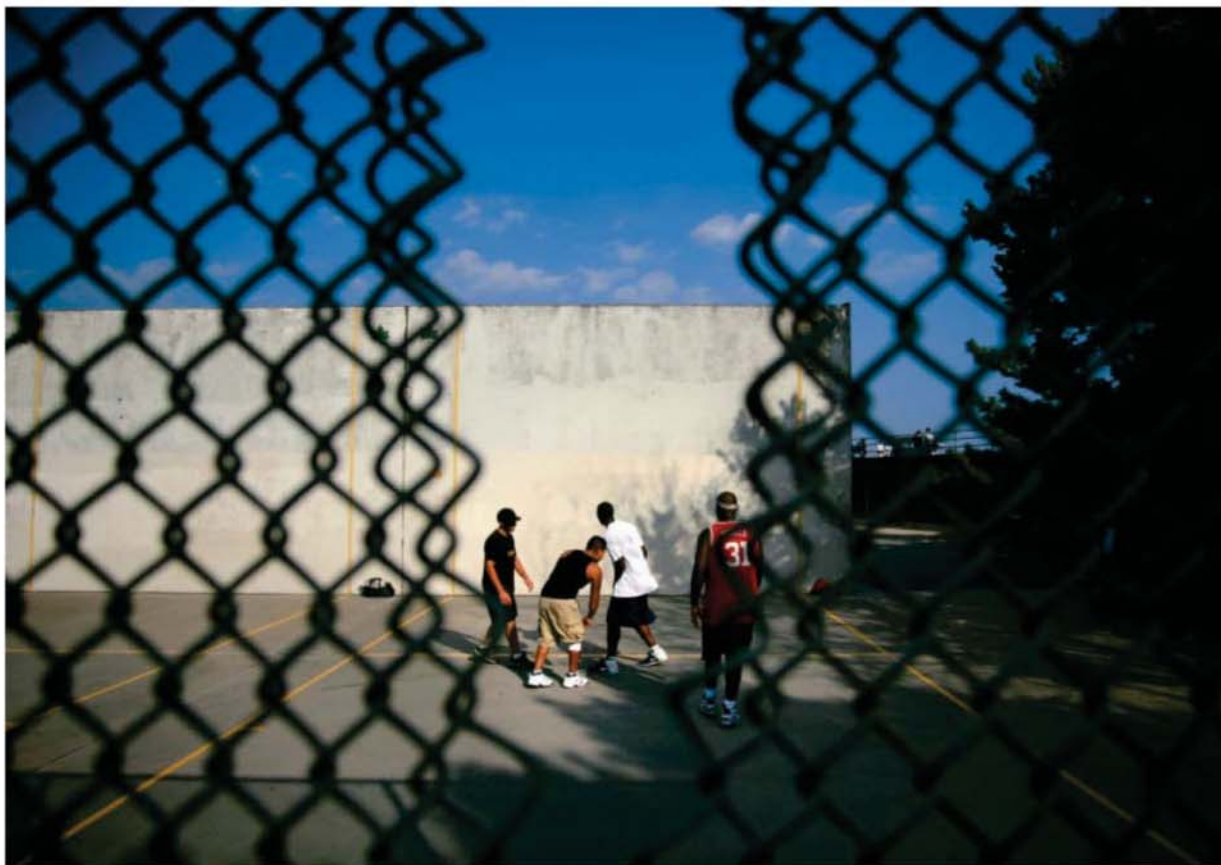
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OUR WORLD

Liz O. Baylen / Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers. Shooting data: SIGMA 18-125mm F3.8-5.6 DC OS HSM, 1/1600 at f5.6.

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

In New York's Coney Island, the summer sun dances beyond the fence. As summer begins to fade, a group of young men play handball in a dazzling patch of light. This urban scene was captured by a Sigma lens, a compact, high ratio zoom lens designed exclusively for digital SLR cameras that incorporates Sigma's original OS (Optical Stabilizer) function. The use of SLD (Special Low Dispersion) glass and aspherical lenses produces high image quality throughout the entire zoom range. The super multi-layer coating reduces flare and ghosting. This lens incorporates HSM (Hyper Sonic Motor), which ensures a quiet and high-speed autofocus.

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OUR WORLD

His aesthetic charm was more dazzling than the summer sun.

Katsuo Hanzawa / Born in 1945 and a freelance photographer since 1974. With a focus on advertising, Hanzawa has worked on a wide variety of projects ranging from TV CF, magazines, and CD jacket covers. He has published a large number of photo collections including "INDIA," "Happy?," and "Son of the Sun" and has been actively photographing gravure models and singers since 2008.

Photo data: SIGMA 50mm F1.4 EX DG HSM, 1/250 second exposure at F2.8.

KATSUO HANZAWA SHOOTS THE WORLD WITH A SIGMA LENS.

A young man who personifies the unabashed freedom and endless potential of his generation. This captivating portrait was taken by a Sigma lens, a large aperture prime lens with a standard focal length of 50mm, ideal for digital SLR cameras. Boasting a superior peripheral brightness and capturing sharp images with high contrast, the F1.4 enables the photographer to express a wide range of effects ranging from landscapes to portraits with attractively out of focus backgrounds. Molded glass aspherical lens elements help correct possible sagittal coma flare and provide superior optical performance through the entire focusing range. This lens incorporates an HSM (Hyper Sonic Motor), which ensures a quiet and high-speed AF as well as full-time manual focus override.

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BigBLITZ



Nikon's first new flagship flash in five years was worth the wait

The first impression almost all Nikon shooters form on meeting the new line-topping SB-900 Speedlight (\$470, street) is: *It's big!* Scaled to look at home atop the beefy Nikon D3, the SB-900 is about 20 percent larger than the Speedlight it replaces, the SB-800.

In several weeks of shooting with the SB-900, we found its added bulk easily manageable. More important, its revised controls and overall handling are great improvements over the SB-800. The head now swivels 180 degrees in each direction for easier bouncing. The larger LCD panel displays far more info (some might say too much). The new central Selector dial is much

GROWTH SPURT:

The SB-900 (right) retains many features of the much smaller SB-800 (far right). They include a superb wireless multi-flash TTL system, multiple *non-TTL* exposure modes to let you use the flash on virtually any camera with a standard hot-shoe, and useful light modifiers, such as a built-in bounce card and a diffusion dome (included with the SB-900).

sleeker and easier to operate than the relatively clunky and toy-like rocker switch on the SB-800. And now there are eight controls on the flash body (up from five), creating swifter operation and less reliance on buried menus, especially when going wireless.

Depending on how you use your shoe-mount flash, other SB-900 features may also be attractive. They include:

■ **Photography's first dual-format flash capability**, for use on DSLRs with either full-frame or smaller sensors. It automatically expands or narrows light throw, depending on whether you're using an FX (full-frame) or DX lens.

■ **Much wider auto-zoom range.** Anyone who shoots with Nikon's 18–200mm VR DX superzoom, for example, will appreciate this flash's 17–200mm range (up from a limiting 24–105mm).

■ **Faster recycle times.** The difference may not seem huge (4 sec, down from 6 sec, when using four AA alkaline cells), but that's a 35 percent improvement, and you feel the new responsiveness.

■ **Firmware updating.** Now your flash will be compatible with future Nikon flash



autoexposure systems. This gives Nikon engineers more freedom in creating those systems, because their designs won't be locked into a hardwired 2008-era flash circuitry.

■ **Multiple flash patterns.** Many of us darken the corners in our images in postprocessing to draw attention to a central subject. The SB-900 produces this look automatically with a Centerweighted flash pattern that puts more light in the middle of the frame than around the edges. Conversely, its new Even flash pattern eliminates edge falloff—nice for group portraits. You used to achieve these effects manually by zooming the flash head—now they're automatic.

■ **A clever system of accessory filters** that balance the SB-900's output to ambient color temperatures. In another first, the flash automatically tells newer Nikon DSLRs (the D3, D700, and D90) which white balance to set, depending on what filter you mount on the flash.

Three kinds of photographers will benefit from the SB-900. Heavy flash users will like Nikon's fixes to the SB-800's flaws, including a new thermal cutoff that prevents overheating meltdowns. Those using both DX- and FX-series lenses will like the instant switching between the two light patterns. And D3 owners concerned about impressions will want it—the SB-900 just *looks* right on the D3.

But if you aren't one of these, grab an SB-800. At press time they were going for just \$300—fire-sale prices! ☺

SIGMA



OUR WORLD

Liz O. Baylen / Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in The New York Times and Los Angeles Times.

Photo data: SIGMA APO 120-400mm F4.5-5.6 DG OS HSM. Exposed for 1/2500 second at f/5.6

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS

A duck settles on the reflecting pool in front of the Lincoln Memorial. This humorous moment was captured by a telephoto zoom lens that incorporates Sigma's original OS (Optical Stabilizer) function. Compatible with digital SLR cameras, this lens reveals its strength when taking close-up shots. SLD (Special Low Dispersion) coated glass effectively corrects chromatic aberrations. Super Multi-Layer Coating reduces flare and ghosting. The HSM (Hyper Sonic Motor) provides silent, responsive autofocus action and full-time manual focus override.

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Unneeded space

By Debbie Grossman
& Dan Richards

of rectangular compulsion—the urge to fit everything into that 3:2 proportion of most DSLR sensors and 35mm film frames.

What now: We put on our Hasselblad caps and decided to go square. But this wasn't simply a matter of cropping down from the top. Doing so would result in a near-centered horizon, and the Fix Team abhors a centered horizon line more than nature abhors a vacuum. So we cropped up from the bottom enough to maintain a horizon line a third of the way from the bottom.

Next time:
Explore your inner square.

Tech info: Canon EOS 30D with 14mm f/2.8 Sigma EX lens, +2/3 EV exposure compensation, 1/100 sec at f/8, ISO 100.

P.S. The photographer, Mike Cable, recently took first place in the Sunset category of the International Photography Awards. He's also a past winner of our Your Best Shot competition. See more of his pictures at www.pbase.com/jakeyferret/f32.

Before ▲
After ►

■ CROP OF THE BAY ■ Mike Cable Princess Anne, MD

The problem: We like this photo. It's simple, serene, and the colors are both natural and rich. It's a great Rule of Thirds example—notice how nothing is centered but everything looks balanced. Except for all that sky. It would work with text (or a magazine logo). But bare, it's just so much negative space. It's a case





Before ▲
After ►

■ CROP OF THE TOP

■ Steven Varela
Charlotte, NC

The problem: We like this photo as well, particularly because it shows off how to make a centered subject work: Isolate it in a stark background using a wide-angle lens, and make sure it's off-center on the other axis (top to bottom) in order to maintain visual tensions. (The photographer helped his case, too, by cloning out a couple of distracting elements—an unsightly rock pile and some errant tourists in the far background.) Nitpickers that we are, though, we thought that the tree could be made to stand out more, and we weren't happy with the stark contrasts between the blue sky and featureless clouds.

What now: We cropped in slightly to place the tree lower in the frame, which makes it appear closer. (In this case we maintained just about the same aspect ratio, as this picture is a natural rectangle.) We liked what the photographer's adjustments did to the ground, but all the contrast blew out the highlights in the sky. So we brought in the sky from his original shot, and added a bit of blue for depth.

Next time: Tighter image-editing makes all the difference.

Tech info: Nikon D70 with 18–70mm f/3.5–4.5G AF-S Nikkor, 1/320 sec at f/9, ISO 200. Levels adjustments in Photoshop 7.0.



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At the heart of the image. **Nikon**

Why It Works

■ Fundamentals:

Vertical format emphasizing wide-angle perspective, intersecting diagonals, high horizon placement.

■ **Vertical:** The picture takes in much more from near foreground to deep background than it would if it were horizontal—an effective trick with wide-angles.

■ **Diagonals:** The rocks joining with the line of cliffs forms a C-curve, pulling your eye into the frame.

■ **Horizon:** The photographer placed the line even higher than the Rule of Thirds would dictate, further exaggerating the sense of deep space and keeping your eye scanning through the frame.

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PICTURE DOCTOR

BREAK THE RULES

RULE: Keep horizons level.

There are many tricks to straightening horizons: bubble levels, focusing screens with grids, checking the LCD preview. But photos don't have to be on the level.

Take the image above: The horizon is not only level but follows the Rule of Thirds—it's 1/3 of the way up. I'd been drawn to the weathered look of the wood and the reflections in the water. Alas, nothing else in the scene was exciting. It's an interesting old dock surrounded by a bland setting. The almost-cloudless sky had no details to hold interest, and the water was also featureless.

Later, I returned to the same spot and shot another dock only yards away. This time, the sky and dried lake bed made for a more interesting image, but with a traditionally level horizon the image felt unbalanced and static. So I switched to a



wide-angle lens (17–40mm zoom at 19mm on a full-frame Canon EOS 5D) and positioned my tripod so that I was almost on top of the dock.

This helped, but not until I tilted the camera did the picture (below) come alive. By framing the dock so that it came in from the corner and led to the slanted horizon, I kept it large and frame-filling while giving the eye a place to enter the image. Although the sky was less bland this time, I minimized it and composed for the dock and cracked mud instead.

In addition, the sliver of moody sky and sloped horizon created another diagonal in the image, adding to the sense of movement and visual tension, especially since the two diagonals almost collide in the distance.

—Ian Frazier



Problem Solver

Road stage: Do-it-yourselfers have been making car-window camera mounts since there were cars with windows, and any number of companies manufacture such devices. But we doubt if any of them comes up to the standards of the redesigned Kirk Multi-Purpose Window Mount (WM-2). Relatively light (just under 3 pounds), strong (solid aluminum-alloy construction), protective (all feet rubber-coated), and convenient (it folds for travel), the WM-2 has a standard 3/8-inch stud for mounting any tripod head (it's sold without a head). We like that it's not a one-trick pony—with the front feet extended, the WM-2 will sit steadily on any flat surface, making it possibly the world's strongest tablepod. Pricey (\$250, direct; www.kirkphoto.com), but figure on it lasting forever.



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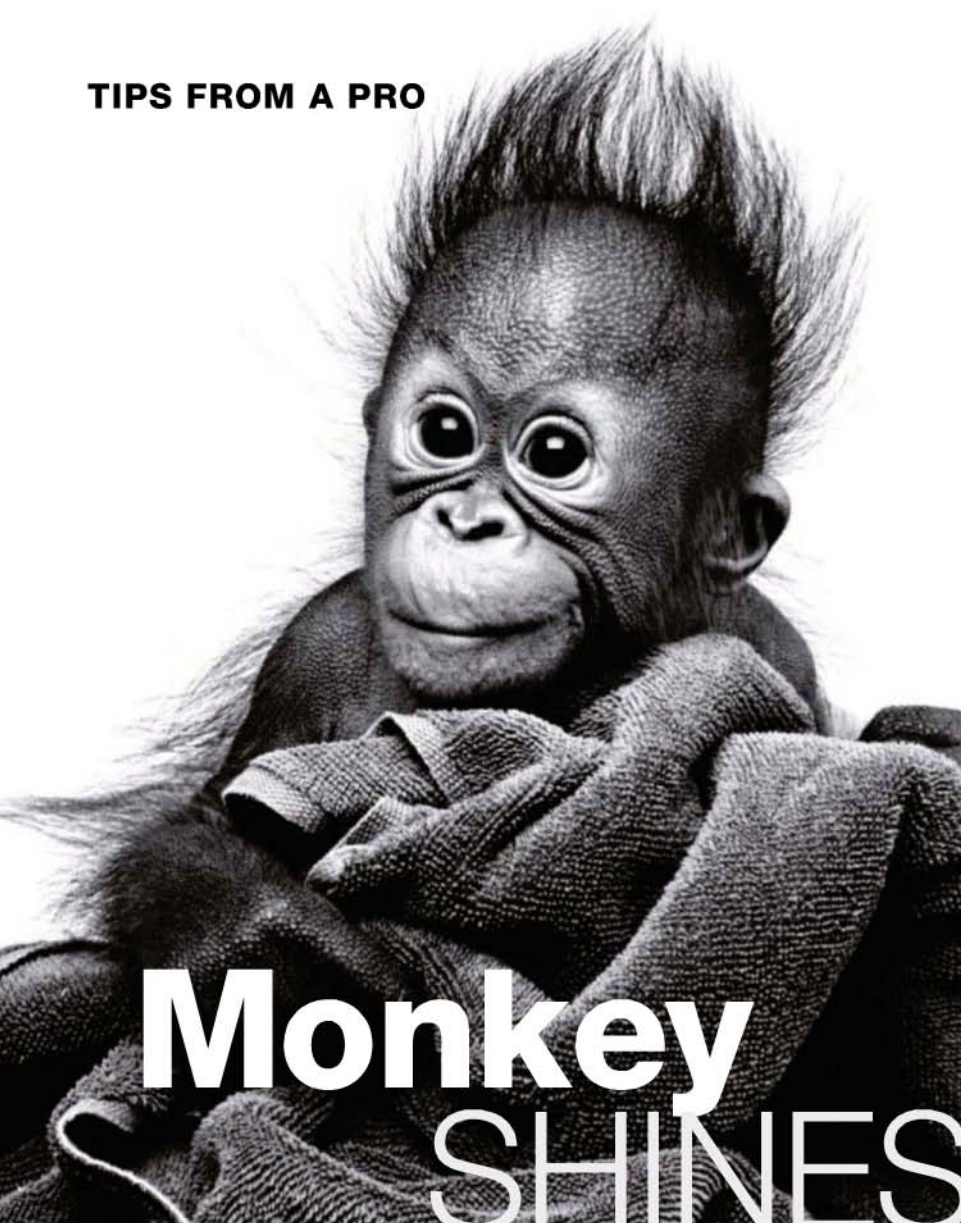
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Monkey SHINES

How to take a great portrait, no matter what your subject's species

"If you watch baby gorillas and small children, they're not that different. There are a lot of gestures and things that are the same," says Todd Rosenberg. "Gorillas don't have filters" for their feelings—they simply act on them.

He should know. A corporate and editorial photographer, Rosenberg spent 10 years working for Chicago's Lincoln Park Zoo—a perfect place to indulge his passion for photographing animals. It also gave him the rare chance to photograph some of them in a studio.

Take Mooka the orangutan, whose picture here has the composition and even the snuggly prop of a classic baby portrait. "Contrary to what a lot of people

think, her hair is natural. It's not styled to look like Don King," Rosenberg says.

The baby orangutan was hand-raised by zoo staff, and her familiarity with humans made her a good candidate for the studio. "Unfortunately Mooka was very scared because we were using flash," he recalls. So he shot just a handful of frames before the little primate made it clear that she wanted to go home.

While few people can photograph zoo animals in a studio, Rosenberg's tips work for more domesticated beasts, including children. (See more of his photography at www.toddrphoto.com.)

1 Blow out the background.

You need a white backdrop and at least two lights—one each for subject and background. First, set your main light and exposure, using a wide aperture to give you just enough

depth of field for your subject, but not the background, to be sharp. Then set the background light's power at least 1.3 EV greater than the subject exposure. Eliminate shadows by keeping your subject far from the background. Rosenberg put Mooka on seamless white paper on a hard floor, so the paper wouldn't dent, and used Chimera white umbrellas with his Speedotron Black Line 2400 light heads and power pack. He shot Kodak T-Max 100 using a Hasselblad 500C/M and 80mm lens.

2 Hide the handler.

Animals (and children) can't always pose the way you'd like, or they don't want to be separated from the person who brought them to you. One solution is to have the handler or parent hold the subject, and drape a cloth over their arms or even their bodies. Depending on their color and texture, blankets or other fabrics can add visual interest to the picture. Mooka's handler's arm is hidden by the towel at the bottom of the frame.

3 Say the magic word.

Interacting with your subjects can be the hardest part. Say their names to get their attention. "I try to have the animals connect to the camera, communicating with their eyes," Rosenberg says. "You can feel more of what's going on." Try to find words that work with pets, such as "treat." Children often like funny words and sounds, too. If you have a child and a pet in the same shot, settle them down one at a time. Often the pet will be easier than the child!

4 Work efficiently.

Neither animals nor children last long. Have your lighting and exposure ready to go the moment your subject is in place. Then make sure they're comfortable before you start. And once you do begin, exercise patience and wait for the most natural and spontaneous gestures and moments. But don't spend forever trying to force something that isn't there—be willing to walk away and come back. If you respect their limits, kids often will want to come back later. "I never have my daughter in the studio more than 15 minutes," Rosenberg says. "Kids and animals are similar: Be ready, be quick, be patient."

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YOU CAN DO IT



ROUND Trip

Reshape your photography with a circular fisheye lens

When you want to capture the whole horizon from end to end, and you don't mind—better yet, you love—distortion, grab a fisheye lens.

Developed for weather cameras (among the first was the 1924 "Sky Lens," designed to capture entire cloud formations), fisheyes are named for their extremely-close focusing, convex-shaped glass elements. Art photographers and other fans have long since jumped into the fun. If you've never tried

one, it's worth borrowing or renting a fisheye lens at least once.

Fisheyes come in two varieties. Full-framers cast an image circle larger than the film or sensor frame, yielding conventionally shaped rectangular images. Circular fisheyes, on the other hand, capture the entire image circle, usually a



◀ **GET LOW:** For a fresh perspective on drooping trillium, David FitzSimmons lay in the wild leeks and shot upward, composing so the trees framed the plant. Exposure, 1/30 sec at f/16, ISO 400.

▲ **CENTER STAGE:** With this Pensacola, FL, dock radiating from the center, distortion is kept to a minimum. Exposure, 1/125 sec at f/8, ISO 100.

180-degree, hemispherical slice of everything in front of the camera—even the photographer's feet.

Of the two, circular fisheyes

produce the more unusual and visually provocative pictures. The effect is akin to looking into a bull's-eye mirror: Objects closer to the center appear nearly normal, but, as your eye roams outward, reflected objects grow distorted and compressed. The round photos here were all shot with a Sigma 4.5mm EX DC Circular Fisheye on a hand-held Nikon D2X.

If in the past you've been less than impressed with circular fisheye images, the reason may have been

your viewing distance. These photos deliver their full, eye-whomping impact only when seen very close. Look at them almost nose-to-print, and you will see why circular fisheye lenses have been with us for most of photographic history.

To make the most of a fisheye:

- Compose with your main subject at or near the center of the image and often very near the lens.
- Place the horizon in the middle or just above or below the center line to keep it more or less straight.

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YOU CAN DO IT



MOVE IN CLOSE: David FitzSimmons showcased this camellia bloom among the surrounding live oaks at Eden Gardens State Park, FL, by placing it mere inches from his camera. Exposure, 1/400 sec at f/16, ISO 400.

- Compose to frame your central subject within the curves of any objects along the edge of the image.
- Get down low. This and other unusual vantage points conform to and elevate the fisheye look.
- Focus close. The best fisheyes let you get an inch or two from the subject. Nearby objects loom large while those in the background shrink, creating an almost three-dimensional sense of depth.
- Try slower shutter speeds. The 180-degree field of view is relatively forgiving of slight camera movement.
- Use software. You can easily level a horizon line by selecting the image circle and turning it with, say, Adobe Photoshop's Free Transform tool. Or, if the outer circumference of

your image is soft or too distorted, you can make a circular crop into the image with the Elliptical Marquee. Even better? With stitching software, you can easily combine several 180-degree images into a 360-degree, full-scene panorama. 🌀

ARMY OF TWO: Sigma's 4.5mm f/2.8 and 8mm f/3.5, with 180-degree fields of view, are the only widely available circular fisheyes in production. The 4.5mm (\$900, street) is digital-only; the 8mm (\$760, street) is for full-frame digital or film SLRs.



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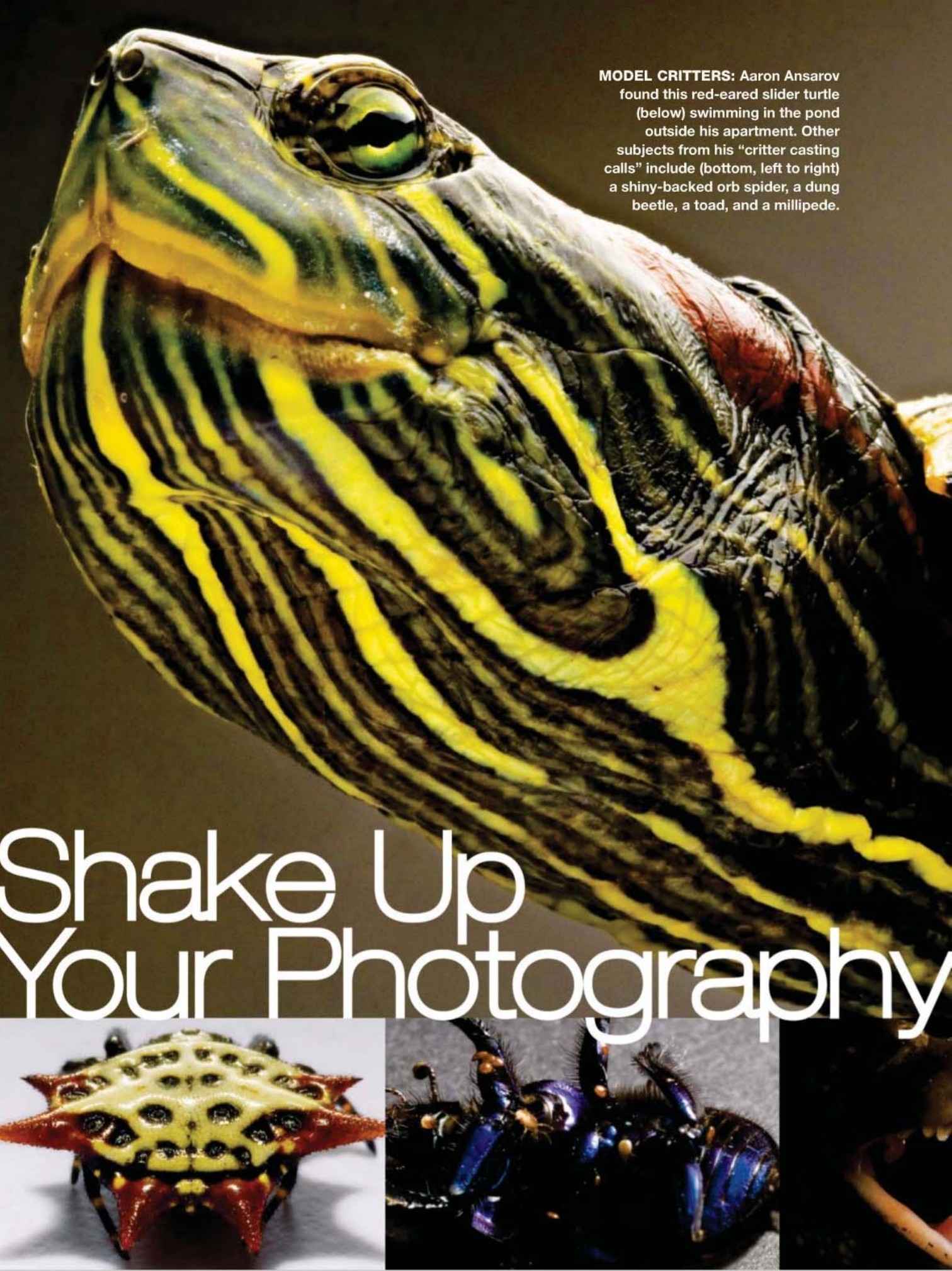
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MODEL CRITTERS: Aaron Ansarov found this red-eared slider turtle (below) swimming in the pond outside his apartment. Other subjects from his "critter casting calls" include (bottom, left to right) a shiny-backed orb spider, a dung beetle, a toad, and a millipede.

Shake Up Your Photography



HOW TO SHOOT BACKYARD WILDLIFE:

•**Get close.** Ansarov uses a 60mm macro with 1:1 magnification. With shallow depth of field, aperture should be f/16 or f/22 to get the whole creature in focus. •**Use bright light.** You need it with apertures this small, and it lets you use a faster shutter speed to eliminate motion blur. In the field, Ansarov uses Nikon SB-800 Speedlights. •**Stay safe.** Gloves and goggles protect you from getting bitten, stung, or poisoned. •**Be patient and prepared.** "In the military, we call it 'hurry up and wait,'" he says.

CAMERA GATHERING DUST? DON'T WAIT

for your next vacation—just look around you. Read on to learn how three photographers transformed everyday subjects into masterpieces...and how you can, too.

YOUR BACKYARD

"Shooting bugs has given me different eyes," says Aaron Ansarov. "I've gone from shooting people's expressions to taking the tiniest little thing and giving it a personality."

"The Backyard Project," a series the 34-year-old Ft. Lauderdale, FL, commercial photographer (www.ansarov.com) began less than two years ago, was a big leap. He'd recently retired as a military photographer, where he did most of his shooting with a zoom lens, hanging out of a helicopter.

Now he had time to hunt bugs with his son. One day they found a praying mantis, and the boy asked him to take a picture. "When you see the way a praying mantis moves, it has this weird human element," Ansarov says. "Under studio lights with a 60mm macro lens, at a 1:1 ratio, you can see its expression. Up close it looks like a monster."

Ansarov began bringing interesting insects into his living-room studio. Then he challenged himself to photograph as many living "bugs and critters" as he could. Of the more than 100 insects and small animals he's photographed since, he found nearly all in his own backyard—from an old home in Virginia, now in Florida. They include a hedgehog, a snapping turtle, and the bluejay we featured in Backstory (October 2008). Just recently, he shot bugs on the road in Poland. "It reminds you how much beauty is underneath our noses," he says.

For a mini-studio for his active subjects, he cut and folded black foamcore into a little black box. The creatures go inside, in front of a tripod-mounted Nikon D2X, 60mm f/2.8D Nikkor macro lens, and Elinchrom studio lights, including a 6-foot Octabank. In 10 minutes or so, Ansarov frees his subject outside.

"Having a personal project is important because it gets your creative juices flowing," he says. "This has turned into a passion."

AARON ANSAROV (5)

THREE WAYS TO FIND NEW INSPIRATION BY LORI FREDRICKSON





Shake Up Your Photography

THE PEOPLE AROUND YOU

In 2007, 29-year old Teppo Moisio was looking for a project to build his confidence and step up his photography. Something that would combine the Helsinki-based journalist's interests in photography and civilian journalism. Then it hit him: Why not take pictures of people in the street? "I called it the 'citizen photojournalist's self-study course for reporting,'" Moisio says.

He set a goal—100 portraits of strangers—and planned out a syllabus

of 10-photo assignments, each using different kinds of equipment: first a snapshot camera to get used to asking people to pose, then a DSLR, then a wide-angle lens to capture the environment in the background.

Most photographers find it intimidating to ask strangers to pose, and for Moisio the hardest part was getting started. "It was a big step just to say, 'I'm an amateur photographer and I'd like to take a photo of you just for the fun of it,'" he says. "But then it gets easier. And you learn to live with people saying no."

As his confidence grew, he started having fun chatting with his subjects, and he found that they not only didn't mind being photographed, but liked it. "The more you enjoy talking with people, the more they're going to enjoy talking with you," he says. "I started noticing subjects saying 'thank you' after the session."

The key, he found, was establishing a connection. "You want to truly talk to the person you're photographing," he says. "You should be interested in them, not the camera. When they feel you're



PEOPLE AREN'T STRANGE: "100 Strangers" includes (clockwise, from top left) Isam, a fellow Berlin bus passenger; Ilkka, a melancholy man at a cafe; Sean, a skateboarder; and Marita, a teenager outside a shopping mall.

putting yourself in the situation, they feel more at ease."

In a few months, he moved up to using wireless lighting gear, remote triggers, and an assistant. Using mainly a Canon EOS 20D (though he also toyed with a Lomo LC-A and a Yashicamat), he experimented with varied Sigma lenses—some with

a standard 18–50mm f/2.8, some with a 10–20mm wide-angle zoom, some with tele lenses. Sometimes he'd stop another stranger in the street to hold a strobe for him.

Moisio completed the project in eight months. The results are documented in his blog (www.100strangers.com), and his idea has even become a popular Flickr group (www.flickr.com/groups/100strangers). Although he has moved on to other projects, he now feels more confident asking people to pose for him—strangers and friends alike. And he's gotten

HOW TO SHOOT STRANGERS:

• **Stop feeling weird.** "Make yourself believe there is nothing strange about what you're doing—there isn't," Moisio says. • **Be polite and friendly.** Explain your project—people will feel more comfortable. (Art and journalism projects don't require model releases—see this month's Letters.) • **Lower the bar.** When starting off, shoot in auto mode. You can finesse your exposures once you're comfortable with people. • **Fire a lot of frames.** Moisio chatted while taking 30–50 in a session. People relax as they get used to the click.

more creative in directing them.

He finished "100 Strangers" with a five-shot series of randomly selected people mimicking the Beatles' *Help!* cover. "The people who jumped were the happiest I've taken pictures of," he says. "It's amazing what a little physical exercise does for the mind."

Shake Up Your Photography



HOW TO SHOOT A STRUCTURE: •Pick the

right subject. It should be accessible

from different vantage points at different times of day. •**Challenge yourself.** Easy subjects won't teach you as much. The extreme verticality of the Washington Monument makes finding the proper exposure and framing difficult, so Kishiyama had to get creative. •**Compose carefully.** Keep it simple at first, excluding unnecessary elements from the frame, then looking for interesting ones to bring in. •**Find unique angles.**

Check the surroundings—are there windows or balconies to shoot from?

MONUMENTAL PROJECT:

Lonnie Kishiyama has shot the Washington Monument (top to bottom) in late spring, using HDR to bring out both the sky and tulips; in early spring, behind the blossoms of cherry trees; and, cryptic-looking on a flat snowy landscape, in winter.



LOCAL LANDMARKS

"Getting a unique shot of the Washington Monument is a challenge," says 42-year-old Lonnie Toshio Kishiyama (www.flickr.com/photos/toshio1). "It's been photographed millions of times."

This sand-colored obelisk started going up right around when wet-plate photography was invented. Pretty much everyone who's seen it has shot it. So why not photograph it hundreds of times yourself?

A lawyer and self-taught photographer, Kishiyama has done just that—in part for the challenge. "I was looking for ways to make it special and unique rather than a 'postcard' shot," he says.

In the 11 years he's lived in Washington, D.C., Kishiyama has returned to the monument in every season, at every time of day. He's used a Tamron tele zoom, a Sigma wide-angle, and a Sigma macro mostly with his Canon EOS 30D.

In coming back again and again to the same subject, he has learned that the difficulty of exposing for such a tall and narrow subject—which sunlight inevitably leaves partly bright and partly cast in shadow—can be overcome by combining multiple exposures.

He's learned to use a macro lens in spring to capture blossoms in the foreground, a polarizing filter in the fall to deepen a crisp blue sky or a Cokin Graduated Tobacco filter to mitigate a gray sky. In winter, he discovered that it takes at least +1 EV of exposure compensation to capture the white-on-white of the monument in a dramatic snowy landscape. In summer, he knows to arrive around sunset for silhouettes of the monument and its surrounding mob of admirers.

The repetition has made Kishiyama a more conscientious photographer. "I notice light, shadows and angles with the monument because of its shape," he says. "It's taught me to pay attention to shapes, lines, and form when composing."

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television stations in the U.S. will stop broadcasting over the analog channels most of us grew up watching, and will start broadcasting only in digital. You won't necessarily need to buy a new, high-definition TV, but the changeover means you're probably considering it.

The clincher? HDTV can open the door to a great new way to view your photos.

TV makers realize that we want to do more with our fancy new flat-panels than just watch sitcoms and movies. They've started building in USB ports, memory card slots, and special internet connections to make it easier to look at photos and watch your own videos.

Since your camera captures images with pixel counts much higher than any TV on the market, you should look for

one that has full high-def resolution. The highest pixel count you can get right now is 1920x1080, though in smaller screen sizes (think 32- or 36-inch) you may be limited to 1280x720 pixels.

Also, the 16:9 aspect ratio (the ratio of the screen's width to height) of an HDTV is wider than the 4:3 or 3:2 aspect ratio of the images you'll probably want to display. But TVs that have built-in slideshow capabilities typically compensate for this by pillarboxing—masking the sides of the screen.

While a smaller pixel count sounds bad, it does have at least one benefit: You can size your images down before

JOÃO FREITAS/FOTOLIA (SCREEN IMAGE)



© Matty Symons



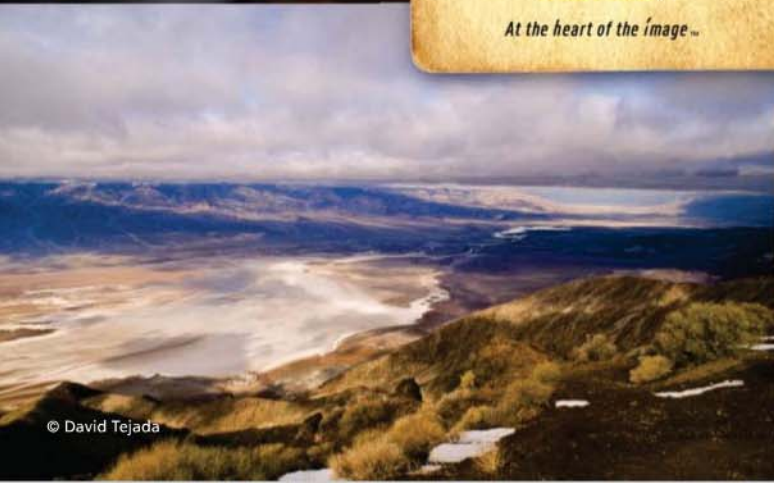
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sending them to the TV, saving room on your flash memory card or USB thumbdrive. SanDisk's Cruzer Gator 4GB (\$35, street) and Lexar's JumpDrive FireFly 4GB (\$19, street) are both small enough to leave plugged into your TV full-time, can hold thousands of JPEGs at 1920x1080-pixel resolution, and run at Hi-Speed USB 2.0 for quick data transfer from your computer.

So you don't get too worked up about pixel counts, the 1920x1080 HDTV specification was chosen for a good reason. It was determined that, when sitting at generally accepted TV-viewing distances (about twice the screen height), people don't get any appreciable benefit from raising the pixel count further. Some might debate this, but in our experience images look great from that distance on a good HDTV. Remember, the high-megapixel sensors in digital cameras are there so you can make large prints, or crop liberally and make nice mid-sized or small prints. For TV viewing, you have even more leeway for extreme cropping.

EASY DOES IT

You can't walk two feet in any American city without seeing someone with an iPod, so no wonder JVC built an iPod dock into its latest series of TeleDock LCD TVs. That means you can display a slideshow on a 32-, 42-, 47-, or 52-inch screen instead of the tiny screen in your pocket. And it's just as easy as showing a slideshow on the iPod itself, complete with transitions and music from your library.



50-inch Plasma HDTV \$2,400 (street)
HOT: ■VIERA Cast lets you watch Picasa Web Albums. ■SD card slot on front panel. ■Front panel HDMI port for easy camcorder and DSLR connections.
NOT: ■If VIERA Cast doesn't catch on, it might not be all that Panasonic is making it out to be.

While it won't give you the best resolution you can get for a slideshow on a TV, the TeleDock is likely one of the easiest solutions, especially if you manage your images in iPhoto. Plus, you can watch any videos you have stored on your iPod. JVC even includes a mode that will show a pixel-for-pixel match of your images or video, albeit at a smaller size and surrounded by black edges, so that image scaling won't harm your images or videos if they don't match the 1366x768 pixels of the screen.

The 32-inch JVC LT-32P679 streets for \$730 and includes a USB port in case you don't own an iPod or would rather deliver your images from a different device.

Sony's 46-inch Bravia KDL-46XBR6 (\$3,000, street) serves up full 1920x1080 resolution, offers several ways to access photos, and uses cutting-edge video technology. If you're as serious about HDTV and Blu-Ray video as you are about your photos, this is a great choice.

The Sony boasts 10-bit processing and is a native 10-bit LCD panel, so it can deliver smoother gradations from one color to the next. The old standard, 8-bit panels, sometimes created artificial bands of color, especially as colors moved from midtones into darker shadows. Sony's Motionflow 120Hz video processing doubles the normal 60Hz frame rate of video to smooth out the ever-so-slight stuttering effect (a.k.a. judder) introduced by 24-frames-per-second film content. The TV also supports the xvYCC color space (Sony refers to it as xvColor) that has started making its way into some HD camcorders.

For photo playback, this Bravia has a USB port that you can use to view images in the TV's Photo HD TV mode. According to Sony, this mode includes presets for color and sharpness meant to make your photos look their best.

Adventurous? Take advantage of the TV's Digital Living Network Alliance (DLNA) compliance to play photos from your PC by connecting the TV to your home network router using the Bravia's

WILL MY TV SHUT DOWN NEXT FEBRUARY? NO! Just because TV stations will start broadcasting exclusively in digital doesn't mean that your current TV won't work anymore. Even if you don't have a digital TV, you should be fine. If you get your TV from cable or satellite and have a set-top box, you're already okay. If you don't use a set-top box, you should be able to get one from your cable or satellite provider. If you currently have an antenna attached to your TV, you can get a converter box that will receive HDTV and other digital TV signals and send them to your TV in a format it can display. To help pay for these boxes, the government is even offering up to two \$40 coupons per household. You can apply for a coupon anytime between now and March 31, 2009. For more information about converter boxes and to apply for a coupon, go to www.dtv2009.gov.



ZUBIN LI/ISTOCKPHOTO (PANASONIC SCREEN IMAGE); GRAFISSIMO/ISTOCKPHOTO (OLD TV)



18mm

**15x
ZOOM**
18-270mm VC



270mm

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18-270mm F/3.5-6.3 Di II VC

new

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*This lens is not designed for use with 35mm film cameras and digital SLR cameras with image sensors larger than 24 x 16mm.



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**52-inch
LCD HDTV
\$2,400 (street)**

HOT: ■Anynet lets you control cameras and camcorder playback with TV remote. ■Full 1920x1080 HD resolution. ■Side HDMI port for easy camcorder and DSLR connections. **NOT:** ■Currently, only two Samsung still cameras support Anynet.

here have at least three HDMI inputs and multiple HD component inputs.

**ONE REMOTE,
MANY
FUNCTIONS**

Your TV's remote control is good for a lot more than just changing channels and adjusting the volume. Panasonic's 50-inch VIERA TH-50PZ850U (\$2,400, street) plasma HDTV not only offers full 1920x1080 resolution and an SD card slot on the front panel for simple photo and video playback, but it can also connect to the internet through its built-in Ethernet port so you can make use of Panasonic's VIERA Cast feature.

VIERA Cast lets you access weather reports, Bloomberg financial news, YouTube videos, and, more important, Picasa web albums that you, your family, and friends set up—all from the comfort of your couch. Panasonic's 850U-series plasmas are the first to include the VIERA Cast system, but it's likely to be included on others in the future, and Panasonic expects to add more content partners. As these come aboard, they'll show up automatically in your VIERA Cast home screen.

Samsung is also trying to make better use of its remote controls. The company's Anynet feature, found in its 1920x1080-resolution LN52A650 (\$2,400, street) 52-inch LCD HDTV, lets you control specific cameras and camcorders. So far, the only compatible cameras are a couple of compacts: last year's Samsung NV24HD and the recently announced TL34HD. Both require a dock to connect them to your TV, but once they're connected, you can control the camera's slideshow functions from across the room when paired with a Samsung Anynet TV.

Besides all the built-in hardware, software, and services that come with the latest TVs, many new DSLRs include HDMI output to let you show off your images straight from the camera. While this was never the best option with older cameras, which could output only in 480i composite video, now that things have gone HD, that alone can create a passable show.

Viewing photos on your television has never been easier. And the options? Never more plentiful.

built-in Ethernet port. Then, if you have a PC connected to your home network and it's running Windows Media Player 11, you can turn file sharing on in the program's preferences, select the TV, and it should be able to see the photos on your PC and play them back as slideshows. While we've been able to do this in the past, there are a lot of variables involved, so we can't guarantee that you'll be able to make it work on your system.

Another option from Sony: its HDMS-S1D digital photo album (\$400, street). This simple black box measures 6.8x4.6x7.8 inches and includes an 80GB

hard drive to store your photos. It has card slots for various memory cards, plus a DVD burner, for loading photos onto or out of the album. You can also connect it to your home network through its Ethernet port, or connect another hard drive with its USB port. And you can connect it to just about any TV or projector to display your photos in any U.S. TV format from standard-definition 480i all the way up to high-def 1080i.

Plan to use an external device, such as this digital photo album? Make sure your TV has enough inputs for the devices you want to attach. All the models mentioned

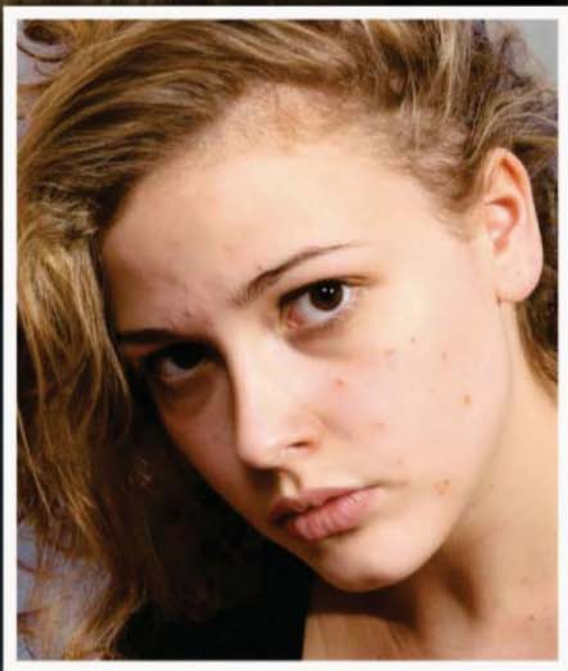


**SONY BRAVIA
KDL-46XBR6**

**46-inch
LCD HDTV
\$3,000 (street)**

HOT: ■10-bit processing offers smoother color gradations. ■Motionflow 120Hz processing makes film-based video playback smoother. ■DLNA compliance lets you watch photos stored on your PC. **NOT:** ■No card reader, not even Memory Stick.

New Portrait Professional 8 for Mac & PC.
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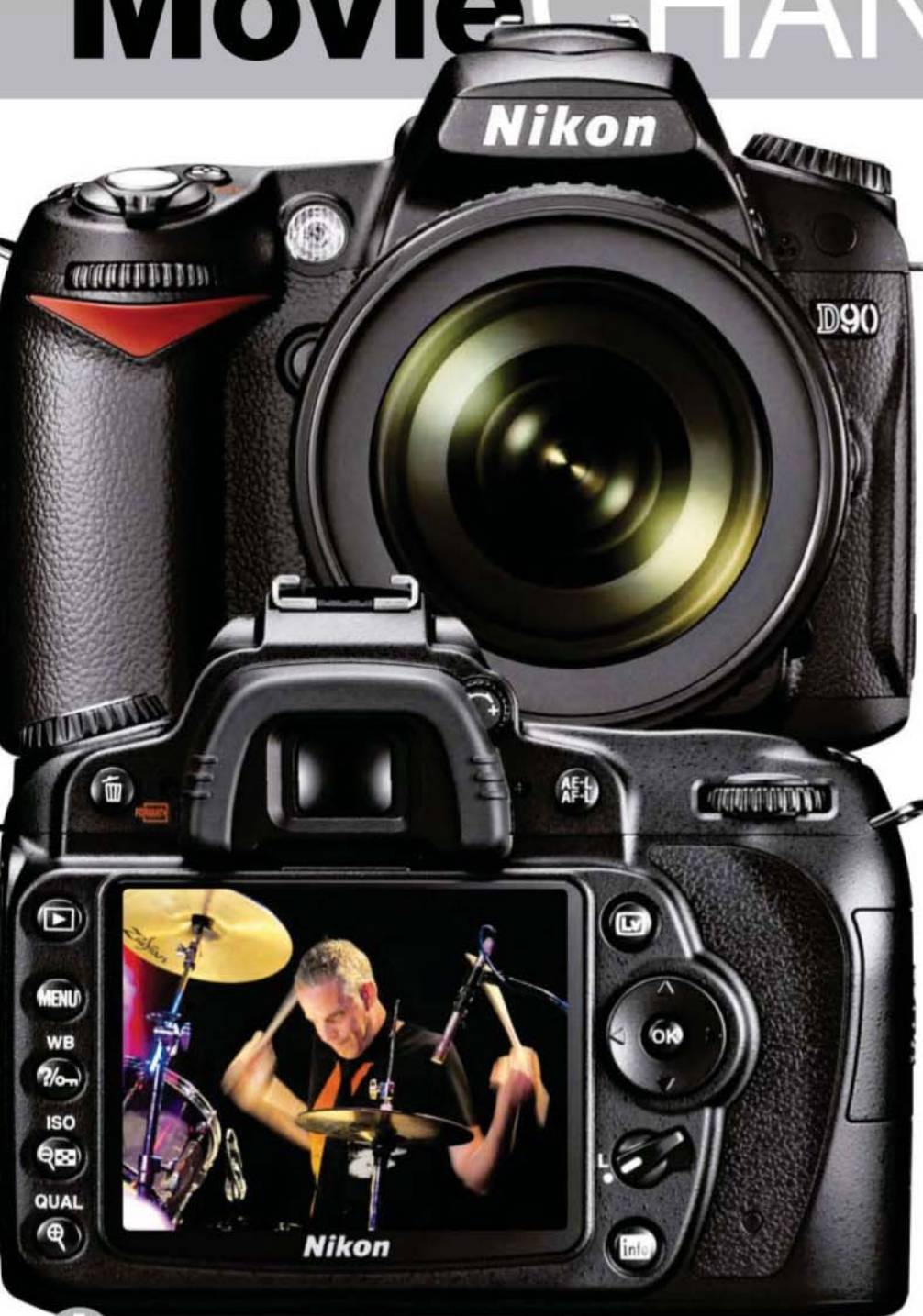
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MovieCHANNEL



This DSLR shoots HD video

It would seem logical

for the first DSLR with video capture to come from a company that also makes camcorders. Nikon defied that logic, though, by creating the D90 (\$1,000, estimated street, body only; \$1,300 with AF-S DX Nikkor 18–105mm f/3.5–5.6G ED VR lens). And not only does it capture movies, it captures 720p high-definition video with sound. On top of that, it ably replaces the highly regarded D80 as Nikon's main midlevel DSLR.

Borrowing its 12.3MP APS-C-sized CMOS sensor from the higher-end D300, the D90 is the fourth successive 12MP Nikon DSLR. Clearly, the company has eased off the megapixel race, instead focusing on other areas of image quality, such as low noise at high ISOs and convenient features. And the results are impressive. In our lab tests, the D90 scored Excellent in overall image quality right up through ISO 3200.

◀ **ON THE BACK:** The D90's 3-inch, 920,000-dot LCD is much bigger and sharper than the D80's. Shooting with available light? Noise is Low at ISO 3200 and the AF is fast and sensitive in dim conditions.

Camera, action...

While the D90 offers a slew of upgrades and worthwhile additions, the groundbreaking feature is, of course, its 1280x720-pixel (720p) video capture. Rivals are already hot on Nikon's heels. As we went to press, Canon announced its 21.1MP EOS 5D Mark II (\$2,700, estimated street, body only; \$3,500 with 24–105mm f/4L IS EF lens), which also allows HD video capture—at 1920x1080 pixels. (For more, see The Goods on page 18.)



WHAT'S HOT

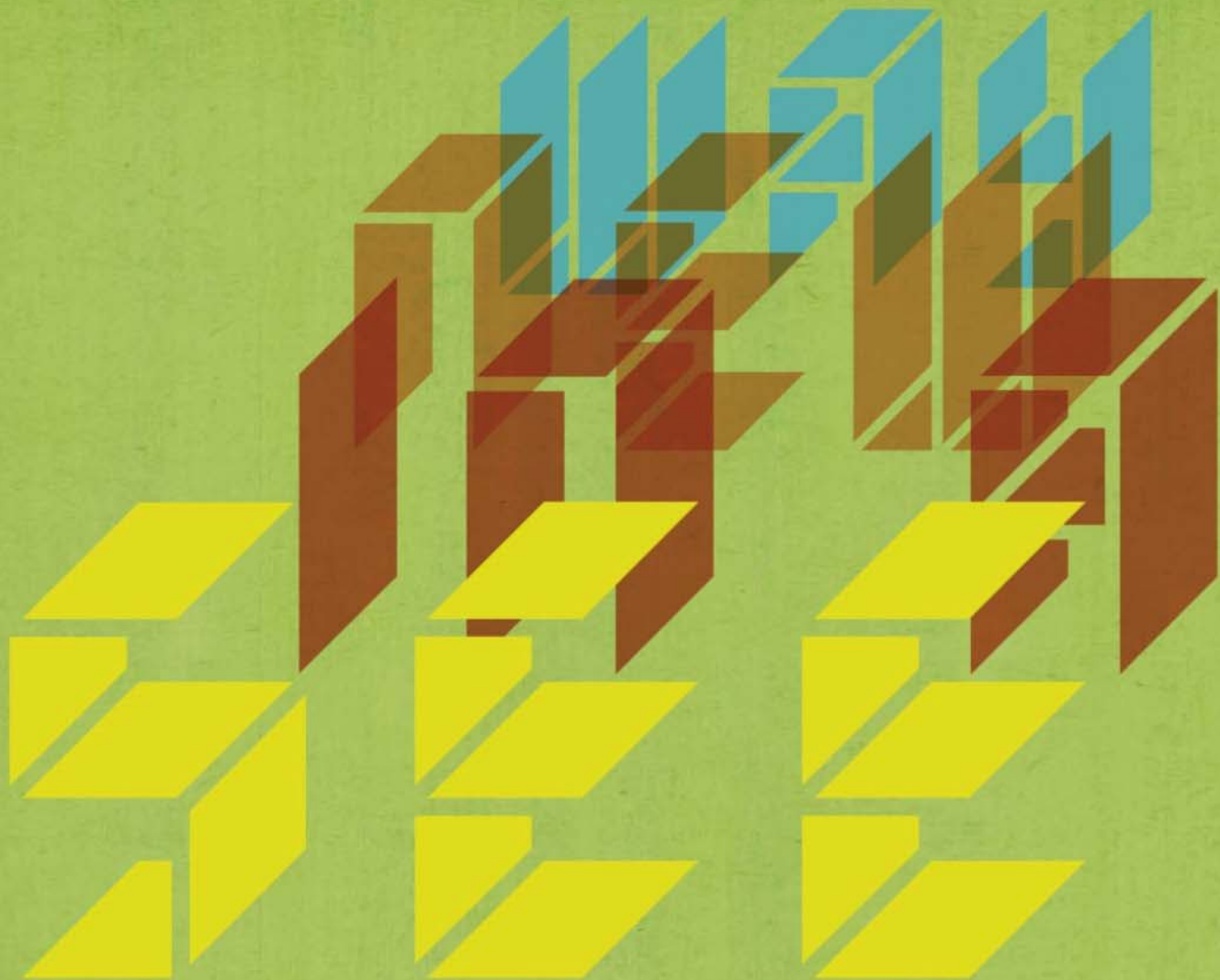
- High-def 720p 24-fps video capture.
- 12.3MP CMOS sensor.
- Sharp, 3-inch LCD.
- Pop-up flash with wireless flash control.

WHAT'S NOT

- No AF in video mode.
- Clunky AF in live view.
- No built-in image stabilization.

WHO'S THIS FOR?

- Photographers who want to step up from an entry-level DSLR or who feel comfortable enough to skip the entry-level and go for a model with more power.
- Anyone who wants video in a mid-priced DSLR, even if it means focusing manually.



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TEST NIKON D90

While the quality of the Nikon's video compares favorably to what you'd get from some HD camcorders in terms of sharpness and a relative lack of video artifacts, the camera records at only 24 frames per second, slower than the 30-fps standard for TVs (which the Canon shoots). So video may not be as smooth as what you'd get from a camcorder. The D90 records only mono sound, and HD video is limited to 5 minutes before the sensor becomes too hot. Set to standard definition (640x424 pixels), expect up to 25 minutes of video.

Note, however, that autofocus doesn't work while shooting video. You can preset focus beforehand with AF, but once the video starts rolling it's strictly manual. Manual focusing is more difficult for video than for still images, especially if you're moving the camera during a shot. Also, if you're zooming in

IMAGE QUALITY

► **IMAGE QUALITY:** With the Nikon D90's D-Lighting dynamic-range control set to Heavy, we captured lots of detail in both highlights and shadows in this midday photo, shot from the atrium of the Time Warner Center in New York's Columbus Circle. Exposure, 1/640 sec at f/13, ISO 400.

▼ **ON THE TOP:** Dedicated buttons for drive, metering, exposure comp, and AF near the shutter give quick access to most functions, while scene presets on the mode dial make things simple for novices.

or out during a shot, you'll have to refocus after you zoom. Technically, you could do both at the same time, but you'd need to use a tripod to free up both hands.

While we wouldn't count on the D90 as a primary video camera, it's fine for short clips. One fun thing about video capture in a

DSLR is that you can use any lens in your collection, even a fisheye. For example, a 50mm f/1.4 can give you shallower depth of field than almost any consumer-level camcorder.

Smokin' gun

Updates over the D80, aside from megapixels and video, include a 3-inch 920,000-dot LCD, up from 2.5 inches and 230,000 dots. The spotmeter is slightly more concentrated, covering 2% of the finder instead of the D80's 2.5%. ISO reaches one stop further to 6400, and the burst rate notches up to 4.5 fps from 3 fps on the D80.

The D90 is the first camera that can take advantage of SanDisk's new 30MB/sec Extreme III SDHC memory cards. In our lab tests, it captured 54 full-sized Fine-quality JPEGs in 12 seconds for an average of 4.5 fps, just as Nikon claims. Shooting RAW, we got 9 frames in 2 seconds before the buffer filled up, again verifying Nikon's 4.5-fps spec. And with this new card, the D90's buffer clears so quickly that the burst is like the Energizer Bunny—it



By Dan Richards



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TEST NIKON D90

just keeps going and going. Slip any other SDHC card into the camera, and you can count on only about 13 JPEGs before the buffer fills. As with any DSLR, the number of images you get in a burst decreases as you raise the ISO, since the file size typically increases. Our tests were performed at ISO 200, the camera's lowest setting in the normal ISO range.

Also debuting with the Nikon D90 is the company's new optional GP-1 GPS unit. While we didn't have one to test by press time and the price is yet to be announced, it's among the smallest GPS systems for a DSLR—tinier than most wireless flash transmitters. Mount it in the hot-shoe, attach a cable to the D90's mini-USB-sized terminal, turn on geotagging in the setup menu, and you're in business. Drawing power from the camera body, it inserts latitude, longitude, altitude, and universal time code data in the metadata of your photos.

Flying colors

As has become routine lately, this new Nikon DSLR passed our tests in the Pop Photo Lab with gusto. The D90 captured wonderfully accurate colors—a bit better than the more expensive, full-frame Nikon D700 and same-sensored D300: It scored an Excellent rating, with an average Delta E of 6.9. (The lower the Delta E number, a measure of color deviation, the better.)

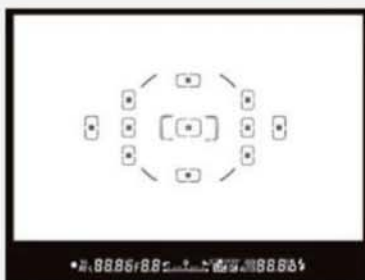
Comparisons? Canon's EOS 40D (\$970, street, body only; \$1,450 with EF-S 17–85mm f/4–5.6 IS USM) turned in an average Delta E of 7.7, while Sony's Alpha 700 (\$1,300, street, body only; \$1,400 with 18–70mm f/3.5–5.6 DT AF lens) scored 8.9, and Pentax's K20D (\$1,000, street, body only) earned an 8.0.

The D90's noise profile is similarly impressive, though it couldn't beat the D300. At its lowest regular sensitivity of ISO 200, the D90 earned a Very Low rating. Noise rose to Low at ISO 400. At ISO 3200, it essentially matched the performance of the D300, though that camera bests its new sibling in the middle ISOs. That's better than the Sony and Pentax; the Canon earned better scores at ISO 400 and 800, but showed more noise than this Nikon at ISO 1600.

The D90's noise just edged into Unacceptable levels at ISO 6400. And at that ISO it still maintained resolution above 2000 lines per millimeter—2030, to be exact. At ISO 100 and 200, the

VITAL STATISTICS

IMAGING: 12.3MP effective, full-frame CMOS sensor captures images at 4288x2848 pixels with 12 bits/color in RAW mode; or AVI Motion JPEG video at 1280x720, 640x424, or 320x216 at 24 fps. **STORAGE:** Single CompactFlash Type II including UDMA; microdrives. Stores JPEG, NEF RAW, RAW + JPEG files. **BURST RATE:** Full-sized JPEGs (Fine mode): Up to 13 shots at 4.5 fps. RAW: Up to 9 shots at 4.5 fps. Using 8GB SanDisk 30MB/sec Extreme III card: 54 full-sized JPEGs (Fine mode) at 4.5 fps. **AF SYSTEM:** TTL phase-detection with 11 illuminated focus points (1 cross-type). Single-shot and continuous AF with 3D focus tracking. Tested sensitivity down to EV -2 (at ISO 100, f/1.4). **LIVE VIEW:** TTL phase- and contrast-detection modes. **SHUTTER SPEEDS:** 1/4000 to 30 sec, plus B (1/3-, 1/2-, or 1-EV increments). 100,000-cycle rating. **METERING:** TTL metering using 420-pixel RGB sensor, 3D Color Matrix II, centerweighted, and spotmetering (approx. 2% of viewfinder). EV 0–20 (at ISO 100) in Matrix or centerweighted; EV 2–20 (at ISO 100) in spot mode. **ISO RANGE:** Normal, ISO 200–3200; expanded ISO 100, 6400 (in 1/3 EV increments). **FLASH:** Built-in pop-up unit GN 40 (in feet at ISO 100), covers angle of view of 17mm lens. X-Sync at 1/200 sec. **VIEWFINDER:** Fixed eye-level pentaprism. **LCD:** 3-in. TFT with 920,000-dot resolution, 170-degree viewing angle. **PORTS:** Hi-Speed USB 2.0, HDMI (mini-type) video, accessory. **BATTERY:** Rechargeable EN-EL3e Li-ion; CIPA rating, 850 shots, 50% with flash. **SIZE/WEIGHT:** 5.2x4.1x3.0 in., 1.62 lb with card and battery. **STREET PRICE:** \$1,000, body only; \$1,300, with 18–105mm f/3.5–5.6G ED VR DX AF-S lens. **FOR INFO:** www.nikonusa.com.



VIEWFINDER TEST

ACCURACY: 97% (Excellent)

MAGNIFICATION: 0.94X (Excellent)

CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 200–3200)



IMAGE QUALITY (ISO 6400)



RESOLUTION (ISO 200)



COLOR ACCURACY (AVG. DELTA E)



NOISE



HIGHLIGHT/SHADOW DETAIL



CONTRAST (AT DEFAULT SETTING)



AF SPEED



D90 scored its top resolution of 2315 lines. That's essentially a tie with Nikon's flagship D3 (\$5,000, body only), which showed 2320. The D300 and D700 both tested at 2350 lines, as did the Pentax K20D. Sony's A700 checked in with 2280, while Canon's 40D hit 2100. Although pixel counts have been used as a big selling point in recent years, we're finding many cameras with different pixel counts turning in very similar resolutions.


Another key measure is autofocus performance. Here, the D90 trumps its predecessor in all but the dimmest light. At very bright light levels (EV 8–12 in our test) the D90 focused in less than 0.4 sec. In mid to low light (EV 1–6), focusing time ranged from 0.46 to 0.69 sec. At the lowest level Nikon's specifications claim, EV –1, the D90 still achieved focus in less than 1 sec. And the AF system didn't fail when we dropped the lights to EV –2, about the same amount of light as a field illuminated by a full moon—and the lowest light level in our AF tests. But it was much less consistent and much slower, averaging 1.99 sec.

Live view on the D90 remains the same as it has been on other Nikons. We give a thumbs-up to the dedicated button, but still like Sony's dual-sensor live view

better. Nikon does include contrast-detection AF in live view, which means you can focus without blanking out the screen, but it's slow compared with the phase-detection system employed when you're using the optical viewfinder.

It's a wrap

As a still camera, the D90 continues Nikon's strong record in the midrange. While its videomaking is more than a little

clunky, it's the first (and, for now, the least expensive) DSLR with this capability. It's a very worthy follow-up to the D80, and stacks up well against similarly priced cameras. If you shoot frequently at ISO 3200, you'll like the D90's excellent image quality, with low noise at that high sensitivity. And if you plan on shooting your child's soccer game, the D90's fast burst and zippy AF should help you achieve your goal. 

COMPETITIVE SET

■CANON EOS 50D (\$1,400, street, body only; \$1,600 with 28–135mm f/3.5–5.6 EF IS lens)

While we haven't yet tested this recently announced camera, we expect that the Canon 50D will give the D90 a run for its money. No video, but it boasts a 15.1MP (effective) sensor with 14-bit RAW capture, and a claimed 6.3 frames per second in burst mode. Top sensitivity: ISO 12,800 when the range is expanded, though its standard top ISO of 3200 matches the D90. Its higher price, though,

may be the dealbreaker if you don't already own any lenses.

■SONY ALPHA 700 (\$1,300, street, body only; \$1,400 with 18–70mm f/3.5–5.6 DT lens)

Also more expensive than the D90, Sony's 12.2MP A700 offers similarly excellent resolution and slightly faster AF through most light levels. It doesn't match the D90's color accuracy or low noise, though, especially at higher ISOs, where the Sony sacrifices more resolution than the Nikon as it combats noise. The A700 has a higher viewfinder magnification and a faster burst speed (5 versus 4.5 fps).

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DARK Horse

Time to saddle up



Jaded? Amid all the new DSLRs and jaw-dropping technology, it's easy to feel ho-hum about an Excellent image-quality rating from the Pop Photo Lab, top-shelf image stabilization, live view, and a price so friendly it damn near invites you over for drinks. That's certainly the case with the 10MP Olympus E-520. Especially at \$550, street, body only; \$630 with 14-42mm f/3.5-5.6 Zuiko Digital lens.

Yes, it's easy to dismiss it as a mere upgrade of last year's E-510, but it offers much more than just a bigger LCD (2.7-inch vs. 2.5) and a faster processor (for a burst rate of 3.5 frames per second vs. 3).

It's also easy to wave it on as the fifth-place finisher in our August "Midlevel Marvels" DSLR shootout, but that doesn't do this camera justice, either. Up against the Canon EOS Rebel XSi, Nikon D60, Pentax K200D, and Sony Alpha 350, the Olympus didn't score high in terms of a system (lots of lenses and accessories) or easy control of the settings. But all is not lost. Especially for those who want to join the Four Thirds system and don't expect to buy pro-caliber arsenals of add-ons in the near future—and

◀ ON THE BACK: A press of the screen button (below the IS button) brings up live view. The OK button and four-way controller access most shooting settings via the LCD.

who don't share our views of menu-driven camera controls.

In the shootout, there was space only to summarize our findings from both the Lab and field tests. Here's a deeper look.

Sharp shooting

Image quality? Impressive. The E-520 showed great consistency, both across the ISO range and in RAW and JPEG capture. It's one

WHAT'S HOT

- Excellent imaging at every ISO.
- Live view mode previews your settings.
- Very effective IS.
- It dives—with the PT-E05 (\$830, street) body case.

WHAT'S NOT

- Not-so-sensitive AF.
- Clunky RAW-to-JPEG editing.
- Menus can seem like a maze.
- Settings could use streamlining.

WHO'S THIS FOR?

- Four Thirds system enthusiasts who are looking for a full-featured, solid-performing camera at a super price.
- First-time DSLR buyers who are looking for the same.

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TEST OLYMPUS E-520

► **IMAGE QUALITY:** Shoot handheld at 1/15 sec? Exactly what our Art/Production Assistant Linzee Karasik did to test out the image stabilization of the E-520, fitted with the 14–42mm kit lens. Fine detail and shadow-to-highlight gradation, too, in this shot, taken at f/22 and ISO 400.

▼ **ON THE TOP:** Scene setting on the mode dial accesses 15 subject modes, including children, high key, candle, and fireworks. All told, the E-520 has a dozen buttons dedicated to various controls such as drive mode.



thing to garner Excellent imaging scores at ISO 100 in a huge TIFF made from a RAW file, and another in a JPEG at ISO 1600—exactly what the E-520 did. With Medium noise reduction on at ISO 1600, it scored Low on noise while resolving just under 1900 lines. With no NR applied, noise moved up slightly to Moderately Low

and resolution reached 1930 lines. Color accuracy at ISO 1600 nosed into Excellent with an average Delta E of 7.85.

This tied it for third in image quality in August's shootout. With the five cameras averaging better than 2,000 lines of resolution, though, middle of the pack here would have been top of the heap not long ago. And there's no slam-dunk champ in this category. The 12.2MP Canon EOS Rebel XSi topped the E-520 in resolution, but was slightly behind in noise performance. The Nikon D60 had superior noise numbers but a near-insignificant edge in resolution. And we judge the E-520's imaging superior to that of the 14.2MP Sony Alpha 350, whose noise was such that images at higher ISOs lost significant resolution when cleaned up with noise reduction.

No weighting

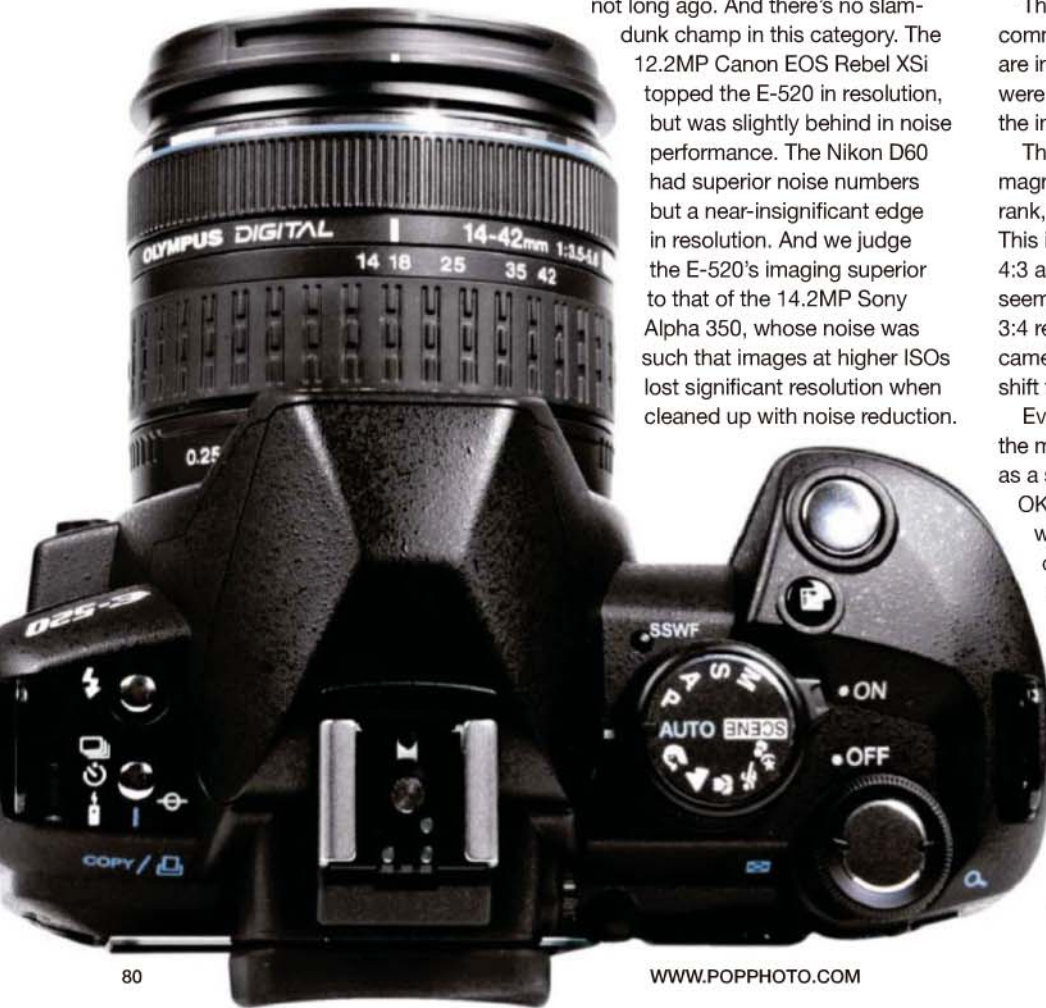
The solid feel of the weathersealed E-520 is belied by its weight—1.7 pounds with the kit lens, among the lightest in its class. And, unlike its stablemate the E-420, which some bigger-handed photographers find too petite, the E-520 feels good in hands large and small.

The shutter button, thumb rest, command dial, and exposure comp button are in just the right places. We wish there were a second command dial, but that's the impossible dream in this class.

The pentamirror viewfinder has 0.91X magnification, just earning an Excellent rank, but it still has a tunnel-vision effect. This is partly perceptual—the squarer 4:3 aspect ratio of the Four Thirds frame seems smaller than the wider-screen 3:4 rectangle of APS-C and full-frame cameras. Eyeglass-wearers may have to shift to see the readouts next to the image.

Every control can be reached through the menus. One layer up, the LCD serves as a status and control panel; press the OK button to scroll around the panel with the command dial or four-way controller, then adjust settings. The control panel is reasonably quick in use and gives you an extensive (if crowded) view of key settings. One layer further up, a dozen buttons are dedicated to specific settings, and you can assign a function button to any control. Again, pretty quick in use.

But the dedicated buttons bring up submenus you have to scroll through—fine for things like ISO and white balance, but irksome



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A large black Tamrac Expedition 6x backpack is shown with a laptop inserted into its front pocket. The backpack features the Tamrac logo and 'Expedition 6x' branding. To the right, a silver laptop is open, displaying a blue screen.

A small black Tamrac model 5587 camera case is shown open, revealing multiple compartments for lenses, filters, and other camera accessories.

model
5587

A small black Tamrac model 5587 camera case is shown open, revealing multiple compartments for lenses, filters, and other camera accessories.

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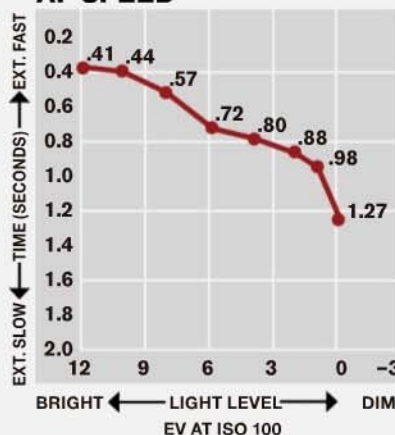
HIGHLIGHT/SHADOW DETAIL



CONTRAST (AT DEFAULT SETTING)



AF SPEED



can prefocus with the focus lock button. Or just press the shutter button fully, and the camera focuses, takes the shot, and resumes live view. This creates a delay of only about half a second—not bad.

You also can autofocus with contrast detection by the sensor at one of 11

TEST OLYMPUS E-520

points covering about 2/3 of the frame. This can be slow, particularly in low light, where it can take several seconds. When you shoot, there's again about a half-second delay while the shutter closes and reopens for the actual exposure.

And there's hybrid AF, in which, Olympus says, the AF sensors "touch up" the focus initially made by contrast detection. It's also a method of keeping both AF systems on: A half-press of the shutter button focuses by contrast detection, and a press of the focus lock button flips the mirror and uses the AF sensors. A full press of the shutter does both—and takes the shot.

Want more? Face detection finds a face anywhere in the 11-point area. Contrast-detection AF takes its time, so this isn't the best way to photograph kids. With normal viewing, it engages one of the three AF points closest to a face.

We wish the E-520 had the tilting, swiveling LCD of the E-3. But with its 170-degree viewing angle, you can compose high- and low-angle shots well in live view.

Steady and in control

The E-520's image stabilization adds a unique capability to sensor-shift systems: Panning stabilization that works with the camera held horizontally (racecars) or vertically (rollerbladers).

We tested the IS at focal lengths of 100mm (200mm equivalent with the 2X lens factor of the Four Thirds system) and at 200mm (400mm equivalent). At 100mm, our testers averaged 2 to 3 stops of extra handheld leeway; at 200mm, 1 to 3 stops. So we got acceptably sharp results at 1/13 sec at 100mm, and 1/25 sec at 200mm! This is great performance, and it works with any lens you can put on the camera.

The sensor of the E-520 was updated to improve dynamic range, and there are several ways to exploit this. Shadow Adjustment Technology (SAT) brings up shadow detail. You can also apply SAT to a JPEG after the shot, and it engages automatically when you use face detection. But it also brings up noise at higher ISOs, so we recommend it only at lower ISOs. If you need to use high ISOs, set noise reduction to Standard or High, trading some resolution. The E-520 can also be set to produce high-key or low-key gradations.

Besides white-balance presets and the custom setting, you can set WB in Kelvin degrees and tweak it using two-axis slider controls. In addition, there are five image profiles for JPEGs (Vivid, Natural,

Muted, Portrait, Monochrome)—or you can custom-design one of your own and adjust the individual parameters.

RAW files can be converted to JPEGs in the camera using these settings and profiles, but it's awkward. Unlike some cameras that let you preview adjustments before processing, the E-520 applies the current settings of the camera to the new JPEG. So if you want to process a RAW file with different settings, you have to change the camera settings, then do the conversion blind. Sure, you can look at the new JPEG and see if you like it, then change the settings if you need to. (Just remember to change your settings back to where you started before shooting again.)

Bottom line

For a Four Thirds system enthusiast, the Olympus E-520 is a no-brainer—you get much of the performance and controls of the flagship E-3 for nearly \$1,000 less. And uncommitted photographers would do well to look at the bang for that rock-bottom price: Excellent imaging across the board, very effective image stabilization, live view with clever setting previews, and a slew of useful picture fixes, wrapped in a nice-handling, ergonomic body. It's enough to wipe the ho-hum off anyone's face. 🔄

COMPETITIVE SET

CANON EOS REBEL XSi (\$700, street, with kit lens):

The latest Reb has a definite edge in sharpness, but not in noise control, over the E-520. Its 9-point AF system leads this class in speed and sensitivity. You get an IS lens standard in the kit, but the Olympus gives you IS with any lens, no extra charge. Unlike the E-520, the Canon can't control wireless flash by the pop-up unit. We found the E-520's dynamic range controls more effective.

NIKON D60 (\$620, street, with kit lens):

Priced a little lower than the E-520, but lacks live view. Its noise controls lead this class, and it has ISO 3200. Resolution is a bit better than the E-520's. The kit lens has VR, but if you want image stabilization with other lenses, you have to pay for it with each optic. The D60's dynamic range controls are competitive with the E-520's. Also lacks wireless flash control via the pop-up, which the E-520 has.



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HIT Squad

Gunning for the Big Guys with 24.6MP



Mark II (see The Goods, page 18) and Nikon's D700 won't be easy, despite Sony's clear edge in megapixels. For instance, both the 21.1MP Canon and the 12.1MP Nikon are sensitive up to ISO 25,600, while the A900 tops out at ISO 6400. And the Nikon's 3D Color Matrix Metering II uses a 1005-pixel array, compared with the Sony's 40-segment honeycomb metering system.

Autofocus? Nine AF points, including a sensitive double cross in the center, plus 10 assist points that help boost the sensitivity of the others.

Although we can't vouch for 100-percent viewfinder accuracy until we test it, in our shooting the viewfinder was a pleasure to use. Sony claims it serves up the full image you'll capture—crucial for photographers who are deliberate in their composition and don't want to crop in postproduction. For instance, if you use the viewfinder to get the top of a building as close to the edge of the frame as possible, you won't end up with extra space above it in your image.

This is one of those features you don't miss until you've used it, then will never stop praising once you have. The Nikon D3 and D300 provide such accuracy, but not the D700; Canon makes you step up to its 1D or 1Ds series for the luxury.

The Sony's viewfinder also boasts an impressive 0.74X magnification. While many cameras that have APS-C sized sensors reach higher than that, the A900 is tops in this spec among full-frame DSLRs in its price range.

Choosy about focusing screens? If the standard G-type screen that ships

Sony started teasing

photographers last winter with an under-glass mockup and tantalizing clues about a new "flagship" DSLR. Now that we've shot with a preproduction unit, we're convinced that the tease undersold the real camera.

The Alpha 900 (\$3,000, estimated street, body only) packs not just a full-frame CMOS sensor. And not just 24.6 megapixels. But also sensor-shift image stabilization—which Sony dubs SteadyShot Inside. Add to that a big,

bright, pentaprism viewfinder, a pair of Sony's powerful Bionz image processors, and a relatively compact pro-level body, and you've got what sounds like a supercamera that could deliver stratospheric resolution, low noise, and the ability to get the most out of your wide-angle lenses.

Of course, we'll see if these promises and others pay off when we test a production version in the field and the Pop Photo Lab. Still, competing against Canon's recently announced EOS 5D



NEW & NOTEWORTHY

- Full-frame 24.6MP CMOS sensor with image stabilization.
- All-glass, 100%-coverage optical viewfinder.
- Dual memory card slots (CF and Memory Stick PRO Duo).
- No live-view shooting, just still preview.

CONSIDER THIS IF...

- You want to capture truly wide angles with a pro-level body and a WYSIWYG viewfinder for a reasonable cost.
- You already own some Konica Minolta full-frame lenses and want to make the most of them.

with the A900 doesn't meet your needs, Sony also offers its L-type Spherical Acute Matte and M-type Super Spherical Acute Matte focusing screens (\$40 and \$50, estimated street, respectively).

The quality of the optical viewfinder matters because the Alpha 900's 3-inch, 921,600-dot, fixed-position LCD doesn't afford the superior live view you get on Sony's midlevel A300 and A350 models, which have a second sensor in the optical viewfinder path.

Instead, you get a still preview in Intelligent Preview mode, which you can use to test any changes you might make to white balance or other image settings, such as saturation or Sony's Dynamic Range Optimizer. You can also check RGB and luminance histograms.

If you shoot action, you'll appreciate the A900's claimed 5-frame-per-second burst rate (again, we haven't tested this). Sony developed a new mirror box to help achieve that quick frame rate: While most mirrors swing up and down on a single pivot point, this uses two pivot points for faster response, less depth, and a milder slap. Since big bursts can eat up memory, the A900 has slots for both CompactFlash and Memory Stick PRO Duo cards.

For control freaks, the A900 has an ample custom-function menu, three user-programmable shooting modes accessible from the main mode dial, and a custom button that can take on your choice of 16 different functions. You can also fine-tune the autofocus for up to 30 different lenses.

An accessory grip (\$350, estimated street) will also be available, letting you add a second battery and a duplicate set of controls for vertical shooting. This well-designed vertical grip even sports a duplicate joystick like the one on the back of the camera body.

You'll need a hot-shoe flash, because the A900 lacks a pop-up. However, skipping the built-in flash is, unfortunately, typical of pro-caliber DSLRs. Less typical: the Sony's 100,000-cycle shutter. Those on the Canon EOS 5D Mark II and Nikon D700 are rated at 150,000 cycles; the Nikon D3's, 300,000.

All told, with the Alpha 900, Sony solidifies itself as a serious player that's here to stay. So, we can definitely look forward to Sony building out its lines of lenses and accessories as it reaches for the same footing as Nikon and Canon.

The Battle of the Big Guns is on and escalating fast.

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up the ISO and get less noise than you would with a 40D at a lower setting.

The large files don't hinder the burst rate, either. Try 6.3 frames per second at up to 90 large Fine-quality JPEGs or 16 RAW files if you slip today's fastest UDMA card into the CF slot. As faster cards come, expect this number to rise.

Shoot RAW? You can choose a large, medium, or small RAW file much like the sRAW format available on some other Canon DSLRs. You can even pair any of these with a JPEG of any size or quality for simultaneous RAW + JPEG capture.

Other new whiz-bang: vignetting correction. Picked up from Canon's Digital Photo Pro software, the 50D uses an in-camera database to correct for aberrations in various Canon lenses.

Fluorine coatings on the low-pass filter and 3-inch, 920,000-dot LCD mean less dust on the sensor and fewer smudges on the display, says Canon. Want an even bigger view of your photos? Plug a high-def TV into the mini-HDMI port.

While much of the 50D is pro-caliber, it has live view. And its new "Creative Auto" mode is a cross between full automatic and program. It's smart, but it lets you make exposure, ISO, white-balance, and other decisions with easy-to-grasp on-screen sliders and explanations.

The 50D will be sold with a 28-135mm f/3.5-5.6 EF IS lens that boosts the base price by just \$200. But for more range, consider the new \$699 (estimated street) 18-200mm f/3.5-5.6 EF IS lens that debuts with the camera. It isn't offered in a kit (yet), but, say Canonites, it promises sharpness far above typical kit glass.

Stay tuned to www.PopPhoto.com for our full tests of the new camera and lens.

In the meantime, there's no doubt that Canon has swung and connected.

While Nikon tries to hit 'em

out of the park with its video-shooting D90 (tested in this issue), Canon seems to be just swinging for a solid hit with its new midlevel DSLR, the EOS 50D.

An upgrade of the 40D, it lands in early October with a street price of \$1,400 (body only). Although Canon insists it doesn't replace the 40D (which has dropped to \$970, street, body only), the 50D has enough new imaging firepower

to trim the 40D's long-term prospects.

The body is familiar, but the 50D packs a new 15.1MP CMOS sensor (APS-C format, with a 1.6X lens factor), as well as a next-generation DIGIC 4 processor with 14-bit A/D conversion.

The implications are many. For starters, a *w-i-d-e* standard ISO range of 100 to 3200, expandable to ISO 6400 and 12,800. And, says Canon, despite the increase in megapixels, you can crank



NEW & NOTEWORTHY

- 15.1MP CMOS sensor.
- Up to ISO 12,800. ■ 6.3-fps burst.
- In-camera vignetting fix.

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Looking for a great kit to get

you started with DSLRs? Pentax's latest, the K2000, will ship with a 18–55mm f/3.5–5.6 (27–78mm equivalent) kit lens and a hot-shoe flash, all for \$700 (estimated street). And from its features, it could turn out to be a top choice of budding photographers, just as the Pentax K1000 was back in film days.

The K2000's 10.2MP CCD sensor offers enough resolution to allow for decent-sized prints, even after cropping. Its pixel count is in line with the competition, such as the Canon EOS Rebel XS, Nikon D60, Olympus E-420, and Sony Alpha 200. The K2000's ISO range of 100–3200 offers 1 stop more than Pentax's K200D (\$600, body only; \$635 with the same kit lens). And while the 2.7-inch 230,000-dot LCD isn't extravagant, it's big enough to check your framing and change settings.

Pentax increased the burst speed to 3.2 frames per second for up to 4 JPEG or RAW shots, up from the K200D's 2.8 fps. It includes the same Lo burst mode, which chugs along at 1.1 fps but allows unlimited JPEG capture up to the capacity of your SD or SDHC memory card. RAW capture stays capped at 4 frames.

What else has the K2000 inherited? The eye-level pentamirror with 96 percent

coverage and 0.85X magnification, plus the same 16-segment metering system, including multisegment, centerweighted, and spotmetering options.

Flash X-Sync speed remains at 1/180 second, though the built-in flash steps down a bit in power: The K2000's has a guide number of 36 (meaning that it reaches a little past 10 feet at ISO 100 with an f/3.5 lens wide open), while the K200D has a GN of 43, good for 12+ feet with the same lens.

This shouldn't be much of a problem though, since Pentax includes its compact AF200FG (GN 66) hot-shoe flash in the K2000 kit. It covers the field of view of a 28mm (equivalent) lens and has a built-in flip-down diffuser to spread that coverage to 24mm. It neither swivels nor tilts for bounce, however, and it's an inch shorter than Pentax's next-larger flash, the AF360FGZ.

You won't find live-view shooting, but the entry-level field is still split on this feature. The Nikon D60 and Sony A200 also lack live view, while the Canon Rebel XS and Olympus E-420 have it.

Image stabilization? It's in here, making the K2000 the only entry-level DSLR beside the Sony A200 (and the K200D) to have it built into the body. (To be fair, both the Canon and Nikon include kit lenses with image stabilization.) Olympus makes you step up to the E-520 for this.

For budget-minded shooters, in-body IS tends to make more sense, since it works with any lens. With a Pentax, you can use a K-mount lens that predates autofocus and handhold at slower shutter speeds.

One place the K2000 steps back from the K200D: the number of AF points. While the K200D has an 11-point AF system, the new camera has just 5. That's middle-of-the-pack of entry-level DSLRs: Sony's A200 has 9, Canon's Rebel XS has 7, while the Nikon D60 and Olympus E-420 both sport 3-point AF systems.

Overall, the K2000 stacks up strongly against its competitors. We find the menu-based control system more intuitive than some others—just one of the details that makes Pentax a favorite among savvy photographers who watch what they spend. The K2000 should help Pentax hold onto its stellar reputation.



NEW & NOTEWORTHY

- 10.2MP CCD sensor.
- Up to ISO 3200.
- 3.2 fps burst mode.
- Comes with hot-shoe flash.

CONSIDER THIS IF...

- You're a DSLR newbie who wants an affordable entry into Pentax's camera system, with its variety of well-priced lenses and accessories.
- You're a budding photographer who wants the power of a DSLR in an easy-to-use kit, complete with an accessory hot-shoe flash.

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WIDE-Eyed

TOKINA AT-X 11-16MM f/2.8 PRO DX AF

THE INDUSTRY'S WIDEST

high-speed ultrawide zoom for DSLRs, this digital-only lens (\$570, street) is one of Tokina's AT-X series of pro-quality optics. A 16.5–24mm equivalent, its design is based on Tokina's 12–24mm f/4. Available only in Canon and Nikon mounts, it has no AF motor in the Nikon version, so it can't autofocus on the D40, D40x, or D60 (otherwise it's fully dedicated to these bodies). Tokina's water-repellent coating on the outer element makes cleaning fingerprints and other smudges easier.

HANDS ON: Because of the added glass required for that bright f/2.8 maximum aperture, the lens is heavy by ultrawide, digital-only standards. It's attractively finished in a matte-black, stippled surface, with ribbed and rubberized focus and zoom rings that both have nicely damped turning actions. The lens is unique for its zoom scale with markings for each individual focal length.

It also flips easily from manual to autofocus, thanks to an MF ring that doubles as an MF/AF switch. Push or pull the ring to switch between modes—much easier than conventional MF/AF switches.

On our test camera, a Canon EOS Rebel XS, the AF action was quick and quiet—close to what you would expect from an ultrasonic AF motor. As with most

Specifications

11–16mm (11.22–15.90mm tested), f/2.8 (f/2.42–2.58 tested), 13 elements in 11 groups. Focusing turns 90 degrees counterclockwise. Zoom ring turns 60 degrees counterclockwise. Focal lengths marked at 11-, 12-, 13-, 14-, 15-, and 16mm. ■ **Diagonal view angle:** 104–82 degrees.

■ **Weight:** 1.26 lb. ■ **Filter size:** 77mm.

■ **Mounts:** Canon AF, Nikon AF. ■

■ **Included:** Lenshood. ■ **Street price:** \$570.

ultrawide zooms, this Tokina (without a shade) cast a shadow at all focal lengths when used with the Rebel's built-in flash.

IN THE LAB: SQF numbers climbed to about midway into the Excellent range at three tested focal lengths, an indication of superb sharpness and contrast.

DxO Analyzer 3.0.1 distortion tests found barreling in the Visible range at 11mm (0.34%), in the Slight range at 14mm (0.13%), and finally improving into the Imperceptible range at 16mm (0.06%). An outstanding performer, the Tokina fared better here than, for example, the Sony 11–18mm f/4.5–5.6, which showed barrel distortion between 0.49% and 0.13%, or the Tamron 11–18mm f/4.5–5.6, which showed barreling in the Very Visible range at 11mm (1.01%).

The Tokina's light falloff left the edges by f/4 at 11mm and by f/3.5 at 14mm and 16mm—also an excellent performance for so wide a lens.



At the uniform close-focusing distance of approximately 12 inches, magnifying power ranged from 1:16.3 at 11mm, to 1:12.9 at 14mm, and on to a somewhat disappointing 1:11.2 at 16mm.

CONCLUSIONS: In terms of its optical purity, this is among the strongest digital-only, ultrawide lenses we've seen to date. You pay a price for this purity, however: The lens doesn't offer much magnifying power, which limits the ability to contrast a large foreground subject against a dramatically distant background; and, at 1.45X, the zoom range is quite limited. Any photographer willing to pay these prices, however, will reap that unusually fast f/2.8 maximum aperture for low-light or high-shutter-speed work, plus extremely well-controlled distortion (by ultrawide zoom standards), a trait that architectural or interior shooters should prize.



IMAGE QUALITY:

Even with the Canon EOS Rebel XS's 1.6X conversion factor, at its widest setting the Tokina 11–16mm could nab this broad-shouldered Wall Street landmark from just inches away.

Subjective Quality Factor

	Size	5x7	8x10	11x14	16x20	20x24
11MM	2.8	86.3	92.4	92.9	87.9	81.9
	4.0	86.3	92.3	92.9	87.9	81.9
	5.6	86.3	92.3	93.1	88.1	82.4
	8.0	86.3	92.3	93.0	88.1	82.4
	11.0	86.3	92.3	92.6	87.6	81.4
	16.0	86.3	92.3	91.6	85.7	78.5
	22.0	86.3	92.3	92.5	87.1	80.5
14MM	Size	5x7	8x10	11x14	16x20	20x24
	2.8	86.3	92.3	93.3	88.5	82.8
	4.0	86.3	92.3	93.6	89.2	84.0
	5.6	86.3	92.3	93.7	89.5	84.4
	8.0	86.3	92.3	93.5	89.0	83.6
	11.0	86.3	92.3	92.9	88.0	82.1
	16.0	86.3	92.3	91.9	86.3	79.5
16MM	Size	5x7	8x10	11x14	16x20	20x24
	2.8	86.3	92.3	93.2	88.5	82.9
	4.0	86.3	92.3	93.5	89.1	83.8
	5.6	86.3	92.3	93.8	89.6	84.5
	8.0	86.3	92.3	93.7	89.5	84.4
	11.0	86.3	92.3	93.1	88.4	82.8
	16.0	86.3	92.3	92.2	86.9	80.3
	22.0	86.3	92.3	91.7	85.6	78.1

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CLOSE Friend

Nikon 60mm f/2.8G ED AF-S Micro-Nikkor

THE LATEST VERSION OF

Nikon's legendary close-focusing 1:1 "normal" macro (the first was the 55mm f/3.5 of 1961), this full-frame lens (\$490, street) incorporates aspheric and ED glass elements, with Nikon's Nano crystal coating, indicated by the gold "N" logo, for suppressing internal flare and reflections. Internally focusing, with a non-rotating front element, it's suited to Nikon's lensmounted, wireless macro flash system.

HANDS ON: In the familiar stippled, matte-black Nikkor finish, with a large, rubber-clad and smooth-turning, manual-focus collar, the lens is average in size and weight for the class—slightly heavier than the Canon digital-only 60mm f/2.8, and slightly lighter than Nikon's previous 60mm f/2.8. The Silent Wave Motor (SWM) provides a fast and blessedly quiet autofocus action.

IN THE LAB: SQF performance was, as expected, well within the Excellent range, showing improvements over the previous 60mm f/2.8 Nikkor at the extreme apertures. (Midrange apertures, however, dipped a bit in sharpness and contrast.) DxO Analyzer 3.0.1 tests of distortion control found Imperceptible barrel distortion (0.05 percent) at both infinity and within the macro range—it's hard to beat that! At infinity, light falloff left the corners by f/4, but within the macro range (1:3 and closer), edges and corners showed no visible vignetting.

Maximum magnification at the close-focusing distance of 7.25 inches was a larger-than-lifesize 1:0.97. Optical performance is nearly identical to that of Canon's digital-only 60mm f/2.8 1:1 lens.

CONCLUSIONS: A version of this lens has been in Nikon's



catalog continuously for almost half a century. Why? Because it's near-perfect for close-ups. That 7.25-inch working distance allows you to reach out from the camera to adjust typical macro subjects, whether small-scale products such as jewelry or copied objects such as maps or documents. Adding to this workhorse's utility: On a DX Nikon body, it delivers about the same angle of view as a 90mm lens—great for portraits, too.

Specifications

- 60mm (61.45mm tested), f/2.8 (f/2.99 tested), 12 elements in 9 groups.
- Focusing turns 140 degrees clockwise.
- **Diagonal view angle:** 39 degrees.
- **Weight:** 0.93 lb. ■ **Filter size:** 62mm. ■ **Mounts:** Nikon AF.
- **Included:** Lenshood, case.
- **Street price:** \$490.

Subjective Quality Factor

Size	5x7	8x10	11x14	16x20	20x24
2.8	97.5	96.5	93.8	88.8	82.4
4.0	97.1	96.2	94.1	89.6	83.9
5.6	97.3	96.3	94.5	90.5	85.4
8.0	97.3	96.4	94.4	90.1	84.6
11.0	97.2	96.4	94.3	90.1	84.6
16.0	97.1	96.3	94.2	89.8	84.3
22.0	96.7	95.8	93.2	88.0	81.3
32.0	95.8	94.4	91.0	83.0	72.4

60MM

key

A+ A B+ B C+ C D F

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Max Load: 10.00 lbs.
Weight: 5.47 lbs.

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SLIK Super A. M. T. alloy uses a mixture of Aluminum, Magnesium and Titanium to form an alloy stronger than regular aluminum yet much more light-weight.

For professionals, the PRO 700 DX is a sturdy tripod that will hold up to years of regular use. The PRO 500 DX is a slightly smaller and lighter version with the same features.

For enthusiasts, the PRO 330 DX and PRO 340 DX are compact and light-weight for easy use and easy traveling.

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PrettyBABIES

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ROCKIN' ROLLER: The all-new Lensbaby Composer uses a ball-and-socket design to give you focus control without bending the lens barrel.

2.0), the Control Freak (updating the 3G), and the completely redesigned Composer. All come in Canon, Nikon, Olympus/Panasonic Four Thirds, Pentax/Samsung/Sigma, and Sony/Minolta mounts and are compatible with both digital and film SLRs.

The Muse (\$100 and \$130, estimated street, for plastic and glass versions, respectively) and Control Freak (\$270, est. street) are very similar to the models they replace, with the flexible tube barrel for push/pull/bend focusing. But now they're part of a new Optic Swap System that allows you to switch quickly among four optical choices, including a single-element plastic lens and a pinhole plate, to suit your artistic vision. (See "Swap Meet," right.)

The Muse bends and flexes easily, and is great for fluid and moving subjects—but the results are fleeting, and tough to recreate consistently. The Control Freak bends, twists, and locks in a complex ballet of finger movements on tubes, bolts, and focusing rings, allowing for nuanced effects, at the cost of fluidity.

But the Composer works completely differently—with largely the same results. Instead of the tube, it uses an elegant ball-and-socket system to bend light rays without bending the lens barrel.

Selecting your point of focus is as simple and fluid as with the original Lensbaby, and may be even easier for newcomers to learn because it feels more like a "real" lens. And it locks the focus in place a heck of a lot easier than the Frankenlens 3G. Throw in variable resistance and fine-focusing by way of an innovative helical gear, too.

The new Lensbabies aren't ever going to replace your super-sharp autofocus prime or zoom lenses for day-to-day shooting (for most photographers, at least).

But they offer a whole lot of fun, with more control than ever—and without necessarily looking goofy in the process.

For image-quality shots, test-target results, and more details, go to www.PopPhoto.com.

Swap Meet

Lensbaby's new Optic Swap System comprises four optical choices, three of which also come in a kit at a slight discount. All of them take 37mm filters, and the lenses all use drop-in magnetic aperture disks (included).

■ **PLASTIC:** 50mm f/2 singlet like the classic Holga and Diana; \$35, est. street.

■ **SINGLE GLASS:** 50mm f/2 uncoated singlet; \$35, est. street.

■ **DOUBLE GLASS:** 50mm f/2 multicoated doublet, identical to the 2.0 and 3G lens; \$85, est. street.

■ **PINHOLE/ZONE PLATE:** Flat-field Fresnel lens that toggles between f/19 and f/177; \$35, est. street.

■ **KIT (PLASTIC, SINGLE GLASS, AND PINHOLE/ZONE):** \$95, est. street. 📷

What started as a novelty a

few years ago is now becoming a true optical system, as Lensbaby rolls out three new selective-focus lenses, plus a new set of add-ons that extend its range of low-tech effects. Although they look like toys, Lensbabies have been embraced by professional photographers (especially wedding shooters, who like the soft, romantic effect) and fun-loving amateurs alike.

The original Lensbaby, born in 2004, was a 50mm f/2.8 single-element lens in a bendable, bellows-like plastic barrel, affording only a small area of focus within a smeary image. Version 2.0 added a doublet lens and magnetic aperture rings to give you more control over exposure and depth of field. And a third iteration, called the Lensbaby 3G, added a trio of springy pins designed to help lock the selective focus in place.

Now there are three new versions, each a full stop brighter than the original: the Muse (replacing the original and

BABY STEPS

Here are some pointers for first-time Lensbaby shooters:

■ START WITH STILL

SUBJECTS. Get used to the manual focusing before chasing kids or pets around.

■ STOP DOWN TO THE F/5.6 APERTURE

for focusing wiggle room while still keeping the viewfinder bright. The wider the aperture, the smaller your point of focus (but brighter the viewfinder).

■ CHOOSE BUSY, BRIGHT

backgrounds for blur impressions. ■ **GO SQUARE**—or triangle, dogbone, or snowflake—with creative aperture effects and craft-store hole punches to make themed photos.

■ **VISIT THE FORUMS** at www.PopPhoto.com and www.lensbaby.com for more tips and to share your creations.



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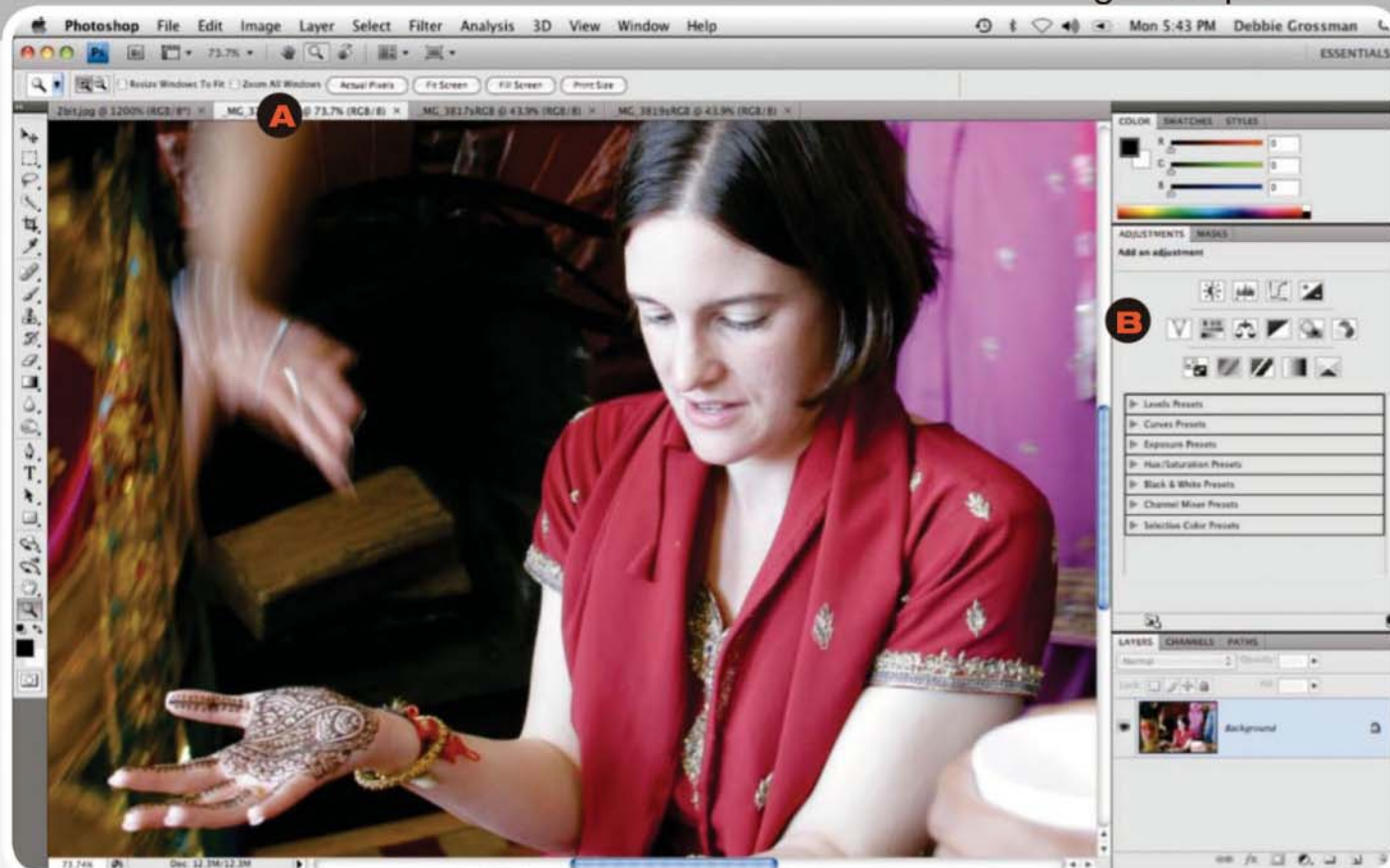
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EASYDoesIT

Photoshop just got simpler



With each new version,

Adobe Photoshop has always gotten more complex and slightly more difficult to use. Not anymore. Photoshop CS4 (\$700, street, new; \$200, upgrade) has new features and significant changes to the interface that make learning and using the software much simpler.

Until now, if you had multiple files open, you would have to flip through them using the Window menu. But with CS4's new application frame, you can open several files and quickly tab between them (A), plus manage the display of lots of files at once.

On the top toolbar of the new frame, you'll find the revamped Zoom tool. Finally making full use of your computer's graphics card, CS4 renders a file smoothly at any magnification. So no more restricting your editing to preset zoom levels such as 25% or 50%. You can also click and hold the tool over the image to zoom smoothly in or out.



NEW & NOTEWORTHY

- Streamlined interface with tabs.
- Perfect zoom at any level.
- Adjustments and Masks panels for easy, nondestructive editing.
- Local fixes in Camera RAW.

CONSIDER THIS IF...

You want the most powerful image editor there is—even if you've never used Photoshop before.

The most powerful interface change: New panels for Adjustments and Masks (B), which had been stumbling blocks for many photographers. Old hands will have to get used to the redesign, but it's a huge boon to new users.

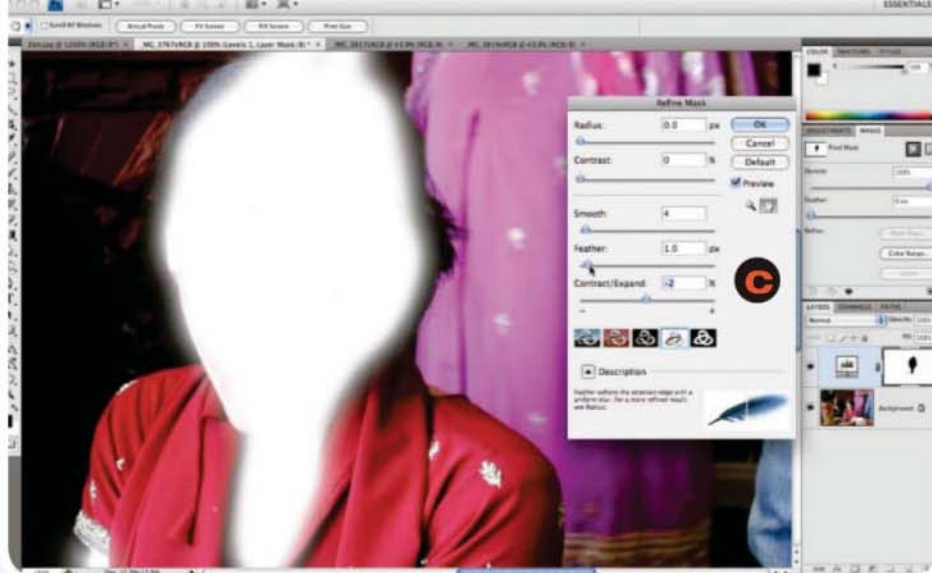
To make a new Adjustment Layer in CS4, all you have to do is choose the type you want by clicking a button or picking from a drop-down menu of presets. Photoshop automatically adds an Adjustment Layer to your Layers panel. Since you work on the adjustment in the

panel, there's no longer a floating box that hides your image and keeps you from seeing the effects of your tweaks.

To show or hide areas of the changes you made on your Adjustment Layer, click on the Masks panel. From there, click Color Range to apply your adjustments to only a range of tones. Or start by brushing on your adjustments, then use Mask Edge (C) to refine the mask and ensure you affect only the area you want.

Adobe recognized that some tools people love aren't necessarily good for their pictures. For instance, we've seen rampant overuse of Saturation and the terrible yet popular Dodge and Burn tool.

Vibrance—first introduced in Camera RAW as an alternative to Saturation that added pop without overdoing it—is now in CS4 both as its own Adjustment Layer and in the Sponge tool. And revamped Dodge and Burn are no longer clunky monsters left over from ancient times—we can now recommend them.



Moreover, it wouldn't be a Photoshop upgrade without a couple of really awesome new tools that most people probably won't use often. This time, there's the new Content Based Scaling and the depth-of-field extender.

Content Based Scaling changes the aspect ratio, effectively cropping without compromising important image data. For example, the tool can tell where there's a person in your picture and leave that part alone, while squeezing background elements such as clouds and trees.


The depth-of-field extender is part of the improved panorama stitcher, which can composite an image in three-dimensional space. So if you're using a macro or a wide aperture and can't get enough depth of field, shoot multiple images with different points of focus, then blend them into one deeply sharp photo.

These days Photoshop isn't just an image editor, but a set of three applications including Bridge (the powerful browser) and Camera RAW for RAW conversion—and there are lots

of upgrades to those, as well. Since Camera RAW runs on the same engine as the one in Adobe's Lightroom 2, some of the innovations in that recent upgrade are present here, too. So it's now possible to do local and gradient adjustments to your photos while still in the RAW converter.

Making and printing contact sheets (or just pages with multiple images) used to require lots of waiting and processing in Photoshop, but now Bridge makes PDFs (and web galleries, as well) directly from the browser.

Other innovations: A navigation bar that shows you the exact location of the picture you're looking at. Tabs that let you switch between ways of viewing and working with your images. A carousel mode that lets you flip through a full screen view of your images and see the ones ahead and behind. And the ability to make collections of photos without moving them among folders.

In CS4, all these improvements add up to a worthwhile upgrade. Most important, this version makes the real power of Photoshop—Adjustment Layers and Masks—far more accessible to people using the program for the first time. 

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By Peter Kolonia

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handle that's curved to conform to your
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umbrella or small tripod.

As the name implies, the
17.5x13x9.8-inch Reporter II isn't
made for wilderness hiking—it isn't
rugged or weather-resistant enough,
though a form-fitted plastic hood that's
stashed in the base provides some
protection. Rather, it's for event
photographers, location portraitists,
and photojournalists covering urban
or small-town beats. For commuters
with a lot to carry, it could also make a
worthy everyday backpack.

We used it to get a 15-inch laptop,
camera, lens, flash, umbrella, lunch,
papers, and a newspaper from home

to office (by train and foot) for several
weeks, and found it an amiable
companion for many reasons:

■ **It's light**, by backpack standards (just
over 4 pounds). Who wants an everyday
bag that adds significantly to the
poundage you're lugging?

■ **It's double-strapped**.

Photojournalists and commuters who
tote shoulder bags daily know the strain
that single straps put on the spine and
upper body over time. A backpack
distributes laptop and camera weight
evenly across both shoulders.

■ **It's relatively square**. Unlike
outdoor photo backpacks with wide
bases, long bodies, and narrow
tops, the Reporter II is
boxy, with a broad,
rectangular base that
prevents tipping.

■ **It's flexible**. You can install
the main cavity's long divider walls
vertically to form compartments for the
entire enclosure, or horizontally to form
compartments in individual rows, from
the bottom up.

■ **It's discreet**. The black fabric suits
urban and office environments better
than the green, blue, or multicolored
photo backpacks popular with campers.

The Reporter II could use more
padding in the base of the laptop
compartment (we lined ours with Domke
equipment wraps). Also, the shoulder
strap harness should be removable for
those who want to keep "strap flap"
to a minimum. The smaller women
on our staff found it too large to carry
comfortably.

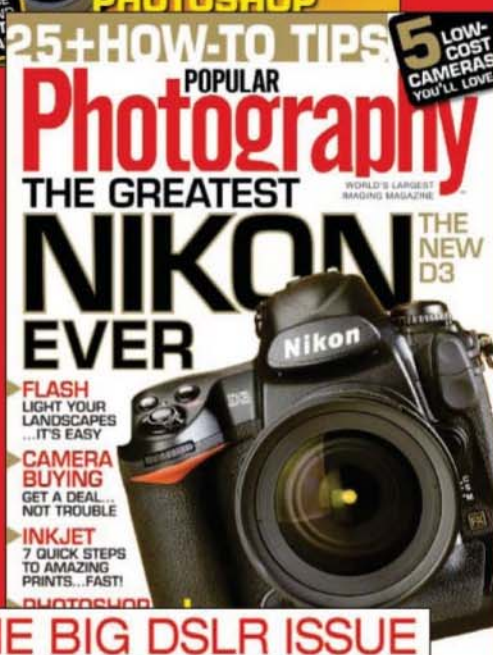
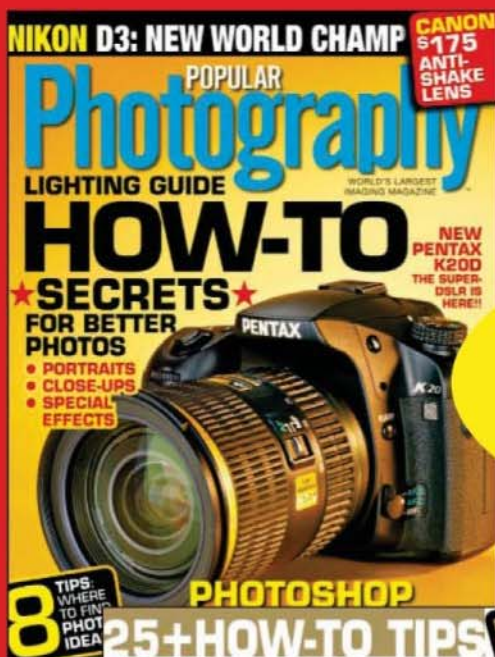
Still, at this price, pros and commuters
who carry a laptop and a lot of camera
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WHICH ONE

With custom adaptors, the Metz 54 MZ-4 offers true multi-platform TTL flash control.

Which Flash Should I Buy?

I've just started shooting events professionally. My main camera is a new Nikon DSLR, but my backup is an older Canon

film camera. Is there a shoe-mount flash that will work well with both? (TTL exposure control would be nice.)



Two choices come to mind.

The first is a top-tier Nikon Speedlight (either the SB-800 or SB-900), which will provide i-TTL exposure control on your Nikon. On the Canon, it offers straight auto-flash exposure in its "A" mode. There's no TTL control, but it should provide satisfactory exposure for 95 percent of your subjects. (For more on the new SB-900, see *Lighting* in this issue.)

A more flexible option? The Metz 54 MZ-4 (\$400, street; www.bogenimaging.us) whose SCA-series modules provide TTL exposure control for many SLRs—both digital and film. With the SCA 3402 Nikon adapter (\$87, street), the Metz should give you TTL (if not i-TTL) AE control, even for the latest Nikon DSLR bodies. Likewise, the backward-compatible SCA 3102 Canon adapter (\$87, street) will deliver TTL flash control for all EOS-era Canon cameras.

In addition, the Metz's auxiliary fill flash lets you bounce the main head from a ceiling or wall for soft, overall portrait lighting, while the fill flash opens up chin and eye-socket shadows, and places a specular glint in your subject's eyes. Metz supplies a clip-on neutral-density filter for some control over the intensity of the fill light.

As you would expect from a high-end flash, the 54 MZ-4 can also control multiple off-camera flash units, allowing for sophisticated TTL lighting setups. As the master flash, the 54 MZ-4 mounts on the camera, where it can control multiple off-camera Metz units using SCA 3083 remote AE modules (\$70, street).

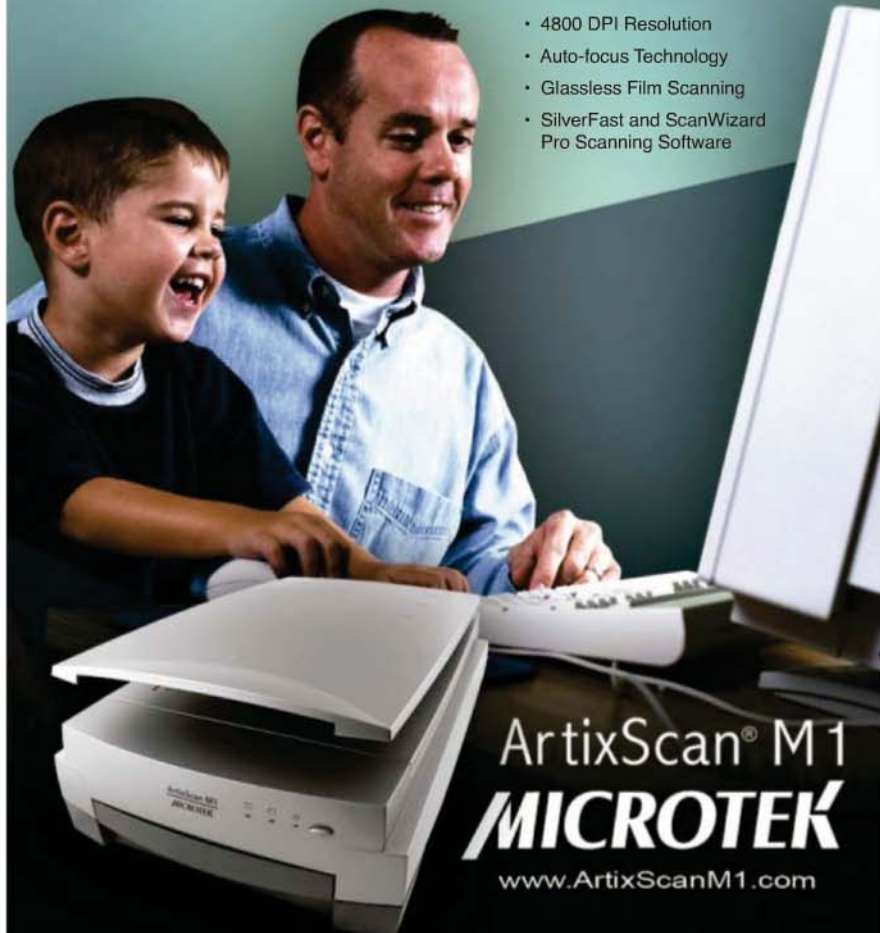
Perhaps its greatest attribute, however, is that, like few other on-camera lighting products, the Metz 54 MZ-4 is simultaneously backward- and forward-compatible. If the next camera you buy sports a drastically different flash AE system, there's every possibility that Metz will produce a module that will keep your 54 MZ-4 current with it.

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Canon EOS 5D: First Look
15.1 megapixels, 6.3 frames per second burst rate, a high-resolution LCD screen, and Digic 4 processing put the list of improvements on a new top-of-the-line APS-C EOS SLR.

Whipped Cream & Other Memories
What are the coolest album covers of all time? That's a question we've set out to answer in a story that will appear in American Photo.

Boots of Luck and Somethings out of Nothings from Rod Mar
Seattle Times' Rod Mar photographs Jamaica's Usain "Lightning" Bolt in his amazing 200 meter run show.


Two Covers are Better Than One
Are all covers created equally? Which would you rather see? Should we do away with one?

WHAT MATTERS
Book Review: What Matters
Changing the world might sound like a lofty goal for a photo book, but that's what the new book, What Matters, hopes to do.

Phase One to Ship Full-Frame Digital Medium-Format Back
The new P65+ back offers 60.5-megapixel resolution, with a sensor that is approximately the same size as a frame of 645 medium-format film.

Your Photo: Our Critique
John Bradshaw submitted this photo of India he took with a Canon Rebel XTi. He shot this image at 3 sec, f/5, ISO 1600 ...
[Read the complete critique here.](#)

Want us to critique your shots? Send 'em to us!

 **Olympus - Zuiko ED 50-200mm f/2.8-3.5 SWD Review**


Price (MSRP): \$1199
Type: Zoom Lens - Telephoto

Submitted by: Reviewer from Boston, MA
Date Reviewed: 8/26/2008
Months Owned: 1-5
Photos Taken: 2500+
Skill Level: Advanced amateur

What's Hot: Extremely fast autofocus, lightweight and small lens for its class with excellent weatherproofing and image quality.
What's Not: Zoom smoothness could better.

Review: For its class (telephoto to super-telephoto) this lens is probably one of the smallest and lightest lenses in its class ...
[Read the full review and ratings](#)

From Sound & Vision magazine



Reality Bytes: Satellite vs. Cable
With FiOS becoming a real contender, which delivery system is poised to win the closely fought battle for home-entertainment supremacy: cable or satellite?

TIP OF THE WEEK **PopPhoto**
(An exclusive tip from our resident community)

Family Friendly

As summer ends, you'll want to take one last family trip. Here's how to get the most fun from your photos.

- Use selective focus. Ginning next to the Statue of Liberty? Been done. If an object or landmark is important, try a different vantage point (say crouching down) and open up your aperture to focus on the object, leaving your family member slightly out of focus as an observer.
- Tell a story. Your vacation photos will be most meaningful with a story line to follow. Keeping a narrative in mind will also help you come up with ideas. Consider the Life magazine formula: a wide scene-setting photo, tight detail shots, portraits, and the "meat" of the story.

For Daily Tips, check out PopPhoto Flash

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

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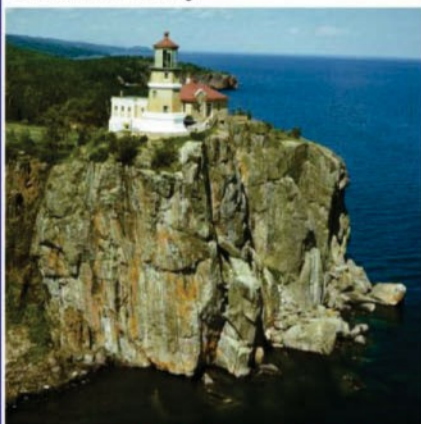
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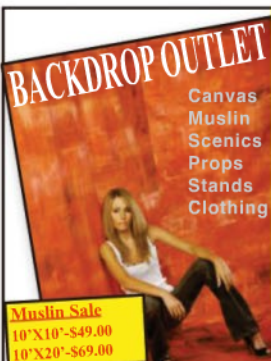


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TIPS & TRICKS

Curtain call

In trying to mimic the look of window light for portraits, I soften the output of my Elinchrom Stylus 1200S monolight by diffusing it through a translucent shower curtain. While a plain translucent curtain is too contrasty, one with colorless designs or patterns softens well, with only a slight loss of light intensity. Shower curtains are usually cheaper than actual diffusers, and they fold up flat for easy storage. Another tip: I hang the curtain from lightstands, and by moving it closer or further from the subject can fine-tune the amount of diffusion.

Charles Semple, Jr.
St. Louis, MO

Disc appeal

Need to reflect light onto tabletop subjects? Try the mirrored sides of old CDs. They're easy to position and aim if you prop them up in small wads of putty. They're much lighter than mirrors, and if they accidentally fall off the table, they don't shatter. Also, they're often free.

Paul Mayers
Cincinnati, OH

And baby makes three

I specialize in baby photography—here's a trick I use for family portraits. In traditional setups with two parents and an infant, don't waste your time trying to coax the infant to look at the camera. Instead, place an assistant off-camera in the darkened studio with a large flashlight. Ask the parents to gaze in the direction of the flashlight, and then have the assistant pivot or flicker its beam to attract the baby's attention. When the light catches the baby's eye, fire away. (Avoid having the beam strike a subject.) Then, have the assistant move to another part of the studio, and repeat. You will get many more potential keepers this way, with all three subjects looking, more or less, in the same direction.

Betsy Carr
Mobile, AL

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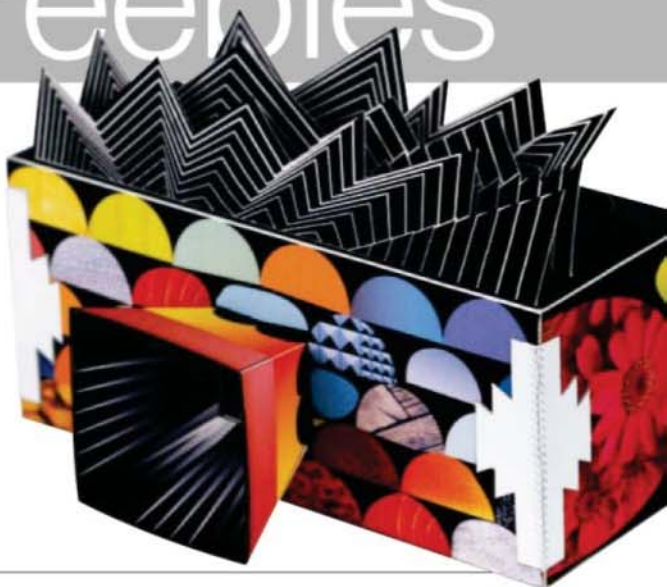
PHOTOFreebies

Funky pinhole camera designs

Free, direct

■ www.corbis.readymech.com

Sure, the newest DSLRs are exciting, but sometimes we get the most photographic joy out of things decidedly low-tech—like pinhole cameras. Corbis has five cool designs (more coming) that are available for free download. Just print them out, assemble, and enjoy a return to a simpler time. Film, of course, is not included.



111 plug-ins for Photoshop

Free, direct ■ thepluginsite.com/resources/freeps.htm

There are plenty of free Adobe Photoshop plug-ins and brushes floating around on the internet, but aptly named Plugin Site has one of the best selections. Helpfully divided into categories such as Image Effects, Patterns/Textures, and Photo Enhancement, each plug-in is rated according to a three-star usefulness scale, along with a graphic to tell you if the plug-in is compatible with Mac or Windows—or both.

Online photo classes from HP

Free, direct

■ h30240.www3.hp.com

Hewlett-Packard offers free online classes that have message boards, assignments, and quizzes to make sure you follow what they are teaching. Classes cover a variety of topics ranging from composition to data security to photo-project how-to's. The classes run at selected times, so check the current schedule for availability.

Picnik online image editor

\$0–25/year, direct ■ www.picnik.com

Big-league image editors are great when you want to make a lot of complex changes to your photos. But if your

photos just need a little work, or if you want to tweak what's already online, Picnik is worth checking out. You can upload photos from your computer, or edit your pictures in web photo applications (such as Facebook, Flickr, Picasa, and lots more), then adjust color and saturation, crop the image, and add various effects, text, and frames. If you want more control, get a one-year subscription for \$25 for access to more advanced features such as curves and levels.

Photos from the National Archives

Free, direct ■ www.archives.gov

The vast majority of digital images in the Archival Research Catalog (ARC) are in the public domain, so no permission is required to use them. Hundreds of images from America's past—including historic moments in education, work, conflict, daily life, and more—are yours for the taking, royalty- and copyright-free. Of course, it's good form to credit the National Archives and Records Administration as the original source.

America's Scenic Byways maps

Free, direct ■ www.byways.org

They call it America the Beautiful for a reason, and the U.S. Department of Transportation's National Scenic Byways Program wants to encourage you to explore your country and appreciate

some of its beauty. Visit the website for a free brochure with maps and photos of 96 photogenic routes all over the country, and give your shots a change of scenery.

Prints and photo storage

Free, direct ■ www.shutterfly.com

Sure, you can store and order prints from countless websites, but Shutterfly offers a sweet bonus for signing up for its service. First-time members get 50 4x6-inch prints and an 11x14-inch collage poster (shipping not included) for joining—and membership is free. Besides the signing bonus, benefits include unlimited photo storage, templates to make a variety of gifts, community features for sharing your photos, and basic image-editing applications. Don't want to wait (or pay) to get prints by mail? You can arrange to pick up your photos at Target stores.

Quantum Qflash Academy DVD

Free, direct ■ www.qtm.com

Quantum Instruments offers a free 10-lesson DVD series on using the Quantum flash system. The series is also available online. Regardless of what flash system you use (or even if you haven't committed to one yet), take the company up on its offer—although it seems like it will be an infomercial, most of the information can be applied to use with any flash system.

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COOLPIX P80

Close Encounters

The 10 megapixel P80's incredible 18x Zoom-NIKKOR lens covers focal lengths from 27-486mm (35mm format equivalent). To ensure steady shots while utilizing the zoom capabilities, the COOLPIX P80 is equipped with Optical Vibration Reduction (VR). A light sensitivity range up to ISO 6400 and numerous mode dials will satisfy the needs of camera enthusiasts everywhere.

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COOLPIX S210

Remarkably Thin, Razor Sharp

The 8MP COOLPIX S210 features Electronic VR Image Stabilization, low light sensitivity settings as high as ISO 2000 and utilizes Nikon's innovative EXPEED image processing system for enhanced noise reduction and improved the signal-to-noise (SN) ratio. The COOLPIX S210 comes with a bright, high resolution 2.5-inch LCD monitor with a wide 170-degree horizontal and vertical viewing angle.

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D60 Stunning Photography is Just a Step Away

The compact 10.2-MP D60 delivers breathtaking picture quality and the versatile handling of a D-SLR, yet is incredibly compact, easy and fun to use. It features fast startup and split-second shutter response. Nikon's Active Dust Reduction System activates automatically, along with Airflow Control technology to reduce the amount of dust that reaches the sensor.

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D90 Digital SLR

Engineered for Artistry, Unleash your Potential

The D90 is the world's first digital SLR camera with a movie shooting function that delivers genuinely cinematic results, enhanced by the creatively shallow depth of field made possible by the DX-format sensor. This is further refined by the optical quality and broad selection of NIKKOR lenses - the same lenses relied upon by professional photographers the world over.

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D700 Digital SLR

Power that Empowers

The D700 offers pro-level performance and an extensive array of features and innovations in a comfortably nimble platform. In addition to the Nikon-original FX-format CMOS sensor, the D700 incorporates Nikon's EXPEED Image Processing System, Nikon's renowned 51-point auto focus system with 3D Focus Tracking, Scene Recognition and a new active dust reduction system, two Live View shooting modes and more.

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Digital SLR's

Canon



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EOS REBEL XSi

Infinite Possibilities

The EOS Rebel XSi brings staggering technological innovation to the masses. It features Canon's EOS Integrated Cleaning System, Live View Function, DIGIC III Image Processor, plus a new 12.2-MP CMOS Sensor and is available in a kit with the new EF-S 18-55mm f/3.5-5.6 IS lens with Optical Image Stabilizer. It includes a 3-inch LCD, and features SD and SDHC compatibility.

OLYMPUS



New!

E-520

Official Camera of the US Open

The new Olympus E-520 D-SLR incorporates a built-in image stabilizer to ensure blur-free shots irrespective of the lens attached.

Matched with the Supersonic Wave Filter dust protection system and improved Live View capabilities, the freedom to frame and take great, crystal-clear photos is virtually limitless.

PENTAX



K200D

Non shake, Non rattle and Non roll

With 10.2 megapixels, the K200D DSLR features many of the advancements that are incorporated in the PENTAX K200D, including a 2.7 inch LCD monitor, Custom Image functions for perfect control over how images are developed, and the Expanded Dynamic Range function. It includes a user-friendly Dust Removal system, 11-point SAFOX VIII auto focus system, sophisticated 16-segment multi-pattern metering and auto sensitivity control up to ISO 1600.

TAMRON



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AF 18-200 f3.5-6.3 XR Di II LD Aspherical (IF) Macro

The Powerful Zoom Range Exclusively for Digital SLR's

The new AF18-200 is a high power zoom lens made for exclusive use with digital SLR cameras. It covers a powerful zoom range equivalent to 28-300mm on a digital SLR camera with a smaller-size imager. The lens provides the convenience of handling many photographic scenes and the capability of shooting ultra wide-angle to ultra telephoto shots without changing lenses.

Camcorders

Canon imageANYWARE



ZR950

Affordable Performance

The ZR950 is the top of the line of ZR camcorders. This latest addition to the ZR family also includes an array of features that turn your camcorder into a digital still camera, including 9 Point AIAF (Auto Focus), Progressive Photo, Simultaneous Photo Recording, Special Scene Modes, and Image Effects. It is also compatible with SD HC (High Capacity) memory cards for storing even more of your images.



FS100 New!

Flash Memory in a Compact Size

Now, with the light, compact Canon FS100, you can have stunning video with the ease and numerous benefits of Flash Memory, at an affordable price. Flash Memory is used in some of the world's most innovative electronic products such as laptop computers, MP3 players, PDAs and cell phones. It's just the thing for catching more of your life's most special moments.



Vixia HF10

Setting a New Standard for High Definition

Now, with the light, compact Canon VIXIA HF10, you can have stunning AVCHD (Advanced Video Codec High Definition) format recording with Dual Flash Memory- record to both the camcorder's 16 GB internal memory and a removable SDHC card, extending your available recording space and offering added flexibility in file transfer and playback.



Vixia HV30

Elegant Design, Ultimate HDV

The dramatic VIXIA HV30 is the latest in Canon's offering of HD camcorders, incorporating Canon Exclusive features you won't find anywhere else. Full HD CMOS sensor and advanced DIGIC DV II image processor deliver breathtaking detail and the best in color reproduction. SuperRange Optical Image Stabilization and Instant Auto Focus gives you the shot control High Definition demands. With the Genuine Canon 10x HD video zoom lens and a host of other advanced features the VIXIA HV30 is sure to be your choice in High Definition camcorders. And, with its HD and Standard Definition recording modes, you can make the move to HD without making your SD equipment obsolete.



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10.2MP

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12.1MP

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- Now with Face Detection technology

10.1MP

E-520

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Panasonic

DMC-TZ5

28MM WIDE ANGLE LENS

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- Intelligent Auto Mode
- Bright 3" LCD with Intelligent LCD Function

9.1MP / 10xZM

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24MM WIDE ANGLE LENS

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- 24mm lens captures approximately a 213% larger viewing angle than a normal 35mm camera

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3.0 INCH SCREEN

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- Face Detect Technology

10MP / 6xZM

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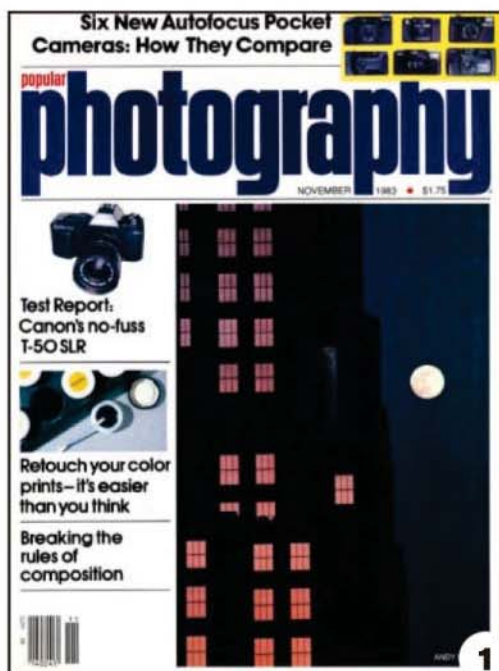


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25 YEARS AGO

NOVEMBER 1983



1. Moon landing: After spending hours trying to get a shot of the moon over midtown Manhattan, photographer Andy Levin went home only to find his subject right on his own street. He took five frames before the sky got too dark to hold any color. Levin used a 35mm SLR, 300mm tele lens, and Kodachrome 64 film.

2. Speed demon: Agfa's entry in the race for fast, easy prints from slides was Agfachrome Speed paper. With a color slide in an enlarger, you would place a sheet of the paper on the baseboard and expose. After the paper spent 90 seconds in a special activator, you'd wait 5 minutes, dry, and enjoy prints as large as 20x24 inches.

3. War stories: Contributing Editor Bill Pierce, a well-respected photojournalist,

wrote about covering violent conflict all over the world. His photos included this shot of a car-bomb explosion in downtown Beirut. He highlighted the danger photographers face to get their dramatic and, in some cases, ghastly pictures.

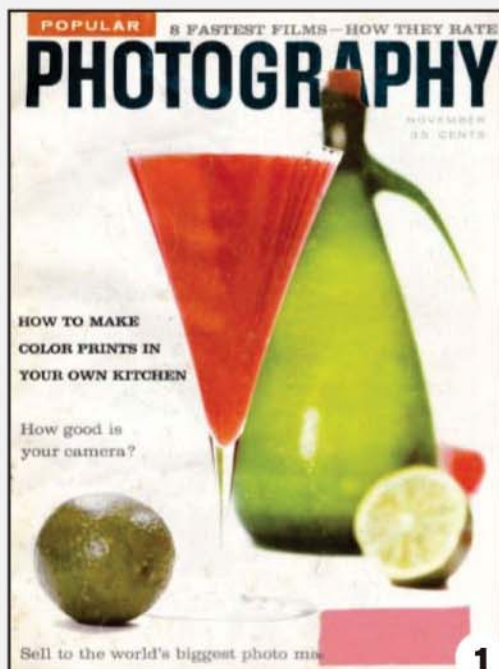
4. Set piece: The photojournalistic approach was used by Bob Willoughby in his coverage of movie production. Using 35mm cameras and available light, he was credited in bringing a new style to the motion-picture still, as in this photo of Frank Sinatra on the set of *The Man with the Golden Arm*.



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

50 YEARS AGO

NOVEMBER 1958



1. Juicy color: This month's cover photo was made to test the new Kodacolor Type L film during its experimental stage. New York photographer Toni Ficalora shot this picture of tomato juice, limes, and a pitcher using a Deardorff 8x10 camera and 14-inch Ektar lens.

2. Action hero: What better way to promote GE photo lamps than an adventure series built around a freelance photographer? The result was *Man With a Camera*, starring Charles Bronson as fearless Mike Kovac, who uses his trusty Speed Graphic to aid the fight for right wherever his lens took him.

3. The white stuff: A late spring snowfall transformed the lake in New York's Central Park into a winter wonderland. Neal Boenzi of the *New York Times* made this poetic image using a Nikon S2 and a 35mm f/2.5 Nikkor lens. The exposure on Kodak Plus-X was 1/60 sec at f/8.

4. Lonesome West: This stark yet nostalgic view of an abandoned railway station in Tombstone, AZ, was recorded by Martin Schmidt of Chicago, who submitted it to the Amateur's Workshop department for a critique. Schmidt used a Leica IIIIf with a 35mm Summaron f/3.5 lens. His exposure was 1/60 sec at f/8 on Kodachrome film.



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Page 2

Quick Dial
161



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10 MegaPixels

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#CAPSA1000*



10 MegaPixels

Canon Powershot A2000 IS

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• SD/SDHC (High Capacity) Card Slot
• Dimensions 4 x 2.5 x 1.25"
• Weight 6.5 oz
#CAPSA2000*



10 MegaPixels

Canon Powershot E1

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#CAPSE1*



10 MegaPixels

Canon Powershot SD890 IS

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Black or Silver
#CAPSSD770*



10 MegaPixels

Canon Powershot SD790 IS

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• 3x Optical Zoom • 4x Digital Zoom
• 6.2-18.6mm f/2.8-4.9 (35 equiv. 35-105mm)
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• Dimensions 2.3 x 3.6 x 0.8"
• Weight 5.4 oz
#CAPSSD790*



8 MegaPixels

Canon Powershot SD1100 IS

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• Dim. 2.2 x 3.4 x 0.9" • Weight 4.4 oz
Blue, Brown, Gold, Pink, or Silver
#CAPSSD1100*



8 MegaPixels

CASIO Exilim EX-Z80

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• 3x Optical Zoom • 4x Digital Zoom
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6 MegaPixels

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8 MegaPixels

FUJIFILM FinePix J10

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12 MegaPixels

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Dual Image Stabilization
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• xD & SD Card Slots • 25MB Built-in Memory • Micro Thumbnail View
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• Weight 5.7 oz
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10 MegaPixels

FUJIFILM FinePix Z20fd

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• 5.7x Digital Zoom • xD & SD/SDHC Card Slot
• 6.3-18.9mm f/3.7-4.2 (35 Equiv. 35-105mm)
• Dimensions 2.2 x 3.6 x 0.8"
• Weight 3.9 oz
#FUFPZ20FD*



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Kodak EasyShare M863

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• Dimensions 2 x 3.7 x 0.9" • Weight 4.6 oz
Silver
#LECL25



9 MegaPixels

Nikon Coolpix S60

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• 9.0 MegaPixels • 3" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.3-4.2 (35 Equiv. 38-114mm)
• SD/SDHC Card Slot • 38MB Built-in Memory
• Dim. 3.6 x 2.3 x 0.7" • Weight 4.4 oz
Black, Bronze, Burgandy, Pink, Red or White
#NICPS60*



13 MegaPixels

Nikon Coolpix P6000

VR Image Stabilization
• 13.5 MegaPixels • 2.7" LCD Monitor
• 4x Optical Zoom • 4x Digital Zoom
• 6-24mm f/2.7-5.9 (35 Equiv. 28-115mm)
• SD/SDHC Card Slot • 48MB MB Built-in Memory • Coolpix RAW Format
• Dimensions 2.6 x 4.2 x 1.7"
• Weight 8.5 oz
#NICPP6000*



10 MegaPixels

Nikon Coolpix P80

Optical VR Image Stabilization
• 10.1 MegaPixels • 2.7" LCD Monitor
• 18x Optical Zoom • 4x Digital Zoom
• 4.7-84.2mm f/2.8-4.5 (35 Equiv. 27-486mm) • SD/SDHC Card Slot
• 50MB MB Built-in Memory • D-Lighting
• Dimensions 3.1 x 4.3 x 3.1"
• Weight 12.9 oz
#NICPP80*



8 MegaPixels

OLYMPUS FE-360

Digital Image Stabilization
• 20 Shooting Modes • 8.0 MegaPixels
• 2.5" LCD Display with Backlight Boost
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.1-5.9 (35 Equiv. 36-108mm)
• xD card slot • 20.5MB internal memory
• Dim. 3.7 x 2.2 x 0.7" • Weight 3.5 oz
Black, Blue, Pink, Red or Silver #OLFE360*



OLYMPUS Stylus 1010 SW
Dual Image Stabilization
• 10.1 MegaPixels • 2.7" LCD Monitor
• 7x Optical Zoom • 5x Digital Zoom
• 6.6-46.2mm f/3.5-5.3 (35 Equiv. 37-260mm)
• xD Card Slot • 14.7MB Built-in memory
• Dim. 2.2 x 3.9 x 1.1" • Weight 4.8 oz
Black, Blue, Purple or Silver #OLS1010*



SAMSUNG S860
• Face Detection & Self Portrait Modes
• 8.1 MegaPixels • 2.4" LCD Monitor
• 3x Optical Zoom • 3x Digital Zoom
• -mm f/ (35 Equiv. 37-111mm)
• SD/SDHC Card Slot • 11MB Built-in Memory
• Record 640 x 480 video at 30 fps
• Dim. 2.2 x 3.5 x 0.8" • Weight 4.1 oz
Black or Silver #SAS860*

Quick Dial
61



OLYMPUS SP-570 UZ
• 10 Megapixels • RAW File Mode
• 2.7" LCD Monitor • Electronic Viewfinder
• 20x Optical Zoom • 5x Digital Zoom
• 4.6-92mm f/2.8-4.5 (35 equiv. 26-520mm)
• xD card slot • 45MB Internal Memory
• Manual Exposure • 13.5 fps Burst
• Dimensions 3.3 x 4.7 x 3.4"
• Weight 15.7 oz
#OLSP570UZ*



SONY CyberShot DSC-S780
• 7.2 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 2x Digital Zoom
• 5.8-17.4mm f/2.8-4.8 (35 Equiv. 35-105mm) • Simple Controls
• Function Guide • MS Duo/Pro Duo Card Slot • 22MB Built-in Memory
• Dimensions 2.4 x 3.6 x 1.1"
• Weight 5.3 oz
#SODSCS780*



Panasonic Lumix DMC-FX500
MEGA O.I.S. (Optical Image Stabilizer)
• 10.1 Megapixels • 3" Touch-screen LCD
• 5x Optical Zoom • 4x Digital Zoom
• 4.4-22mm f/2.8-5.9 (35 equiv. 25-125mm)
• Leica DC Vario-Elmarit lens • SD/SDHC Card Slot • 50 MB built-in Memory
• Dim. 3.8 x 2.3 x 0.9" • Weight 5.5 oz
Black or Silver #PADMCFX500*



SONY CyberShot DSC-W120
• 7.2 MegaPixels • 2.5" LCD Monitor
• 4x Optical Zoom • 6x Digital Zoom
• 5.35-21.4mm f/2.8-5.8 (35 Equiv. 32-128mm)
• Carl Zeiss Vario-Tessar Lens • MS Duo/Pro Duo Card Slot • 15MB Built-in Memory • Double Anti-Blur System • D-Range Optimizer
• Dim. 2.3 x 3.5 x 0.9" • Weight 4.3 oz
Black, Blue, Pink or Silver #SODSCW120*



Panasonic Lumix DMC-TZ5
MEGA O.I.S. (Optical Image Stabilizer)
• 9.0 Megapixels • 3.0" Intelligent LCD
• 10x Optical Zoom • 4x Digital Zoom
• 4.6-46mm f/3.3-4.9 (35 equiv. 28-280mm) Leica DC Vario-Elmarit lens • HD Video Capture
• SD/SDHC Card Slot • 27MB built-in Memory
• Dim. 2.4 x 4.1 x 1.5" • Weight 7.4 oz
Black, Blue or Silver #PADMCTZ5*



SONY CyberShot DSC-W150
• Double Anti-Blur System
• 8.1 MegaPixels • 2.7" LCD Monitor
• 5x Optical Zoom • 2x Digital Zoom
• 5-25mm f/3.3-5.2 (35 Equiv. 30-150mm)
• Carl Zeiss Vario-Tessar Lens • MS Duo/Pro Duo Card Slot • 15 MB Built-in Memory
• Dim. 2.3 x 3.7 x 0.9" • Weight 6.1 oz
Black, Gold, Red, or Silver #SODSCW150*



Panasonic Lumix DMC-LX3
MEGA O.I.S. (Optical Image Stabilizer)
• 10.1 MegaPixels • 3.0" LCD Monitor
• 2.5x Optical Zoom • 4x Digital Zoom
• 5.1-12.8mm f/2-2.8 (35 Equiv. 24-60mm)
• Leica Lens • RAW File Mode
• SD Card Slot • 50MB Built-in Memory
• Dim. 2.4 x 4.3 x 1.1" • Weight 8 oz
Black or Silver #PADMCLX3*



SONY CyberShot DSC-W170
• Capture 640 x 480 video at 30 fps
• 10.1 MegaPixels • 2.7" LCD Monitor
• 5x Optical Zoom • 2x Digital Zoom
• 5-25mm f/3.3-5.2 (35 Equiv. 28-140mm)
• Carl Zeiss Vario-Tessar Lens • MS Duo/Pro Duo Card Slot • 15 MB Built-in Memory
• Dim. 2.3 x 3.7 x 0.9" • Weight 5.5 oz
Black, Gold, Red, or Silver #SODSCW170*



PENTAX Optio W60
• JIS Class 8 Waterproof to 13'
• Face Recognition • HD Movie Capture
• 10 MegaPixels • 2.5" LCD Monitor
• 5x Optical Zoom • 5.7x Digital Zoom
• 5-25mm f/3.3-4 (35 Equiv. 28-140mm)
• SD/SDHC (High Capacity) Card Slot
• Dimensions 2.2 x 3.9 x 1.1" • Weight 4.4 oz
Ocean Blue, or Silver #PEOW60*



SONY CyberShot DSC-T300
• Super Steady Shot Stabilization
• 10.1 MegaPixels • 3.5" LCD Monitor
• Touch-Screen Operation
• 5x Optical Zoom • 2x Digital Zoom
• 5.8-29mm f/3.5-4.4 (35 Equiv. 31-165mm)
• Carl Zeiss Lens • MS Duo/Pro Duo Card Slot
• Dim. 2.3 x 3.7 x 0.8" • Weight 5.3 oz
Black, Red, or Silver #SODSCT300*



SAMSUNG L100
• 8.2 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 3x Digital Zoom
• 6.2-18.6mm f/2.8-5.2 (35 Equiv. 37-111mm)
• SD/SDHC (High Capacity) Card Slot
• 10MB Built-in Memory • Voice Recording
• Record 640 x 480 video at 30 fps
• Dim. 2.2 x 3.5 x 0.8" • Weight 4.1 oz
Black or Silver #SAL100*



SONY CyberShot DSC-H50
• NightShot Infrared System
• 9.1 MegaPixels • 3" Tilt-up LCD Monitor
• 15x Optical Zoom • 2x Digital Zoom
• 5.2-78mm f/2.7-4.5 (35 Equiv. 31-465mm)
• Carl Zeiss Lens • HDTV Compatibility
• MS Duo Card Slot • 15MB Built-in Memory
• Dimensions 3.2 x 4.6 x 3.4"
• Weight 14.6 oz
#SODSCH50*



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Oct. 14th - 22nd, 2008

Memory Cards

CF Compact Flash

	Delkin			Kingston			Lexar			Sandisk			Sony		
	Std	Pro	Std	Ultimate 133x	Ultimate 266x	Platinum II	133x	300x	Std	Ultra II	Extreme III	Extreme IV	133x	300x	
1GB	12.95	24.95	9.95	—	—	—	—	—	—	—	—	—	—	—	
2GB	15.95	39.95	14.95	37.95	44.50	27.50	38.95	54.95	—	23.95	36.50	54.95	39.95	—	
4GB	23.50	69.95	27.50	63.95	38.95	58.50	87.95	49.95	39.95	54.50	89.95	64.50	104.95	—	
8GB	—	138.95	—	44.95	116.95	73.95	99.95	154.95	—	79.95	99.95	179.95	—	199.95	
16GB	—	289.95	—	168.50	—	—	—	—	—	—	185.95	—	—	—	

MSDUO Memory Stick Pro Duo

	Lexar			Sandisk			Sony		
	40x	Gaming	Standard	Ultra II	Ultra II Mobile	Gaming	Standard	Mark II	
1GB	22.50	19.95	19.95	—	—	21.95	23.50	19.95	
2GB	24.95	—	24.50	32.50	74.95	—	—	29.95	
2GB 2 Pack	—	—	—	—	—	—	—	—	
4GB	38.95	—	39.95	44.95	129.95	39.95	—	45.95	
8GB	72.95	—	73.50	77.95	—	—	—	99.95	
16GB	—	—	—	—	—	—	—	154.95	

SD Secure Digital

	Delkin				Kingston				Lexar				Sandisk				Panasonic			
	Standard	Pro	Micro	Mini	Standard	Elite Pro	Standard	Platinum II 60x	133x	Standard	Ultra II	Extreme III	Micro	Micro Ultra	Class 2	SMBs Class 4	20MBs Class 6			
1GB	7.95	12.95	8.95	—	6.95	—	14.95	12.50	—	12.99	24.50	29.95	—	13.95	29.95	8.95	—	—	—	—
2GB	9.95	14.95	13.50	—	16.95	7.50	13.95	17.95	19.95	—	—	—	—	17.95	—	—	12.95	19.95	—	—
4GB	—	—	—	—	22.95	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
8GB	—	—	—	—	47.95	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

SD HC Secure Digital High Capacity

SD HC Secure Digital High Capacity																			XD XD Memory			
	Delkin		Kingston			Lexar		Panasonic				Sandisk								Type M	1GB	2GB
	Pro	Class 2	Class 4	Class 6	Standard	Platinum II	133x	6 MBs	10 MBs	20 MBs	Standard	Class 2	Class 4	Ultra II	Ultra II Plus	Extreme III	Micro					
4 GB	Class 6	Class 2	Class 4	Class 6	Class 2	60x Class 6	Class 6	Class 6	Class 4	Class 4	Class 2	Class 2	Class 4	Class 6	Class 4	20MBs Class 6	Class 2					
8 GB	22.50	16.95	14.50	14.50	29.50	34.50	44.95	—	24.95	34.95	19.95	—	32.50 *	32.50	49.95	26.95		Fuji	24.95	39.95		
16 GB	44.50	28.50	28.50	28.50	—	—	89.95	69.95	—	—	48.95	56.95 *	—	—	79.95 *	—		Olympus	M+	M+		
32 GB	89.95	—	71.95	—	—	—	—	—	—	129.95	—	113.95 *	* with Reader		—	—		Sandisk	22.95	26.95		
	179.95	—	—	—	—	—	—	—	—	395.95	—	211.95 *	—		—	—			19.95	29.95		

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64



12 MegaPixels

Digital Rebel XSi (Black or Silver)
 Body Only.....#CAEDRXSI*
 Kit with 18-55mm IS.....#CAEDRXSIK*

Canon Digital Rebel XSi

- 12.2 MegaPixels CMOS Sensor
- 3.0" LCD Monitor • SLR viewfinder
- Live View Function • USB 2.0
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus
- 3.5 fps Continuous Shooting
- High Sensitivity (ISO 100-1600)
- Picture Style Settings
- Integrated Cleaning System
- Uses LP-E5 Battery
- Dimensions 3.8 x 5.1 x 2.4"
- Weight 16.8 oz Body Only



12 MegaPixels

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

Canon EOS-5D

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



10 MegaPixels

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

Canon EOS-40D

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



10 MegaPixels

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

Canon EOS-1D Mark III

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



15 MegaPixels

EOS-50D Body Only.....#CAE50D
 Kit with 28-135mm
 IS USM.....#CAE50D28135

Canon EOS-50D

- "D-SLR" Digital SLR Camera
- RAW and sRAW Image Capture
- 15.1 MegaPixels • SLR viewfinder
- 3.0" Clear View VGA LCD
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • "Picture Style" Settings
- HDMI output that enables the display of your photographs on any HDTV with HDMI ports • Live View Function
- Single, Continuous, or Manual Focus
- Incredibly High ISO Sensitivity
- Versatile Exposure Metering System
- USB 2.0 • Uses BP-511A Battery
- Dimensions 4.2 x 5.7 x 2.9"
- Weight 25.7 oz Body Only



21 MegaPixels

EOS-1Ds Mark III
 Body Only.....#CAE1DS3

Canon EOS-1Ds Mark III

- "D-SLR" Digital SLR Camera
- Full-Frame CMOS Sensor
- Weather Resistant Body
- Self-Cleaning Sensor
- 21.1 MegaPixels • SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses • 5 fps Burst
- SD/SDHC & CF card slots • USB 2.0
- UDMA-compliant CompactFlash
- Fast AF system • Picture Style Settings
- Powerful Bundled Software
- ISO 100-1600 • Uses LP-E4 Battery
- Dimensions 6.3 x 6.1 3.1"
- Weight 42.5 oz, Body Only

Quick Dial
64

SLR Lenses & Flashes

Canon 50mm f/1.2 "L" Lens



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

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



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

Canon 17-55/2.8 EF-S USM Digital Lens



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

Canon 24-70/2.8 EF "L" USM Lens



- sealed and gasketed against dust & moisture
- Internal Focusing
- UD Element
- Two Aspherical Elements
- 2.8-22 f/stop Range
- Focus 1.25' to Infinity
- 77mm filter diameter
- Weight 33.6 oz

Canon 430 EX Shoe Mount Flash



- Guide No. 141'
- Pro Functions
- Improved Recycling Time
- Six custom functions
- Wireless Operation
- AF Assist
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 11.6 oz

Canon 580 EX II Shoe Mount Flash



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

Canon

Canon EOS Flash System (USA)

220EX.....125.95 430EX.....CALL 580EX II.....CALL
 MR-14EX Rightlight.....470.00 MT-24EX Twin Flash.....685.00

Canon EF-S Lenses For Digital Only IMP USA

EF-S Lenses are compatible with the 20D, 30D, 40D & Digital Rebel only

60/2.8 USM Macro (520).....384.95 400.00
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 17-55/2.8 IS USM (670).....999.95 1030.00
 17-85/4-5.6 IS USM (670).....499.95 515.00
 18-55/3.5-5.6 IS USM (580).....— 170.00
 18-200/3.5-5.6 IS (720).....— CALL
 55-250/4.0-5.6 IS USM (580).....CALL CALL

Canon EF Lenses IMP USA

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 75-300/4.0-5.6 III (580).....154.95 159.95
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Canon EF "L" Lenses IMP USA

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 1424.95 1450.00
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 24-70/2.8 USM (770).....1159.95 1190.00
 24-105/4 IS USM (770).....1039.95 1059.00
 28-300/3.5-5.6 IS USM (770).....2199.95 2300.00
 70-200/4.0 USM (670).....579.95 600.00
 70-200/2.8 IS USM (770).....1069.95 1100.00
 70-200/2.8 USM (770).....1169.95 1190.00
 70-200/2.8 IS (770).....1649.95 1699.00
 100-400/4.5-5.6 IS USM (770).....1419.95 1460.00
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 2x II Teleconverter.....279.95 290.00

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D40 Kit with 18-55mm DX.....#NID401855

Nikon. D40

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



D60 Kits with 18-55mm VR.....#NID601855
 with 18-55mm & 55-200mm VR.....#NID601855200

Nikon. D60

- "D-SLR" Digital SLR Camera**
 • 10.2 MegaPixels
 • 2.5" LCD Monitor • SLR Viewfinder
 • Accepts Nikon AF Lenses (1.5x factor)
 • SD/SDHC Card Slot
 • Built-in Speedlight
 • Integrated Dust Reduction System
 • 8 Digital Vari-Program Modes
 • Stop-Motion Video • 3 fps Burst
 • In-Camera Image Editing & RAW Processing • ISO 100-1600
 • USB 2.0 • Uses EN-EL9 Battery
• Nikon Inc. limited warranty included
 • Dimensions 3.7 x 5.0 x 2.5"
 • Weight 17 oz Body Only



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

Nikon. D80

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



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

Nikon. D300

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



D90 Body Only.....#NID90
 Kit with 18-105mm VR Lens.....#NID9018105

Nikon. D90

- "D-SLR" Digital SLR Camera**
• D-Movie mode - record 720p HD movie clips • Self Cleaning Sensor
 • 12.3 MegaPixels • GPS geo-tagging
 • 3.0" LCD Monitor • SLR viewfinder
 • Uses Nikon AF Lenses (1.5x factor)
 • SD/SDHC (High Capacity) Card Slot
 • Auto or Manual Focus • 4.5 fps Burst
 • In-Camera Image Editing
 • Scene Recognition System
 • Active D-Lighting • USB 2.0
 • ISO 100-3200 • Uses EN-EL3e battery
• Nikon Inc. limited warranty included
 • Dimensions 5.2 x 4.1 x 3"
 • Weight 22 oz. body only



D700 Body Only.....#NID700
 Kit with 24-120mm VR Lens.....#NID70024120

Nikon. D700

- "D-SLR" Digital SLR Camera**
 • Self Cleaning Sensor
 • 12.1 MegaPixels • Live View
 • 3" VGA LCD Monitor • SLR viewfinder
 • Uses Nikon AF Lenses
 • FX-format CMOS (full frame)
 • CompactFlash Card Slot
 • Dust and Water Resistant
 • Picture Control Settings • 5 fps Burst
 • 51-point AF System • HDMI Video Out
 • Active D-Lighting Mode • USB 2.0
 • ISO 6400 • Uses EN-EL3e battery
• Nikon Inc. limited warranty included
 • Dimensions 4.8 x 5.8 x 3.0"
 • Weight 33.6 oz. body only

SLR Lenses & Flashes

Nikon. 12-24mm f/4 DX ED-IF G AF-S Super Wide Zoom AF Lens



- Exclusively designed for use with Digital SLRs
- Silent Wave Motor
- ED (Extra-low Dispersion)
- IF (Internal Focusing)
- 35mm equiv. 18-36mm
- Minimum focus 11.8"
- 77mm filter diameter
- Weight 17.6 oz

Nikon. 24-70mm f/2.8 G AF-S ED-IF Wide Zoom AF Lens



- Optimized for edge-to-edge sharpness on both the Nikon FX (Full-frame) & DX-format image sensors
- Rugged construction, dust and moisture resistance
- Minimum focus 1.2"
- 77mm filter diameter
- Weight 32 oz

Nikon. 18-200mm f/3.5-5.6 DX G AF-S ED-IF Digital Lens



- Exclusively designed for use with Digital SLRs
- 35mm equiv. 27-300mm
- VR II Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/stop Range
- Focus 1.6" to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon. 24mm f/3.5 D ED PC-E Ultra-Wide Lens with



- Compatible with digital and 35mm SLR cameras
- Ideal for architectural and nature photography
- "Perspective Control" tilt and shift functions
- Minimum focus 0.7"
- 77mm filter diameter
- Weight 25.6 oz

Nikon.

Nikon AF Flashes

	IMP	USA
SB-400.....	CALL	CALL
SB-600.....	CALL	CALL
SB-800.....	CALL	CALL
SB-900.....	CALL	CALL
R1 Wireless Twin Flash.....	CALL	CALL
RT1 Wireless Twin Flash System.....	CALL	CALL

Nikon DX ED-IF Lenses for Digital Only

10.5/2.8 Fish-Eye.....	CALL	CALL
12-24/4 G AF-S (77ø).....	CALL	CALL
16-85/3.5-5.6 G AF-S VR (67ø).....	CALL	CALL
17-55/2.8 G AF-S (77ø).....	CALL	CALL
18-55/3.5-5.6 G AF-S (52ø).....	CALL	CALL
18-55/3.5-5.6 G AF-S VR (52ø).....	CALL	CALL
18-70/3.5-4.5 G AF-S (67ø).....	CALL	CALL
18-135/3.5-5.6 G AF-S (67ø).....	CALL	CALL
18-200/3.5-5.6 G AF-S (72ø).....	CALL	CALL
55-200/4-5.6 G AF-S (67ø).....	CALL	CALL
55-200/4-5.6 G AF-S VR (67ø).....	CALL	CALL

Nikon D-Type AF Lenses

	IMP	USA
14/2.8 D ED.....	1339.95	1419.95
16/2.8 D (35ø) with Hood.....	699.95	769.95
20/2.8 D (62ø).....	469.95	489.95
24/2.8 D (52ø).....	299.95	309.95
24/3.5 D ED PC-E (77ø).....	CALL	CALL
28/2.8 D (52ø).....	224.95	234.95
35/2.0 D (52ø).....	299.95	319.95
45/2.8 D ED PC-E Micro (77ø).....	CALL	CALL
50/1.8 D (52ø).....	104.95	109.95
50/1.4 D (52ø).....	279.95	289.95
60/2.8 D Micro (62ø) (1:1).....	379.95	399.95
60/2.8 G AF-S ED Micro (62ø).....	469.95	479.95

Nikon D-Type AF Lenses

	IMP	USA
85/1.8 D (72ø) with Hood.....	369.95	399.95
85/1.4 D IF (77ø).....	939.95	1024.95
85/2.8 PC-E Micro (77ø).....	CALL	CALL
105/2.8 G AF-S ED-IF VR Micro (62ø).....	739.95	759.95
105/2.0 DC D with Hood (72ø).....	829.95	924.95
135/2.0 DC D (72ø).....	969.95	1069.95
180/2.8 D ED-IF (72ø).....	699.95	749.95
200/2 G AF-S ED-IF VR (52ø).....	3949.95	3999.95
200/4 D ED-IF Micro w/Case (62ø).....	1249.95	1339.95
300/4.0 D AF-S ED-IF (77ø).....	1024.95	1124.95
300/2.8 G AF-S VR (52ø-R).....	CALL	4499.00
400/2.8 G AF-S VR ED (52ø).....	CALL	CALL
500/4.0 G AF-S VR ED (52ø).....	CALL	CALL
600/4.0 G AF-S VR ED (52ø).....	CALL	CALL
14-24/2.8 G AF-S ED-IF.....	1529.95	1549.95
17-35/2.8 (77ø).....	1369.95	1499.95
24-70/2.8 G AF-S ED-IF (77ø).....	CALL	CALL
24-85/2.8-4.0 D (72ø).....	499.95	564.95
24-120/3.5-5.6 G AF-S VR (72ø).....	489.95	509.95
70-200/2.8 G AF-S ED-IF VR (77ø).....	1599.95	1629.95
70-300/4.0-5.6 G (62ø).....	114.95	134.95
70-300/4.5-5.6 G-AFS VR (67ø).....	469.95	479.95
80-200/2.8 D with Collar (77ø).....	899.95	924.95
80-400/4.5-5.6 D VR (77ø).....	1379.95	1429.95
200-400/4 G AF-S ED-IF VR (52ø).....	5099.95	5199.95
TC-14E II (1.4x) Teleconverter.....	359.95	409.95
TC-17E II (1.7x) Teleconverter.....	359.95	419.95
TC-20E II (2x) Teleconverter.....	359.95	429.95

USA = Imported & Warrantied by Nikon USA (AF Lenses include 1 year warranty plus 4 years extended service coverage)
 IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon.

SB-800 Speedlight i-TTL Shoe Mount Flash



- Guide No. 125'
- Recycling Time 2.7 Secs
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Multiple Flash Exposure Modes
- Safety lock on flash shoe
- Weight 12.3 oz

Nikon.

SB-900 Speedlight i-TTL Shoe Mount Flash



- Guide No. 131'
- Recycling Time 4.5 Secs
- Bounce & Swivel Head
- Zoom Head (17-200mm)
- Stroboscopic Effect
- AF-Assist Illuminator
- Safety lock on flash shoe
- Weight 14.6 oz



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Quick Dial
64



10 MegaPixels

E-520 Body Only.....#OLEE520
E-520 Kit with 14-42mm
Zuiko Lens.....#OLEE5201442

OLYMPUS Evolt E-520

- "D-SLR" Digital SLR Camera
- In-Body Image Stabilization
- Supersonic Wave Filter Anti-dust System • Capture in JPEG or RAW
- 10 MegaPixels • SLR viewfinder
- 2.5" Live View LCD monitor
- 4/3 Full Frame Zuiko Specific Lenses
- CF & XD Dual Card Slots
- Select ISO 100-1600
- 20 Easy-to-use Scene-select Modes
- 3.5 fps Burst • Face Detection
- Shadow Adjustment
- USB 2.0 • Uses BLM-1 Battery
- Dimensions 3.6 x 5.4 x 2.7"
- Weight 16.5 oz. Body Only



10 MegaPixels

K20D Super Body Only.....#PEK200D
Kit w/18-55mm Lens #PEK200D1855

PENTAX K200D Super

- "D-SLR" Digital SLR Camera
- Sensor-Shift Shake Reduction
- Weather and Dust Resistant
- 10.2 Megapixels
- 2.7" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Dust Removal System
- Effective Noise Reduction
- PictBridge Compatible
- Auto Picture Mode • USB 2.0
- ISO 100-1600 • 2.8 fps Burst
- Powered by AA-size Batteries
- Dimensions 3.7 x 5.2 x 2.9"
- Weight 22.2 oz. body only



10 MegaPixels

E3 Body Only.....#OLE3

OLYMPUS E3

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



10 MegaPixels

Alpha A200 Kits
with 18-70mm.....#SODSLRA200K
with 18-70mm and
75-300mm.....#SODSLRA200W

SONY Alpha A200

- "D-SLR" Digital SLR Camera
- Super SteadyShot image stabilization and dust reduction
- 10.2 MegaPixels • SLR viewfinder
- 2.7" ClearPhoto LCD monitor
- Uses Sony Alpha/Minolta Maxxum Lenses (1.5x factor) • CF Card Slot
- Anti-dust Protection • USB 2.0
- D-Range Optimizer (DRO)
- 3 fps Continuous Burst
- Eye-Start Autofocus
- ISO 100-3200 Sensitivity
- Uses NP-FM500H Battery
- Dimensions 3.9 x 5.2 x 2.8"
- Weight 18.8 oz. body only



10 MegaPixels

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

Panasonic Lumix DMC-L10

- "D-SLR" Digital SLR Camera
- Four-Thirds System (17.3 x 13mm) CCD
- 10.1 MegaPixels • 3 fps Shooting Speed
- 2.5" free-angle LCD Monitor rotates 180° horizontally and 270° vertically
- SLR viewfinder • Dust Reduction System
- Uses 4/3 Full Frame Leica-Panasonic-Olympus Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • ISO 100-1600
- SILKYPIX Developer Studio
- USB 2.0 • Li-Ion Battery Pack
- 3.8 x 5.3 x 3" • Wt. 17 oz. body only



12 MegaPixels

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

SONY Alpha A700

- "D-SLR" Digital SLR Camera
- Super SteadyShot image stabilization and dust reduction
- 12.2 MegaPixels • 5 fps Burst
- 3" LCD monitor • SLR viewfinder
- Uses Sony Alpha (compatible with Minolta A-type bay mount) Lenses (1.5x factor) • Program AE, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Bracketing
- CF & M5 Card Slots • USB 2.0
- Auto or Manual Focus, Eye Start AF
- ISO 100-1600 (up to 6400 w/ Boost)
- Uses NP-FM500H Lithium-ion Battery
- 5.6 x 4.3 x 3.3" • Wt. 24 oz. Body Only

Quick Dial
61

Digital Picture Frames

Smartparts

15" Walnut Digital Frame

- 1024 x 768 Screen Resolution
- 256MB built-in memory
- Accepts all popular memory cards
- Multimedia Presentation



#SMDPF15WW

Kodak

EasyShare 8" Digital Frame

- PictBridge Enhanced Multimedia Display
- 800 x 480 Screen Resolution
- 128MB built-in memory
- CF VII, SD/MMC, MS, xD Card Slots



#KOFD8

Aluratek

11" Wood Digital Frame

- 1024 x 768 Screen Resolution
- 1GB Included SD Memory
- Accepts all popular memory cards
- Mosaic view option
- Includes wireless remote



#ALDPF11

SONY

DPF-V900 9" Digital Frame

- Automatic rotation of images
- 800 x 480 Screen Resolution
- 512MB built-in memory
- Accepts all popular memory cards



#SOF9

Quick Dial
64

SLR Lenses & Flashes

OLYMPUS

Flash System

FL-20 Flash.....	114.95
FL-36 Flash.....	179.95
FL-50R Flash.....	429.95
RF-11 Ring Flash.....	229.95
SFR-11 Ring Flash Set.....	479.95
TF-22 Twin Flash.....	449.95
STF-22 Twin Flash Set.....	629.95

Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras

8/3.5 Fish-eye.....	659.95
35/3.5 Macro (52ø).....	189.95
50/2.0 Macro (77ø).....	409.95
150/2.0 EP (82ø).....	2199.95
300/2.8 ED.....	5894.95
7-14/4.0 ED (72ø).....	1594.95
11-22/2.8-3.5 ED (72ø).....	649.95
12-60/2.8-4 ED SWD (72ø).....	799.95
14-42/3.5-5.6 EZ (58ø).....	239.95
14-54/2.8-3.5 (67ø).....	424.95
18-180/3.5-6.3 ED (62ø).....	409.95
35-100/2.0 ED (77ø).....	2199.95
40-150/4-5.6 (58ø).....	249.95
90-250/2.8 ED (105ø).....	5199.95
EC-14 1.4x Teleconverter.....	384.95
EC-20 2x Teleconverter.....	479.95
MF-1 OM Lens Adapter.....	99.95

PENTAX

AF Flash System

AF-360FGZ.....	219.95
AF-540FGZ.....	339.95

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø).....	614.95
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16-50/2.8 ED AL IF SDM (77ø).....	699.95
18-55/3.5-5.6 AL II (52ø).....	149.95
18-250/3.5-6.3 ED IF AL (62ø).....	449.95
50-135/2.8 ED IF SDM (67ø).....	749.95
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AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø).....	869.95
35/2.0 AL (49ø)4-5.6.....	299.95
43/1.9 Limited "Pancake" (49ø).....	469.95
50/1.4 (49ø).....	199.00
50/2.8 Macro (52ø) with Case.....	394.95
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100/2.8 D FA Macro (49ø).....	524.95
28-80/3.5-5.6 J FA AL (58ø).....	59.95
28-105/4-5.6 FA IF (62ø).....	169.95

SONY

Compatible with Maxxum D-SLRs Flash System

HVL-F36AM.....	199.99
HVL-F56AM.....	449.99

Digital Lenses

16/2.8 Fish-eye.....	799.99
20/2.8 (72ø).....	559.99
28/2.8 (49ø).....	249.99
35/1.4 (55ø).....	1399.99
50/1.4 (55ø).....	349.99
50/2.8 Macro (55ø).....	449.99
85/1.4 Carl Zeiss (72ø).....	1299.99
100/2.8 Macro (55ø).....	639.99
135/1.8 Carl Zeiss (77ø).....	1399.99
135/2.8 STF (72ø).....	1199.99
300/2.8 G APO.....	5999.99
500/8 Reflex.....	699.99
11-18/4.5-5.6 DT (77ø).....	649.99
16-80/3.5-4.5 DT Carl Zeiss (62ø).....	699.99
18-70/3.5-5.6 DT (55ø).....	199.99
18-200/3.5-6.3 DT (62ø).....	499.99
24-105/3.5-4.5 D (62ø).....	469.99
70-200/2.8 G APO (77ø).....	1799.99
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1.4x Teleconverter.....	449.99
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Circular Polarizer	85.50	89.75	96.75	112.00	134.00	153.00
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Circular Polarizer Slim	85.50	89.75	96.75	112.00	134.00	153.00
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#11 Yel/Gm, #15 Dark Yel, #22 Orange	32.75	34.25	45.00	51.25	63.00	73.75
#1A, #1B, #1C	32.75	34.25	45.00	51.25	63.00	73.75
Digital Filter	138.00	141.50	145.00	168.75	200.00	236.00

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	55	58	62	67	72	77
UV, KRI 5	21.95	24.95	28.95	34.95	44.95	49.95
UV, KRI 5 Multi-Coated	39.95	39.95	46.95	54.95	68.50	93.95
UV, KRI 5 Slim W.A. Multi-Coated	74.95	84.95	97.95	103.95	119.95	112.95
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Kaesemann Circular Polarizer	102.95	104.95	117.50	139.95	157.95	189.95
#1A, B, #3, 6, 12, 15	22.95	24.95	29.95	36.95	46.95	52.95
#81, 5, 3, 6, 12, 15, 20	25.95	25.95	29.95	38.95	44.95	51.95
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Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	25.95	25.95	29.95	38.95	44.95	51.95

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Series	"A"	"P"	Z-Pro	Series	"A"	"P"	Z-Pro
001 Yellow	16.49	22.54	43.99	084/840 Diffuser 2	21.99	25.29	—
002 Orange	16.49	22.54	43.99	085/850 Diffuser 3	21.99	25.29	—
003 Red	16.49	22.54	43.99	086 Pastel 1	21.99	25.29	54.99
004 Green	16.49	22.54	43.99	087 Pastel 2	21.99	25.29	54.99
005 Sepia	16.49	22.54	43.99	103 Close-up +3	21.99	25.29	—
006 Yellow-Green	16.49	22.54	43.99	120 Grad G1 Grey	24.19	31.89	—
020 Blue 80A	17.04	23.64	43.99	121 Grad G2 Grey	24.19	31.89	—
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022 Blue 80C	17.04	23.64	43.99	123 Grad B2 Blue	24.19	31.89	65.99
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024 Blue 82B	17.04	23.64	43.99	125 T2 Tobacco	24.19	31.89	65.99
026 Warm 81A	17.04	23.64	43.99	126 M1 Mauve	24.19	31.89	—
027 Warm 81B	17.04	23.64	43.99	127 M2 Mauve	24.19	31.89	—
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036 FLW	17.04	23.64	43.99	154 Grey ND8x	17.59	21.49	49.49
045 Sepia Light	17.04	23.64	43.99	160 Linear Pol	37.39	57.74	—
046 FLD	17.04	23.64	43.99	164 Circular Pol	51.69	104.49	—
047 Gold	17.04	23.64	—	173VC Blue/Yellow	40.14	63.79	—
056 Star 8	24.19	31.34	—	185 Radial Zoom	19.79	26.94	—
057 Star 4	24.19	31.34	—	194 Gelatin Holder	14.29	15.39	—
059 Softstar	24.19	31.34	—	197 Sunset 1	28.04	35.19	60.49
060 CS Incolor 1	18.69	24.19	—	198 Sunset 2	28.04	35.19	60.49
063 CS Grey 2	18.69	24.19	—	220 Mirage	49.49	—	—
083/830 Diffuser 1	21.99	25.29	—	346 Double Exposure	16.49	15.39	—

Why Filters for Digital Cameras? With sophisticated image editing tools like Photoshop & PHOTO-PAINT, why bother with optical filters? Given enough time, talent and patience, you probably could emulate most filter effects in post-processing, but when would you find time to shoot, eat & sleep?

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	58	62	67	72	77	82
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UV, Skylight (1B) Pro 1 Super HMC	59.95	68.95	79.50	95.95	103.50	—
Polarizer (Rotating)	20.95	20.95	34.50	40.50	56.95	—
Circular Polarizer	37.50	53.95	64.50	76.50	99.95	—
Circular Polarizer HMC	70.50	85.50	119.95	155.95	241.50	—
Circular Polarizer Ultra Thin Super HMC	77.95	94.50	137.95	172.50	259.50	—
Circular Polarizer Pro 1 Super HMC	122.95	157.50	190.50	224.95	329.95	—
"Maasie" Warm Circular Polarizer	55.50	79.50	98.95	118.50	152.95	—
K2 Yel, X0 Yel/Gm, Gm X1, Or G, Red 25A	19.50	29.95	37.50	44.95	56.95	—
K2 Yel, X0 Yel/Gm, Gm X1, Or G, Red 25A HMC	25.50	35.95	43.50	52.50	61.50	—
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Close Up Set HMC	64.50	85.50	—	—	—	—
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OM-600.....Nikon SB-600
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- 69.3°-7.1° angle of view
- 62mm filter diameter
- Weight 14.4 oz

SIGMA

18-50mm f/2.8 EX Macro DC Super Wide Angle Lens



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

#NO400BRK **\$1,383.95**

Same kit with Pocket Wizard Radio Slave #NO400BRMK **\$1,476.95**

PHOENIX

Manual Focus	Minolta Maxxum	Canon EOS	Nikon AF	Pentax AF
100/3.5 Macro (49e).....	119.95			
500/8 Mirror Manual w/Mount (30.5eR).....	109.95	109.95	109.95	109.95
28-35/3.5-4.5 (77e).....	159.95	159.95	169.95	159.95
28-80/3.5-5.6 (58e).....	89.95	69.95	79.95	69.95
28-105/2.8-3.8 (72e).....	169.95			
28-210/3.5-5.6 (72e).....	144.95	149.95	164.95	
28-210/4.2-6.3 AS IF (72e).....	179.95		179.95	179.95
70-210/4.5-5.6 (55e).....	89.95	99.95	119.95	99.95
100-300/5.6-6.7 (55e).....	109.95	114.95	129.95	114.95
650-1300/8.0-16.0 (Specify T-Mount).....	299.95	299.95	299.95	299.95

Tokina 11-16mm f/2.8 AT-X Pro DX Ultra Wide Angle AF Lens

- Exclusively designed for Digital SLRs
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- 104-82° angle of view
- 77mm filter diameter
- Weight 19.2 oz

Sunex 5.6mm f/5.6 SuperFisheye Fixed Focus Lens

- Super-wide fisheye lens covers 185°
- Create a full spherical image from just 2 shots
- For digital SLR cameras using APS-C format imagers

f/Canon #SUS656C \$799.95
f/Nikon #SUS656N \$799.95

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

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

TAMRON 28-300mm f/3.5-6.3 XR VC LD Aspherical IF Macro Di AF Lens

- Desirable for Digital SLR Cameras
- "VC" Vibration Compensation
- Minimum Focus 1.6'
- Magnification ratio 1:3
- 75-8° angle of view
- 67mm filter diameter
- Weight 19.2 oz

Tokina AF Lenses

	Canon	Nikon
DX 35/2.8 Pro Macro (52e).....	459.95	459.95
100/2.8 Pro D (55e).....	399.95	399.95
DX 10-17/3.5-4.5 ATX Fisheye.....	559.95	559.95
DX 11-16/2.8 Pro (77e).....	569.95	569.95
DX 12-24/4.0 Pro (77e).....	499.95	499.95
DX 16-50/2.8 Pro (77e).....	659.95	659.95
DX 50-135/2.8 (67e).....	699.95	699.95
80-400/4.5-5.6 ATX D (72e).....	649.95	649.95

DX - Designed for Digital SLR cameras only

TAMRON 6 YEAR WARRANTY

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

TAMRON REBATES EXTENDED!

AF Lenses	Reg. Price	Less Rebate	Final Cost
90/2.8 Di Macro.....	489.00	\$90	399.00
180/3.5 LD IF Di Macro.....	699.00	\$50	649.00
11-18/4.5-5.6 Di-II.....	569.00	\$75	494.00
17-35/2.8-4 Di.....	299.00	\$10	289.00
18-200/3.5-6.3 Di-II.....	279.00	\$30	249.00
28-200/3.8-5.6 Di.....	299.00	\$50	249.00
28-300/3.5-6.3 Di.....	399.00	\$50	349.00
28-75/2.8 XR Di.....	399.00	\$10	389.00
55-200/4-5.6 Di-II.....	189.00	\$40	149.00
200-500/5-6.3 Di.....	879.00	\$30	849.00

AF Lenses

	Canon EOS	Nikon AF	Sony/Minolta	Pentax AF
14/2.8 AF.....	1,099.00	1,099.00		
Di 90/2.8 Macro (55e).....	399.00*	399.00*	399.00*	399.00*
Di 180/3.5 LD IF Macro (72e).....	649.00*	649.00*	649.00*	
Di-II 11-18/4.5-5.6 (77e).....	494.00*	494.00*		
Di 17-35/2.8-4 LD IF Aspherical (77e).....	289.00*	289.00*		
Di-II 17-50/2.8 XR LD IF Aspherical (67e).....	449.00*	449.00*		
Di-II 18-200/3.5-6.3 (62e).....	249.00*	249.00*	249.00*	249.00*
Di-II 18-250/3.5-6.3 (62e).....	499.00*	499.00*	499.00*	499.00*
Di-II 18-270/3.5-6.3 "VC".....	599.00	599.00		
24-135/3.5-5.6 (72e).....		399.00	399.00	
Di 28-75/2.8 XR (67e).....	389.00*	389.00*	389.00*	389.00*
28-80/3.5-5.6 (58e).....	79.00	79.00	79.00	79.00
Di 28-200/3.8-5.6 Aspherical XR IF Macro (62e).....	249.00*	249.00*	249.00*	249.00*
Di 28-300/3.5-6.3 XR (62e).....	349.00*	349.00*	349.00*	349.00*
Di 28-300/3.5-6.3 XR "VC" (62e).....	599.00	599.00		
Di-II 55-200/4-5.6 LD Macro (52e).....	149.00*	149.00*	149.00*	
Di 70-200/2.8 LD IF Macro (77e).....	699.00	699.00	699.00	699.00
Di 70-300/4.0-5.6 LD Macro (62e).....	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62e).....	149.00	149.00	149.00	149.00
Di 200-500/5-6.3 LD IF (86C).....	849.00*	849.00*	849.00*	
SP 1.4x AF Pro Converter.....	189.00	189.00		
SP 2x AF Pro Converter.....	219.00	219.00		



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Quick Dial
73

Bags & Cases

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5684 Digital Zoom 4 Holster Pack



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

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DryZone Rover Backpack



- DryPod waterproof lower compartment
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Backpacks

5256 CyberPack 6 (B)	12 x 6 x 15"	149.95
5258 CyberPack 8 (B)	12 x 6 x 18"	189.95
5546 Adventure 6 (R/B, G/B)	10 x 8 x 15"	69.95
5547 Adventure 7 (R/B, G/B)	11.5 x 9.5 x 18"	74.95
5375 Adventure 75 (B, FG)	10 x 5 x 14"	109.95
5273 Expedition 3 (B, FG)	8 x 4.6 x 11"	56.95
5584 Expedition 4x (B)	10 x 5 x 11"	139.95

Holster Packs

5682 Digital Zoom 2 (B)	5.5 x 3.5 x 4.75"	25.95
5683 Digital Zoom 3 (B, BL, SG)	6 x 4.9 x 6"	31.95
5684 Digital Zoom 4 (B, BL, SG)	6 x 4.25 x 7"	39.95
5627 Pro Digital Zoom 7 (B)	7 x 6.25 x 8.25"	54.95
5629 Pro Digital Zoom 9 (B)	7 x 6.25 x 11"	59.95

Slings Packs Series

5766 Velocity 6x - Compact (B, BL)	7.5 x 4 x 8.5"	44.95
5767 Velocity 7x - Photo (B, BL)	8.5 x 4.5 x 10"	59.95
5769 Velocity 9x - Pro (B, BL)	11 x 6.5 x 13"	89.95

lowepro

Backpacks

Micro 100 (B)	8.5 x 4.5 x 10.5"	49.95
Orion Trekker (R/B/S, B/S) II	12 x 6.5 x 10.5 x 7.5"	64.95
Mini Trekker AW (B, FG/B)	11 x 5 x 14.5"	139.95
Rover AW II (B/K)	11 x 5.5 x 11 x 10"	139.95
Nature Trekker AW II (B)	11.5 x 6 x 16.75"	229.95
Photo Trekker AW II (B)	12 x 6 x 19"	249.95
Dryzone Rover with Hydration System (B/Y, G/B)	Top 11.8 x 7.3 x 12"	
	Bottom 11.8 x 6.9 x 8.7"	229.95
Dry Zone 200 (B/Y, G/B)	12 x 6 x 17"	269.95

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

Nova Micro AW	5 x 3.5 x 6"	29.95
Nova 140	6.7 x 3.9 x 6.7"	47.95
Nova 160	7.9 x 4.3 x 6.7"	51.95
Nova 170	8.5 x 4.5 x 8.1"	55.95
Nova 180	9.4 x 5.9 x 7.9"	70.95
Nova 190	11.4 x 6.6 x 7.9"	79.95
Nova 200	13.6 x 7.1 x 9.1"	87.95



Quick Dial
73

Tripods

Manfrotto

190XPROB Tripod Legs



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

GITZO

GT-3531LSV Carbon Fiber Composite Tripod Leg



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

Manfrotto

Modo Digital Tripods

785B Maxi Tripod	59.2"	59.95
790B Monopod	57.3"	32.95

Magfiber Tripods

055MF3 Magfiber Pro 3-Section	66.5"	319.95
055MF4 Magfiber Pro 4-Section	65"	359.95
190MF3 Magfiber Pro 3-Section	56"	304.95
190MF4 Magfiber Pro 4-Section	51.6"	319.95

"Digi" Digital Tripods with Ball Head & Case

7185HB Black Compact 4-Section	48.5"	94.95
7188 Black 4-Section	65.5"	94.95
725B Black 4-Section with Ball Head	64.6"	114.95
728B Black 4-Section	64.8"	124.95

Tripods Legs Only (Black)

190XDB 3-Section	57.1"	98.95
190XPROB 3-Section	57.5"	159.95
055XPROB 3-Section	70.3"	174.95
458B Neotec Pro 3-Section	61.4"	364.95

Tripod Ball Heads

486RC2 Compact	69.95	322RC2 Grip Action	124.95
488RC2 Midi	109.95	484RC2 Mini	59.95



Quick Dial
821

LCD Projectors

EPSON

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- 1024 x 768 Resolution • 400:1 Contrast Ratio
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Canon

Realis SX60 Home Theater

- 0.7" LCDs Reflective LCD x3 • 2500 ANSI Lumens • 1400 x 1050 Resolution • 1000:1 Contrast Ratio
- Keystone Correction Vertical +/- 20°
- Dimensions 8.9 x 4.5 x 13.2" • Weight 10.4 lbs



Canon LV-7260.....699.00

Canon LV-7365.....999.00

Casio XJ-S31.....829.95

Casio XJ-S46.....1,349.95

Hitachi CP-X253.....649.95

Hitachi CP-X5.....719.95

Infocus IN-2102.....529.00

Infocus IN-2104.....649.00

Infocus IN-10.....899.95

Infocus IN-37.....1,044.95

Sharp XR-32X.....664.95

Sharp XR-40X.....769.95

Sony VPL-CX100.....1,069.00

Sony VPL-CX21.....919.00

Epson

Powerlite 55.....529.95

Powerlite 77C.....649.95

Powerlite 1700C.....949.00

Powerlite 1710C.....1,379.00

Optoma

EP7155 DLP.....949.00

TX774.....1,599.95

Sanyo

PDG-DSU20N.....419.95

PLC-XW55A.....559.00

PLC-XU75.....719.00

PLC-XU78.....769.95

Panasonic

PTLB-60U.....1,199.95

HOMETHEATER UNITS

Canon

Realis SX60.....2,629.95

Epson

MovieMate 50.....695.95

Optoma

HD-72 DLP.....999.00

Panasonic

PT-AX200U.....1,299.00

Quick Dial
71

Film Color & B&W

COLOR PRINT FILM

	Kodak			Fujifilm		
	Gold - GA 100	Gold - GB 200	Max - GC 400	Reala	Superia	Press
135-24	IMP	IMP	IMP	CS 100	CN 100	CA 200
135-36	2.19	2.49	2.89	1.99	1.99	1.99
	—	3.19	3.99	2.99	1.99	1.99
	160NC	160VC	400NC	160C	160S	400H
135-36	5.49	5.49	5.99	5.95	5.70	6.15
120 Roll	4.15	4.15	4.30	3.79	3.75	3.95
220 PP (5)	39.95	—	42.95	7.70	7.70	7.99
	Portra	400NC	400VC	800	100C	400C
	5.49	5.49	5.99	6.25	4.95	4.95
	4.15	4.15	4.30	5.09	—	—
	39.95	—	42.95	—	—	—

COLOR SLIDE FILM

	Kodachrome			Fujichrome		
	KR 64	EPY 64	Tungsten	Sensia	Velvia	Pro
135-36	8.50	11.99	7.50	4.99	6.99	8.99
120 Roll	—	6.95	5.50	—	4.99	4.99
220 PP (5)	—	—	51.95	—	9.99	8.99

BLACK & WHITE PRINT FILM

	Kodak			Fujifilm		
	Delta Pro	XP-2 Super	Infrared	Plus-X	Tri-X	TMX
135-36	12.95	5.50	5.50	3.95	3.95	3.95
120 Roll	6.49	3.95	3.95	3.95	3.95	3.95

PROCESSING MAILERS

Agfa Scala Slide	
36 Exp. (35mm) Mounted.....	10.00
36 Exp. (35mm/120) Unmounted.....	8.00
Fuji Slide 36 Exp. (35mm).....	4.99
A&I Slides E6 Processing	
35mm.....9.49 120.....9.49 220.....18.95	
A&I Color Print C41 Processing	
35mm 13.49 120.....15.49 220.....30.95	

	Kodak			Fujifilm		
	Delta Pro	XP-2 Super	Infrared	Plus-X	Tri-X	TMX
135-36	12.95	5.50	5.50	3.95	3.95	3.95
120 Roll	6.49	3.95	3.95	3.95	3.95	3.95

	Kodak			Fujifilm		
	Delta Pro	XP-2 Super	Infrared	Plus-X	Tri-X	TMX
135-36	12.95	5.50	5.50	3.95	3.95	3.95
120 Roll	6.49	3.95	3.95	3.95	3.95	3.95





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• InfoLITHIUM Rechargeable NP-FH40 Battery
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with supplied accessories
#SODCRSR45K.....\$549.95



SONY HDR-UX5 Kit
AVC HD DVD Camcorder
Kit Includes: • HDR-UX5 AVC HD DVD Camcorder
with Supplied Accessories • NP-FH70 Battery Pack
• Lowepro Edit 120 Camera Shoulder Bag
• DVD Camcorder Cleaning Kit
• 3 1/2" UV Protector Filter
• DVD Jumpstart Guide to Shooting
and Producing Better Videos
#SOHDRUX5K.....\$499.95



SONY HVR-A1U Kit
Professional HDV Camcorder
Kit Includes:
• HVR-A1U HDV Camcorder
• VCL-HG073/C High-grade
Wide Angle Conversion Lens
• Digital Video Camcorder Bag
• 10 PHDV-M-630M DVCAM Master Digital Cassettes
#SOHVR11UK.....\$2,699.95



SONY HDR-SR12 Kit
120GB HDD/Memory Stick Camcorder
Kit Includes:
• HDR-SR12 120GB Hybrid HDD/Memory Stick High
Definition Camcorder with supplied accessories
• 2GB Memory Stick PRO Duo
• NP-FH70 Battery Pack
• Lowepro Edit 110 Camera Shoulder Bag
• 3 1/2" UV Protector Filter
#SOHDRSR12K1.....\$1,179.95



Panasonic PV-GS320 Kit
MiniDV Camcorder
Kit Includes: • PV-GS320 with Supplied Accessories
• Tiffen 3 1/2" UV-P Filter • Lowepro Edit 120 Shoulder
Bag • Impact DVS-WA45-3 1/2" Wide Angle Lens
• Impact DVS-TP20-3 1/2" Telephoto Lens • Panasonic
CGR-DU06A/18 Battery • Sumpak 7001DX Tripod
with Case • Impact Mini DV Cleaning Kit • Master-
Works DVD: The Jumpstart Guide to Better Videos
#PAPVGS320K.....\$579.95



Canon HG10 Kit
HD AVCHD HDD Camcorder
Kit Includes: • HG10 HD with Supplied Accessories
• Delkin 4GB MiniSDHC Card - Class 4
• Hoya 43mm Introductory Filter Kit
• Impact BP-2L 14 Lithium-Ion Battery Pack
• Lowepro Edit 110 Camera Shoulder Bag
• Master-Works DVD: The Jumpstart Guide to
Shooting and Producing Better Videos
#CAHG10K.....\$709.95



Canon Vixia HF-100 Kit
AVCHD Flash Memory Camcorder
Kit Includes:
• Vixia HF-100 AVCHD Flash Memory
Camcorder with supplied accessories
• Lowepro Clips 110 Camcorder
Shoulder Bag (Black)
• 8GB Video HD SDHC Memory Card
#CAHF100K.....\$669.95



JVC GZ-HD7 Everio Kit
60GB Hard Disk Drive HD Camcorder
Kit Includes: • GZ-HD7 Everio with Supplied Accessories
• Tiffen 46mm UV Protector Glass Filter
• JVC BA-VF815 Battery Pack
• Lowepro Edit 140 Camera Shoulder Bag
• Impact Micro Fiber Cleaning Cloth
• Master-Works DVD: Jumpstart Guide
for the JVC HD Everio GZ-HD7 Camcorder
#JVGZHD7K.....\$849.95



Canon GL-2 Kit
3-CCD MiniDV Camcorder
Kit Includes: • GL-2 with Supplied Accessories
• Impact BP-945 Battery Pack • CD/CC Compact
Desktop Charger • Petrol PMCCB1 Camcorder Bag
• Tiffen 58mm UV Protector Filter
• Impact Mini DV Cleaning Kit
• Impact DVP-WA50-58 Hi-Grade Wide Lens
• Petrol PMH-1 Mini Hood
#CAGL2K.....\$2,098.95



SONY HDR-HC9 Kit
HDV 1080i Camcorder
Kit Includes: • HDR-HC9 with Supplied Accessories
• DVM-63HD MiniDV Cassette • NP-FH70 Battery
• 3 1/2" UV Protective Filter
• Petrol PMDCB Digital Camera Bag
• Petrol PMH-A1U Micro Hood
#SOHDRHC9K1.....\$999.95



SONY DCR-VX2100 Kit
3-CCD MiniDV Camcorder
Kit Includes:
• DCR-VX2100 with Supplied Accessories
• Tiffen 58mm UV Protector Filter
• Impact NP-F975 Lithium-Ion Battery
• Impact Mini DV Cleaning Kit
• Impact DV Camcorder Bag
• Impact DVP-WA50-58 Hi-Grade Wide Lens
#SODCRVX2100K.....\$2,445.00



Canon HV30 Kit
CMOS HDV Camcorder
Kit Includes: • VIXIA HV30 HDV Camcorder
• Lowepro Edit 120 Camera Shoulder Bag
• Panasonic AV-DVM63AMQ Mini DV Videocassette
• NB-2L22 Battery Pack • Micro Fiber Cleaning Cloth
• 43mm Introductory Filter Kit • MiniSD Card - 2GB
• HDMI Male to Male 28 AWG Cable - 6'
• DVD: Jumpstart Guide for the Canon HV30 Camcorder
#CAHV30K1.....\$889.95



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YOUR QUESTIONS ANSWERED

Mounting tension

Some time ago I purchased a third-party 105mm f/2.8 macro lens for a Pentax camera. Now that I have switched to a Nikon D80, is there a way to have the mount changed so that I can use the lens on my Nikon?

Steve Johnson
Via e-mail

Sorry. Modern lenses are as much electronic devices as they are optical and mechanical, and they contain CPUs with firmware specific to the camera models they fit. We suggest selling the lens online or to a retailer who deals in used photo gear.

Prints un-charming

I formerly used Microsoft's Picture It! software for image editing and printing, and had no problems. Then I upgraded to the Vista Windows operating system, but it won't accept my version of Picture It! I'm now using Corel Paint Shop Pro, and I really like its image editing and automatic skin tone touchups. I just can't get it to print 8x10 images properly. Only half the image prints. Help!

Chuck Fisher
Via e-mail

It seems that almost every photographer who made the switch to Vista has a similar tale of compatibility woe. Check Corel's website (www.corel.com) and that of your printer for Vista patches. In the meantime, do your editing

in Paint Shop Pro, and try printing the files with a more basic, bullet-proof program such as Picasa.

Question of balance

In your August 2008 article "Midlevel Marvels," you said that the Nikon D60's color reproduction produced JPEGs "having the most accurate color of the bunch...[although it] leaves the face and flowers looking grayish." If the Nikon nailed the gray card, "essentially perfect," then it follows that the white balance is essentially perfect and therefore the other colors should be, too. Are the D60's colors accurate or not?

John Sottile
Via e-mail

You're confusing color balance with color accuracy. Color balance (or white balance, or gray balance) is the weighting that the camera gives to the three color channels for the overall color tone of the image. It's a global setting that affects the entire frame.

Color accuracy, on the other hand, is the measure of how close the digital image reproduces individual colors. The Nikon D60's automatic white balance and JPEG processing produced an image in which neutral gray was very nearly neutral. But just because the image has an accurate gray doesn't guarantee the accuracy of other colors. In fact, the D60's colors overall were on the cool side.

Maxxum effort

I own a 1990s-era Sigma 70-210mm f/2.8 APO telephoto zoom in a Minolta Maxxum mount. Is it usable with the current generation of Sony Alpha digital SLRs? Or should I sell it and move on to a digital-specific lens?

Anthony G. Coscia
Weston, CT

Your lens will mount on the Alpha, but older Sigma lenses offer varying degrees of operability on newer bodies, and results depend on the specific lens and body. It's almost certain you will be able to shoot in manual focus with manual metering, and probably in aperture-priority autoexposure, too. If you're going to invest in the Alpha system anyway, don't sell the Sigma zoom until you've had the chance to see exactly what degree of dedication it offers. Remember that, due to the lens conversion factor, you'll have the equivalent of a 105-300mm on all Alphas except the full-frame A900. For normal and wide-angle focal lengths, you may still have to invest in new glass.

Upload overload

Almost every time I try to upload images to my online photo-sharing site, the program freezes after a handful of images have been transmitted. Which of these sites offers the most robust file transfer program?

Erik C. Apfelgarten
Minneapolis, MN

Jonas Schell, a prolific contributor to our Tech Support forum at PopPhoto.com, recently responded to a similar question: "The files are too big. It sounds like you're trying to upload the original files straight from the camera and most sharing sites (i.e., websites not designed for printing) can't handle them. Resize each to 200 to 400KB for fast, no-problem uploads."

Got a question? E-mail us at PopEditor@hfmus.com (including your name and street address) or visit the Tech Support forum at www.PopPhoto.com.

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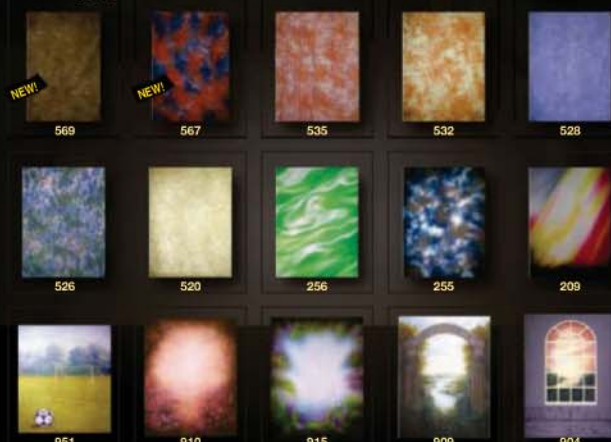
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3 WAYS TO Learn From Your Metadata

BY KATHLEEN DAVIS

Want to profit from your mistakes—as well as successes? Digital cameras record your settings in the metadata (also called file info or EXIF data) of each image. You can use this information to take better pictures. Here's how:

1 Master shutter speed and depth of field. Wanted frozen action but ended up with a blurry mess? Check the metadata for shutter speed, then bump it up next time. Wanted to have just your subject in focus, but got too much distracting detail in the background? Check for the f-stop (aperture), open it up, and try again.

2 Figure out white balance and the best time of day. Daylight is always shifting. If you spend a few hours in one location or come back at a different time, you may enjoy better light. Check the metadata for the white balance (or color temperature) and time of day when you took your favorite shots, and plan your next outing accordingly.

3 Think different. If you feel like you've been taking the same kinds of pictures over and over again, it might help to look at your unconscious shooting habits. Many programs such as Adobe Bridge allow you to sort your images by different aspects of the metadata, including aperture, shutter speed, and ISO. You might be surprised at the patterns you've fallen into—and once you're aware of what you're doing, you can start undoing it.

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EXPERT TIPS

BY THE BOOK

COMPILED BY KATHLEEN DAVIS

THE RIGHT FRAME OF MIND

The edges of a picture can help set off the point of interest and lead the viewer's eyes to the important parts of the image. But in a really good photo, the edges are interesting in themselves. A few things to consider:

- Objects on all four edges can create a feeling of claustrophobia.
- Framing in an L, with elements on two adjacent sides, works nicely when there are less substantial elements at the opposite sides.
- What you frame with doesn't have to be an object—it can even be the dark space next to an object.
- Objects at the edges don't have to be in focus. But, if they're out of focus, they need to be blurry enough not to look like an accident.

ADAPTED FROM TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL: FROM INSPIRATION TO IMAGE BY GEORGE BARR (ROCKY NOOK, \$40; 2008)

DESIGN STAR

The elements of design are building blocks to make your photos stronger and tie your composition together. Here are a few principles to keep in mind when looking through your viewfinder or in your LCD.

- Balance. Placing one large item against several small ones creates balance; so does using negative space on the other side of the subject.
- Repetition. Repeating something in an image can make the scene more active and also create a pattern.
- Rhythm. Intervals between elements that are similar in size or length can be used to create a sense of organized movement.
- Contrast. Juxtaposing opposing elements—dark and light, soft and hard, vertical and horizontal—against each other can set up visual tension, making the image much more interesting.

ADAPTED FROM LIGHTING PHOTO WORKSHOP BY CHRIS BUCHER (WILEY, \$30; 2007)

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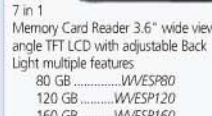
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FLASHPOINT	620	192	1.2 Sec	4.6 lbs.	6v	\$199⁹⁵
FLASHPOINT	1220	252	2.6 Sec	5.25 lbs.	6v	\$299⁹⁵
FLASHPOINT	1820	282	3 Sec	5.75 lbs.	6v	\$349⁹⁵
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Listed below are all of the advertisers in this issue and the pages on which the ads appear.

ADVERTISERS INDEX

Reader Service	Page(s)
Abes of Maine.....	111
Adorama.....	91, 95, 107, 129-139
Anthropics.....	69
B&H Photo.....	117-127
Beach Camera.....	109
Buffalo Technology.....	15
Buy Dig.....	87
Calumet.....	59
Checkrated.....	106
Circulation.....	98-99
Classified.....	102-105
Delkin.....	52-53
DigiCombos.....	113
FJ Westcott.....	67
Graphic Authority.....	58
HP Marketing.....	85
Hyperdrive.....	6
Interfit.....	97
Lensbabies.....	73
Lexar Media.....	5
LowePro.....	29
Mac Group.....	19, 65
Mentor Series: Nashville.....	22-23
Microsoft.....	11
Microtek.....	100
Mpix.....	41
Newegg.....	83
Nikon.....	8-9, 49, CVR4
NYIP.....	77
Olympus.....	CVR2-1, 16-17
On One Software.....	2
PMA.....	92
Popphoto.com.....	101
Really Right Stuff.....	51
Samsung.....	21
Samy's Camera.....	110
Seiko Epson.....	12
Sigma.....	43-45, 47
Sony.....	34-35, 38
Tamrac.....	14, 81
Tamron.....	71
THK.....	36-37, 93
Tocad.....	79, 89
Tristate.....	112
Unique Photo.....	114-115
Wacom.....	7

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"This is from my book, *One Day in November*. It's a very personal project—a birthday present for my mentor and friend Gisèle Freund, who passed away in 2000. She was one of the first female members of Magnum. I met her on November 5, 1992, when I was 22 and she was 84, and it changed my life. We were very close. She knew I was a photography student and wanted to see my work, but I was never able to show her any of it—I was too intimidated. She would've been 100 years old this year, so I decided to do a book of images that all reflect what she taught me, not just about photography but about life. Her message was that the minute you learn technique, you must stop thinking about it. She said, 'The most important thing is to take a picture with your heart.' This photo, which I took in Greenpoint, Brooklyn, with a Ricoh Caplio GX100, is like that. There's some beauty in the melancholy."

FROM *ONE DAY IN NOVEMBER* (KEHRER VERLAG, 2008).
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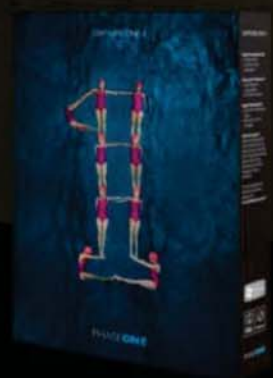
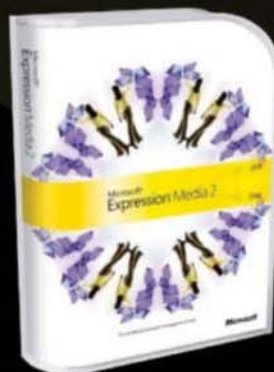
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