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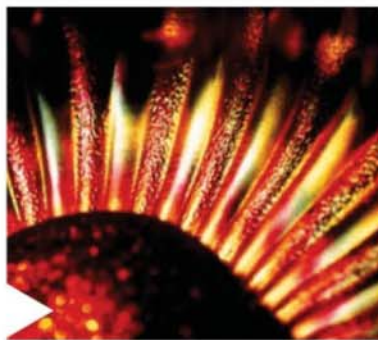
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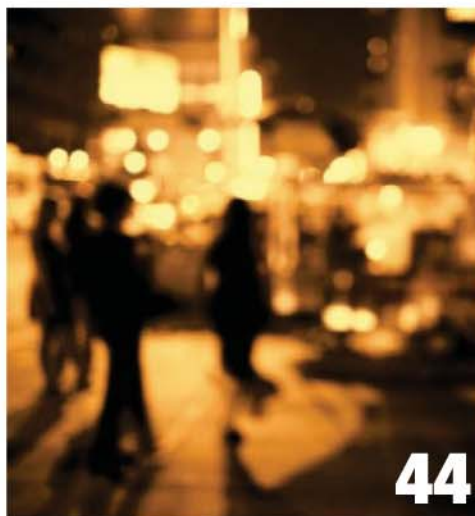
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PREVIOUS PAGE: SAUL SANTOS DIAZ (MOUNTAIN LAKE); TRACI PARKS (ABSTRACT); TONY CORDOZA (CAMERA); PAOLO DE FAVERI (TREES); MIROSLAV FERKUNIAK (STOCKPHOTO (GIRL)). THIS PAGE: DARWIN WIGGETT (CAR); PAUL SZYNOL (CITYSCAPE).

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Journey alongside **Nikon** professional photographers Mark Alberhasky and Layne Kennedy to Ireland, a country where emerald hills, majestic seaside cliffs and a charming culture all await your eager lens!

Starting in Dublin, a city over a thousand years old and thus rich in history, you will take in the same sights that have inspired countless writers, musicians and artists throughout the ages. A guide will introduce you to all the photo hot spots of the city, including Phoenix Park, Trinity College and the Liberties.

En route to the next city, pass through the rolling green landscape of Meath and the Boyne Valley, home to many of Ireland's most notable Neolithic sites. Arriving then in Belfast, capital of Northern Ireland, your photography will continue to flourish as you encounter the endless photo ops this city has to offer. Belfast has witnessed several centuries pass and is thereby home to some of Ireland's most revered architectural landmarks such as Donegall Square, City Hall, and Queens University. Amble down the Falls and Shankill roads, where large political and historical murals line the streets and there is sure to be vibrant cultural activity afoot. Even more fantastic scenes await your capture at the Botanic Gardens, the Weir on the River Lagan, the Port, and Belfast Castle.

Have your camera and your courage ready for the following stop, the Carrick-a-rede Rope Bridge, a high-rise scaffold that affords its brave passers breathtaking (literally!) views as they traverse its lofty length. Point your lens next to the famous Giant's Causeway, the amazing scene

of an ancient volcanic eruption and considered by many to be the 8th Wonder of the World. Amble along the nearby Antrim Coast and Glens where a gorgeous seascape of ivory sands and towering cliffs will provide you with another winning opportunity to take in some of Ireland's most distinctive sights. Onward to the city of Derry where your camera will delight in scenes varying in ancient and modern value. Take a tour of the colorful town, walk the city's surrounding wall, then capture panoramic views from the Druid ring fort Grianan of Aileach.

Traveling south through County Donegal, there will be several photo ops including 16th century Cong Abbey and Classie Bawn, a ruined tower house. Arriving next in Galway, you will quickly notice a historic yet contemporary city, populated with ancient locales, such as St. Nicholas' Church, Old Weir Bridge, Spanish Arch and Eyre Square, all intertwined with the vibrant, modern lifestyle of its citizens.

Inis Mor, the largest of the Aran Islands known for its "typical Ireland" look and preservation of the Irish language, will offer even more chances to expand your portfolio. Visit the magnificent fort at Dun Aengus, made of stone and situated on a steep cliff overlooking the Atlantic. Without a doubt, Ireland will meet your most fantastic expectations as a country brimming with unforgettable photo ops!



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John Owens

Miriam Leuchter

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In Memorium

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Jeffrey Roberts

Anthony M. Ruotolo (212) 767-6397

Phil Mistry

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Integrated Sales and Marketing

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Advertising Sales Offices

Headquarters: Anthony M. Ruotolo (arutolo@hfmus.com) 1633 Broadway, 43rd Floor, New York, NY 10019; (212) 767-6397. **Detroit: Melissa Homant** (mhomant@hfmus.com) 100 West Big Beaver Road, Suite 655, Troy, MI 48064; (248) 729-2122; Fax: (248) 729-2130. **Japan: Shigeru Kobayashi** (shig-koby@media-jac.co.jp) Japan Advertising Communications, Inc., Three Star Bldg., 3-10-3 Kanda-Jimbocho, Chiyoda-ku, Tokyo 101, Japan; (011) 81-3-3261-4591; Fax: (011) 81-3-3261-6126. **Subscription Inquiries** P.O. Box 54915, Boulder, CO 80322-4915. Phone: (360) 597-4375; Fax: (303) 604-7644.



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Jack Kliger, President and Chief Executive Officer; Philippe Guelton, Executive Vice President and Chief Operating Officer; Catherine R. Flickinger, Executive Vice President and General Counsel; Nicholas J. Matarazzo, Executive Vice President/Group Publishing Director, Men's Enthusiast Network/Integrated Sales and Marketing; Philippe Perthuis, Senior Vice President, Chief Financial Officer; Tom Donohue, Senior Vice President, Chief Technology Officer; Bennett Theilmann, Senior Vice President, Chief Procurement Officer; Thomas Masterson, Senior Vice President, Consumer Marketing & Manufacturing; Todd Anderman, Senior Vice President, Digital Media; Anne Lattimore Janas, Senior Vice President, Corporate Communications; Eileen F. Mullins, Vice President, Human Resources; John Owens, Senior Vice President, Group Editorial Director

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I enjoy macro nature photography, but when I can't get out, I shoot macro still lifes of ice, like the one shown here.

I make a block of ice in the freezer, and then sculpt it by running it under hot water and melting sections with a lighter. A sheet of crumbled aluminum foil serves as a catch basin and reflective background as I drip food coloring onto the ice and move it around by blowing through a straw. Adding salt gives the surface more texture.

Then I fire away with my Fujifilm FinePix S9000 until I run out of food coloring, fill up a card, or simply get tired. The ice goes back in the freezer until I get inspired again. The 300-plus photos on my website (www.mmyphoto.com) are from only about a half-dozen sessions.

Dom Ioele
Cranford, NJ

JPEG fan club

What's the big deal about shooting RAW? When we shot film, I don't

remember adjusting our cameras to RAW. Maybe I missed that. With JPEGs, you have to set your white balance and everything else right the first time. I believe it's a challenge that makes you a better photographer. Every picture on my website (www.anthonihayesphotography.com) was shot in JPEG. RAW? Well, if we don't shoot it right, we can cheat in Adobe Photoshop.

Anthony Hayes
Henderson, KY

Side order of sleaze

Camera-seller scam stories (Letters, March 2008)? Here's mine: I saw a retailer advertising red-hot prices, so out of curiosity I called. They were willing to sell a gray-market camera for a good price. Just when I was about to bite, I was told I needed a battery and wall charger for \$250. Fortunately, I had checked out the manufacturer's website and found that the battery and charger should have been included in the box. Anyway, a battery and charger were selling for just \$50 at reputable dealers. Forget it! Goodbye.

Len Lipton
Norwalk, CT

Diffraction attack

In reply to a reader's question about softness of focus with his Nikon D40x (Tech Support, February 2008), you pointed out that this could be due to problems with Vibration Reduction or mirror slap. True. But it also could be the result of diffraction, since the aperture used was $f/20$. With such small apertures, this bending of light waves can noticeably soften the image. Experimenting with a range of apertures will readily demonstrate this effect.

Richard Spencer
Towson, MD

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BEFORE



AFTER



Go to any big photo-sharing website, and you'll see that some of the most popular photos have an almost otherworldly quality. Often depicting rural life in the Far East or the Indian subcontinent, these images have lots of depth and supernaturally rich colors. The subjects are very

much alive, glowing in dramatic light.

Outrageous Photoshop fakery? Some say so. But most visitors leaving comments rave about the images: "Beautiful!" "Magic!" "A fantastic fairytale picture!"

To learn more, I turned to a prolific practitioner of this style, known on the

web as Rarindra Prakarsa. In reality, he's 36-year-old Budi Prakasa Karyadi, a graphic designer at a newspaper in Jakarta, Indonesia.

"My interest is in taking photos of people and their nature," he says. "And I like to dramatize the scene so the result looks like a painting."

Quick to admit that his images aren't documentary or journalism, Karyadi isn't about to be drawn into the reality-versus-image-editing argument. And he's happy to share the techniques that have won him kudos and pushed him from amateur to semi-pro photographer. A good case in point is this set of Before and After photos shot with his Canon EOS

Digital Rebel XT and Tamron 28–75mm f/2.5 XR Di lens.

"I like to make the situations look warmer and more dramatic," he says.

But drama must not come at the expense of the subjects. According to Karyadi, it's essential that the people stand out from the

BUDI PRAKASA KARYADI



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EDITORIAL

environment. In fact, you'll notice that in his images, the subjects aren't bathed in as much theatrically toned lighting as their surroundings. That is, they get about half as much glow as the rest of the scene.

For this shot of farmers in Banten, West Java, he wanted a golden look. But he wasn't about to risk losing the focus on the people by giving the whole image a brassy monotone.

So he started by fiddling with the white balance soon after downloading the image in Canon's Digital Photo Professional RAW converter. He achieved some color shift by switching from auto WB to Shade. Then, it was on to Adobe Photoshop CS2. "I strengthened the light falling onto the main objects," he says.

First, he changed the overall tone by replacing the original colors with rich hues of the same family (in this case, yellow). To do it, he used multiple layers, taking into account where the original midtones, highlights, and shadows fell. On the subjects, he pulled back half of the effect, allowing them to stand out and giving the picture a 3D quality. Put simply, Karyadi's technique involves lots of Adjustment Layers.

Want to try it yourself? Associate Editor Debbie Grossman has put together a sidebar with step-by-by instructions. Just be sure to brush up on your Photoshop terms before getting started. If you're a beginner, you'll have to make the Help Menu your friend.

But clearly Karyadi isn't a mere Photoshop jockey. As the Before picture shows, he starts with a very good photograph. In fact, more goes into capturing the image than anything that happens after he downloads the files into his computer.

"Ninety-five percent of my photos are taken in the early morning, and always in good weather," he says. "The best time is right after sunrise when the light falls gently on the subjects."

In this photo, the morning light was supplemented by haze in the air. But Karyadi isn't looking for everything to blend together in softness—quite the opposite. He wants contrast. Especially between highlights and shadows. So he shoots backlit subjects, right? Not exactly.

"I've found semibacklit—between backlight and sidelight—to be even more dramatic, because the shadow area is more dominant, but the subject isn't a silhouette," he says. "This kind of sunlight is like having a highlight and rimlight."

This light helps separate the subjects from the background. And having the insight and eye that deliver this kind of raw material for image-editing is what separates the photographers from the mere Photoshoppers. Considering all that, I agree—"Beautiful!" "Magic!" "A fantastic fairytale picture!"

Karyadi's Technique

1 If you're converting your file from RAW, give your picture a warm-toned white balance before you head into Adobe Photoshop.

2 Use your favorite selection method to select the subjects, and save the selections so you can use them later. With the figures selected, make a new Levels Adjustment Layer. Don't adjust it—just click OK, then switch the Blend mode to Soft Light, and lower the opacity to 50%.

3 Make a new solid color fill layer. Choose Color: None, and click OK. In the color-chooser, fill in the values R84, G66, B4. Click OK, then switch the Blend mode to Hue.

4 Now make a Selective Color Adjustment Layer. Choose Colors: Neutrals, and set yellow at 39% and cyan to -8%.

5 Next make a new Color Balance Adjustment Layer. Set the Midtones to 0, -7, and -13. Then select the Highlights and set them to 0, 0, and -3.

6 Make another Levels Adjustment Layer. Choose the Blue channel, and change the output level to 200 from 255.

7 Finally, make a new blank layer, and load the saved selections of your figures. Fill the selections with black, change the Blend mode to Color, and dial your opacity down to 50%. This will let your figures pop out from the golden background.

8 If the intensity of the gold tone is overpowering, just lower the opacity of your Adjustment Layers until your picture seems natural enough.

—Debbie Grossman

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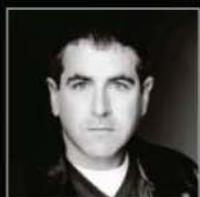
on the cruise vessel, the HS Royal Lily. Before cruising north along the Nile, we explore the island temple of Philae and view the quarries that provided the foundation of Egypt's great obelisks and pyramids for thousands of years. Continue on to Kom Ombo and Edfu for further exploration of these splendid temples. In the ancient city of Thebes, we'll experience the vast pylons and pillars of Karnak Temple, the largest ancient religious site in existence, and its smaller but equally splendid counterpart, the Temple of Luxor. Join visitors from around the world to explore the Valley of the Kings, a repository of tombs providing the final burial place for Egyptian pharaohs and nobility for nearly five hundred years—The tomb of King Tutankhamun was discovered here in 1922, almost wholly preserved from the 14th Century BC.

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\$900, street ■ www.sigmaphoto.com

At 4.5mm, there's no wider-angle lens made by a major manufacturer than Sigma's f/2.8 EX DC Circular Fisheye HSM.

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NOT: A lens this wide and fast doesn't come cheap.

Fast and Furious

\$130 and \$250, street ■ www.sandisk.com

Carrying the famous Italian motorcycle marque, SanDisk's Extreme Ducati Edition are the latest and fastest 4GB and 8GB CompactFlash cards. We took a 4GB Ducati for a test drive using Verbatim's CameraMate ExpressCard CF reader (\$30, street).

HOT: Sizzling 41MB/sec read and 43MB/sec write speeds in our tests, beating even SanDisk's Extreme IV cards.

NOT: You'll need a new camera, an ExpressCard or SanDisk Extreme FireWire II CF card reader, and fast hard drive to take full advantage of the high speed.



Take It All In

\$800, street ■ www.kaidan.com

Casual photographers need not apply—Kaidan's QuickPan Pro panoramic tripod head is for serious shooters who love to stitch panoramas. **HOT:** Five quick-release PlaceHolders that work with all camera types; 20-pound load capacity; standard and customized indexers so you can choose your vertical and horizontal reach.

NOT: It's bulky and complicated, so plan your pictures in advance.

Turn snapshots into

graphic gold with Pikistrips.com, a site that lets you upload pictures and add cartoon effects and speech bubbles in a multipanel comic strip.

Stay on the map.

Throw the rugged little SPOT satellite messenger in your pocket, and no matter how far off the beaten path you trek, you can contact emergency rescue to get home safely. (\$170, street; www.findmespot.com)

Connect old and new.

Pick up the NewerTech USB 2.0 Universal Drive Adapter and transfer data between PC hard drives. (\$30, street; www.newer-tech.com)

Move your flash.

That's right, an off-camera flash for a point-and-shoot: Metz's mecablitz 28 CS-2 digital. At \$140, street, it might cost as much as the camera you attach it to, but your photos will be worth it. (www.metz.de/en)

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THE GOODS HIGH 5

1. Domke Color-coded Protective Wraps

\$17-19, street ■ www.tiffen.com

With a hook-and-loop-compatible knit surface on one side and nonscratch nylon on the other, Domke's color-coded wraps have touch-close tabs on each corner that let you cinch their protective padding around irregularly shaped gear. In four colors and three sizes (11-, 15-, and 19-inch squares), the wraps, loose in a camera bag, also provide cushioning. Even better: When you pack up after a shoot, an empty wrap alerts you that you've left something behind.

2. Flare Buster

\$30, street ■ www.flarebuster.com

Attaching to an SLR's hot-shoe, the Flare Buster is a 15-inch rubber-clad arm of flexible aluminum with a spring-activated clip on its business end. The clip can hold accessory filters, a flag to shade your lens, small reflectors (two are supplied), or other lens accessories such as vignetting disks (also supplied). Very light, the Flare Buster kit takes up little space in a camera bag, and it also attaches to a tripod socket.

3. Lastolite Ezybalance

\$30-80, street ■ www.bogenimaging.us

Ever tried to set a custom white balance and been unable to find anything white? Then you'll appreciate the Ezybalance. White on one side and 18% gray on the other, this multipurpose target collapses to 1/3 its expanded size. In three sizes from 12 to 30 inches, it's also available in a 12-inch underwater version. Unlike most gray cards, which are blank, this one sports a focusing target, so you don't have to switch to manual focus to prevent your AF system from hunting futilely as you meter the card.

4. Novoflex Photo Survival Kit

\$150, street ■ www.novoflex.com

Seven gadgets in one, this 1.3-pound kit will help stabilize a compact camera on almost any surface, and its plastic clamp will hold a small reflector, flag, or lens filter. Most components are made of aluminum and interconnect using tripod studs and/or sockets. Included: mini tripod and ballhead, ground spike, suction cup, vise-like clamp, plastic clamp with spring-activated clip, and metal extension arm. And it all fits, disassembled, in its own carrying case.

5. Probrella

\$30, street ■ www.popabrella.com

Useful in rain or shine, the Probrella can shelter your camera from drizzle but is probably more useful on bright, sunny days, when its shadow can prevent lens flare. The shade also helps keep the camera cool in direct sunlight. The water-resistant Probrella weighs 4.3 ounces, attaches to a camera's tripod socket (or a lightstand with a tripod bushing), and can rotate or tilt a full 360 degrees, as well as slide along a 6-inch rail for precise positioning.



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Don Smith, Team Photographer, using a Canon EOS-1Ds Mark II and a Lexar Professional UDMA 300x 8GB CompactFlash® memory card.

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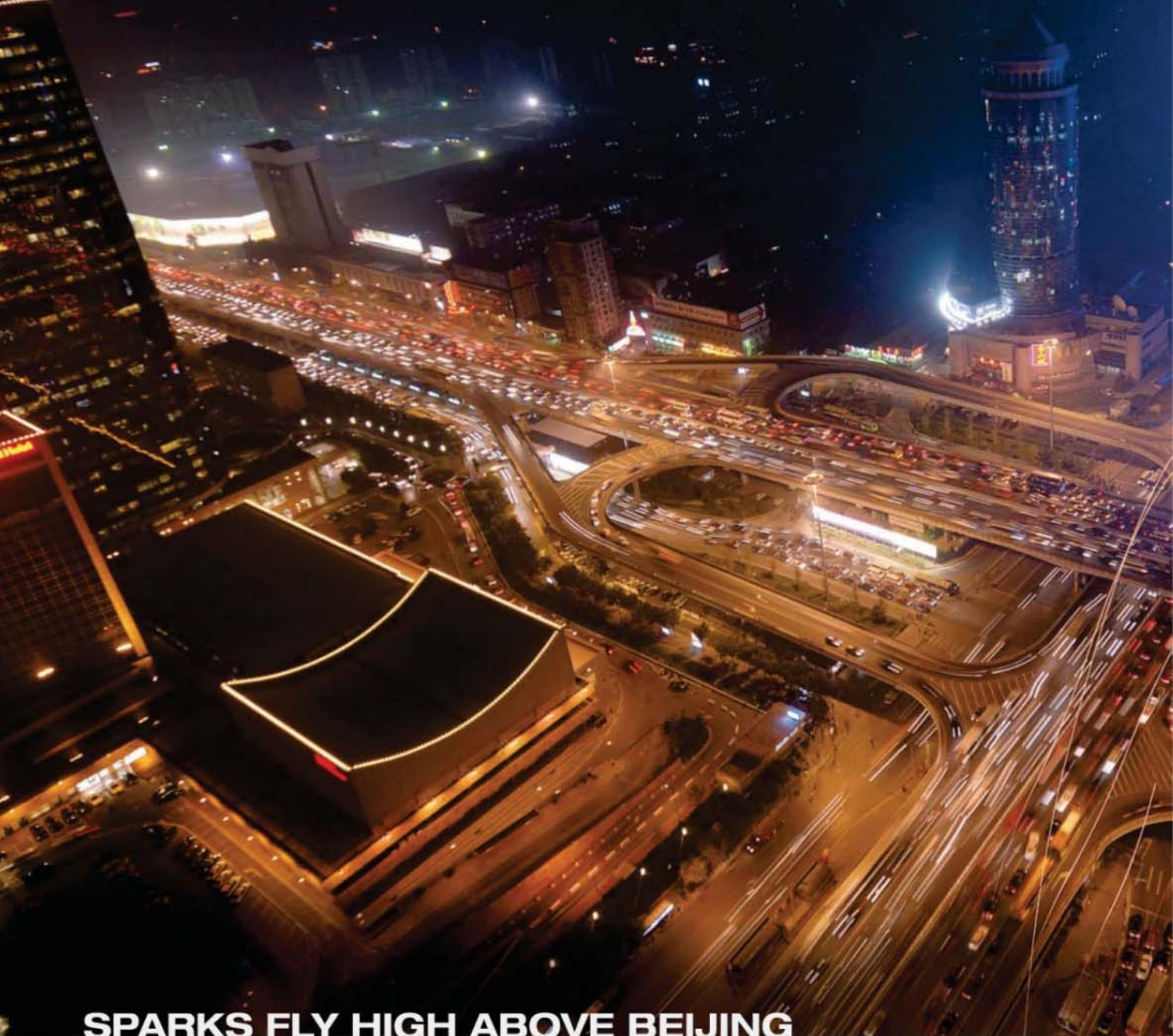


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HOW I SHOT THIS

NIGHTWORK



SPARKS FLY HIGH ABOVE BEIJING

With a career spanning more than 30 years as a photographer for magazines such as *National Geographic* and *Sports Illustrated*, Joe McNally is a busy guy. (See more of his work at www.joemcnally.com.) For this shot, taken in the People's Republic of China, he was literally hanging on by the seat of his pants.

Q. What are we looking at here?

A. Beijing First invited six other photojournalists and me to come over and generate material to show Beijing to the world. I was mainly interested in culture—the arts, fashion and dance—but I also wanted to show how the city is transforming.

I thought a good way to do it would be to get into the skyscrapers.

Q. Did you set up the shot?

A. It's not a totally spontaneous picture. This is the Central Business District, and we're about 45 stories up. Work goes on on these buildings until late at night because they're



under such incredible deadlines. I singled out this particular welder and asked if I could work with him. He was welding toward the edge of the building, but, of course, I had to ask him to move around some.

Q. Where did you stand?

A. On a piece of girder outside

the safety rope. There was another piece of girder that I looped my leg around and I had a guy hold on to my belt. I didn't have a safety rig or a climbing harness. They just don't have the regulations that we do.

Q. What equipment?

A. Since we were working at night,



THE OUTTAKES

1. Oops, no sparks. And the white balance is set to Flash, which makes everything too yellow. **2.** Bad color, and the exposure is too long.

I knew I'd have to add some light to get contrast on the right side of the picture. I clamped a flash about 10 feet to his right, out of the frame. Then I triggered it with an on-camera commander unit. I was shooting with a Nikon D2x, a 12-24mm f/4 Nikkor lens, and the Speedlight SB-800 accessory strobe system. It's a wireless TTL flash—the strobe that's on top of the camera tells the off-camera strobe what to do. In this case the on-camera flash didn't fire, but it told the off-camera flash how much light to put out.

Q. How did you set your camera?

A. I had the camera on aperture priority. I'm dragging the shutter for the nighttime scene down below, and my 1/2-second shutter speed allows the sparks to trace their way through the frame.

Q. How long to get the pic?

A. Not too long; the whole thing took about 10 or 15 minutes. He probably welded longer than he had to, but I also told him: The more sparks the better. Then I waited for sparks to fly.



1st Place The Eyes Have It

Growing up in Riyadh, Saudi Arabia, FAISAL ALMALKI was amazed by how many stories he could see in the eyes of women who were otherwise covered by burkas. To capture what fascinated him, the 31-year-old advertising director decided to use his mother as his subject. "No other eyes tell as many colorful, exciting, and honest stories as hers," he says. Check out more of his photos at www.exactish.com. **Tech info:** Canon EOS Digital Rebel XTi, 100mm f/2.8 Canon EF Macro lens. Exposure, 1/80 sec at f/2.8, ISO 100. Levels adjusted in Adobe Photoshop CS2.



YOUR BEST SHOT



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②nd Place Tulip Kiss

Professional photographer EDWARD THOMAS, 44, of Portland, OR, didn't plan to get this photo. While he was attempting to get the full landscape at the Wooden Shoe Tulip Festival in nearby Woodburn, his girlfriend noticed a pair of flowers that appeared to be kissing. Thomas held his camera low, popped the flash, and went home with a perfect photo from an unexpected angle. See more of his work at www.edwardthomasart.com. **Tech info:** Nikon D200 with 10.5mm f/2.8G Fisheye Nikkor DX lens. Exposure, 1/90 sec at f/5.6, ISO 100. RAW conversion in Nikon Capture NX; contrast and sharpness adjusted in Adobe Photoshop CS2.

③rd Place

Frog Soup

Sometimes you don't need to look any further than your backyard to get amazing photos. WENDY STEVENSON, a 47-year-old stay-at-home mom from Oxford Station, Ontario, Canada, has placed twice before in this contest with pictures taken in her backyard, and she took this picture close to home, too. Her niece and nephew presented her with a bucket of frogs they had gathered from her pond, and Stevenson immediately saw the perfect photo op. **Tech info:** Tripod-mounted Canon EOS Digital Rebel XT with 100mm f/2.8 Canon EF Macro lens. Exposure, 1.6 sec at f/7.1, ISO 200. Saturation boosted and debris cloned out in Adobe Photoshop CS.



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PAINT WITH TIME

Don't freeze action,
melt it with very
long exposures

As a landscape shooter, I love capturing light in the “magic hour” just after sunrise and just before sunset. But beautiful as this low, skimming, warm light is, I often create my most ethereal photos during the darker hours of dawn and dusk, when exposures go from several seconds to many minutes.

Long exposures capture the light passing over the land to create effects you can't see with an unaided eye. Anything that moves—rushing water, swaying grass, flitting clouds—takes on a surreal, painterly look. Over the past few years, I have been capturing long exposures even in bright daylight, using various combinations of filters.

Here's how I paint with time.

The right tools

The key to long exposures in bright light is to reduce the light coming into the lens, and the easiest way to do this is with neutral-density (ND) filters. These come in various strengths from 1 stop up to 9 stops. Most can be screwed to the front of the lens or placed in a filter holder attached to the lens.

The two ND filters I use are made by Singh-Ray (www.singh-ray.com). The Vari-ND is a screw-in filter that gives you from 2 to 8 stops of neutral density with a simple rotation. The other is Singh-Ray's George Lepp 5-stop Solid ND filter.

Beside the ND filters, I often use a polarizer. In fact,



Text and photos by Darwin Wiggett



FORGOTTEN RELIC:

A powerful flashlight filled in the shadow on the side of this truck during exposure.

Shot in Saskatchewan, Canada, with a tripod-mounted Canon EOS-1Ds Mark II with 17-40mm f/4L Canon EF lens; 10 sec at f/16 through 5-stop ND filter plus 2-stop hard-edge split ND over the sky, ISO 100.





ASPENS: Blur and sharpness together, shot with tripod-mounted Canon EOS-1Ds Mark III with 70–200mm f/4L Canon EF lens; 104 sec at f/18 through polarizer and 5-stop ND filter, ISO 100.

WHIRLPOOL RIVER: Waves were (A) violent at 1/80 sec and f/4 (B) milky at 13 sec and f/22. Both shot with tripod-mounted Canon EOS-1Ds with 300mm f/4L Canon EF lens, ISO 100.



I can't imagine doing landscape photography without one. It reduces glare for more saturated color and richer blue skies, and adds about 2 stops of neutral density on its own.

So when I combine a 5-stop ND with my polarizer I get a total of

7 stops of light loss. This one-two punch is hard to beat. I often add a split ND filter to this duo to subdue exposure in bright skies without further darkening the land.

Which filter I use depends on the lens and whether I want to stack the ND with other filters. With my 70–200 or 300mm lenses I will often use the Vari-ND filter because it simply screws onto the lens without causing any vignetting. With wide-angles, though, even the thin-mount version of the Vari-ND can vignette, especially on some super-wide-angle zooms. Stacking other filters with it only exacerbates the problem. Also,

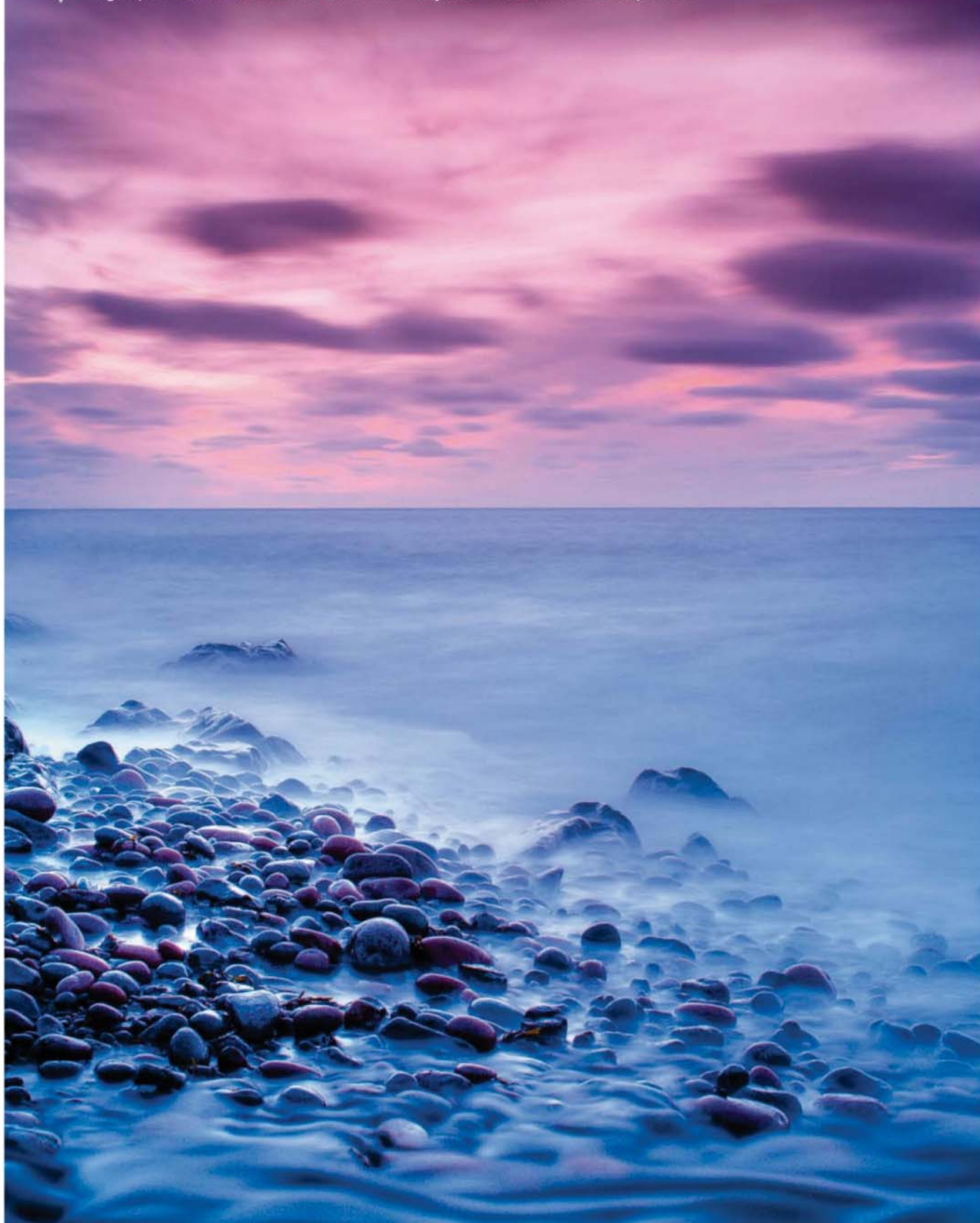
trying to get two independently rotating filters into the correct orientation is like playing a piano while wearing boxing gloves.

My preferred solution for normal and wide-angle lenses is to use a Cokin P-holder to hold the George Lepp 5-stop ND. I can stack three filters in the holder and not have any vignetting with my Canon 24mm, 45mm, and 90mm tilt-shift lenses.

The Cokin P-holder will, however, vignette on super-wide-angle zooms, such as my 17–40mm f/4L Canon, so here I use no filter holder at all. I attach a thin-mount polarizer and an oversized (4x6-inch) George Lepp 5-stop ND filter to the front of the lens using small pieces of duct tape on the edge of the filter.

You'll also need a solid tripod with a good head that won't sag or shift during long exposures. I always use an electronic cable release to trip the shutter, along with mirror lock-up to prevent camera shake from mirror slap. If your tripod is light, hang a bag of rocks or sand from the center column to stabilize it.

VISTA CRUISER: This picture of Corney Brook Beach in Cape Breton Highlands National Park, Nova Scotia, Canada, required 7 stops of neutral density—plus 2 more over the sky. Tripod-mounted Canon EOS-1Ds Mark II with 45mm f/2.8 Canon EF TS-E lens. Exposure, 30 sec at f/16 through a polarizer and 5-stop ND filter, plus a 2-stop hard-edge split ND, ISO 100. Levels and Curves adjusted in Adobe Photoshop CS3.






PLACID CREEK: A long exposure of Nigel Creek above Panther Falls, Banff National Park, Alberta, Canada, made for perfectly still water. Tripod-mounted Canon EOS-1Ds Mark II with 17–40mm f/4L Canon EF lens. Exposure, 25 sec at f/13 through polarizer and 5-stop ND filter, ISO 100.

with a polarizer and a 5-stop ND filter in place, so the camera will have no problem calculating the exposure. On cloudy days, or at the magic hour, it may run from 4 to 30 sec at f/16. Any darker, and I need to figure out the exposure myself.

Here's how: I simply open up my aperture until I get a shutter speed reading of 30 sec. For example, say I get an exposure indication of 30 sec at f/5.6. Now, for every stop I close down the aperture, I have to double the time the shutter is open to get the same exposure. So at f/8, my shutter speed would be 60 sec; at f/11, it would be 120 sec; and at f/16, it would be 240 sec (4 minutes). For a 4-minute exposure, I switch my camera to Bulb mode and use a locking cable release to hold open the shutter. A watch is handy; some cameras display the time elapsed.

I have never had a problem with noise except in exposures longer than 15 minutes. I always use a low ISO and, in my experience with both Canon and Nikon digital cameras, noise is only an issue if the images are underexposed and then heavily manipulated in postprocessing. Keep the histogram slightly biased to the right but still showing good shadow detail. I turn off in-camera noise reduction, which I find has little benefit and eats up critical shooting time in processing.

Long-exposure photography is like any other—good light, stellar composition, and solid technique make the photos. The difference is that it opens up a new way to record the natural world, a world dominated by movement and rhythm. 

Canadian Darwin Wiggett is author of 11 photography books. His work has been published in many magazines, and he regularly teaches at seminars, workshops, and photo tours. Visit his website at www.darwinwiggett.com.

The right technique

I look for scenes that have moving elements—flowing water, surging surf, blowing grass, or clouds floating across the sky—combined with other elements that are immovable, such as a fence, solid tree trunks, or rocks.

I compose the scene and focus as I would for any landscape, most often using manual focus. If I do use AF, I let the camera focus and then switch the camera to manual because, once I drop the heavy filtration into place, the scene will often be too dark for the camera to autofocus properly.

I start with a polarizer in my Cokin holder, rotated for maximum effect. I then drop the 5-stop ND filter in the next closest slot to the polarizer

to prevent extraneous light from bouncing between the two filters.

To determine exposure, I set my camera to aperture-priority auto and pick a small aperture for maximum depth of field and longer exposure times. I tend to use f/16 instead of f/22 because lens performance often suffers at the smallest apertures due to diffraction. Bright light entering the viewfinder can cause the camera's meter to underexpose, so I use the eyepiece shutter to block light before exposure. You can also just block the eyepiece with your hand.

Most digital SLRs can time exposures only up to 30 seconds. In bright daylight, at ISO 100, exposures run about 1 sec at f/16

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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 1/25000 second at f/5.6

LIZ O. BALEN 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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Photographers who live in scenic places have an edge. They see beyond the postcard shots to capture those rare glimpses of a region's fleeting moods.

Corporate and wedding photographer Morris Weintraub (www.theimagewell.com) lives in one such place: Jackson Hole, WY. Knowing the lay of the land (and having a background in photojournalism) helps him see when a scene is unusual enough to stop the car—which is how he got this shot.

His advice for going beyond the obvious in a dramatic landscape:

1 Watch the weather. Wildfires in nearby Yellowstone National Park the day he shot this made the air hazy, lending a slightly gauzy feel to the Tetons. The haze also softened the harsh light of midday, usually the worst time to shoot. The visual majesty of the Pinnacles was toned just enough to let the horses

and fields below make this more than just a literal photo of a mountain range. Fog, mist, and clouds can create similar effects. "There is always good light to find, and bad weather circumstances add to photos rather than detract," Weintraub says. "Natural elements always add character to the shot."

2 Keep it real. There's nothing wrong with perfection, but it can be sterile. In this case, the distant, overlapping horses give the scene a realistic character. Using a Canon EOS 20D and 70–200mm f/2.8L Canon EF lens at its widest setting, Weintraub balanced the peaks with the space above them and framed the horses grouped across the field. He also chose to keep the cropped horse on the far left. "It's not as much about the horses as it is about the haze, the colors, and the overall scene," he explains. "When the details aren't all perfect, it makes the image more authentic."

3 Layer the colors. Learn to see color as a compositional element, layering and combining it to add depth. Weintraub made this picture late in

the fall, when the landscape's hues were not overpowering and most of the leaves had changed from yellow to brown. The darker trees separate themselves from the fields and give the picture three layers of color instead of just two.

4 Use a light touch. Subtle images require only subtle adjustments. The color and contrast straight out of his RAW files were too flat, so Weintraub brought up the black level to darken the shadows a bit. But he warns that doing so can reduce the effect of haze or fog in the picture, so be careful to balance the overall contrast with the visual mood. "I brought in the shadows, added a little saturation, and called it a day," he says.

Opportunistic photographers like Weintraub leave their expectations at home when heading out. "My photography comes more from intuition than anything else," he says. "I can see the possibility for something happening, whether it's a child with a balloon or the groomsmen before a ceremony. It's just a matter of feeling it out and putting yourself into a good situation."

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I've used a ring light for portraits, but I've been unable to produce the circular catchlight in my subjects' eyes. What's the trick?

A Assuming it's not a macro ring light, get as close to your subject as possible. Don't diffuse the light (i.e., shoot bare-bulb). And don't overexpose, which can cause the central hole to fill in.

Want to give your portraits

a stylish, youthful look? Try a ring light. Designed for technical, industrial, and medical photography, but picked up by fashion shooters, a ring light strobe has a large, circular flash tube that completely encircles your camera and lens.

It produces a unique quality of light. Called "on-axis" because its rays shoot parallel to the lens axis, it won't cast conventional nose, cheek, or chin shadows—at least, none that are visible from the camera position. Benefits? Wrinkles seem to fill in, and faces and clothing flatten out.

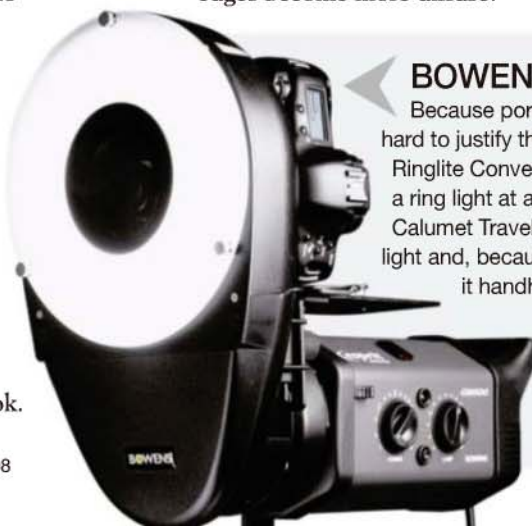
While this light throws no shadow on your subject, one of its most prized characteristics is the distinctive, perfectly symmetrical shadow it casts *behind* the subject. Place your subject within 6 feet of a light-hued backdrop and be ready for a cool, halo-like shadow that will separate your subject nicely from the background, and also add a distinctly electric look.

Ring lights come in two sizes. Small ones thread right onto the lens barrel and are used for macro and medical photography. For larger units, the camera attaches behind the ring light, with the lens poking through the ring's central donut hole.

Large ring lights are popular with portrait and fashion photographers. They're easy to aim (just point and shoot), but tricky to position. If you're too close to the subject, the center can darken. Move too far back, and you lose the distinctive circular catchlight in the eye, while the halo shadow disappears as its edges become more diffuse.

Before you run out and buy a ring light, take a look at the Bowens unit shown below. Notice anything unusual? Compared with softboxes, umbrellas, reflectors, and other portrait tools, the ring light is small, direct, and only minimally diffused—in other words, everything that you typically *don't* want in a portrait light. As a result, its harsh, flat output is very unforgiving of blemishes and irregularities in skin tone. (Exactly why ring lights are prized among dermatologists!)

Moral? When you're not using one of these specialized tools on young, perfectly even skin, be prepared for many hours of retouching.



BOWENS RINGLITE CONVERTER

Because portrait-sized ring lights have limited applications, it's hard to justify the \$2,000-range expense. Enter the new Bowens Ringlite Converter. Its \$445 street price gives you all the fun of a ring light at a fraction of the cost. All you need is a Bowens or Calumet Travelite strobe head to attach it to. It has no modeling light and, because it's attached to the monolight, you can't use it handheld like most ring lights. (Switching between horizontal and vertical orientations is a bear.) However, if you want a new studio light and also crave a ring light, it might make financial sense. A softbox should be your first accessory, and the Ringlite Converter your second.

SIGMA



OUR WORLD

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

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

TIM MATSUI SHOOTS THE WORLD WITH A SIGMA LENS

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producing a near-abstract (or at least, very impressionistic) effect. Rather painterly, we might say.

■**Arrangement of forms:** Just because something isn't sharp doesn't mean composition doesn't count. Notice the nicely asymmetrical knot of people, which, along with the bright sign in the background, draws your eye into the scene. Note also how the brightest areas top and left are

counterbalanced by the darkest areas bottom and right. The photographer chose a square crop, which keeps the group of people at a Rule of Thirds placement.

■**Tone:** The sepia monochrome adds to the very noirish feel of the picture. It could be a movie poster.

■**Addendum:** Think it's not sharp? Put this at about 10 feet, and squint your eyes.



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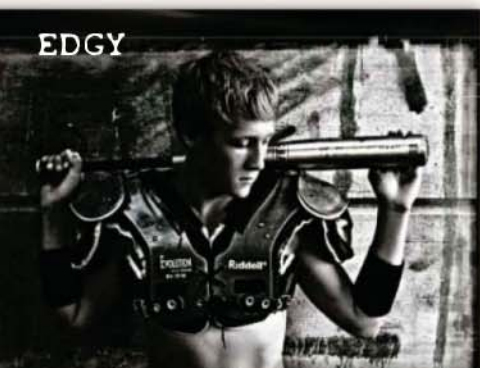


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4 Ways to Crop Creatively

Photographs are often improved by cropping—trimming off unwanted areas. Think of cropping as distilling: Removing the extraneous ingredients to render the true spirit of the image. Here are four ideas to help you decide what part of a picture to throw away.

1 The most obvious thing to crop is dead space or other distraction. Ideally, you would have seen the problem and recomposed before shooting, but hey, we're all human. That's what I did with the flower image at right (top), where that one blossom to the side destroyed the symmetry.

2 A photo that's promising but slightly amiss might contain a spectacular image waiting to be liberated by cropping. Make a print, then get some paper and experiment with covering various parts to simulate cropping. Go crazy! This is not the time for your internal critic to hold you back. Play with it, make it a game: If there's a good crop to be found, you'll find it.

3 Instead of just one great image, you might have two. If your photo has two centers of interest, see if chopping your original into two pieces gives you stronger compositions.

4 Your camera is stuck with a given format, or picture shape. Believe it or not, the world cannot always be made to fit comfortably within this



format—notice how I had to change the shape of the flower picture to make the crop. Cropping lets you shoot in any format you like. It's best to anticipate the crop at the time of shooting (for instance, a long, low panoramic) and capture the image accordingly, but playing with cropping might reveal a happy surprise hidden inside a photo you already have. —Timothy Edberg

TIMOTHY EDBERG (2)

Faking it

Tele-vision sans tele:

Telephoto lenses make it easier to compress perspective. By enabling you to magnify a subject at a distance, a long lens makes the subject appear similar in size to large, distant objects and, therefore, closer to the background. But what if you only have your 18–55mm kit zoom and you want to get that tele perspective? Fake it! Dial your zoom to the longest focal length and move back from your subject—that's right, *move back*. Then you can crop into the subject and get the distance relationship of a tele lens. Use the highest resolution, of course, along with the lowest ISO you can get away with so you have enough cropping leeway. It can be tricky sometimes to get a long shot without clutter intruding in the middle ground, but looking for pictures at a distance is still worthwhile.



TELE-FREE TELE:
(A) Shot at 50mm, close.
(B) Shot at 50mm from farther away.
(C) Picture B, cropped in.

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Half-Press starts PRE-RECORD MODE



Recorded Images



Full-Press ends



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Too saturated!

Before▲
After▼

■ PURPLE HAZE

■ Tim Gorgijanidze
Richmond Hill, NY

The problem: We're cool with the concept of atmospheric adjustment—goosing up saturation, or tweaking hue, or lowering brightness, for more mood in scenic shots. We also think a little tune-up is usually better than supercharging (see Debbie Grossman's feature, "Photoshop: Stop the Insanity!" on page 74 for more on this). Here's a perfect example: a well-composed and exposed sunrise scene with a nice layering of colors and textures, but with overdone hues that give us retinal fatigue.

What now? Working with the original RAW file in Adobe Photoshop CS3, we used a more natural-looking color balance for a subdued rendition. We also added some contrast for more separation of the various layers of beach,



water, and sky. But did the Fix Team just make it dull?

Next time: Try a little tenderness with the saturation sliders.

Tech info: Nikon D40 with 18–55mm f/3.5–5.6 DX Nikkor, 4 sec at f/5.6 (–0.7 EV exposure comp), ISO 200. Contrast and saturation increased, and sharpened.



■ A GNU VERSION

■ Benjamin Moritz, Royal Oak, MI

The problem: We love the comic effect of the three zebras staring intently at the camera among a herd of blasé creatures in the background. But one of those passers-by is too close to the subject—the sort of visual distraction that drives us nuts.

What now? We chose radical surgery—excising the offending beast by cloning in Photoshop CS3.

Before▲ After▶

Adjustment Layer and added contrast to the zebras to make them pop out a little more. We liked the humor of the trio placed squarely in the center of the frame, so we decided to draw more attention to it by cropping out excess foreground. Finally, we changed the color balance, resulting in a less-electric green in the grass that doesn't compete as much with the zebras.

While we were at it, we made a Curves

Next time: This is one of those grab-it-or-else moments, so we can't fault the photographer for that errant wildebeest. Wait for a better arrangement, and the zebras might wander off. We don't think a little scalpel work amounts to fakery, but we'll hear different opinions, for sure.

Tech info: Nikon D40 with 70–300mm f/4.5–5.6G Nikkor VR lens, 1/800 sec at f/5.6, ISO 200. Levels and Curves adjustments in Adobe Photoshop CS3.

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YOU CAN DO IT Text and photos by Olga Vasilkova

GLASS ACTION

Uncork
your
creativity

At a restaurant one evening, I absentmindedly placed a glass of white wine next to a menu and was intrigued by its reflection in the glass. The menu cover comprised two panels, one white, the other black, but the reflection had multiplied into four panels—as in the picture on the previous page. I decided to recreate the effect in my home studio.

I started with a single glass, half-filled with water and set on a black wooden table. Behind it I propped my sole light source, a daylight-balanced lightbox that I'd originally used for viewing slides. I slid a sheet of black cardboard in front of the lightbox to baffle half its output, positioning it to bisect the glass perfectly down the middle.

Next, I placed my tripod-mounted Sigma SD10 with 150mm f/2.8 EX Sigma macro lens exactly 90 degrees in front of the set. After dozens of tiny adjustments to the glass and camera positions and the water level, I moved on to the two outer glasses. It took about two hours—and a lot of patience—to produce a series of images similar to the two here. Each glass was precisely positioned through trial-and-error.

Want to try it yourself? Find a room dark enough to keep the glass from reflecting the room. To prevent the camera's reflection in the wine glasses, use a long lens with a deep working distance. (The long focal length will also limit linear distortion.) If your camera still appears in a glass, drape a black cloth over the camera and use a lens shade.

Align your camera with the setup at exactly 90 degrees, or else it will be apparent that the three glasses are at irregular distances from the camera, destroying the symmetry.

Also, polish the glasses thoroughly to remove spots, smudges, and dust. To fill them, I used a large syringe (without needle) to keep splashing water from forming droplets. The syringe also made it easy to add or siphon off small amounts of water. Don't have a lightbox? You could also use a small softbox with a flat, uncreased front diffusion panel.

My image required only minimal postproduction. I converted it to black-and-white, adjusted highlight and shadow points, and cloned out a few dust spots and drops in Adobe Photoshop CS3. I also inverted the image to a negative, which gave the white areas a slight glow.

The variations are limited only by your imagination. Bring color into the picture by replacing the black cardboard with any colored material. Your backdrop could be fabric, foil, or netting. You can suspend (and spotlight) an object, say a flower, above or in front of the set to reflect in one or all of the glasses. Most important, work slowly and methodically, and have fun!

Olga Vasilkova lives and works in Grinstadt, Germany, as a pro photographer. See more of her art at www.vstudio-international.com/olga.



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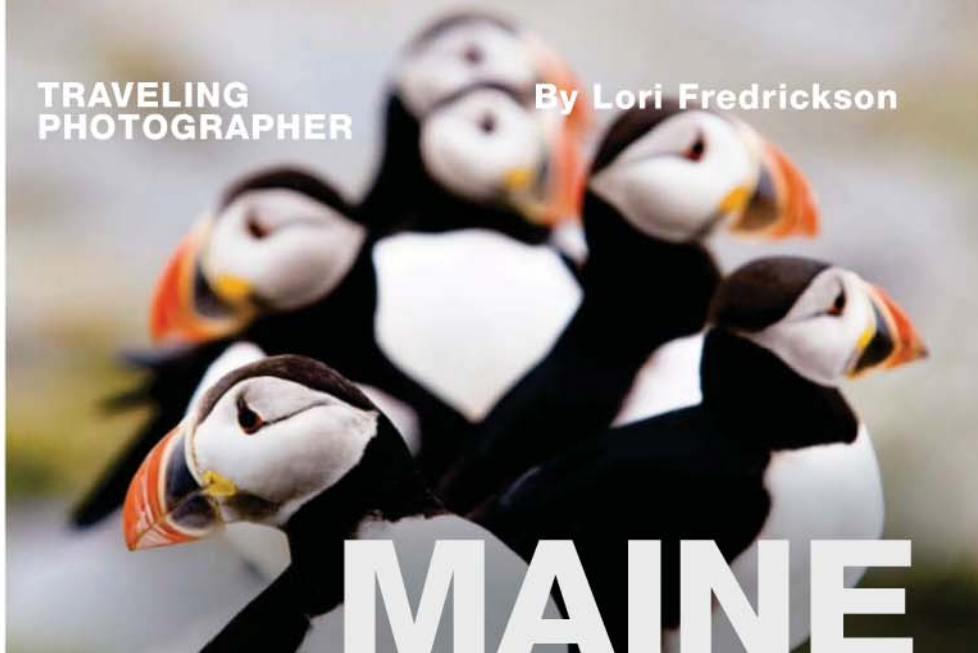
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By Lori Fredrickson



MAINE

Capture the classics in Down East Maine

If you visit coastal Maine, you can't leave without images of a lighthouse, a rock-strewn beach, a misty island coast, a colorful workboat, a forest, and a puffin. Fortunately, in the 70-mile stretch of Down East Maine running roughly from Bar Harbor to the Canadian border, it's tough to miss these shots. Here's where and how to get them.

1 Acadia National Park:

Encompassing most of Mount Desert Island, these 47,748 acres have everything from glittering lakes to rugged seacoast. You can get mountains, lakes, and cliffs all in one photo. Drive or hike up Cadillac Mountain for sweeping landscapes at sunrise and sunset. Other classics are Thunder Hole and Otter Cliffs. To shoot the cerulean Jordan Pond backed by the Bubble Mountains, don't forget a split neutral-density filter to bring down the sky and pull up that blue. Check the tide schedule for coastal shots—you want low tide for the most exposed shoreline. Rent a kayak to explore Frenchman Bay. (More info: www.nps.gov/acad; 207-288-3338.)

2 Offshore Islands: For rolling meadows of wild roses, wooded uplands, and rocky coasts draped in mystical fog, visit Isle au Haut, an idyll in Frenchman Bay worthy of Coleridge or Wordsworth. This remote island is accessed only via ferry at Stonington, so call ahead (207-367-6516). Bring supplies such as batteries—shopping is

limited. The fog will trick your camera's meter, so use a handheld lightmeter or a gray card, and bracket your exposures.

Also in the bay is Monhegan Island, where South Loop Trail leads you to shots of fishing dories docked outside a lighthouse and the wrecked tugboat *D.T. Sheridan*. Picture-perfect old-time Vinalhaven Island has a harbor facing southwest for sunset photos.

3 Schoodic Point: You can capture geysers created by waves slamming against textured rock here in the farthest portion of Acadia. Across the bay on Schoodic Peninsula, this region has a more remote and rugged feel, and unlike sheltered Mount Desert gets the full brunt of the Atlantic. Its shores are made up of diabase dikes—where dark basalt veins coastal rock. The combination of texture and moody waters creates a dramatic setting in late-afternoon light.

4 Puffins at Machias Seal Island: The Atlantic Puffin is at its most charming during mating season (May–August), when its beak turns bright orange and contrasts with its black-and-white plumage and quizzical eyes. Head up the coast to Machias Seal Island, which has about 3,000—a sure bet for both close-ups and group shots. Starting in June, Norton of Jonesport (www.machiassealiland.com) has two-hour tours departing every day at 7 a.m. You'll be in one of two blinds—in the tight space a monopod is better than a tripod. For full-length shots bring a tele, 200mm at least.

Visit the Maine Office of Tourism at www.visitmaine.com; 888-624-6345.

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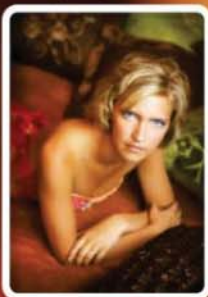
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THE BIG HOW-TO SPECIAL



▲HOW TO...

Get maximum blue skies using a polarizer

Shoot on a brilliant, blue-sky day—puffy white clouds optional. Position the sun roughly behind you. Imagine that the ray of the sun is an arrow striking a huge bull's-eye. The edge of the imaginary target will be a band of maximum polarization—you'll be able

to see it even without a polarizer. Aim the camera anywhere at that region, and rotate the polarizer to darken the sky further. (At noon, when the sun is directly overhead, the band circumscribes the horizon.) Be wary of shooting a polarized sky with a very wide-angle lens—that band can come out as a blotch.

By the way, a polarizer will have some effect on other areas of the sky—don't avoid using it because it's not pointed the "right" way.



20+ NEW SKILLS

Whether you're a newly minted DSLR owner or a seasoned photo fanatic, it's always instructive—and fun—to try new techniques and make different kinds of pictures. So we had our staff assemble a smorgasbord of shots to try, with this added bonus: Most of these shouldn't require any more equipment than you already have.





◀ HOW TO... Paint with light

All you need is a tripod-mounted camera, a flashlight, and a dark place. Focus on your subject and stop down to a medium aperture in manual exposure. Shine the flashlight on the subject and check your meter reading for a rough exposure time. Set your camera to Bulb or 30 sec, and trip the shutter. More time will give you brighter lights; less time, darker. Run your "lightbrush" over the subject.

Flashlights produce various color effects: Many are very blue, while tungsten bulbs are orange. Mix and match, or tape a colored gel over a light. You can also "draw" on the sensor by aiming the flashlight at the lens to spell your name or to make shapes.



▲HOW TO... Do handheld panoramas right

Panoramic images look great in print or on widescreen TVs, and software that allows you to stitch several photos together is readily available (or even free with some

cameras). To get the best results, first lock focus and exposure on the central area of the panoramic so that all photo elements reflect the brightness and sharpness as they exist in the scene.

Start from the far left or right of the planned panoramic and shoot photos with about 1/4 overlap—but do not swivel your body, head,

or arms to move the camera. Instead, swivel the camera around an imaginary point in front of the sensor by twisting your wrists. This is much easier to do with a live viewfinder on a compact camera. Avoid tilting the camera up or down during the sequence. For higher-res images with more of the sky or foreground, shoot verticals.

■HOW TO... Find a subject's good side

Professional models tend to have near-perfectly symmetrical faces and therefore don't have a "good side." The rest of us often look better when a particular side of the face is closer to the camera and main light, with the other side veiled in shadow.

Study your subject. Is one eye larger or rounder than the other? That's probably the good side. (It can change when the person smiles, so examine the face both smiling and not.) Speaking of smiles, does the outside of the mouth turn up more

on one side than the other? Yes, that's the good side. If the eyes and lips are symmetrical, look to the hair. If the hairstyle has a strong part, turn the part away from the camera in order to show more coif and less scalp. Finally, if the hair covers more of the ear on one side of the head than the other, earless is usually the better side.

■HOW TO... Take infrared photos without monkeying with your camera

You don't have to modify your digital camera (by removing the IR-cutoff

filter in front of the sensor) to take infrared images. In most cases, a little dribble of infrared rays can still make it through to the sensor.

You need two accessories: an infrared-passing filter that blocks most visible light (the Hoya R72 is popular), and a tripod, because exposures are going to be very long—1/2 sec to 30 sec or longer at f/5.6, depending on the camera. You can't focus through the filter, which is very nearly black, so some users focus and compose with the filter off, then attach it. If your camera has live preview, use it to compose. Resist the temptation to boost the ISO way up—this will noise up the shots.



■ HOW TO...Take multi-pop flash shots

High-end shoe-mount accessory flashes can provide three variations of multi-pop flash:

1 Rapidly pulsing with dozens of pops per second, stroboscopic flash can capture an exciting sequence of a moving subject. Pose your subject against a dark background, and, because each flicker is dim, have the flash close in and set a large aperture and high ISO. Next, set the accessory flash to its strobo mode, dial in the

number of pops per second (Hz), turn off the room lights, open the shutter, set the subject in motion, and fire the strobe. Adjust the aperture, flash power, flash position, pops per second, and the speed of the movement until it's working for you.

2 If a nighttime or indoor subject is so wide or distant that you can't expose it with a single flash pop, set your camera on a tripod, open its shutter on Bulb, and step into the scene, with your hot-shoe flash in hand. Wear black and move rapidly so you don't record. Pop the flash at strategic points across the scene,

either to light it as evenly as possible or to spotlight particular objects. So your own silhouette doesn't show up, hide behind objects (a tree trunk, sofa, a door, etc.) or stand out of the frame while popping. Don't point the flash at the camera or reflective objects.

3 Is your stationary subject so deep that it requires an aperture so small (for adequate depth of field) that correct flash exposure isn't possible? Multi-popped flash bursts can cumulatively add up to a perfect exposure. Place the camera on a tripod, set the small aperture, open the shutter on Bulb and start popping

◀ HOW TO...

Take aerial photos from an airliner seat

Great shots can often be made on commercial airliners if you've got a window seat. Set your camera to shutter-priority auto (S or Tv mode) and use a wide zoom lens. At cruising altitude, 1/500 sec will be fast enough to overcome both ground movement and engine shake of the plane.

As you ascend or descend, crank the shutter speed up to 1/1000 to ensure sharpness. A UV or skylight (1A) filter can help reduce window glare, tame bright clouds, and cut through some haze. (Just hope your window isn't too scratched.) Try using a Lensbaby to blur the wing and add intrigue to your aerials.

DAVE G. ROBERTS, FLICKR.COM/PHOTOS/EMPTYBELLY

the flash. Change the flash position slightly with each pop to even out the lighting. How many flash bursts? It will depend on ISO, flash-to-subject distance, the flash power level, and the darkness of the subject.

■ HOW TO...

Use long teles for maximum impact

1 Open wide! Fast apertures (f/2.8–5.6) on a long tele lens give super-shallow depth of field that can make fast-moving subjects

JACKIE BASS, FLICKR.COM/PHOTOS/IBASSPHOTO

such as wildlife or athletes pop off a pleasing, painterly background.

2 Stop down! Long lenses at small apertures (f/11–22) compress distance. Think mountain ranges, rambling country lanes, and crisp, tight cityscapes looming large in the background. Use a tripod and image stabilization, if available, for best sharpness.

3 When shooting wildlife, spotmeter off bright plumage or fur. Then dial down the exposure (about –0.7 exposure compensation) to keep nuanced details while letting the shadows fall where they may.

■ HOW TO...

Get impact with wide-angle lenses

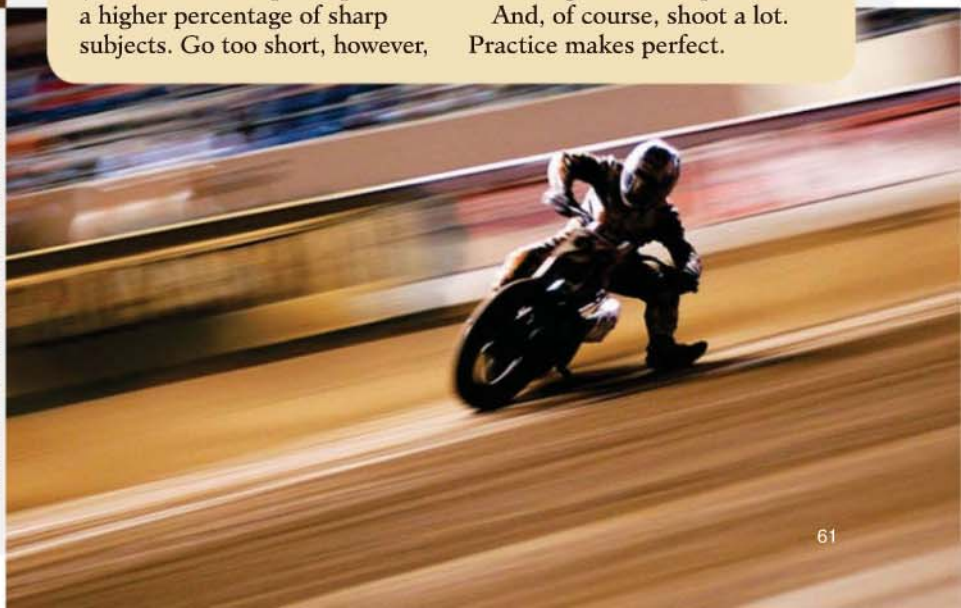
Look for depth, not width. Resist taking in all the wide-open space—this usually gives you a picture with too much small detail and not enough interest. Instead, move close to a foreground subject so that it takes up at least a quarter of the frame: a rock formation, a person, a clump of blooms, an animal in a field. Make sure the subject is within the range of focus. But don't center the subject—that looks static. Also, look for lines running from the

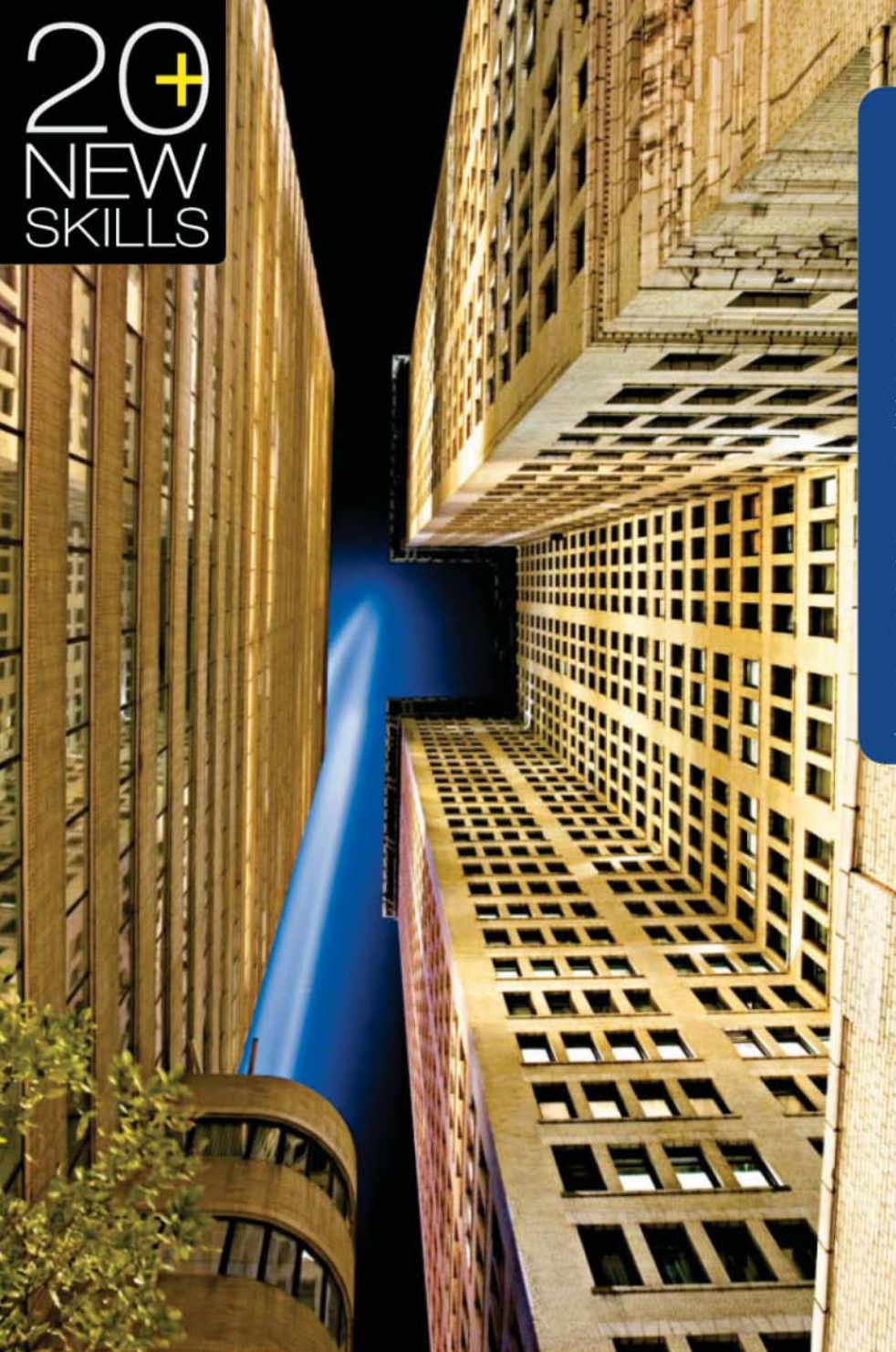
and the motion blur won't be dramatic enough.) In good light, an average starting point would be 1/15 or 1/8 sec.

If you can control the speed of the subject, start slow. A slow-moving subject can produce motion blur that's just as energized as that of a fast-moving one, and it can be easier to pan smoothly.

To help you sync camera and subject movement, start following the subject far before the point of exposure and continue panning until after the shutter has closed. For a sequence of shots, if the subject distance is always the same, use manual focus and prefocus on the spot where the shutter will be open. To produce motion blur that's cleanly parallel to the frame edges, use a tripod.

And, of course, shoot a lot. Practice makes perfect.





◀ HOW TO... Do HDR quickly, right, and without auto-bracketing

Select a scene without any moving elements, and use a wide-angle lens set to about f/5.6–8 in manual exposure and RAW mode, with your DSLR on a tripod. Spotmeter the brightest and darkest segments of the scene and note the readings.

Take a series of shots in 1-stop increments from the brightest to darkest meter readings, changing the shutter speed only. You can now combine these files in such programs as Adobe Photoshop CS3, although some HDR fans prefer FDRTools Advanced (www.fdrtools.com). Go to www.PopPhoto.com/hdr for details.

JIMMIE YOO, WWW.CORNERSHOTS.COM

neighbors share the same eye height, but don't overdo it.

Portrait and wedding shooter Monte Zucker's rule: Position adjacent heads so the eye heights are at least a nose-length, but no more than a head-length, apart. How? Pose your group around one or more low-slung arm- or club chairs. They offer seven levels on which to place subjects' heads: standing erect, leaning against the back of the chair, sitting on the chair arm, sitting in the chair, and kneeling, sitting, or lying on the floor.

■ HOW TO... Increase your flash distance

A pop-up flash can be a lifesaver when some extra fill light is needed for a backlit subject, or when posing subjects at a dimly lit party, but pop-ups have limited power and amplify red-eye. That's why it's best to use a dedicated external flash to light a scene.

In either case you can get more out of your flash by following these tips: First, set your lens aperture to its widest (brightest) setting. Doing so not only increases your flash

distance into the foreground—roads, tracks, streams, lines on pavement—and bring them into the frame on a diagonal or S-curve, rather than straight down the middle. Try verticals with the camera tilted forward—this will let you get very near and very low detail into the frame.

■ HOW TO... Pose a group

Put taller individuals toward the

center, and bury heavyset subjects or anyone wearing busy patterns or clashing colors toward the back (and hide them behind others, if possible). Have individuals put their weight on one foot or the other and aim one shoulder or the other slightly toward the camera—avoid square shoulders and hips, and arms hanging straight down at the sides. Bend elbows, add small gestures, and ask some subjects to touch, even embrace. Stagger heads so that no two immediate

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CATHERINE DUNN, FLICKR.COM/PHOTOS/HALFDUNN

▲HOW TO... Take window-light portraits

Among the most flattering way to light people, window-lit portraits require indirect sunlight (usually from a north-facing window). Remove anything distracting in the background, or hang a dark backdrop (a bed sheet is fine) far enough behind the subject to prevent capturing its texture. Shutter speeds will likely be too long to handhold.

Every window has a sweet spot. Experiment with subject position relative to the window until light falls flatteringly on the face. Sometimes the best position is with the head slightly beyond or outside the window jamb, putting

the window-side ear in shadow. With larger panes, the light can come from too high an angle, casting long shadows from the nose, cheek, and chin. To avoid this, move the subject deeper into the room or pull down the shade to baffle the top light.

Now, build the pose. To put your subject's chest in shadow and highlight the face, place his or her back toward the window and shoulders at a 45-degree angle to the glass. Then pivot the face toward the light. Use a small reflector opposite the window and near the subject to fill the shadowed side of the face.

Start by capturing the full face, then try for a variety of 3/4 views by having the model turn just the head progressively toward the window. For profiles, swing the shoulders parallel to the window.

distance, it helps ambient room light illuminate the scene. Next, dial up your ISO to 400, 800, or even higher. Sure, you increase noise (especially in the shadows) but the useful flash range increases, the flash recycles faster when shooting subjects closer to the camera, and even more ambient room light gets into the exposure.

■HOW TO... Use white-balance settings as warming and cooling filters

We usually adjust white balance, or leave it on auto, to get a fairly neutral color rendition in a picture. But you can use white-balance settings to deliberately warm or cool the tone of a photo. The preset for tungsten (light bulb icon) works as a bluish cooling filter in daylight, while the setting for cloudy (cloud icon) works as a light amber warming filter.

The table shows what all the common settings do. If your camera can be set in Kelvin color temperature, this works as a variable warming-cooling filter. Set the K temperature very low (for example, 2500 K) for cold blue, or very high (10,000 K) for heavy amber, or anywhere in between.

SETTING	EFFECT
Sunny	Mild amber
Shade	Heavy amber
Cloudy	Moderate amber
Tungsten	Heavy blue
Florescent	Magenta-pink
Flash	Mild amber

■HOW TO... Separate your subject from the background

If you're beset by a cluttered background, zoom in tight and crop away the offensive mess. Not an option? Move your subject forward, away from the clutter, and use a wider aperture and longer focal length to throw the rearward chaos out of focus.

If indoors, dim the clutter down by extinguishing background lights and/or masking windows. Also try blasting your subject with a lot more

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SHUTTERBUG

"I gave it the ultimate test and used Portrait Professional on an image I had already retouched and was amazed at the improvements it made." Joe Farace - Shutterbug

▼HOW TO...

Take a good silhouette

To be good, a silhouette must be full of color. The silhouetted subject should have a compelling shape or body language, and, assuming

it's a person, it should suggest a specific character type or expressive activity. So look for physically active subjects.

The background must be significantly brighter than the subject, but if it's featureless white, your picture will lack a sense of place or local color.

Exposure is challenging.

Overexpose, and you risk flare around the edges and detail in the silhouetted object; underexpose, and the background muddies up. As a starting point, take a spot or partial reading off the brightest area in the background, and open up 1 stop. Add exposure as needed.



light (think flash) than is falling on the background. (This can be effective outdoors, too.)

If none of this works, try blurring the offensive details beyond by panning your moving subject—see page 61 for this.

■HOW TO...

Take a time-lapse sequence

You need two things: a good subject that changes over time (a flower blooming, a house being built), and a camera that you can set to go off

at timed intervals. Some point-and-shoots, such as Nikon's Coolpix S7c, Canon's PowerShot G9, and Ricoh's Caplio GX100, have built-in interval timers. If you're using a DSLR, buy an intervalometer, such as Canon's Timer Remote Controller TC-80N3, to time the shots. If your camera company doesn't make one, try the ZigView R—it mounts to your camera and has a motion sensor, too.

The best way to view time-lapse photos is to string them together to make a movie. If that's your plan, set capture to JPEG. Then choose

a manual white-balance setting, manual focus, and set your camera to shutter-priority auto.

Make sure to choose a long shutter speed (at least 1/2 sec), and if you're shooting in bright daylight, add a neutral-density filter to get the right exposure. Without a long enough shutter speed, objects or people that are in only one frame will appear to flash in and out of your film, making your time-lapse appear flickery and totally amateur.

CONTINUED ON PAGE 97

Flash



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HOW PHOTOGR SAVED MY



APHY LIFE

Discovering the
camera's real power

JARED DASTRUP

If personal testimonials are to be believed, photography saves many things, not just moments. For some, taking pictures is an act of self-preservation.

Looking through the camera's viewfinder gives you the power to rearrange the world. For those who must transcend misfortune or tragedy, photography can be a way to reframe the self, as well.

There are so many superb photographers who credit a handicap, an illness, or a personal crisis for making them extraordinarily capable with a camera, that focusing on just a handful of them forced us to make some difficult decisions.

The three photographers we chose to profile here represent a cross-section of the countless people who have experienced a life-changing photographic conversion. They reconnected with a deeper self by looking outward, and all expressed hope that their stories might help lead others to pick up a camera and become truer to themselves.

Severe, chronic pain clarifies priorities. For Jared Dastrup of Redondo Beach, CA, a degenerating disk in his lower back has rendered him bedridden most of the time, or soaking in the bathtub for a little relief.

Unable to work at his old job in construction and cut off from the ocean he'd played in before he could walk, the now-29-year-old surfer became a dispirited wipeout five years ago.

"Photography truly was my salvation," he says.

It happened almost overnight. Stuck in the house after a lower back injury in 2003, Dastrup found the manual for his brother's Canon EOS D30 (an early 3.25MP DSLR), "read it 64,000 times," learned all the buttons



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HOW PHOTOGRAPHY SAVED MY LIFE

and dials, and set up a tripod in his bedroom to practice. "Photography gave me a reason to get out of bed," he says. "It inspired me to focus on something other than the pain."

That drive sent him back to his future: the beaches, piers, and hissing foam of the Pacific Ocean.

He wasn't a photographic rookie for long. Years of surfing made him a natural at long-lens surf photography, using a Canon EF 400mm f/2.8L USM Super Telephoto he bought for \$4,000 on eBay with money from a settlement of his disability case. Then he found he could strap on fins and enter the water for short periods of time with his Canon EOS 20D in an underwater housing.

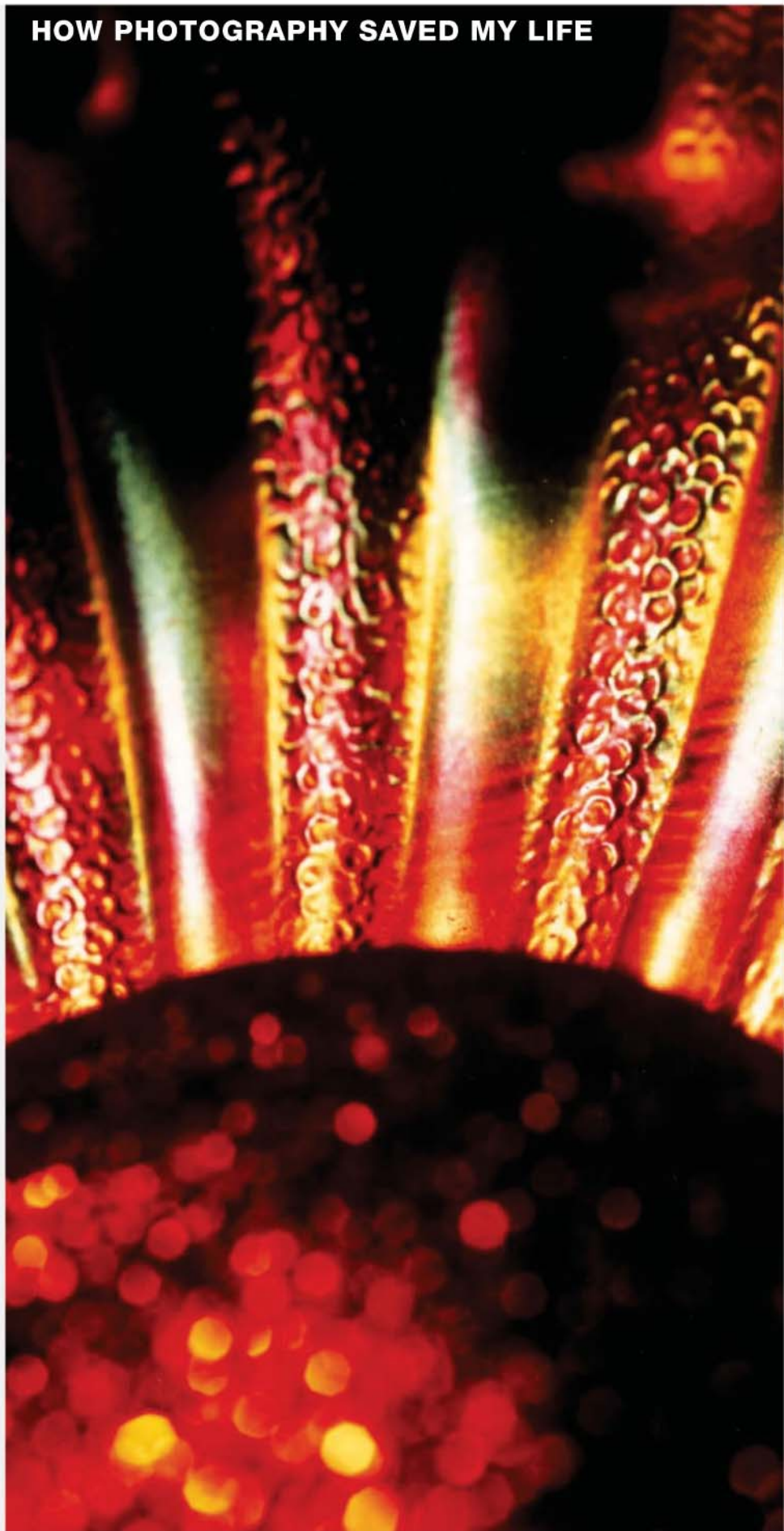
But with pain a kind of currency, every outing cost him dearly. So he moved away from capturing others' artistry and started expressing his own experience of the ocean.


On, under, and around the piers—he wants to shoot all 30 or so from Santa Barbara to San Diego—he opens his shutter for as long as 4 minutes, using 6-stop or 10-stop neutral-density filters. Sometimes he wades out waist-deep, though the photo on the previous page only required getting his lower legs soaked in the shore lap behind a tripod set firmly in the wet sand.

Getting the right combination of tides, swell, clouds, sun, and moon can take months of shooting until he's satisfied with the image. When he gets what he wants, the water is spectral-smooth and translucent, the moon a horizontal sash, the clouds a long trailing veil. Surface roil eliminated, the mesmeric calm in the pictures seems to reveal the ocean's true nature. For Dastrup, it's visual Vicodin; for viewers, a hopeful vision.

Looking outside himself again, Dastrup recently began a series about ocean pollution from street runoff, photographing storm drains dumping along L.A.-area beaches.

The pain surges in waves as Dastrup shoots, so he can't drive far. It can take him weeks to recover from a single day's outing, so he has to make each picture count. On a desk he built that slides over his bathtub, he catalogs, Photoshops, and just gazes for hours, afloat in his photographic lifeboat.





TRACI PARKS

It may not take a bagful of lenses, a professional camera, or computer gimmickry to make alluring, meaningful images, but you might think that decent eyesight would be a minimal requirement.

Photographer Traci Parks of Columbus, OH, proves otherwise. Her congenital degenerative myopia has reduced her vision to between 20/200 and 20/400.

In 1991, deeply in debt from college loans and unmoored by the prospect of blindness, Parks became severely depressed and says she contemplated suicide. She can't explain why, but, with a windfall from a federal tax refund, she impulsively bought a Canon A-1 and started taking lessons from a teacher she met at the camera store.

"Photography saved me from suicide," says Parks, now 41. "From that very first time going out shooting, I was so excited. And I hadn't been excited about anything for almost a year."

Her teacher warned his students not to expect much from their first rolls of film, then sent them out shooting. Parks found a field of red tulips in Cincinnati's Spring Grove Cemetery, and was so thrilled when the prints from her Kodak Ektar 25 negatives came back that she quit her job and enrolled in the Ohio Institute of Photography and Technology. Frame 26 of the tulip field on the first roll of film she ever shot was included in the *Annual Best of College Photography 1993* published by *Photographer's Forum*.

It makes sense that near-blind photographers would be gifted with such sharp eyes for composition, color, texture, shape, and pattern. They see abstractions. "I knew I couldn't be a portrait photographer, because I can't make out facial expressions," Parks says. "So I started with landscapes, and later



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learned infrared because it's all about contrast, and I don't do well with shades of gray."

After graduation, Parks worked as a commercial photographer, even as her eyes developed internal hemorrhages and she had to give up driving. For a while she moved back home and used large-format cameras to concentrate on architectural photography. Three years ago she was forced to give that up, too, and turned to fine-art photography.

Now Parks shoots almost exclusively macro using a Contax 645 medium-format film SLR. Her collection of carnival glass and paperweights provides enough color and shape for her to stay home and manipulate galaxies of color and texture on her kitchen table.

The strange beauty she's able to elicit from small objects in photos such as "Burst of Energy" (on the previous page) and "Rainbow," a photo of a multichromatic orb that seems to bleed color (see it on her website), can be so vivid as to appear computer-generated. But she creates these NCI—No Computers Involved.

"It's all done with filters and lighting," says Parks. She sometimes uses a cross-polarization technique, with one filter on the camera and another turned the other way on a light. "Rainbow" took her 14 hours to set up and shoot.

Now Parks, whose husband of nine years died in June 2007, is learning to draw and work with textiles, which she hopes to incorporate into her photography to create mixed-media works.

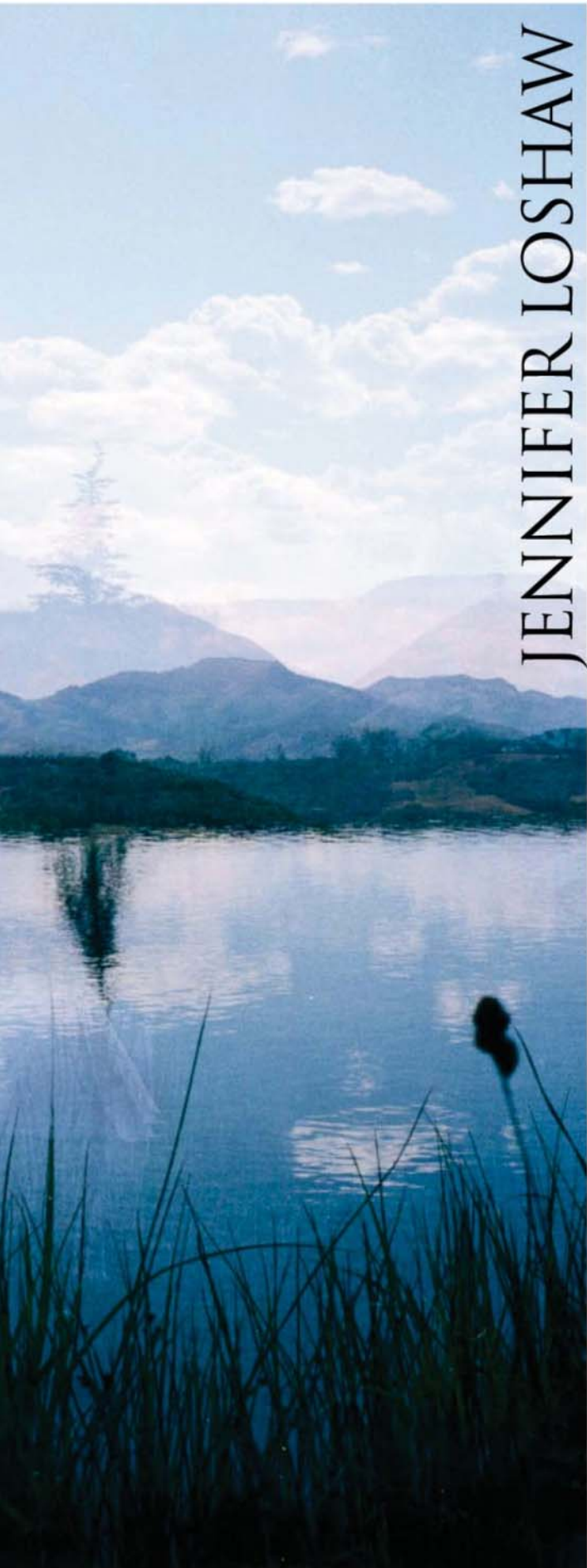
"It definitely helps to be creating something," she says, sounding brave and determined.

And the prognosis for her eyes? It is far from certain. "Nobody can predict whether I'll go completely blind or not," Parks says matter-of-factly before breaking into a wise chuckle. "My whole life is an optical illusion."

HOW PHOTOGRAPHY SAVED MY LIFE



JENNIFER LOSHAW



Today she's 35, but back when she was just 17 months old, Jennifer Loshaw pulled a pan of boiling water down from a stove onto her head. As her sweater melted into her chest, her quick-thinking grandfather submerged her in a sink of cold water, saving her face and eyes.

On her 18th birthday, some 20 surgeries later, Loshaw's mother gave her a Vivitar SLR. Though her beloved plastic surgeon had encouraged her to take up medicine, she says, "Instead, I fell in love with photography." She earned both a bachelor's and master's degree in fine-art photography. Now living in Durango, CO, she teaches photo classes aimed toward social responsibility.

"Photography has the ability to teach you how to digest reality," says Loshaw, who discovered that the camera allowed her to look clearly at herself for the first time, fusing both her scars and her reaction to them in a single image, "Where the relationship of the experience is expressed, where the healing power of an image is formed."

When she was a Shriners child, and on annual visits from her home in Alabama to a burn unit in Galveston, TX, she felt unworthy to be among the high-spirited kids with extreme disfigurement, since her own burns covered "only" 20 percent of her body. Then in school she stood out because 20 percent of her body was scarred. Still, "I never was self-conscious until I started photographing," she says. "I realized I never looked at myself; I'd glazed over the whole issue."

With the encouragement of Pete Christman, a photography teacher at the Savannah College of Art and Design, she undertook a two-and-a-half year project "that tore me down and put me back to having to learn who I am again." She assembled photos from her medical records, and started taking pictures of her chest scars with a 4x5 Graflex Speed Graphic.

It was a personal exploration of the definition of beauty, and Loshaw found that her traumatic accident allowed her to enlarge on society's boundaries of what's considered beautiful. She also researched therapeutic photography and photographic therapy, branches of art therapy used by a small group of psychologists to help patients overcome emotional obstacles through both making and viewing photographs.

Now Loshaw shoots with her 8MP Canon EOS Digital Rebel XT every couple of days, often in the San Juan Mountains near Telluride, CO. She believes the camera allows her to record the deeper, hidden beauty her accident and its aftermath allow her to see.

She spent a year hanging out with a group of bikers before they trusted her enough to let her photograph them, then she found the beauty in their underbelly existence. Her scenics and landscapes, such as the multiple exposure at left, artfully manifest mood. And her photograms, which she makes by laying feathers and ribbons over photo paper and stripping off the emulsion—a process called *mordançage*—find beauty in abstraction.



"We all have a truth we prefer not to see," Loshaw declares. Photography allowed her to face that truth, and set her free to develop an independent sense of where, and how, beauty lies.

▲ **Before** This is a pretty picture,
but a little dull. Extra saturation wouldn't hurt.

PHOTOSHOP

▲ **Just right** With a bit more
saturation, more sensitively done,
the mood of the photo is enhanced.

▲ **Too much** Your neighbors might think this looks great, but it doesn't. It's too saturated and screams, "I was overworked in Photoshop!"

STOP THE INSANITY!

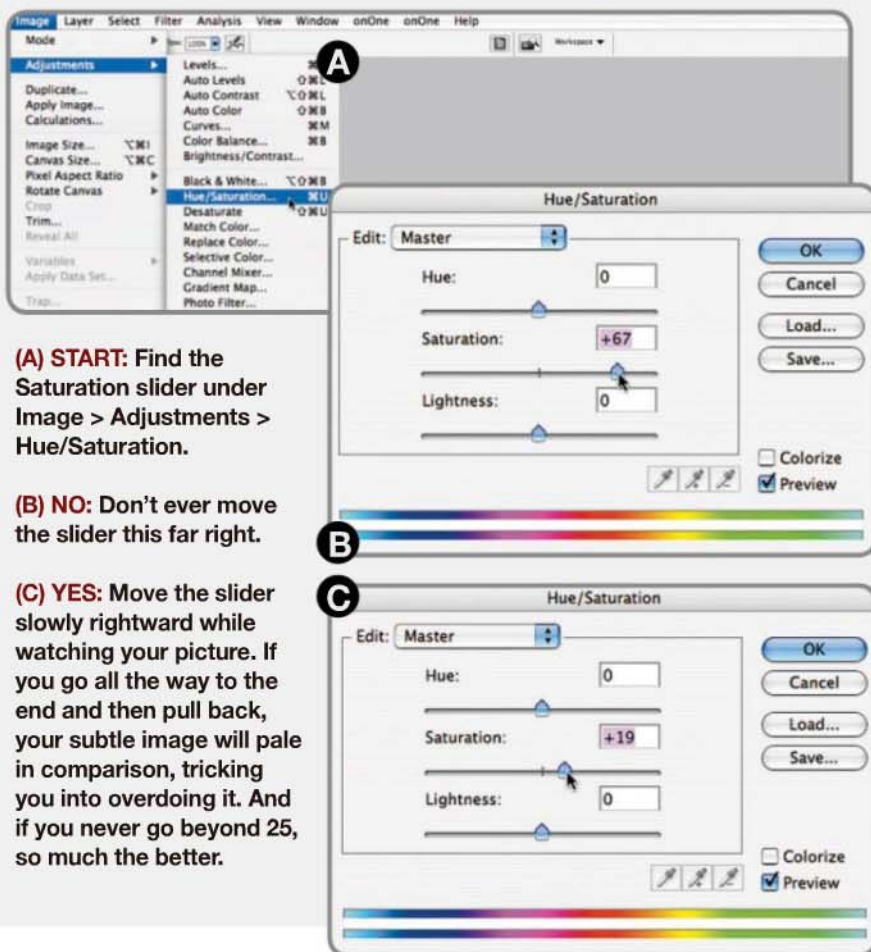
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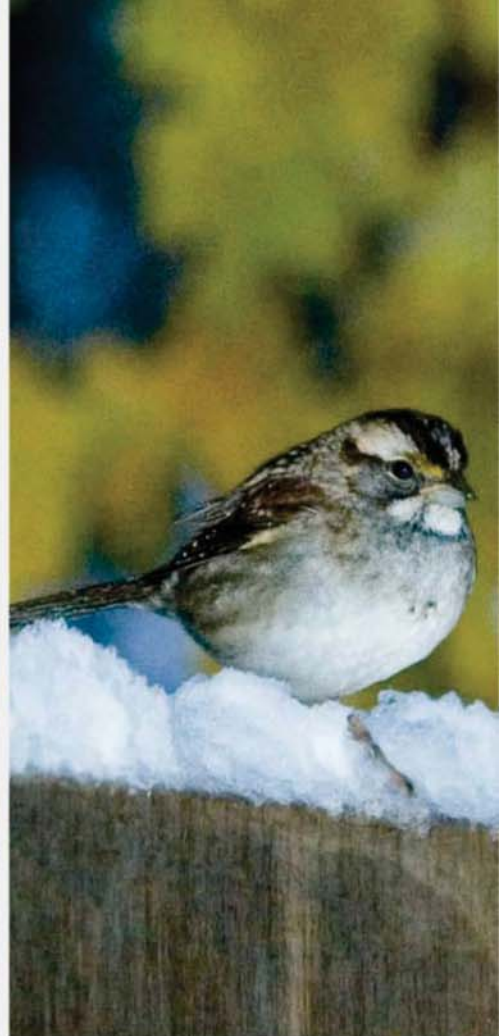
By Debbie Grossman

Has Adobe Photoshop taken all your fuzzy, noisy, and bland pictures and turned them into masterpieces? Maybe. Now take a closer look. Just as often as we improve our pictures with software, we ham-handedly crank our sliders up and go way overboard. Sometimes it's difficult to resist. But, much as in diet and finance, moderation in Photoshop is key. Here's how to know when you've gone too far.

Saturation

There's nothing like a lovely sunrise. And there's nothing like a sunrise picture to make you want to jack up the saturation until the colors are as intense as you remember them—when you were totally sleep-deprived and seduced by dawn's romance. But for a truly beautiful landscape photo, most of the time it's better to stick to colors actually found in nature.





▲Before

The whole image is far too grainy. While some grain is sometimes okay, this noise is so prevalent that it's distracting.

▲Too much

The noise is gone, but unfortunately, so is the detail. The bird has become so blurry that you can't even see its feathers.

▲Just right

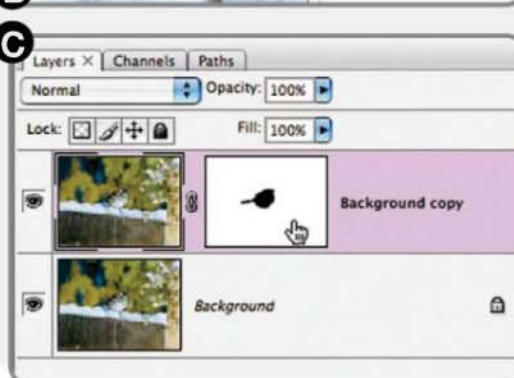
By reducing noise only in the background and not in the bird, the subject retains detail and stands out from its surroundings.

Noise Too much grain can make for an ugly picture. But go too far in taking the noise out and your subjects will look plastic. The good news: Noise reduction can improve your pictures. The bad news: It's a rare occasion when a single noise-reduction setting works for your whole image.

(A) START: Find Photoshop's noise reduction tool under Filter > Noise > Reduce Noise.

(B) NO: Since all that need smoothing in this shot are the defocused areas, turning the Sharpen Details slider down to zero prevents the sharpening of the noise itself. Mess with these sliders until your photo looks natural, leaving in some of the grain if you have to.

(C) YES: Do your noise reduction on a duplicate layer, then add a Mask. Simply paint out the areas where noise reduction does more harm than good, leaving detail where you need it.



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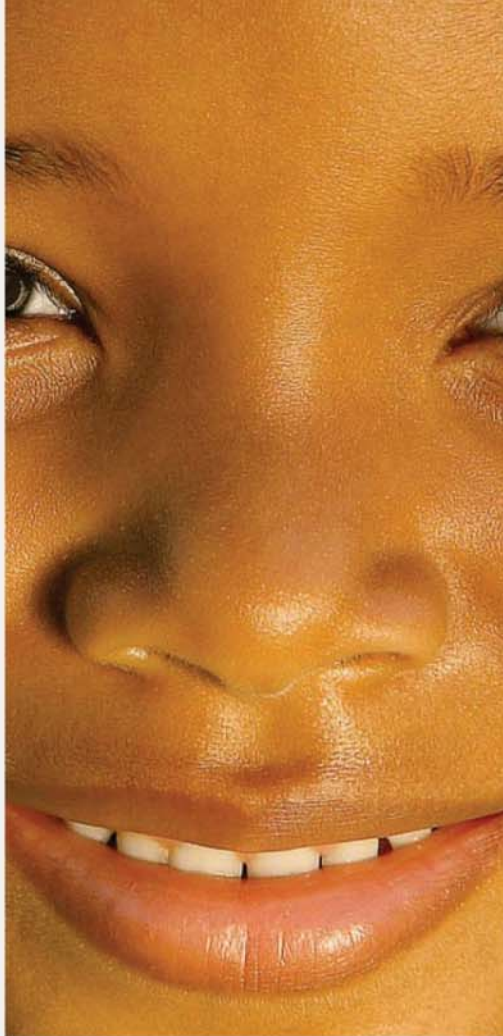
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▲Before

This photo may not look fuzzy at first, but even images that seem sharp can use a little enhancement.

▲Too much

Go too far, and strange haloes appear around the details. Tiny highlights are everywhere. Worst of all, it looks incredibly unnatural. When your picture looks like this, you've oversharpened.

▲Just right

A little sharpening goes a long way. This version pops, thanks to subtle use of the Smart Sharpen tool.

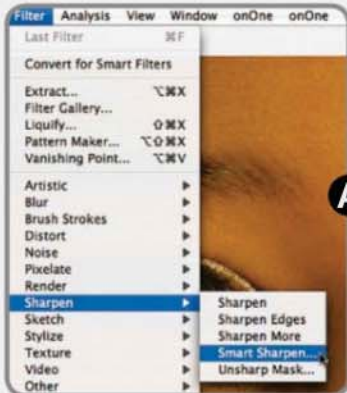
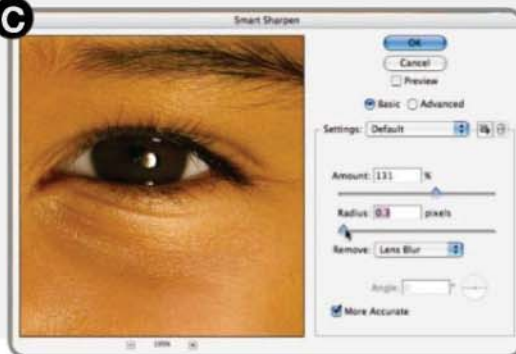
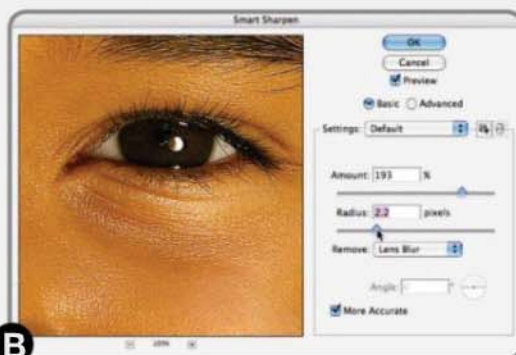
Sharpening

You almost always need to sharpen a little. But you really want to avoid sharpening too much. If you do it right, no one will know you sharpened at all. If you overdo, all you'll have is ugly.

(A) START: The best tool to use for your careful sharpening? Smart Sharpen. Find it under **Filter > Sharpen > Smart Sharpen**.

(B) NO: With a Radius of 2.2 and an Amount cranked up to 193%, almost no normal image shot with a DSLR is going to look good.

(C) YES: The surest way to prevent oversharpening is to keep your Radius really low. By bringing it all the way down to 0.3 pixels, you can adjust the Amount fairly freely without having to worry that you've taken your sharpening over the edge.



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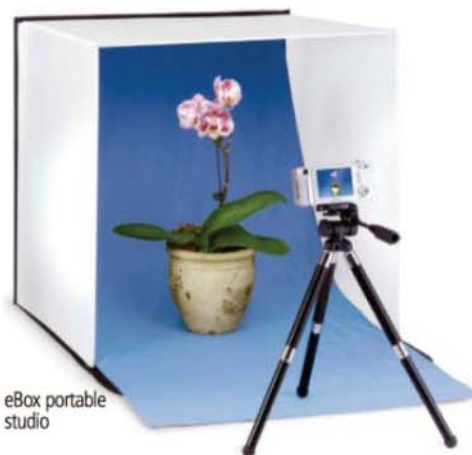
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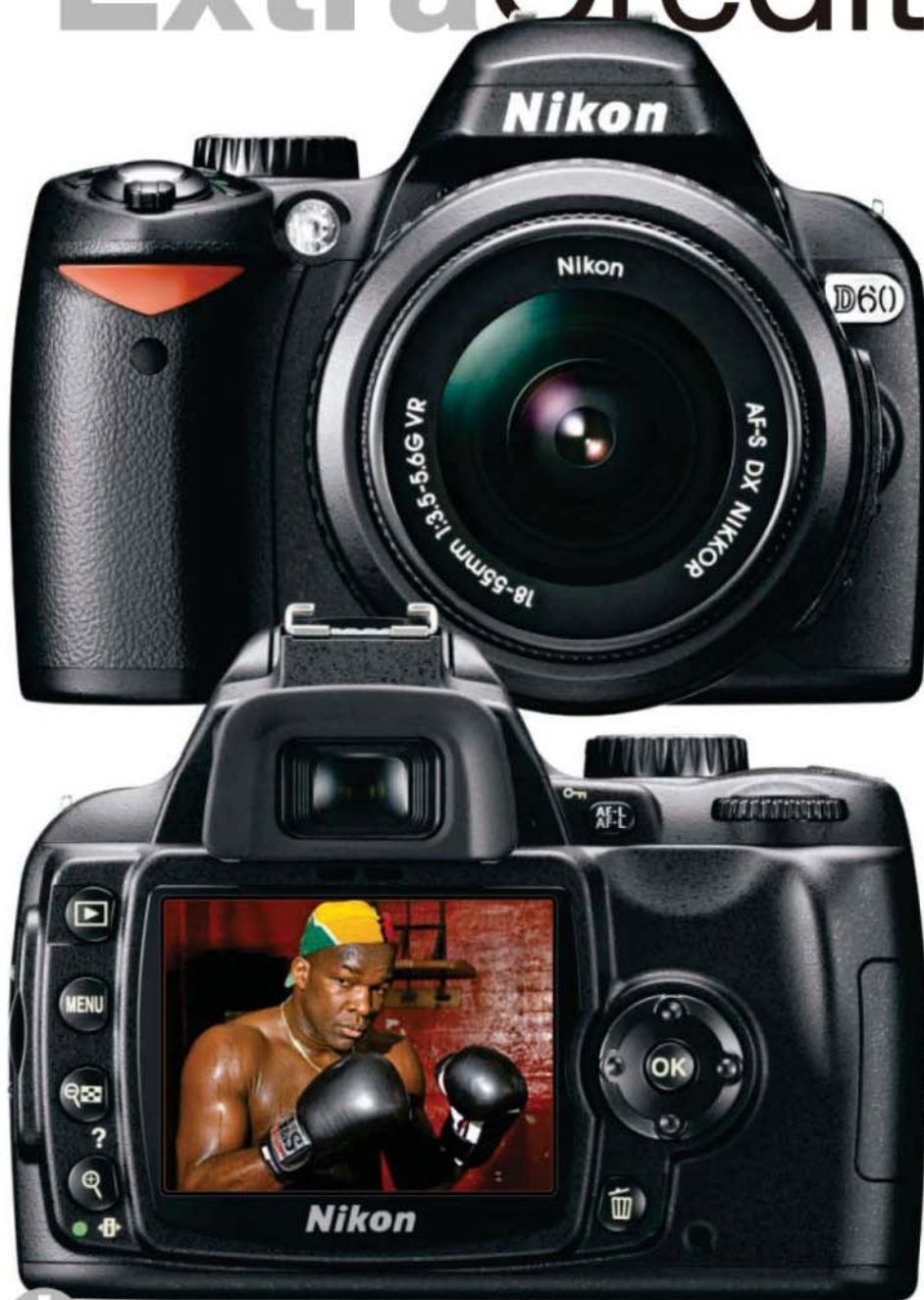
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This beginner DSLR goes above and beyond



Nikon hit the bull's-eye

with its entry-level 6.1MP Nikon D40 and 10.2MP D40x DSLRs. The low price and high performance of both cameras lured scores of compact-shooters into the Nikon DSLR fold. Now, Nikon is predicting that its latest model, the 10.2MP D60 (\$749, street, with 18–55mm f/3.5–5.6G Vibration Reduction AF-S DX Nikkor lens, tested on page 87), will be an even bigger hit.

The D60 looks just like the D40x, it has the same-megapixel sensor, and the two share an autofocus system, LCD monitor, and battery. Is there enough that's new to justify the upgraded moniker?

Yes. But considering the heated competition in this category from Canon, Olympus, Pentax, and Sony, it's too soon to say whether the D60 will become the new entry-level leader. One thing's for sure—now that Nikon has joined the ranks of shake-beating DSLRs by making the VR lens standard, and priced the kit for less than the D40x body alone, the D60 will be a strong contender.

After running a D60 through our battery of tests in the Pop Photo Lab, we noticed several performance improvements over the D40x. (Find our test of the earlier camera in May 2007 or on www.PopPhoto.com). Nikon didn't gut the D40x; instead, it improved it and added new components.

For starters, the D60's new EXPEED processor is a close cousin of the one in the Nikon D300, *Popular Photography's* 2007 Camera of the Year. According to Nikon, this provides a startup time of only 0.18 sec, more sophisticated image-quality controls (including Active D-Lighting to bring out detail in dark shadows), advanced JPEG compression algorithms, and a speedy 3 frame-per-second continuous burst capability (when used with a fast SDHC card).



WHAT'S HOT

- Great deal, including 18–55mm f/3.5–5.6 VR lens.
- Excellent image quality for JPEGs, ISO 100–1600.
- Lets you convert RAW files to JPEGs in-camera.
- Cool tools, including stop-motion animation.

WHAT'S NOT

- Most image-quality and performance controls accessible only from LCD.
- Three-zone AF system not great for tracking moving subject.
- RAW + JPEG mode only allows Basic JPEGs.

WHO'S THIS FOR?

- First-time DSLR buyers looking for great image quality, a Vibration Reduction zoom lens, and Nikon cachet—at a very reasonable price.
- Keep-it-simple shooters who prefer JPEGs to RAW.

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IMAGE QUALITY (ISO 100-1600)



IMAGE QUALITY (ISO 3200)



RESOLUTION (ISO 100-1600)



COLOR ACCURACY (AVG. DELTA E)



NOISE AT ISO



HIGHLIGHT/SHADOW DETAIL



CONTRAST (AT DEFAULT SETTING)



AF SPEED



* Test results from Fine-quality JPEGs

TEST NIKON D60

Higher powers

With an Excellent rating on JPEGs from ISO 100 to 1600, the D60's image quality tested slightly better than the D40x's. That's impressive, since the D40x also had Excellent image quality up to ISO 1600.

Both models capture Excellent resolution—the D60 delivered 2050 lines at ISO 100, typical for a 10.2MP sensor and sharp lens, while the D40x showed 2075 lines. Color accuracy: Excellent.

The D60 steals the low-noise award from the D40x (again, on JPEGs for both). At ISO 100, noise was nearly invisible (Extremely Low, our best rating). By ISO 800, noise crept up to Very Low. Built-in noise reduction dampened resolution by just 5 percent: It hit 2050 lines at ISO 100 and 1950 lines at ISO 1600.

At the boosted ISO level that Nikon says is equivalent to ISO 3200, the noise rating climbed to Moderate, but

was noticeably high in shadow areas, pulling down image quality at that ISO to Extremely High. Again, that's similar to the D40x—still, the D60's noise control was superior, and well beyond that in JPEGs from the recently tested Sony Alpha 350 (\$800, body only).

That its stellar ratings are for JPEGs is great for the many D60 buyers who will be new to the world of RAW. While resolution and color accuracy results from NEF RAW files (converted using Nikon's supplied ViewNX software) were nearly identical to JPEGs and also earned Excellent ratings, ViewNX doesn't do a great job at controlling noise levels, which is why our test results are based on Fine-quality JPEG images. RAW-to-TIFF noise levels were higher at all ISOs, starting at Very Low (1.4) and reaching Moderate (2.5) by ISO 800. By ISO 3200, RAW images were Unacceptable (3.2).

If you opt for Nikon's Capture NX software (\$129, street) you'll be able to control noise with far better results, as well as make local adjustments using the U-Point controls.

Another option for RAW shooters: The D60 lets you develop RAW images in-camera, adjusting

◀**TOP:** The D60 borrows all of its external controls, plus its overall shape, from the D40x. But it is available only with the 18-55mm kit lens.



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VITAL STATISTICS

Imaging: 10.2MP (effective) CCD captures 3872x2592-pixel images with 12 bits/color in NEF RAW format. **Storage:** SD and SDHC cards. Stores JPEG, RAW, or RAW + Basic JPEG. **Burst rate:** Continuous Fine-quality JPEGs at 3 fps (tested with Kingston 16GB SDHC card). **AF system:** TTL phase detection system with 3 selectable AF zones and red activation lights. Single-shot, continuous, and AF autofocus, predictive focus tracking. Sensitive down to EV -1 (at ISO 100, f/1.4). **Shutter speeds:** 1/4000 to 30 sec plus B (1/3-EV increments).

Metering: TTL metering with 420-segment RGB sensor. 3D Color Matrix II evaluative metering, centerweighted (8mm circle), and spotmetering (approx. 2.5 percent of viewfinder). EV 0–20 (at ISO 100). **ISO range:** 100–1600 (in 1-EV increments, plus boost to ISO 3200).

Flash: Built-in pop-up with i-TTL autofocus and 420-segment RGB sensor, GN 39 (ISO 100, feet). Flash sync at 1/200 sec. Dedicated hot-shoe. **Viewfinder:** Fixed eye-level, penta-Dach mirror. **LCD:** 2.5-in. TFT with approx. 230,000-dot (77,000-pixel) resolution. **Output:** Hi-Speed USB 2.0 and video. PictBridge compatible.

Batteries: EN-EL9 Li-ion rechargeable; 520 single-frame shots per charge (CIPA rating). **Size/weight:** 5x2.5x3.7 in., 1.22 lb with card and batteries (body only).

Street price: \$749 with 18–55mm f/3.5–5.6G VR AF-S DX Nikkor lens.

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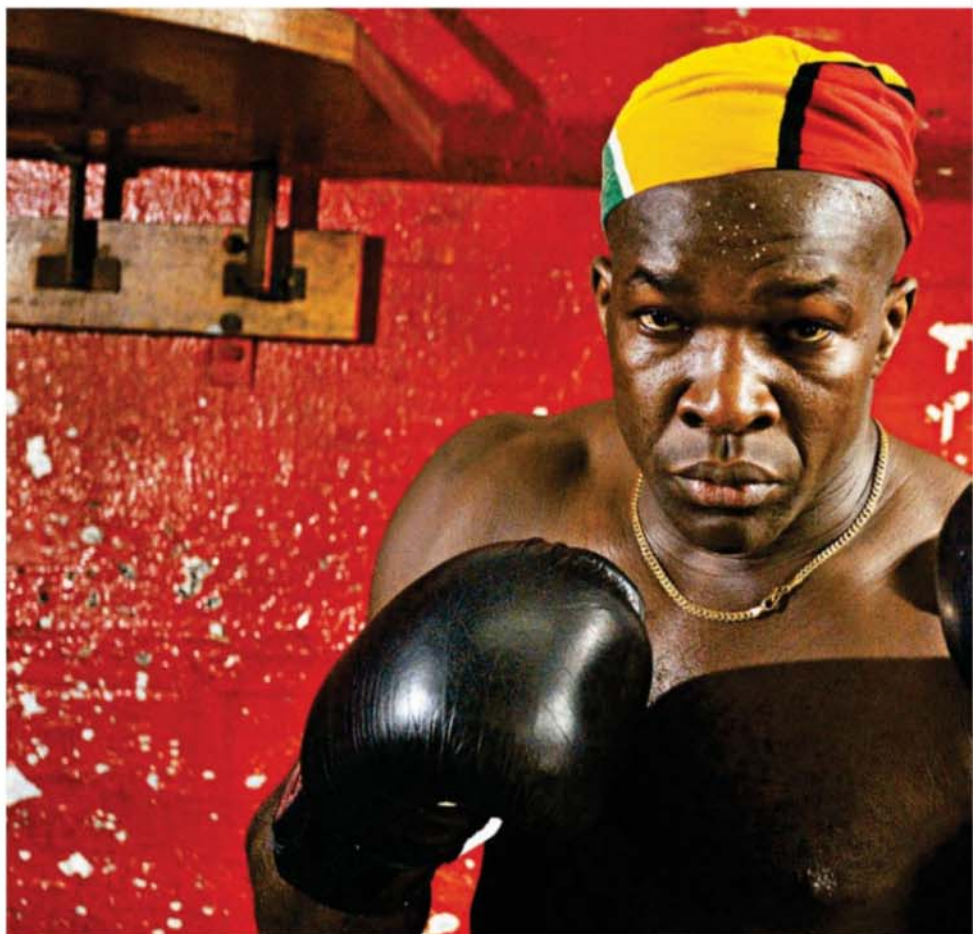


VIEWFINDER TEST

Accuracy: 97% (Excellent)

Magnification: 0.81X (Very Good)

exposure settings such as white balance, resolution, and contrast, before storing the results as JPEGs. Every DSLR should have this feature—it cuts the need to shoot RAW + JPEG, which slows the



burst speed and gobbles memory.

We decided to check out how well the camera converted RAW to JPEG, and found that it did a slightly better job at high ISOs. It also allowed us to save Fine-quality JPEGs—a real benefit since you can save only Basic-quality JPEGs when shooting in RAW + JPEG mode. So if you don't want to shell out extra for Capture NX, use the camera's RAW conversion controls instead of the ViewNX software.

New talents

The D60 includes all of the image controls and presets that made the D40x a hit, such as ± 5 -stop exposure bracketing (ideal for high-dynamic-range shooting), white-balance fine-tuning, flash compensation, 3D Color Matrix Metering II, and several Digital Vari-Program modes. You can remove redeye from images, add color-filter imaging effects, and even turn on Active D-Lighting to improve the shadow and highlight details in high-contrast scenes.

New creative tools include a star-effect filter that works like an optical filter—only you can select the number of points and quality of the star. There's also a

unique stop-motion animation function: Shoot a burst of still images, select the first and last in a sequence, and use the camera to create a video that can be played back in-camera at rates of up to 30 frames per second and resolutions of up to 640x480 pixels per frame (VGA quality—perfect for those wedding-cake-eating (or smearing) events that look great when played back on a television or on the camera's LCD.

In addition to accepting higher-capacity (and generally faster) SDHC cards, as well as standard SD cards, the D60 is the first DSLR to expand support of the 2GB Eye-Fi wireless card (\$100, street). This device lets you upload captured images wirelessly, and automatically, to your computer or to photo-sharing websites such as Kodak's EasyShare Gallery.

When you use an Eye-Fi card, the D60 adjusts its power and sleep modes to ensure that image uploads from the card will be completed. However, there's no way to turn off the card's Wi-Fi transmission (a potential battery drain, even when you're not uploading), and you need a computer to help set up Wi-Fi partnerships.

▲IMAGE QUALITY: This portrait of boxer John Douglas, taken at Gleason's Boxing Gym in Brooklyn, NY, shows the D60's Excellent JPEG image quality at ISO 800 under mixed light. Shot with the 18-55mm f/3.5-5.6G VR AF-S DX Nikkor kit lens, 1/200 sec at f/5.3.



Upgrades in focus

While the EXPEED processor speeds up many functions within the D60, Nikon makes no claims for it regarding the speed of the autofocus system. But it may help explain why the D60, with the same Multi-CAM 530 AF sensor as the D40x, focused 1/10 sec faster at all tested EV levels from 12 to -1.

Some of the credit might go to the new 24-70mm f/2.8 Nikkor AF-S lens we used in our AF tests. (Unfortunately, the 50mm f/1.4 Nikkor we've used in other AF tests isn't compatible with the D60's AF system, although it can be focused manually, as can all non-AF-S Nikkor glass. So far, Nikon hasn't released a replacement prime lens with an f/1.8 or f/1.4 maximum aperture.) In any case, the AF system on the D60 is fast and sensitive in low light. But with just three zones, don't expect it to track action as well as the 9-zone Nikon D80 or competitors with more AF zones.

Mechanically, there are two major improvements on the D60. The integrated dust-reduction system borrows one element from the Nikon D300—a vibrating Optical Low-Pass Filter (OLPF) in front of the CCD imaging

sensor that shakes off dust. In addition, the D60's innovative Airflow Control System directs a small burst of air towards the sensor every time the mirror-assembly is raised and lowered during exposure.

Another mechanical improvement: the eye sensor under the optical viewfinder, which automatically turns off the LCD when an eye nears it. Unlike a similar mechanism on the Sony A350, though, it can't be set to activate AF.

Although the D60's pop-up flash doesn't include the wireless flash commander mode of the D80, the camera

does support wireless flash control when using the optional dedicated SB-800 Speedlight or SU-800 wireless flash controller. We've been spoiled by the wireless flash and easy-to-access external controls on Nikon's more expensive D300 and D80, and we had to get used to the slower pace and menu-driven approach of the D60.

But its intended audience—first-time DSLR owners—will be thrilled when they see how much faster and more capable this camera is than any digital compact. Its menu controls are extensive, though

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TEST NIKON D60

you can leave them in a simple mode, selecting up to four colored backgrounds, and saving custom settings for different photographers. Plus, as on the D40x, all functions can be demonstrated with the help of thumbnail photos on the LCD.

In all, for those ready to make the leap from a compact to a DSLR, the D60 is a great place to land.

COMPETITIVE SET

■SONY ALPHA 350 with 18-70mm f/3.5-5.6 DT AF kit lens (\$900, street)

\$150 more gets you a DSLR with Super SteadyShot image stabilization that works with any Sony or Konica Minolta lens. The Alpha 350's AF system also works with all Sony and most KM lenses, while the Nikon AF only works with the latest AF-S lenses. The Nikon D60 captures images with slightly less resolution than the A350 (2050 vs. 2150 lines) despite the Sony's higher 14.2MP sensor, but at a faster 3 fps burst rate compared with 2.5 fps on the A350. The D60's JPEG noise control tested better at all ISOs up to 3200; however, the A350 produced less noise at high ISOs when shooting RAW (converted to TIFF with supplied software).

As with the Sony, the D60's dynamic range can be adjusted using Nikon's D-light adjustments. The A350's 9-point AF system is more sophisticated, has better tracking capability, and is slightly faster than the Nikon's in bright light. The D60 viewfinder offers superior magnification and eye relief, while the Sony has a larger 2.7-inch, live-view LCD with fast live-view AF.

■PENTAX K200D with 18-55mm f/3.5-5.6 SMCP-DA kit lens (\$800, street)

Priced closer to the Nikon, the K200D may be a much tougher competitor—literally. It has a more rugged body, with a stainless-steel chassis and dust- and weatherproof seals. Plus it offers a sensor-based shake reduction system that works with all Pentax lenses, and a more sophisticated 11-point AF system (again, with a wider range of AF-compatible lenses than the Nikon). Downside: It uses regular AA batteries, while the Nikon comes with a rechargeable Li-ion. We haven't tested the K200D yet, but it has a similar-megapixel CCD sensor and a wide variety of image controls. Its claimed burst rate, 2.8 fps, is slightly slower, and ISO goes up only to 1600. Previous models lead us to expect low noise and great color.

LENS TEST

By Julia Silber

KitRock

18–55mm f/3.5–5.6G VR AF-S DX Nikkor

Nikon offers tyros an option to upgrade to Vibration Reduction technology at a very nice price (\$199, street) with this digital-only (DX) kit lens. A 27–82.5mm equivalent, this 3X zoom also sports a near-silent SWM focusing motor.

HANDS ON: About 2 ounces heavier (and \$80 more) than the non-VR Nikkor kit lens, this upgrade is still light and amazingly compact (it casts no shadow when used with the D60's built-in flash). Finished in a faint crinkle texture, the barrel, including lensmount, is plastic. The outer barrel rotates during focus, making it unsuitable for some filters and filter-mounting systems.

The autofocus is fast, accurate, and, thanks to the SWM motor, very quiet. The zoom ring is rubber-clad; the focusing ring is not. With a uniform drag, the MF ring turns somewhat loosely, with a relatively tight radius for fast, if coarse, focusing. The well-damped zoom ring also turns evenly.

IN THE LAB: Sharpness and contrast are in the Excellent range. Our SQF results closely match those of both the non-VR Nikkor and Canon's comparable 18–55mm IS kit zoom. DxO Analyzer 3.0.1 tests found Visible barrel distortion at 18mm (0.48%), Imperceptible barrel distortion at 35mm (0.02%), and Imperceptible pincushion distortion at 55mm (0.04%). These numbers far surpass those of Nikon's 4-year-old non-VR kit zoom, which at 18mm showed Noticeable barreling (1.30%).

Light falloff was gone by f/4.5 at 18mm, and by f/6.3 at 35mm and 55mm—again, very favorable numbers. The comparable Canon, for instance, showed vignetting until f/8 at 18mm. The maximum magnification ratio at the uniform close-focusing distance of about 9.5 inches ranged from 1:7.13 at 18mm to 1:2.48 at 55mm—far better than Nikon's published spec of 1:3.2.

In tests of the Vibration Reduction system by three different users, we found sharpness gains of 1.5 to 3 stops.

CONCLUSIONS: Especially at longer focal lengths, distortion



performance is better than that of many pro lenses in its zoom range. It's also superior to Nikon's earlier non-VR kit zoom by almost every metric. Whether you're new to Nikon or looking for an optical upgrade, the \$80 extra for VR will be money very well spent.

Specifications

18–55mm (18.59–54.65mm tested), f/3.5–5.6 (f/3.50–5.94 tested), 11 elements in 8 groups. Focusing turns 60 degrees clockwise. Zoom ring turns 110 degrees counterclockwise. Focal lengths marked at 18-, 24-, 35-, 45-, and 55mm.

■ **Diagonal view angle:** 76–28 degrees. ■ **Weight:** 9.6 oz. ■ **Filter size:** 52mm. ■ **Mounts:** Nikon DX AF. ■ **Street price:** \$199.

Subjective Quality Factor

Size	5x7	8x10	11x14	16x20	20x24
3.5	95.4	95.3	92.6	87.7	81.9
4.0	95.4	95.3	92.7	87.8	82.0
5.6	95.5	95.4	92.9	88.3	82.8
8.0	95.5	95.4	92.8	88.2	82.7
11.0	95.4	95.2	92.6	87.8	82.1
16.0	95.2	95.0	92.3	87.1	81.0
22.0	95.6	94.2	91.0	84.8	77.3

Size	5x7	8x10	11x14	16x20	20x24
5.3	95.7	95.7	93.4	89.5	85.3
5.6	95.7	95.7	93.4	89.5	85.3
8.0	95.7	95.7	93.4	89.6	85.5
11.0	95.6	95.5	93.1	89.1	84.7
16.0	95.2	94.8	92.2	87.6	82.3
22.0	95.3	93.9	90.5	84.4	77.2
32.0	95.9	94.7	91.8	86.2	79.8

Size	5x7	8x10	11x14	16x20	20x24
5.6	97.4	96.5	94.7	91.5	88.2
8.0	97.5	96.7	94.8	92.0	89.0
11.0	97.4	96.6	94.7	92.0	89.2
16.0	97.0	96.0	93.9	90.4	86.6
22.0	96.4	95.3	92.7	88.2	82.9
32.0	95.5	94.1	90.7	83.6	75.2
36.0	95.1	93.7	89.9	81.6	70.9

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TEST EPSON STYLUS PHOTO R1900

By Michael J. McNamara

Prints Charming

It's love
at first sight

Isn't it great when a company puts out a product that's not only better than the one it replaces, but superior in some ways to higher-end models? Take Epson's new Stylus Photo R1900 (\$530, street). Not only does it replace the popular, and aging, Stylus Photo R1800, but it may eat into sales of the Stylus Photo R2400 (\$700, street).

We say that based on the print and performance results we got in the Pop Photo Lab, where the R1900 set a new record for color accuracy and wide color gamut. It also popped out 13x19-inch borderless prints on Premium Glossy photo paper in only 4 minutes, 20 seconds—much faster than the R1800 (6 min, 48 sec), though still not as fast as Canon's PIXMA Pro9000 (2 min, 27 sec).

While the Canon may make prints faster, the R1900, like its predecessor, makes longer-lasting ones. According to Wilhelm Imaging Research (www.wilhelm-research.com), color and black-and-white prints on Epson's Watercolor Radiant White paper will resist fading for up to 200 years on display under glass, about twice as long as what Canon claims for the dye-based Pro9000.

Like its predecessor, the R1900 makes borderless prints up to 13x44 inches using roll media, handles cut-sheet and thick fine-art papers up to 13x19 inches using two paper paths, and prints on coated CDs and DVDs.

Then there are the improvements: The R1900's permanent MicroPiezo AMC print head now has the same ink-repelling coating the more-expensive Stylus Pro 3800 has. Epson says this prolongs the head's lifespan and shortens cleaning cycles, saving a bit on ink costs over time (though we didn't test this). A colorimetric

TEST RESULTS

- Image quality: **Excellent**
- Print durability: **Excellent**
- Print speed: **Very Fast**
- Color accuracy: **Excellent** (4.35 Delta E)
- Color gamut: **Excellent** (708,000 color units)
- Resolution: **Excellent** (up to 5760x1440 dpi)

calibration of the print head at the factory helps the accuracy of color profiles

supplied with the R1900 or downloaded from the Epson website. In addition, it has a built-in sensor for automatic print-head alignment and nozzle checking.

One reason for the increased speed may be Epson's new, faster-drying UltraChrome Hi-Gloss 2 pigment inks. The R1900 is loaded with eight cartridges—cyan, magenta, yellow, matte-black, photo-black, plus an enhanced gloss optimizer and new red and orange inks that replace the R1800's red and blue inks.

Epson claims the new inks improve skin tones and expand the color gamut. We agree. In a variety of print samples, skin tones were incredibly accurate, making this an ideal portrait printer (and it's light enough to tote to a wedding reception). The new ink cartridges also contain small glass beads, designed to increase shelf life.

More important, the color gamut on the R1900 is larger than on any printer we've tested, earning an Excellent rating. Based on our analysis using ColorThink Pro 3.0 test software, the R1900 produced a gamut volume of 708,000 color units on Epson's Premium Glossy photo paper, compared with the R1800's 675,000 and the Canon Pro9000's 638,000 color units (using Photo Paper Pro Glossy). In practical terms, this means that the R1900 can reproduce more of the colors captured by today's flatbed scanners and DSLRs, especially from





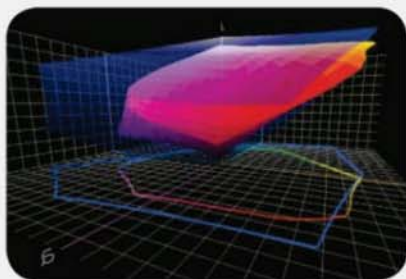
RAW images converted to 16-bit TIFF files and saved in Wide Gamut or ProPhoto RGB color space.

Not surprisingly, considering the new orange ink, the R1900 does a better job than the R1800 in printing medium-to-dark reds and oranges. The Canon Pro9000 can produce a more-saturated bright yellow and dark purple, but, in nearly all other color areas and especially in darker shades, the R1900 has the advantage.

Like the R1800, the R1900 uses only six colors at a time to make a print, since the loaded photo- and matte-black inks automatically alternate based on the paper surface. Also, we don't count the enhanced Gloss Optimizer as a color since it's really a clear overcoat. It helps to darken deep blacks and improve color saturation even on glossy photo papers, and it adds a layer of protection and a glossy appearance to all types of plain and matte papers.

The company also added Radiance Technology (co-developed by RIT) to the printer driver. It's based on mathematical models that control the placement of ink dots for maximum color accuracy and saturation. Epson

GAMUT TEST: The R1900 produces deep blacks (L5.1 maximum density) and has an extremely large color gamut (multicolored shape), with some colors outside the Adobe RGB color space (blue shape).



says it reduces grain and improves color transitions; we noticed how prints made at much-lower-resolution settings than we usually recommend (e.g., 8x10 inches at 120 ppi instead of 200 ppi) looked far better than expected.

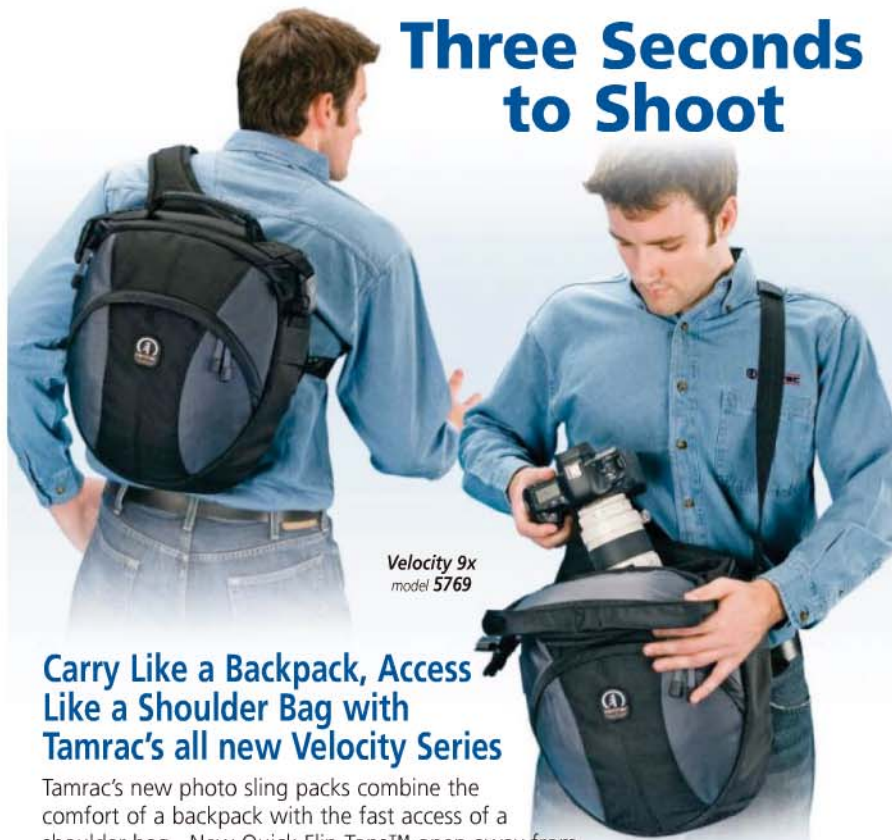
The Radiance algorithms might also be the reason behind the improvement in black-and-white prints made from color images. The R1800 showed lots of color casts with these, but the R1900 did a great job—nearly as good as the R2400, which has a more

sophisticated black-and-white driver.

As for its design, the R1900 looks more like a smaller Stylus Pro 3800 than an upgraded R1800, with prominent panel controls on top instead of buttons on the side. A really nice touch? Two Hi-Speed USB connectors in the rear so that two computers can be attached at a time.

Now, if only we could figure out how to cut the cost of ink in half (at \$13, street, per cartridge, it adds up), this printer would never fade from our sight—just like the beautiful enlargements it produces. ☺

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LENS TEST

By Julia Silber

ProACTIVE

Pentax SMCP-DA* 200mm f/2.8ED (IF) SDM AF

If you needed proof that Pentax has a high-performance, professional-quality DSLR in the offing, this \$1,000 (street) lens is it.

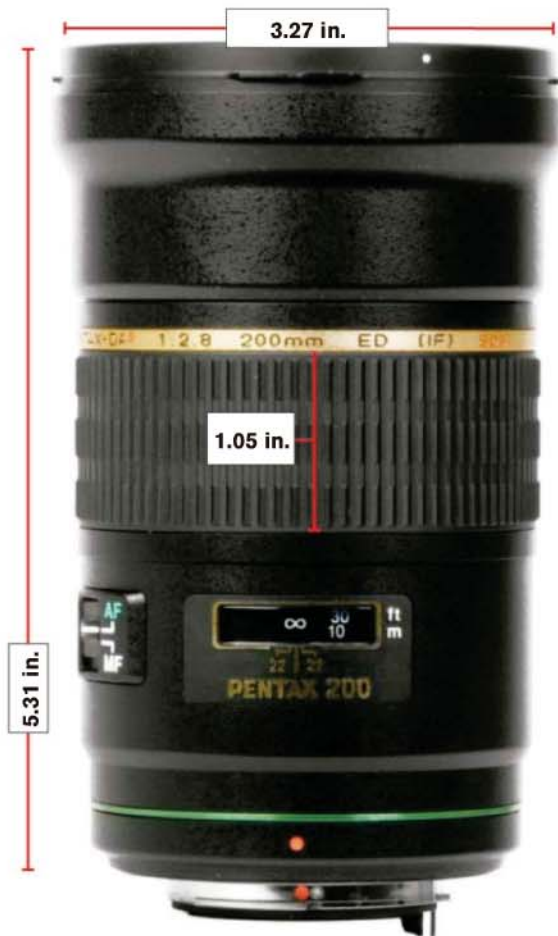
Based on the film-era 200mm f/2.8 FA lens, it's equipped with new internal-flare-suppressing coatings, and it has a newly designed rear element which Pentax claims projects a perfectly flat-field image. A 300mm equivalent, it sports Pentax's SMC supersonic focusing motor for near-silent autofocus action, as well as Quick-shift focusing that lets you touch up focus manually while the lens remains in the AF mode.

Joining the 300mm f/4, 16–50mm f/2.8, and 50–135mm f/2.8, this is the fourth lens in Pentax's DA*

family of matched, pro-oriented glass. Fully loaded with water- and dust-repelling gaskets and O-rings, it's a high-speed tele prime that's clearly well constructed and ready for outdoor action.

HANDS ON: Surfaced in a faint, matte-black crinkle finish and ornamented with the bright green aluminum ring that signifies a Pentax digital-only lens, this mostly polycarb prime is average in weight and size for the class—very similar to the Sigma 150mm DG macro lens, for example. (At 1.8 pounds, it's more than a pound lighter than the comparable Olympus 150mm, which also scales up to about 300mm, but that's because the Oly is an f/2).

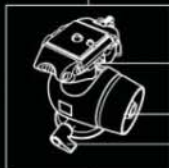
Although the Pentax is more than 5 inches long, it throws no shadow at close-focus when used with the K200D's built-in flash. It also has plenty of gold ornamentation, a



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depth-of-field scale, and an extra-deep 3.25-inch lens shade that includes a clever trapdoor (or finger window) that lets you reach in to fine-tune the positioning of a mounted filter.

IN THE LAB: SQF results showed sharpness and contrast in the Excellent range at all apertures and output sizes. (No surprise there.) DxO Analyzer 3.0.1 tests found near-absolute distortion control, with only Imperceptible pincushion distortion (0.01%) detectable. (This is, in fact, the single best distortion performance we've encountered since adopting the DxO system in 2005.) We found no noticeable light falloff in corners at any aperture. Finally, at the close-focusing distance of 46.75 inches, the maximum magnification ratio was a satisfyingly powerful 1:4.56.

CONCLUSIONS: In its superior vignetting- and distortion-control performance, this digital-only tele actually tests very much like the full-frame lenses we've evaluated on DSLRs with APS-sized sensors—no surprise since its design is based on a 35mm lens. Its high speed and near flawless optics coupled with Pentax's sensor-based image stabilization technology helped us take dozens of satisfying pictures over several weeks of field testing. It promises the pro or serious amateur virtually distortion-free and perfectly sharp pictures, even in less-than-perfect light.

If there's a downside to this lens, we couldn't find it.

Specifications

200mm (198.33mm tested), f/2.8 (n.a. tested*), 9 elements in 8 groups. Focusing turns 210 degrees clockwise. ■ **Diagonal view angle:** 8 degrees. ■ **Weight:** 1.85 lb. ■ **Filter size:** 77mm. ■ **Mount:** Pentax KAF. ■ **Included:** Lenshood, soft case. ■ **Street price:** \$1,000.


*Tested measurement not available due to instrument limitation.

Subjective Quality Factor

Size	5x7	8x10	11x14	16x20	20x24
2.8	96.0	94.1	88.5	79.3	71.4
4.0	96.1	94.3	89.0	80.1	72.3
5.6	97.1	95.8	92.3	86.2	80.6
8.0	97.5	96.5	93.6	88.8	84.2
11.0	97.6	96.5	93.8	89.0	84.6
16.0	97.5	96.5	93.6	88.8	84.2
22.0	97.2	96.0	92.6	86.6	80.8

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

GETTING IT: If you have trouble finding the Cokin Z-Pro filter holder locally, try specialty websites such as The Filter Connection (www.2filter.com).



Which Filters Should I Buy?

Each of my four lenses takes a different filter size. I want a neutral-density, split neutral-density,

and polarizing filter for each, but I'm reluctant to buy a dozen filters. What are my options?

You might be tempted to get a set of threaded filters for your largest lens, and step-up rings for mounting the large filters on the smaller lenses. As John Owens points out this month in his column, this approach can save weight, but it might not be as inexpensive or flexible as a modular filter system.

Cokin's Z-Pro filter system (www.cokin.com) is a modular setup based on a slotted Filter Holder (\$61, street) that accepts up to four standard-sized 4x4-inch, 4x6-inch, or circular resin filters. Cokin offers more than 90 of them, and all quickly and easily slide into place. With adapter rings, the holder threads onto lenses as large as 96mm in diameter, and the company says it won't vignette with lenses as wide as 20mm in a 35mm system. For wider lenses, you can reverse-mount the holder, allowing a single filter to be used without vignetting with short focal lengths.

Because Cokin filters are sheets of optical-quality resin *sans* hardware, they street for between \$40 and \$60—often less than conventional circular glass filters, which include metal rings with threading. The Z-Pro system is available in kits that include the holder and three filters at prices ranging from \$150 to \$175, street. That's about what you would pay for a single 95mm glass filter from some manufacturers. (You'd still need four adapter rings—one for each of your lenses. These street for \$6–20.)

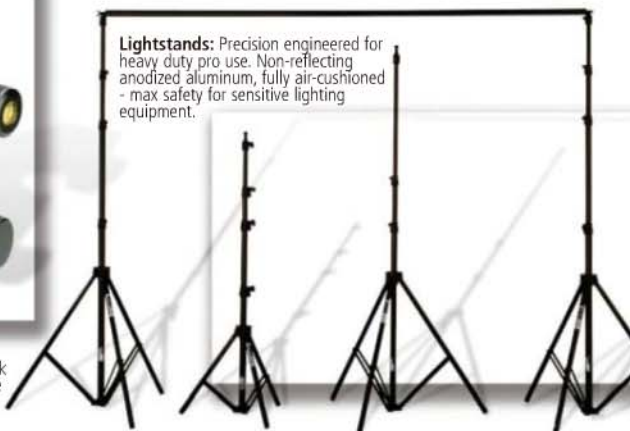
The Cokin system offers all of the functionality of conventional threaded filters, plus another significant advantage: Unlike circular filters, which are either on or off your lens, Cokin filters can be partially loaded into the holder, turning almost every one you own into a split filter. And, while threaded split filters put the seam through the center of the frame, the Cokin system lets you position it almost anywhere in the scene.

Besides the Cokin filters, the Z-Pro holder is also compatible with 4-inch filters from Lee, Schneider Optics, and Tiffen.



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A Lighting System That's Out of This World

Photography is all about problem solving, and the more tools that you have at your disposal, the more problems you will be able to solve efficiently. That is the premise behind the Calumet Travelite flash system. This comprehensive lighting system begins with two self-contained monolights, a 375w/s unit and a 750w/s unit.

What makes the Travelite system so special is its vast selection of dedicated accessories. Whether you're shooting portraits or products, you'll appreciate the range of reflectors that allow you to go from high-key to super-soft in one simple motion. Changing the angle and direction of light is equally easy with a variety of grids, snoots and barn doors. These light modifiers are also compatible with Calumet studio flash systems and Bowens flash systems. For unlimited flash possibilities, a rechargeable Travel-Pak is available that allows up to 300 full-power flashes from a single charge.

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
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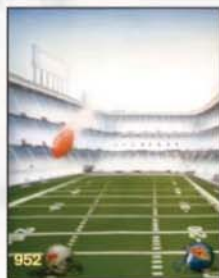
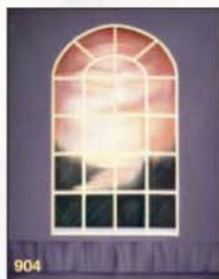
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Nikon D40 (User Review)
A PopPhoto.com reader from Harrisburg, PA reviews the Nikon D40.

After much deliberation I ended up buying a Nikon D40. I love this camera so much. It has to be the best investment I've made in the last couple years. It's easy to use, it's fun to take around and it takes great natural light pictures. My only complaint is that I don't like the built-in flash and I never take pictures with it. It's natural light or no light with this camera. I also wish that changing ISO and white balance settings were slightly easier. Other than that this camera is great for beginners and even professionals. My college photography teacher, who has been in photography for 35 years, told me that he loved to take this camera around with him as a backup to his pro level D200. What a compliment!

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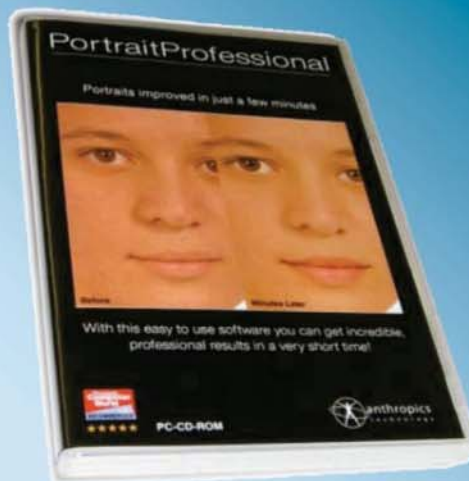
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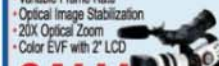
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- 20X Optical Zoom
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At the heart of the image...



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Unleash the Photographer in You

The 12.1 MP Coolpix 5100 is Nikon's new flagship featuring a new digital image processing engine that reproduces the finest details and subtle tones with precision and clarity, even when taking advantage of sensitivity settings as high as ISO 3200. Its 3.5x Zoom-NIKKOR lens with Vibration Reduction and compatibility with converter lens options that further extend wide-angle and telephoto reach.
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COOLPIX S210

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The 8MP COOLPIX S210 features Electronic VR Image Stabilization, low light sensitivity settings as high as ISO 2000 and utilizes Nikon's innovative EXPED image processing system for enhanced noise reduction and improved the signal-to-noise (S/N) 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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New!

D40

Digital SLR

Incredible Pictures...Even Easier

The D40 is an ultra-compact, lightweight 6 MP D-SLR sporting a large, bright 2.5" LCD that inherits Incredible Picture Quality from Nikon's Photographic Expertise, Making it Easy for Everyone to Take Breathtaking Pictures. It features an All-New, Visually Intuitive Interface, In-Camera Editing and Built-In Help.
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D80

Digital SLR

Expert Design...Use with Passion

With a new 10.2 megapixel DX Format CCD image sensor and an exclusive high-resolution color processing engine, the D80 can render images with incredible resolution, sharp detail and vibrant color that is unmatched in this class of cameras. It Offers Outstanding Performance, Ease Of Use, Versatile Personal Control and Exciting In-Camera Editing Tools.
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D300

Exceptional Agility...Inspired Performance

A new 12.3-megapixel DX-Format CMOS Sensor, in concert with Nikon's exclusive EXPED digital image processing technologies, advances handling speed while making possible even greater DX-format image quality. Continuous shooting at up to 6 frames-per-second, and up to 8 frames-per-second with the new MB-D10 High-Speed battery grip, makes the D300 a powerful performer in a variety of shooting disciplines.
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Digital SLR's

Canon

New!



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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 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



EVOLT E-510

Your Life in Live View

The EVOLT E-510 digital SLR is a great camera to help you evolve as a photographer. Olympus' Live View LCD technology is a unique feature that enhances your picture-taking experience. Capture colorful memories with the E-510's proven Dust Reduction System and powerful, 10-megapixel imager. With the E510 you can preview and review photos on a high resolution 2.5" LCD. The Evolt 510 has both compact flash and xD card slots for maximum versatility.

PENTAX

New!



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 K2000, 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



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

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 HR10

FULL HD 1080

The Beauty of High Definition, the Convenience of DVD

A host of advanced features are joined with superb image reproduction in the world's smallest AVCHD camcorder, allowing you to create stunning HD to complete your high definition home theater experience. Canon's Full HD CMOS sensor, advanced DIGIC DV II image processor, Genuine Canon 10x HD video zoom lens and new 2.7" Widescreen Multi-Angle Vivid LCD along with many other easy-to-use features will make the HR10 the choice of the sophisticated shooter.



Vixia HV30

FULL HD 1080

Elegant Design, Ultimate HDV

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6.1MP

D80

EXPERT DESIGN... USE WITH PASSION

- New high-resolution Nikon image-processing engine
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- 12.1-megapixel FX-format (23.9 x 36mm) CMOS sensor
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12.1MP

NEW LENSES AF-S NIKKOR 14-24MM F/2.8G ED AF-S NIKKOR 24-70MM F/2.8G ED

D300

EXCEPTIONAL AGILITY INSPIRED PERFORMANCE

- New 12.3-megapixel DX-Format CMOS Sensor
- 3.0-inch super density 920,000-dot VGA color monitor
- Continuous shooting up to 6 frames per second

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DIGITAL

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Canon **Tamron** **SD100 IS**

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PowerShot SD950IS

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12.1MP / 3.7xZM

PowerShot A590IS

- Optical Image Stabilizer
- Large bright 2.5-inch LCD
- New Easy Mode

8MP / 4xZM

PowerShot SD950IS

- Pure Titanium
- Optical Image Stabilizer
- Canon Face Detection

12.1MP / 3.7xZM

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- Weather-resistant body
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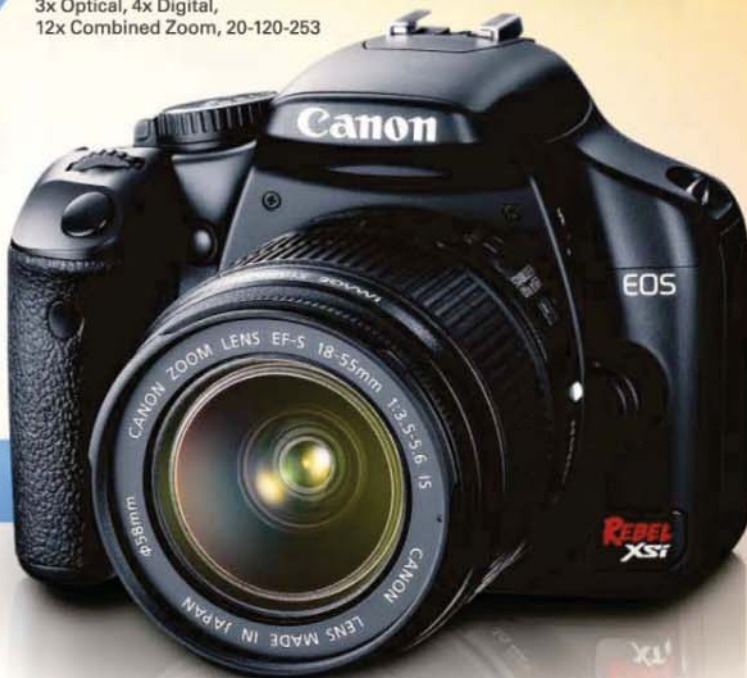
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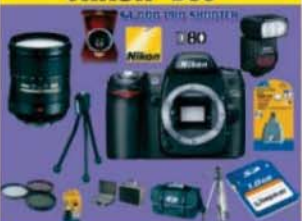
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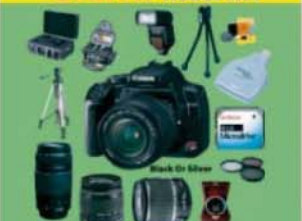
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- Hard Case
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- Canon 28-105mm
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- Card Reader
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- Table Top Tripod
- Hard Case
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- Lens Cleaning Kit

Canon-Rebel XTi



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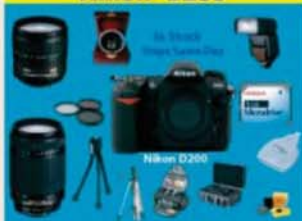
Nikon -D40x



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- 3 Piece Filter Kit
- External Flash
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OLYMPUS - Evolt E-510



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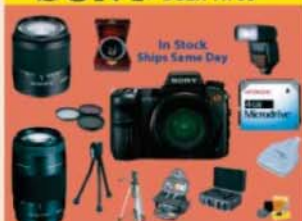
Canon-Rebel XT



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- Lens Cleaning Kit

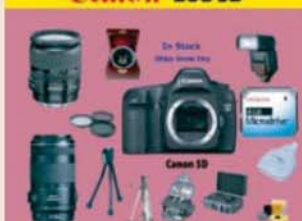
SONY -DSLR-A700



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- Sony DSLR-A700
- Sony 18-70mm
- Sony 75-300mm
- 3 Piece Filter Kit
- Wide Angle Lens
- 4GB Memory Card
- External Flash
- Card Reader
- Full Size Tripod
- Table Top Tripod
- Hard Case
- Soft Case
- Lens Cleaning Kit

Canon -EOS 5D



\$3199.99

- Canon 5D
- Canon 28-135mm
- Canon 70-300mm
- 3 Piece Filter Kit
- Wide Angle Lens
- 4GB Memory Card
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NEW!



Nikon D60



Nikon D300



Nikon D3



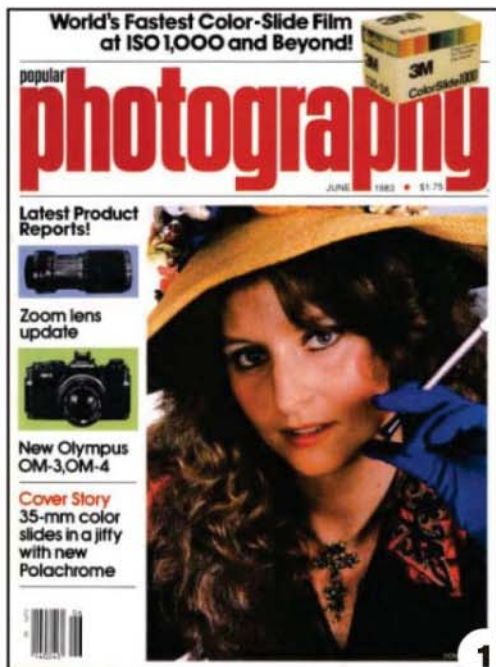
Canon EOS Rebel XSi



Canon EOS 1DS III

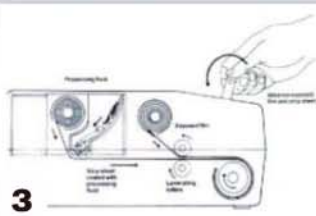
25 YEARS AGO

JUNE 1983



2. Commonplace beauty: Sonja Bullaty, one of the most gifted photographers of the time, shot this lovely and slightly surreal window using Kodachrome 25 in a 35mm SLR. The original, a 30x40-inch Cibachrome print, titled "Hommage à Magritte," hung in the New York apartment she shared with husband and fellow photographer Angelo Lomeo.

3. 35mm Polaroid: Big news in this issue was the introduction of Polachrome



1. Instant color: Cindy Crosby was photographed by Don Leavitt on Polachrome CS

35mm Autoprocess transparency film. This diagram revealed the magic behind the latest of Polaroid's "miracles," which had a speed rating of ISO 40 and a processing time of 1 minute in this handy self-contained processing unit.

4. Good old days: These two 1906 vacationers and their buggy were part of a feature written by Consulting Picture Editor Charles Reynolds on an exhibit of American postcards from 1900 to 1920.

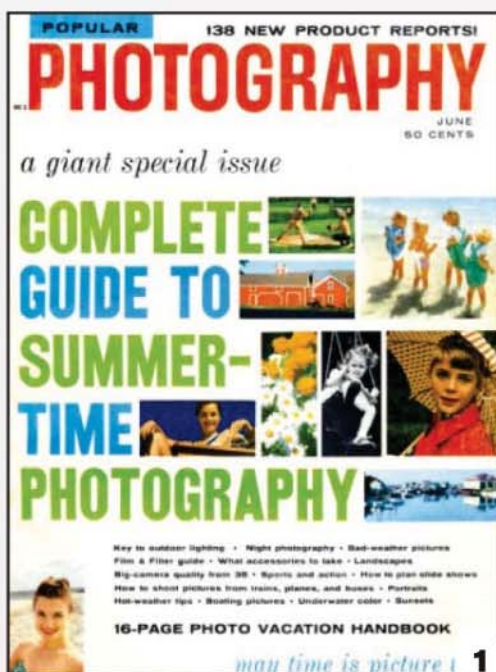
5. Versatile medium format: Medium-format shooters who could not decide on an image size were offered this new Bronica GS-1, a top-quality SLR with backs for a wide range of possibilities: 24x36mm, 4.5x6cm, 6x6cm, 6x7cm, and 6x7cm Polaroid film. Each back had its own film-speed dial that coupled electronically to the camera.



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

50 YEARS AGO

JUNE 1958



1. Photo potpourri: With nine pictures on the cover of this summertime picture-taking issue, it's hard to pick one shot that most expressed the joy of summer. Our favorite, the charming shot of little girls wading on Waikiki Beach, Hawaii, was taken by Edward Raczkowski using a Baldaxette with an 80mm f/2.8 Tessar lens. Exposure on Ektachrome film was 1/100 sec at f/6.3.

2. Retina goes reflex: After decades as an outstanding folding rangefinder 35mm, an SLR sibling joined the Retina. Kodak introduced the Retina Reflex, using a German between-the-lens shutter system that involved a complex automatic diaphragm and interchangeable front-component lenses. Unfortunately, the leaf-shutter approach could not match the focal-plane designs used by the Japanese, and the Retina Reflex



and its other Teutonic cousins passed into history. Not inexpensive, the Retina Reflex listed at \$215, including case.

3. Camera ahoy: Peter Barlow, a professional marine photographer, provided a short course on photography of boats under way. Advice included using a medium-yellow filter at all times—a twin-lens reflex camera would be ideal, with perhaps a second 35mm camera for color film. Knowledge of boats, Barlow said, is as important as photography to prevent accidents and find the best angles.

4. Lotus position: Japanese photographer Jun Miki took this lovely picture of a lotus early on a rainy morning. He used a 4x5 Linhof fitted with a 150mm f/3.5 Tessar lens. The exposure was 1/5 sec at f/11 on Ektachrome Daylight film.



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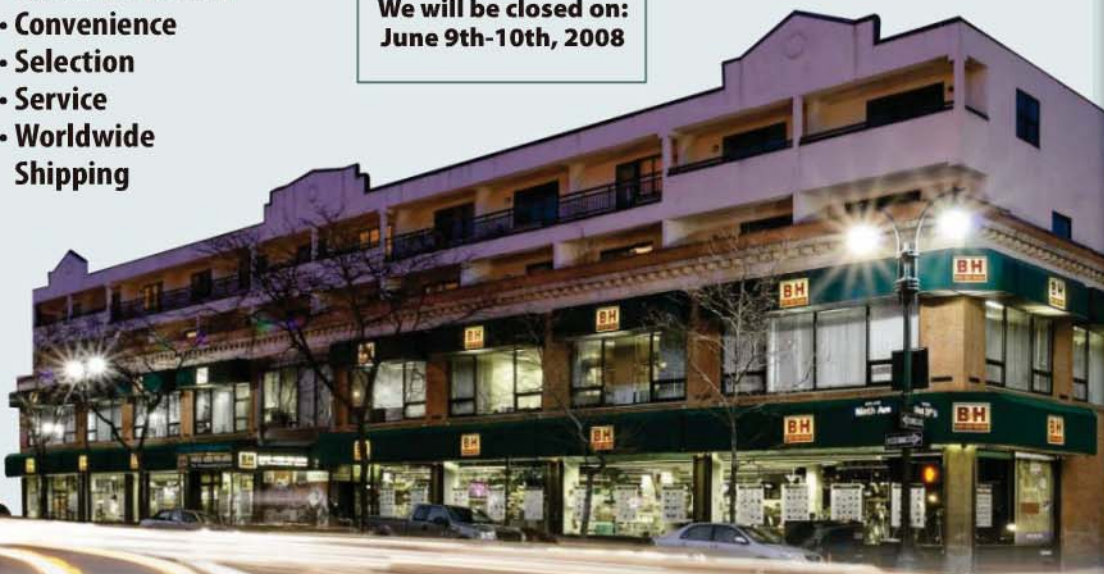
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Quick Dial
61



8 MegaPixels

Canon Powershot A720 IS

Optical Image Stabilizer

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

#CAPSA720*



12 MegaPixels

Canon Powershot G9

Face Detection AF/AE

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

#CAPSG9*



8 MegaPixels

Canon Powershot S5 IS

Image Stabilizer technology

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

#CAPSS5IS*



7 MegaPixels

Canon Powershot SD750

Available with Black or Silver Highlights

- 7.1 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 5.8-17.4mm f/2.8-4.9 (35 equiv. 35-105mm) Lens
- SD/SDHC (High Capacity) Card Slot
- Dim. 3.6 x 2.3 x 0.8" • Weight 4.6 oz

#CAPSSD750*



8 MegaPixels

Canon Powershot SD850 IS

Optical Image Stabilizer

- 8 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 5.8-23.2mm f/2.8-5.5 (35 equiv. 35-140mm) Lens • Optical Viewfinder
- SD/SDHC (High Capacity) Card Slot
- Dimensions 3.6 x 2.2 x 1"
- Weight 5.8 oz

#CAPSSD850*



8 MegaPixels

Canon Powershot SD870 IS

Optical Image Stabilizer • 8 MegaPixels

- 3" LCD Monitor • Face Detection AF/AE
- 3.8x Optical Zoom • 4x Digital Zoom
- 4.6-17.3mm f/2.8-5.8 (35 equiv. 28-105mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 3.6 x 2.3 x 1" • Weight 5.5 oz

#CAPSSD870*



12 MegaPixels

Canon Powershot SD950 IS

Ultra-Light Pure Titanium Finish

- Face Detection AF/AE • 12.1 MegaPixels
- 2.5" LCD Monitor • Optical Viewfinder
- 3.7x Optical Zoom • 4x Digital Zoom
- 7.7-28.5mm f/2.8-5.8 (35 equiv. 36-133mm)
- Lens • SD/SDHC (High Capacity) Card Slot
- Dimensions 3.8 x 2.4 x 1.1"
- Weight 5.8 oz

#CAPSSD950*



8 MegaPixels

Canon Powershot SD1100 IS

8.0 MegaPixels • 2.5" LCD Monitor

- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.8-4.9 (35mm equiv. 38-114mm) Lens • Image Stabilizer
- SD/SDHC (High Capacity) Card Slot
- Dim. 2.2 x 3.4 x 0.9" • Weight 4.4 oz

#CAPSSD1100*



8 MegaPixels

CASIO Exilim EX-Z80

YouTube Capture Mode

- 8.1 MegaPixels • 2.6" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.3-18.9mm f/3.1-5.9 (35mm equiv. 38-114mm)
- SD/SDHC Card Slot • 12.4 MB Built-in Memory
- Dim. 2.1 x 3.6 x 0.8" • Weight 3.6 oz

#CAEXZ80*



10 MegaPixels

CASIO Exilim EX-Z100

YouTube Capture Mode

- 10.1 MegaPixels • 2.7" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 4.9-19.6mm f/2.6-5.8 (35mm equiv. 28-112mm) • SD/SDHC Card Slot
- Dim. 3.7 x 2.2 x 0.8" • Weight 3.9 oz

#CAEXZ100*



12 MegaPixels

FUJIFILM FinePix F50fd

- 12 MegaPixels • 2.7" LCD Monitor
- 3x Optical Zoom • 8.2x Digital Zoom
- 8-24mm f/2.8-5.1 (35 equiv. 35-105mm) Lens
- xD & SD Card Slots • 25MB Built-in Memory • iFsimple Wireless Transfer
- Dimensions 3.8 x 2.3 x 0.9"
- Weight 5.4 oz

#FUFPF50FD*



7 MegaPixels

FUJIFILM FinePix S700

- 7.1 MegaPixels • 2.5" LCD Monitor
- 10x Optical Zoom • 5.7x Digital Zoom
- 6.33-63.3mm f/3.5-3.7 (35 equiv. 38-380mm) • Electronic Viewfinder
- xD & SD/SDHC Card Slot • 27 MB Built-in Memory • TV-quality Video
- Dimensions 3.0 x 4.2 x 3.2"
- Weight 10.8 oz

#FUFPS700*



7 MegaPixels

FUJIFILM FinePix Z10fd

"Face it, Beam it, Blog it" Features Aimed at Bloggers

- 7.2 MegaPixels • 2.7" LCD Monitor
- 4x Optical Zoom • 5.1x Digital Zoom
- 6.3-18.9mm f/3.7-4.2 (35 equiv. 38-114mm)
- xD & SD/SDHC • 54MB Internal Memory
- Dim. 3.6 x 2.2 x 0.8" • Weight 3.9 oz

#FUFPZ10F*



10 MegaPixels

FUJIFILM FinePix Z20fd

Blog Mode • One-touch Movie Recording

- 10 MegaPixels • 2.7" LCD Monitor
- 3x Non-extending Optical Zoom Lens
- 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*



8 MegaPixels

Kodak EasyShare M863

Optical Image Stabilization

- 8.2 MegaPixels • 2.7" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- f/2.8 (35 equiv. 34-102mm) • SD/SDHC Card Slot • 16 MB Built-in Memory
- Dim. 4.3 x 2.9 x 3" • Weight 11.6 oz

#KOM863*



10 MegaPixels

Leica D-Lux 3

Mega Optical Image Stabilization

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

#LEDL3*



8 MegaPixels

Nikon Coolpix S210

Electronic Vibration Reduction (VR)

- 8.0 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.3-18.9mm f/3.1-5.9 (35 equiv. 38-114mm)
- SD/SDHC Card Slot • 52 MB Built-in Memory
- Dim. 2.2 x 3.6 x 0.7" • Weight 4.2 oz

#NICPS210*



8 MegaPixels

Nikon Coolpix S51

Optical VR Image Stabilization

- 8.1 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.3-18.9mm f/3.3-4.2 (35 equiv. 38-114mm)
- Lens • SD/SDHC (High Capacity) Card Slot
- Dim. 3.8 x 2.3 x 0.8" • Weight 4.4 oz

#NICPS51*



12 MegaPixels

Nikon Coolpix P5100

VR Image Stabilization

- 12.1 MegaPixels • 2.5" LCD Monitor
- 3.3x Optical Zoom • 4x Digital Zoom
- 7.5-26.3mm f/2.7-5.3 (35 equiv. 35-123mm) • SD/SDHC Card Slot
- 52MB MB Built-in Memory • Hot Shoe
- Dimensions 3.9 x 2.5 x 1.6"
- Weight 7.1 oz

#NICPP5100*



8 MegaPixels

OLYMPUS FE-310

My Favorites Album • Face Detection

- Perfect Shot Preview • 8.0 MegaPixels
- 2.5" LCD Display with Backlight Boost
- 5x Optical Zoom • 4x Digital Zoom
- 6.2-31mm f/3.2-4.8 (35 equiv. 37-185mm)
- xD card slot • 20.5MB internal memory
- Dim. 2.4 x 3.7 x 1.2" • Weight 4.9 oz

#OLFE310*



OLYMPUS Stylus 850 SW
 • Shockproof • Waterproof to 10 ft • Freezeproof
 • 8.0 MegaPixels • 2.5" LCD Monitor
 • 3x Optical Zoom • 5x Digital Zoom
 • 6.7-20.1mm f/3.5-5.6 (35 Equiv. 38-114mm)
 • xD Card Slot • 14.8MB Built-in memory
 • Dim. 2.4 x 3.7 x 0.84" • Weight 4.8 oz
 Black, Blue, Silver or Yellow #OLS850*



SAMSUNG L830
 • Face Recognition & ASR Technology
 • 8.1 MegaPixels • 2.5" LCD Monitor
 • 3x Optical Zoom • 5x Digital Zoom
 • mm f/ (35 Equiv. 38-114mm)
 • SD/SDHC (High Capacity) Card Slot
 • 10 MB Built-in Memory • ISO 80-1600
 • Dim. 2.3 x 3.7 x 0.8" • Weight 4.7 oz
 Black, Red or Silver #SAL830*

Quick Deal
61



OLYMPUS SP-560 UZ
 • 8.0 Megapixels
 • 2.5" LCD Monitor • Electronic Viewfinder
 • 18x Optical Zoom • 5.6x Digital Zoom
 • 4.68-84.24mm f/2.8-4.5
 (35 equiv. 27-486mm) Lens
 • xD card slot • 47MB Internal Memory
 • Dimensions 4.6 x 3.1 x 3.1"
 • Weight 12.9 oz #OLS560*



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



Panasonic Lumix DMC-FX35
 • MEGA O.I.S. Optical Image Stabilizer
 • 10.1 Megapixels • 2.5" LCD Monitor
 • 4x WA Optical Zoom • 4x Digital Zoom
 • 4.4-17.6mm f/2.8-5.6 (35 equiv. 25-100mm)
 • Leica DC Vario-Elmarit lens • SD/SDHC
 Card Slot • 50 MB built-in Memory
 • Dim. 3.7 x 2.0 x 0.9" • Weight 4.7 oz
 Black, Blue, or Silver #PADMCFX35*



SONY CyberShot DSC-T70
 • 8.1 MegaPixels • 3" LCD Monitor
 • 3x Optical Zoom • 6x Digital Zoom
 • 6.3-19mm f/3.5-4.4 (35 Equiv. 38-114mm)
 • Carl Zeiss Vario-Tessar Lens
 • MS Duo/Pro Duo Card Slot
 • 31MB Built-in Memory
 • Dim. 3.5 x 2.2 x 0.8" • Weight 5.5 oz
 Black, Pink, Silver or White #SODSCT70*



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



SONY CyberShot DSC-W370
 • 7.2 MegaPixels • 2.4" LCD Monitor
 • 3x Optical Zoom • 2x Digital Zoom
 • 5.8-17.4mm f/2.8-4.8 (35 Equiv. 35-105mm)
 • MS Duo/Pro Duo Card Slot
 • 22MB Built-in Memory • On-screen
 Histogram • Easy-to-use Function Guide
 • Dimensions 2.4 x 3.6 x 1.0"
 • Weight 4.6 oz #SODSCW370*



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



SONY CyberShot DSC-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. 33-165mm)
 • 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*



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



SONY CyberShot DSC-T2
 • 4 GB Built-in Memory • Double Anti-Blur
 System • 8.1 MegaPixels • HD Video Out
 • 2.7" LCD with Touchscreen Operation
 • 3x Optical Zoom • 6x Digital Zoom
 • 6.3-19mm f/3.5-4.5 (35 Equiv. 38-114mm)
 • Zeiss Lens • MS Duo/Pro Duo Card Slot
 • Dim. 3.4 x 2.2 x 0.8" • Weight 4.6 oz
 Black, Blue, Green, Pink, or White #SODSCT2*



SAMSUNG i85
 • Face Recognition & ASR Technology
 • 8.1 MegaPixels • 3" LCD Monitor
 • 5x Optical Zoom • 5x Digital Zoom
 • 6-60mm f/3.5-4.9 (35 Equiv. 36-180mm)
 • SD/SDHC Card Slot • 190 MB Built-in Memory
 • ISO 80-1600 • Digital Music & Movie Player
 • Dimensions 2.4 x 3.7 x 0.8" • Weight 4.7 oz
 Black, Gold, Red or Silver #SAI855*



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



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Memory Cards

CF Compact Flash

	Kingston			Lexar			Sandisk				
	Std	Ultimate 133x	Ultimate 266x	Platinum II 133x	300x	Std	Ultra II	Extreme III	Extreme IV	Extreme w/Reader	Extreme Ducati
1GB	10.95	—	—	19.50	27.50	—	—	29.95	—	—	—
2GB	18.95	36.95	49.95	29.95	38.95	54.95	—	27.50	36.50	54.95	104.95
4GB	—	38.50	84.50	68.95	69.95	87.95	59.95	47.95	69.95	89.95	129.95
8GB	—	107.50	159.95	—	116.95	169.95	—	94.95	124.95	179.95	239.95
12GB	—	—	—	—	—	—	—	—	—	—	—
16GB	—	214.95	—	—	—	—	—	249.95	—	—	—

SD Secure Digital

	Kingston			Lexar			Sandisk			Panasonic			
	Std	Elite Pro	Ultimate	Std	Platinum II 60x	133x	Std	Ultra II	Ultra II Plus	Extreme III	Micro	SMBs Class 2	10MBs Class 4
256MB	—	—	—	—	—	—	—	—	—	—	—	—	—
512MB	—	—	—	—	—	—	—	—	—	—	—	—	—
1GB	7.95	11.95	—	9.95	13.50	27.50	—	—	—	14.95	—	—	—
2GB	12.50	15.95	39.95	19.50	24.95	29.95	19.95	24.50	28.50	29.95	23.95	—	19.95
2GB 2pk	—	—	—	—	—	—	—	—	—	—	—	—	—

SD HC Secure Digital High Capacity

4GB	Kingston			Lexar			Sandisk				Panasonic		6GB	Sandisk		8GB	Kingston		Panasonic		Sandisk		16GB	Sandisk		Panasonic
	Std	Std	Platinum II 60x	133x	Std	Ultra II	Ultra II Plus	Extm III 20MBs	Micro	Extreme Duati	10 MBs	20 MBs		Micro	Class 2		Class 4	Class 6	Std	Std	Ultra II w/Reader	Extrem III 20MBs		Std	Std	
Class 2	23.50	38.95	—	—	29.95	—	with reader	—	39.95	—	—	—	—	Class 2	—	Class 2	38.50	—	59.95	—	—	—	—	—	Class 2	—
Class 4	19.95	—	—	—	—	—	46.95	—	—	—	39.95	—	—	Class 4	69.95	Class 4	38.50	—	74.95	—	—	—	—	—	Class 4	149.95
Class 6	18.95	—	39.95	54.95	—	39.95	—	49.95	—	104.95	—	49.95	—	Class 6	—	Class 6	39.95	99.95	—	79.95	—	—	—	—	Class 6	199.95

XD xD Memory

Type M	Fuji	Lexar	Olympus	Sandisk
1GB	24.95	27.95	19.95	13.95
2GB	39.95	—	26.95	29.95

MSPRO Memory Stick Pro

	Lexar 40x	Sony High Speed
256MB	—	29.95
512MB	7.95	33.95

MSDUO Memory Stick Duo

	Lexar			Sandisk			Sony		
	40x	Gaming	Standard	Ultra II	Ultra II Mobile	Gaming	Standard		
128MB	—	—	—	—	—	—	—	—	—
512MB	16.50	—	—	—	—	—	—	—	—
1GB	19.95	19.95	19.95	—	—	21.95	24.95	—	—
2GB	27.50	27.50	28.50	32.50	74.95	29.95	36.95	—	—
2GB 2 Pack	—	—	—	—	—	—	—	—	—
4GB	46.95	—	48.95	54.50	129.95	48.95	59.95	—	—
8GB	—	—	97.95	99.95	—	—	99.95	—	—

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12 MegaPixels

Digital Rebel XSiT (Black or Silver)
 Body Only.....#CAERXSI*
 Kit with 18-55mm IS.....#CAERXSIB*

Canon Digital Rebel XSi

"D-SLR" Digital SLR Camera

- 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



10 MegaPixels

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

Canon Digital Rebel XTi

"D-SLR" Digital SLR Camera

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



10 MegaPixel

EOS-40D Body Only.....#CAE40D
 Kit with 28-135mm.....#CAE40D28135
 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-51 1A Battery
- Dimensions 5.7 x 4.2 x 2.9"
- Weight 26.1 oz Body Only



10 MegaPixel

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



12 MegaPixels

EOS-5D Body Only.....#CAE5D
 Kit with 24-105mm.....#CAE5D24105
 L' IS USM.....#CAE5D24105

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-51 1A Battery
- Dimensions 6 x 4.4 x 2.9"
- Weight 28.5 oz. body only



16 MegaPixels

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

Canon EOS-1Ds Mark II

"D-SLR" Digital SLR Camera

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

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SLR Lenses & Flashes

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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 1.8" to Infinity
- Angle of View 78.3°-27.5°
- 77mm filter diameter
- Weight 22.4 oz

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



- IS (Image Stabilizing) technology
- Dust and moisture resistant construction
- Fast and Quiet AF
- 4-22 f/Stop Range
- Focus 1.4" to Infinity
- 77mm filter diameter
- Weight 24 oz

Canon 580 EX II Shoe Mount Flash



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

Canon MR-14EX Ringlight Flash



- Guide No. 46' • Incandescent focusing lamps • 2 circular flash tubes
- Recycling Time 7 Secs • 7 Custom Functions • Supports E-TTL wireless
- Weight: Control unit 10 oz; Flash ring: 4.2 oz

Canon Canon EOS Flash System (USA)

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

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 17-85/4-5.6 IS USM (67ø).....489.95 515.00
 18-55/3.5-5.6 IS USM (58ø).....— 170.00
 55-250/4.0-5.6 IS USM (58ø).....CALL CALL

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 75-300/4.0-5.6 III (58ø).....149.95 159.95
 75-300/4.0-5.6 III USM (58ø).....189.95 200.00
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 90/2.8.....1109.95 1150.00

Canon EF "L" Lenses IMP USA

14/2.8 USM II.....1919.95 1949.00
 24/1.4 (77ø).....1139.95 1170.00
 35/1.4 USM (72ø).....1149.95 1180.00
 50/1.2 USM (72ø).....1369.95 1400.00
 85/1.2 USM II (72ø).....1829.95 1870.00
 135/2.0 USM II (72ø).....899.95 935.00
 180/3.5 USM Macro (72ø).....1259.95 1300.00
 200/2.8 USM (72ø).....669.95 695.00
 300/2.8 IS USM (52ø rear).....3999.95 4100.00
 300/4.0 IS USM (77ø).....1179.95 1210.00
 400/2.8 IS (52ø rear).....6659.95 6800.00
 400/5.6 USM (77ø).....1099.95 1140.00
 500/4 IS USM (52ø rear).....5639.95 5800.00
 600/4.0 IS (52ø rear).....7399.95 7600.00
 16-35/2.8 II (82ø).....1399.95 1450.00
 24-105/4 IS USM (77ø).....669.95 700.00
 24-70/2.8 (77ø).....1149.95 1190.00
 24-105/4 IS USM (77ø).....1039.95 1059.00
 28-300/3.5-5.6 IS USM (77ø).....2199.95 2300.00
 300/2.8 IS USM (67ø).....579.95 600.00
 70-200/4.0 IS USM (77ø).....1059.95 1100.00
 70-200/2.8 IS USM (77ø).....1149.95 1190.00
 70-200/2.8 IS (77ø).....1649.95 1699.00
 100-400/4.5-5.6 IS USM (77ø).....1419.95 1460.00
 1.4x II Teleconverter.....279.95 290.00
 2x II Teleconverter.....279.95 290.00

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



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



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



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



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



Nikon D3
"D-SLR" Digital SLR Camera
 • 12.1 MegaPixels • Live View
 • 3" LCD Monitor • SLR viewfinder
 • Uses Nikon AF Lenses (No Lens Crop Factor) • Dual CF Card Slots
 • 9 fps Full-Frame, 11 fps DX Crop
 • 3D Color Matrix II
 • 14-Bit A/D Conversion
 • Shutter Rated to 300,000 Cycles
 • 51-Point AF with 3D Tracking
 • ISO 200-6400 (100-25,600 w/Boost)
 • Uses EN-EL4a Battery
 • **Nikon Inc. limited warranty included**
 • Dimensions 6.3 x 6.2 x 3.4"
 • Weight 43.2 oz body Only



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

SLR Lenses & Flashes



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



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



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

Nikon

Nikon AF Flashes

	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-800	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
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 (77°)	CALL	CALL
16-85/3.5-5.6 G AF-S VR (67°)	CALL	CALL
17-55/2.8 G AF-S (77°)	CALL	CALL
18-55/3.5-5.6 G AF-S (52°)	CALL	CALL
18-55/3.5-5.6 G AF-S VR (52°)	CALL	CALL
18-70/3.5-4.5 G AF-S (67°)	CALL	CALL
18-135/3.5-5.6 G AF-S (67°)	CALL	CALL
18-200/3.5-5.6 G AF-S (72°)	CALL	CALL
55-200/4-5.6 G AF-S (67°)	CALL	CALL
55-200/4-5.6 G AF-S VR (67°)	CALL	CALL

Nikon D-Type AF Lenses

	IMP	USA
14/2.8 D ED	1339.95	1419.95
16/2.8 D (39°) with Hood	689.95	769.95
20/2.8 D (62°)	459.95	489.95
24/2.8 D (52°)	294.95	309.95
24/3.5 D ED PC-E (ø)	CALL	CALL
28/2.8 D (52°)	219.95	234.95
35/2.0 D (52°)	299.95	319.95
50/1.8 D (52°)	104.95	109.95
50/1.4 D (52°)	264.95	289.95
60/2.8 D Micro (62°) (1:1)	369.95	394.95
60/2.8 G AF-S ED Micro (62°)	CALL	CALL

Nikon D-Type AF Lenses

85/1.8 D (62°) with Hood	364.95	399.95
85/1.4 D IF (77°)	924.95	1024.95
85/2.8 PC Shift, Manual (77°)	CALL	CALL
105/2.8 G AF-S ED-IF VR Micro (62°)	739.95	759.95
105/2.0 DC D with Hood (72°)	819.95	924.95
135/2.0 DC D (72°)	969.95	1069.95
180/2.8 D ED-IF (72°)	689.95	749.95
200/2 G AF-S ED-IF VR (52°)	3899.95	3999.95
200/4 D ED-IF Micro w/Case (62°)	1179.95	1339.95
300/4.0 D AF-S ED-IF (77°)	989.95	1124.95
300/2.8 G AF-S VR (52°-R)	CALL	4499.00
400/2.8 G AF-S VR ED (52°)	CALL	CALL
500/4.0 G AF-S VR ED (52°)	CALL	CALL
600/4.0 G AF-S VR ED (52°)	CALL	CALL
14-24/2.8 G AF-S ED-IF	CALL	CALL
17-35/2.8 (77°)	1349.95	1499.95
24-70/2.8 G AF-S ED-IF (77°)	CALL	CALL
24-85/2.8-4.0 D (72°)	499.95	564.95
24-120/3.5-5.6 G AF-S VR (72°)	489.95	509.95
70-200/2.8 G AF-S ED-IF VR (77°)	1579.95	1624.95
70-300/4.0-5.6 G (62°)	109.95	134.95
70-300/4.5-5.6 G AF-S VR (67°)	CALL	CALL
80-200/2.8 D with Collar (77°)	849.95	914.95
80-400/4.5-5.6 D VR (77°)	1379.95	1429.95
200-400/4 G AF-S ED-IF VR (52°)	5099.95	5199.95
TC-14E II (1.4x) Teleconverter	349.95	409.95
TC-17E II (1.7x) Teleconverter	349.95	419.95
TC-20E II (2x) Teleconverter	349.95	429.95

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-400 Speedlight Shoe Mount Flash

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



Nikon R1C1 Wireless Twin Flash

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



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Quick Dial
64



10 MegaPixels

E-510 Body Only.....#OLEE510
E-410 Kit
w/14-42mm Zuiko. #OLEE5101442
w/14-42 & 40-150mm #OLEE5102LK

OLYMPUS Evolt E-510

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



14 MegaPixels

K20D Super Body Only.....#PEK20D

PENTAX K20D Super

- "D-SLR" Digital SLR Camera
- Sensor-Shift Shake Reduction
- Weather and Dust Resistant
- 14.6 Megapixel CMOS Sensor
- 2.7" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- 11-point AF System • USB 2.0
- Dust Reduction and Dust Alert features • Built-in Flash
- Advanced White Balance
- Unique Exposure Modes
- ISO 100-3200 (Expandable to 6400)
- 3 fps Burst • Uses D-Li50 Battery
- Dimensions 4.0 x 5.6 x 2.8"
- Weight 25.2 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
- SLIKYPIX Developer Studio
- USB 2.0 • Li-Ion Battery Pack
- 3.8 x 5.3 x 3" • Wt. 17 oz. body only



12 MegaPixels

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

SONY Alpha A700

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

Quick Dial
61

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- CF, I, MS, MS PRO, SD/MMC Card Slots



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PHILIPS

PhotoFrame 10" Frame with four Interchangeable Frames

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



#PHF10I \$229.95

Quick Dial
64

SLR Lenses & Flashes

OLYMPUS

Flash System

FL-20 Flash.....	114.95
FL-36 Flash.....	179.95
FL-50 Flash.....	374.95
RF-11 Ring Flash.....	229.95
SRF-11 Ring Flash Set.....	479.95
TF-22 Twin Flash.....	449.95
STF-22 Twin Flash Set.....	629.95

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

8/3.5 Fish-eye.....	674.95
35/3.5 Macro (52ø).....	199.95
50/2.0 Macro (77ø).....	424.95
150/2.0 EP (82ø).....	2199.95
300/2.8 ED.....	5894.95
7-14/4.0 ED (72ø).....	1594.95
11-22/2.8-3.5 ED (72ø).....	674.95
12-60/2.8-4 ED SWD (72ø).....	949.95
14-42/3.5-5.6 EZ (58ø).....	249.95
14-54/2.8-3.5 (67ø).....	424.95
18-180/3.5-6.3 ED (62ø).....	424.95
35-100/2.0 ED (77ø).....	2199.95
40-150/3.5-4.5 (58ø).....	279.95
90-250/2.8 ED (105ø).....	5349.95
EC-14 1.4x Teleconverter.....	384.95
EC-20 2x Teleconverter.....	479.95
MF-01 OM Lens Adapter.....	99.95

PENTAX

AF Flash System

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

SMCP-DA Digital Lenses

14/2.8 ED IF (77ø).....	614.95
21/3.2 AL Limited "Pancake" (49ø).....	439.95
35/2.8 Macro Limited (49ø).....	599.95
40/2.8 Limited "Pancake" (49ø).....	269.95
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200/2.8 ED IF.....	CALL
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12-24/4 ED AL IF (77ø).....	719.95
16-45/4 ED AL (67ø).....	409.95
16-50/2.8 ED AL IF SDM (77ø).....	CALL
18-55/3.5-5.6 AL (52ø).....	109.95
18-55/3.5-5.6 AL II (52ø).....	CALL
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50-135/2.8 ED IF SDM (67ø).....	CALL
50-200/4-5.6 ED (52ø).....	229.95

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø).....	869.95
35/2.0 AL (49ø).....	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
77/1.8 Limited (49ø).....	679.00
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.....	219.95
HVL-F56AM.....	309.95

Digital Lenses

16/2.8 Fish-eye.....	749.95
20/2.8 (72ø).....	519.95
28/2.8 (49ø).....	229.95
35/1.4 (55ø).....	1399.95
50/1.4 (55ø).....	324.95
50/2.8 Macro (55ø).....	439.95
85/1.4 Carl Zeiss (72ø).....	1299.95
100/2.8 Macro (55ø).....	599.95
135/1.8 Carl Zeiss (77ø).....	1349.95
135/2.8 STF (72ø).....	1149.95
300/2.8 G APO.....	5995.95
500/8 Reflex.....	649.95
11-18/4.5-5.6 DT (77ø).....	599.95
16-80/3.5-4.5 DT Carl Zeiss (62ø).....	699.95
18-70/3.5-5.6 DT (55ø).....	199.95
18-200/3.5-6.3 DT (62ø).....	469.95
24-105/3.5-4.5 D (62ø).....	439.95
70-200/2.8 G APO (77ø).....	1995.95
75-300/4.5-5.6 (55ø).....	219.95
1.4x Teleconverter.....	449.95
2x Teleconverter.....	449.95

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#1A, #1B, #1C	28.95	29.95	39.50	44.95	54.95	64.95
Digital Filter	119.95	124.50	127.50	148.50	176.50	207.95

B+W

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	55	58	62	67	72	77
UV, KRI 5	22.95	24.95	29.95	36.95	46.95	52.95
UV, KRI 5 Multi-Coated	32.95	34.95	42.95	49.95	62.95	79.95
UV, KRI 5 Slim W.A. Multi-Coated	69.95	79.95	89.95	96.95	107.95	112.95
Circular Polarizer	69.95	74.95	79.95	89.95	102.95	114.95
Circular Polarizer Multi-Coated	89.95	94.95	98.95	114.95	129.95	144.95
Circular Polarizer Slim W.A.	64.95	72.75	79.95	89.95	99.95	109.95
Kaesemann Circular Polarizer	102.95	104.95	114.95	129.95	144.95	164.95
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#021, #022, #023, #040, #041, #060, #061, #081, #090	22.95	24.95	29.95	36.95	46.95	52.95
For Infrared Film 092, 093, 489	104.95	107.95	112.95	124.95	149.95	174.95
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ND 3 (101), 6 (102)	22.95	24.95	29.95	36.95	46.95	52.95
ND 9 (103), 18 (106)	43.95	45.95	72.95	74.95	94.95	104.95
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*P Series— for lens diameters from 48mm to 82mm

*Z-PRO Series— for lens diameters from 49mm to 96mm

Series	"A"	"P"	Z-Pro	Series	"A"	"P"	Z-Pro
001 Yellow	14.99	20.49	39.99	084/840 Diffuser 2	19.99	22.99	—
002 Orange	14.99	20.49	39.99	085/850 Diffuser 3	19.99	22.99	—
003 Red	14.99	20.49	39.99	086 Pastel 1	19.99	22.99	49.99
004 Green	14.99	20.49	39.99	087 Pastel 2	19.99	22.99	49.99
005 Sepia	14.99	20.49	39.99	103 Close-up +3	19.99	30.49	—
006 Yellow-Green	14.99	20.49	39.99	120 Grad G1 Grey	21.99	28.99	—
020 Blue 80A	15.49	21.49	39.99	121 Grad G2 Grey	21.99	28.99	—
021 Blue 80B	15.49	21.49	39.99	122 Grad B1 Blue	21.99	28.99	59.99
022 Blue 80C	15.49	21.49	39.99	123 Grad B2 Blue	21.99	28.99	59.99
023 Blue 82A	15.49	21.49	39.99	124 T1 Tobacco	21.99	28.99	59.99
024 Blue 82B	15.49	21.49	39.99	125 T2 Tobacco	21.99	28.99	59.99
026 Warm 81A	15.49	21.49	39.99	126 M1 Mauve	21.99	28.99	—
027 Warm 81B	15.49	21.49	39.99	127 M2 Mauve	21.99	28.99	—
028 Warm 81C	15.49	21.49	39.99	150 Fog 1	21.99	29.49	—
029 Warm 85A	15.49	21.49	39.99	151 Fog 2	21.99	29.49	—
030 Orange 85B	15.49	21.49	39.99	152 Grey ND2x	15.99	21.49	44.99
035 Warm 81D	15.49	21.49	39.99	153 Grey ND4x	15.99	21.49	44.99
036 FLW	15.49	21.49	39.99	154 Grey ND8x	15.99	21.49	44.99
045 Sepia Light	15.49	21.49	39.99	160 Linear Pol	33.00	52.49	—
046 FLD	15.49	21.49	39.99	164 Circular Pol	46.49	94.99	—
047 Gold	15.49	21.49	—	173VC Blue/Yellow	36.49	57.99	—
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083/830 Diffuser 1	19.99	22.99	—	346 Double Exposure	14.99	13.99	—

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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- DF (Dual Focus) System
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- Weight 15.2 oz

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- Magnification ratio of 1:2.9
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- 62mm filter diameter
- Weight 14.8 oz

Tokina DX - Designed for Digital SLR cameras only

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DX 12-24/4.0 Pro (77a)	499.95	499.95		
DX 16-50/2.8 Pro (77a)	659.95	659.95		
DX 50-135/2.8 (67a)	699.95	699.95		
80-400/4.5-5.6 ATX D (72a).....	649.95	649.95		

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AF Lenses	Reg. Price	Less Rebate	Final Cost
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90/2.8 Di Macro.....	489.00	\$90	399.00
180/3.5 LD IF Di Macro.....	699.00	\$50	649.00
11-18/4.5-5.6 Di-II.....	569.00	\$50	519.00
17-35/2.8-4 D.....	299.00	\$10	289.00
17-50/2.8 XR Di-II.....	449.00	\$10	439.00
24-135/3.5-5.6.....	399.00	\$50	349.00
28-75/2.8 XR Di.....	399.00	\$10	389.00
200-500/5-6.3 Di.....	879.00	\$30	849.00

Rebates Expire 4-30-08

AF Lenses

	Canon EOS	Nikon AF	Sony/Minolta	Pentax AF
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Di-II 11-18/4.5-5.6 (77a).....	519.00*	519.00*	519.00*	
Di 17-35/2.8-4 LD IF Aspherical (77a).....	289.00*	289.00*		
Di-II 17-50/2.8 XR LD IF Aspherical (67a).....	439.00*	439.00*	439.00*	
Di-II 18-200/3.5-6.3 (62a).....	399.00*	399.00*	399.00*	399.00
Di-II 18-250/3.5-6.3 (62a).....	499.00*	499.00*	499.00*	499.00
24-135/3.5-5.6 (72a).....	349.00*	349.00*	349.00*	349.00*
Di 28-75/2.8 XR (67a).....	389.00*	389.00*	389.00*	389.00*
28-80/3.5-5.6 (58a).....	79.00	79.00	79.00	79.00
Di 28-200/3.8-5.6 Aspherical XR IF Macro (62a).....	299.00	299.00	299.00	299.00
Di 28-300/3.5-6.3 XR (62a).....	399.00	399.00	399.00	399.00
Di 28-300/3.5-6.3 XR "VC" (62a).....	599.00	599.00		
Di-II 55-200/4.5-5.6 LD Macro (52a).....	189.00	189.00	189.00	
Di 70-300/4.0-5.6 LD Macro (62a).....	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62a).....	149.00	149.00	149.00	149.00
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120 Roll	6.49	3.95	3.95	3.50	3.50	3.50	4.50	3.50	7.95	—	3.95	3.95	—	4.95	2.69	2.74	—	



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YOUR QUESTIONS ANSWERED

Optical impasse

I use a Nikon D80 and Sigma 70–210mm f/2.8 zoom. The lens won't autofocus at 210mm. Below 185mm, there's no problem. What is the reason?

Dennis Stowers
Via e-mail

Sounds like the lens needs repair. Unfortunately, Sigma hasn't made a similar lens since the 70–200mm f/2.8 EX came out in 1998, and it no longer supports yours with parts or service. You could try a repair shop such as Essex Camera Services in Carlstadt, NJ (201-933-7272). Sigma will accept the broken lens as a trade-in, and sell you the current 70–200mm f/2.8 II EX zoom at a price competitive with the best street price you'll find—call 631-585-1144 for details.

You send me

I need to send large, high-resolution images to a dozen recipients simultaneously. What's the easiest, least-expensive way to do this without compromising image quality?

Elizabeth Chu
Bryn Mawr, PA

A "Lite" account at YouSendIt.com is free, and lets you relay files of up to 100MB to 100 recipients per month. Files remain on its server for seven days. SendSpace.com also has a free "Lite" account that allows files of up to 300MB to be downloaded by multiple users for as long as the file remains active.

New life for old glass

I'm considering a new DSLR from Pentax because I have a substantial collection of lenses from my 35mm Pentax SLR. Can I forgo new lenses without sacrificing image quality or adding inconvenience? Jeffrey Bowen
Delevan, NY

We asked Pentax Product Manager John Carlson: "The simple answer is that all lenses with the Pentax K-bayonet mount can be used with current Pentax DSLR bodies. Early screw-mount lenses, as well as 645 and 67 lenses, can be used with the proper adapters (mount adapter B for the screw-mounts)," he says.

"The long answer is that certain lenses have functional limitations:

- Shake Reduction.** It works with all lenses. But with older lenses that don't automatically transmit focal-length data to the body, you must input the focal length of the lens (the camera prompts you).

- Focus.** F, FA, and DA (including DA*) lenses allow AF using all 11 focus points. With older lenses, there's no AF, but there is a focus indicator based on the central point.

- Metering.** Lenses with the 'A' position on the aperture ring (or newer lenses without aperture rings) give full functions with all metering options, including all exposure modes, as long as the aperture ring is set to 'A.' Once the aperture ring is taken off 'A,' or with lenses lacking the 'A' position (older M-series lenses), you get only manual metering and aperture priority.

"Additionally, the camera will revert to centerweighted metering. When screw-mount, 645 and 67 lenses are used with the adapter, the cameras are limited to stop-down metering—the lens will stop down to whichever aperture is chosen and the viewfinder may become dark."

As for image quality, older lenses lack the anti-reflective coatings that minimize flare and ghosting off digital sensors. So the older the lens, the less likely it will deliver critical sharpness with high-resolution DSLRs such as the Pentax K20D.

Archival rivals

Shopping for a photo album for 4x6-inch prints, I found two with clear plastic pages that fit in attractive, leatherlike, three-ring binders. Both claimed to be archival quality, acid- and PVC-free. Although they were similar in size and appearance, one cost three times more. I'd like to spend less, but don't want to regret it later. Your advice? Mike Rudin
Atlantic City, NJ

With albums, as with most things, you get what you pay for. With less expensive ones, we've found that over time the ring mechanism can jam, and the rings can bend out of alignment. Also, cheaper, thinner album pages can be harder to load, and inaccurately sized sleeves can be cumbersome.

More important, the term "archival" means different things to different companies. The pages for both albums you're considering are probably of the nondestructive plastic, polypropylene. But the faux leather may be made of PVC, which can emit a gas that might fade at least the outer edges of your prints.

We recommend buying only from sources specializing in archival products: Exposures (www.exposuresonline.com) and Light Impressions (www.lightimpressionsdirect.com), for example. They ensure that the entire album will be archival.

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

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

MONOPOD: Super tough – super lightweight.



Multiple
Adjustable leg
angle positions.



Detachable center
column for low,
ground level shooting.



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



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

Tokina

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

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- Fast internal focusing with Tokina's One-Touch focus clutch mechanism



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

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- Leica D Vario-Elmarit 14-50mm f/3.8-5.6 Zoom Lens,
- 2.5" TFT LCD Monitor

Leica



LEICA M8

- 10.3 megapixels
- 0.68 Magnification
- 2.5" Bright LCD
- Supports SDHC Memory Cards
- Available in Black or Silver
- Pre Flash Metering

SONY

α200



- 10.2 MP, Clean, reduced noise signals are sent from the image sensor to Sony's BIONZ™ processing engine, which processes data-rich picture information at high speeds and reduces picture noise in the RAW data stage before image JPEG conversion. The results are high-resolution, detailed images with rich tonal reproduction
- 2.7" LCD

SONY

α350



- 14.2 MP, With its two sensor design, Quick AF Live View can even continuously focus-track the subject and provide live view during burst shooting, helping you capture that special moment.
- 2.7" screen fitted on a tilting, extending cradle

SONY

α700



- 12.24 MP, Super Steady Shot® image stabilization
- Bionz Image Processor
- Dynamic Range Optimizer
- 11-Point Center Dual Cross AF Sensor
- Anti-Dust Technology
- Automatically shakes the CCD to dislodge dust each time the camera is shut off.



FINEPIX S5

- 5.5 Pro Digital SLR
- 12.3 million effective pixels
- Built-in flash

Canon

EOS 5D



- 12.8 MP Full-Frame CMOS Sensor
- 3FPS up to 60 full-res. JPEG or 17 RAW
- Compatible w/ all Canon EF Lenses (except EF-S)
- E-TTL flash system w/EX-flashes
- 2.5" TFT LCD Mon. w/ adjust. brightness
- Weights only 28.6 oz.
- Rigid Magnesium Alloy Body

Canon

EOS-1D Mark III



- 10.1 MEGA PIXEL APS-H size CMOS sensor
- 10 fps Shooting
- ISO 50-6400
- Live View 3.0-inch LCD
- Dual DIGIC II Image Processors
- 2200 shots when fully charged
- 19 cross-type AF points

Canon

EOS-1D Mark III



- 21.1 Megapixel, 1.5x - 10x Zoom
- 3" LCD Screen
- Live View Function capabilities, displayed on the large 3.0-inch LCD
- Recording Format: MOV 2.0 (Exif 2.21): JPEG, RAW and RAW+JPEG simultaneous recording possible. Multiple options for recording images.

Canon

EOS 30D



- 8.2 MEGA PIXEL
- 1.6x focal conversion,
- Professional Level High-speed Continuous Shooting
- Records on JPEG, RAW, RAW+JPEG, eye level viewfinder w/ 95% coverage, built in flash, 2.5" TFT LCD w/ 5 level brightness, records on CF I & II,

Canon

EOS DIGITAL REBEL XTi



- 10.1 MEGA PIXEL
- with EF-S 18-55mm f/3.5-5.6 Zoom Lens - U.S.A. Warranty
- Large 2.5-inch LCD monitor
- Fast 3 frames-per-second shooting
- Dust Delete Data Detection
- 9-Point AF System
- Picture Style™ Settings
- Compatible with EF & EF-S Lenses

Canon

EOS 40D



- 10.1 MEGA PIXEL
- with EF-S 18-55mm f/3.5-5.6 Zoom Lens - U.S.A. Warranty
- Large 2.5-inch LCD monitor
- Fast 3 frames-per-second shooting
- Dust Delete Data Detection
- 9-Point AF System
- Picture Style™ Settings
- Compatible with EF & EF-S Lenses

OLYMPUS

E-3



- Continuous shooting, up to five frames per second,
- 10.1-megapixel
- Olympus Zuiko Digital Lenses
- Live View shooting
- The 2.5-inch dual-axis, free-angle swivel Live View monitor
- Dust Reduction System,
- The 100% accurate high eye point optical viewfinder,

OLYMPUS

EVOLT E-410



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

OLYMPUS

EVOLT E-510



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

PENTAX

K20



- 14.6 megapixels
- Shake Reduction
- Weather and dust resistant body
- 2.7" LCD Screen,
- Advanced 16-segment metering and 11-point AF, with 9 cross sensors,

PENTAX

K200



- 10.2 megapixels
- High-precision SAFOX VIII
- 11-point auto focus
- 2.5" LCD Screen, with Pentax SMC-PDA 18-55mm f/3.5-5.6 AL AF Zoom Lens

SAMSUNG



DIGIMAX GX 20 14.6MP

- Optical Image Stabilization
- 2.7" Large wide Color TFT LCD
- Dual Dust Reduction System
- Live view
- Enhanced Digital filter
- Professional RAW Converting S/W

Nikon

D3



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

Nikon

D200



- 10.2 Effective MegaPixels
- Shoot at up to 5 frames per sec.
- Rugged Magnesium
- Nikon's exclusive 1,005-pixel 3D Matrix Metering II,
- Capture up to 1,800 images per batt. charge.

Nikon

D300



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

Nikon

D80



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

Nikon

D40



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

Nikon

D60



- 10.2 MegaPixels
- Outfit Includes AF-S DX-NIKKOR 18-55mm
- Fast Startup and Split-Second Shutter Response
- Active Dust Reduction with Airflow Control
- Bright, 2.5-inch Color LCD Monitor

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- 8-color Printer with USB 2.0 and FireWire Interfaces

EPSON

STYLUS PRO 3800



- Professional Edition 17" Wide Format Color Inkjet Printer, 8 Color, with USB & 10/100Base-T Ethernet Port

Canon

PIXMA PRO 9000



- Maximum 4800 x 2400 dpi FINE print head technology 8-color ChromaLife100 dye ink system
- Support for fine art paper up to 13" x 19" two separate paper paths, including front feeder for heavyweight paper types

Canon

PIXMA PRO 9500



- Lucia 10 full-time color pigment inks camera-direct printing support for fine art papers up to 13" x 19" Maximum 4800 x 2400 dpi FINE printhead technology Professional quality B&W photos with matte black, photo black and gray inks included

Canon

PIXMA MP970



- Photo All-In-One Printer, 9600 x 2400 Color dpi, USB Interface, 8.5" x 11.7" Prints, for Mac & Windows

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• 64x optical
• 4x digital zoom,
• 3.0" LCD

Canon

PowerShot S5 IS
DIGITAL CAMERA



8.0 MEGA PIXEL
• 12x optical
• 4x digital zoom
• 2.5" LCD Screen

Canon

PowerShot SX100 IS
DIGITAL CAMERA



8 Mega Pixel,
• 10x Optical Zoom Lens
• Optical Image Stabilizer
• 2.5" LCD Screen

Canon

PowerShot SD1100 IS
DIGITAL ELPH



8.0 MEGA PIXEL
• 3x Optical Zoom Lens
• 4x Digital Zoom,
• 2.5" LCD Screen

Canon

PowerShot SD870 IS
DIGITAL ELPH



8.0 Megapixel,
• 3.8x optical
• 4x digital zoom,
• 3.0" LCD

Canon

PowerShot SD950 IS
DIGITAL ELPH



12.1 Megapixel
• 3.7x Optical Zoom Lens
• 4x Digital Zoom,
• 2.5" LCD Screen

Canon

PowerShot A650 IS
DIGITAL CAMERA



12.1 Megapixel
• 6x Optical Zoom Lens
• 4x Digital Zoom,
• 2.5" LCD Screen

Canon

PowerShot A720 IS
DIGITAL CAMERA



8.0 Megapixel
• 6x Optical Zoom Lens
• 4x Digital Zoom,
• 2.5" LCD Screen

Canon

PowerShot A590 IS
DIGITAL CAMERA



8.0 MEGA PIXEL
• 4x Optical Zoom Lens
• 4x Digital Zoom,
• 2.5" LCD Screen
• Optical Image Stabilizer

Canon

PowerShot A580
DIGITAL CAMERA



8.0 MEGA PIXEL
• 4x Optical Zoom Lens
• 4x Digital Zoom,
• 2.5" LCD Screen

Canon

PowerShot A470
DIGITAL CAMERA



7.1 MEGA PIXEL
• 3.4x Optical Zoom Lens
• 4x Digital Zoom,
• 2.5" LCD Screen

Canon

PowerShot TX1
DIGITAL CAMERA



7.1 Mega Pixel,
• 10x Optical Zoom
• Correction for
sharper images
and improved
functionality.
• 1.8-inch Vari Angle
LCD

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COOLPIX. S51



8.1 effective MegaPixels
3x optical Zoom-Nikkor glass lens,
3.0 LCD, VR Optical Image
Stabilization • Available Black & Red

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COOLPIX. S51c



8.1 effective MegaPixels
• 3x optical Zoom-Nikkor glass lens,
• 3.0 LCD, VR Optical Image
Stabilization

Nikon.

COOLPIX. S210



8.1 effective MegaPixels
• 3x Optical Zoom
• Incredible, Bright 2.5-inch High
Resolution LCD

Nikon.

COOLPIX. S520



8.1 effective MegaPixels
• 3x Optical Zoom
• 2.5-inch High Resolution LCD

Nikon.

COOLPIX. S700



12.1 Effective MegaPixels
3.6x Optical Zoom,
4x Digital Zoom
2.7" LCD

Nikon.

COOLPIX. S510



8.1 MegaPixels
3x Optical Zoom,
VR Optical Image Stabilization
2.5" LCD Screen

Nikon.

COOLPIX. P5100



12.1 Effective MegaPixels
3.5x optical Zoom, 2.5" LCD,
VR Optical Image Stabilization,

Nikon.

COOLPIX. P50



8.1 Effective MegaPixels
3.6x Optical Zoom,
4x Digital Zoom
2.4" LCD

Nikon.

COOLPIX. P60



8.1 Megapixels
• 5x Optical Zoom-
• 2.7-inch High Resolution LCD

Nikon.

COOLPIX. L18



8.0 Megapixels
• 3x Optical Zoom-
• Anti-Shake Mode

Nikon.

COOLPIX. S550



10. MegaPixels
• 5x Optical Zm-Nikkor Glass Lens,
• Electronic VR Image Stab.
• Bright 2.5" High Resolution LCD

Nikon.

COOLPIX. S600



10. MegaPixels
• 5x Optical Zm-Nikkor Glass Lens,
• 4x Optical Wide-Angle Zoom
• Optical VR Image Stabilization

OLYMPUS

FE-310



• 8.0- Megapixel
• 5x Optical Zoom
• 4x Digital Zoom
• 2.5" LCD Screen

OLYMPUS

FE-340



• 8.0- Megapixel
• 5x Optical Zoom
• 4x Digital Zoom
• 2.7" LCD Screen

OLYMPUS

SP-570



• 10.0- Megapixel
• 20x Wide-Angle Lens
• Hot Shoe for an External Flash.
• 2.7" LCD Screen

OLYMPUS

STYLUS 850 SW



• 8.0 Megapixel,
• 3x Optical Zoom,
• 5x Digital Zoom
• 2.5" LCD Screen

OLYMPUS

STYLUS 790 SW



• 7.1 Megapixel,
• 3x Optical Zoom,
• 5x Digital Zoom
• 14.7MB Inter. Memory

OLYMPUS

STYLUS 840



• 8.0- Megapixel
• 5x Optical Zoom
• Face Detection
• 2.7" LCD Screen

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SIGMA

DP1



- 10.01-Megapixels CCD
- Unique removable electronic viewfinder
- 24 to 72 mm
- Optional 19mm Wide Angle Conversion Lens + Large 2.5-inch LCD

Leica

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- 10 Megapixels
- with DC Vario Emarrt
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- Optical Image Stabilizer
- 2.8" LCD

MINOX

DC 6033 WP



- 6.0 Megapixels
- Minotar 6.95mm f/3.3 Lens
- 4x Digital Zoom
- 2" TFT Screen, Waterproof to 33 ft



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- 7.0 Megapixels
- 3x Optical Zoom
- 2.5" LCD Screen
- Electronic Image Stabilization
- Face Detection Technology

FUJIFILM

FINEPIX Z100FD



- 8 MegaPixel CCD
- Fujinon 5x Optical Zoom
- 2.7" LCD w/ 230,000 pixel resolution
- Face Detection w/ Auto Red Eye Correction

SAMSUNG

DL-210



- 10.1 Megapixels
- 3X Optical Zoom
- 2.5" TFT LCD
- Dual Image Stabilizer
- Face Detection

CASIO

Z80



- 8.1 Megapixels
- 3X Optical Zoom
- 4X Digital Zoom
- 2.6" LCD Screen

Panasonic

TZ5



- 9. Megapixels
- 10x Optical zoom
- 3.0" Diagonal Intelligent LCD
- 30 fps High-Definition Motion Images and HD Output

Kodak

EASYSARE V1253



- 12. Megapixels
- 3X Optical Zoom
- 5X Digital Zoom
- 3.1" LCD Screen

PENTAX

OPTIO Z10



- 8.0 Megapixels
- 7x optical 5x digital zoom
- Blur Reduction Mode
- 2.5" LCD Screen

FUJIFILM

FINEPIX S100FS



- 11.1 Megapixel Super CCD HR
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- 8.1 Megapixels
- 3x Optical Zoom
- 3x Digital Zoom
- 2.4" LCD Screen

CASIO

S10



- 10. Megapixels
- 3X Optical Zoom
- 4X Digital Zoom
- 2.7" LCD Screen

Panasonic

LZ-10



- 10. Megapixels
- 5x optical zoom
- 30-150mm 35mm Equiv
- 2.5" LCD Screen

Kodak

EASYSARE M853



- 8.2 Megapixels
- 3x Optical Zoom
- 4x Digital Zoom
- 2.5" LCD Screen

PENTAX

OPTIO E50



- 8.0 Megapixels
- 7x optical 5x digital zoom
- 4x digital
- 2.4" LCD

FUJIFILM

FINEPIX J10



- 8.2 Megapixel CCD
- Fujinon 3x Optical Zoom
- 2.5" LCD with 153,000 pixels
- xD / SD / SD-HC Media Compatible Slot

SAMSUNG

NV-30



- 8.1 Megapixels
- 3x Optical Zoom
- 2.5" LCD Screen
- Dual Image Stabilizer
- Face Detection

CASIO

Z200



- 10.1 Megapixels
- 4X Optical Zoom
- 4X Digital Zoom
- 2.7" LCD Screen

Panasonic

FX-35



- 10.1-Megapixel Compact
- 4x Optical Zoom with 25mm Wide-Angle Lens
- 2.5" Diagonal Intelligent LCD
- 30 fps High-Definition Motion Images and HD Output

Kodak

EASYSARE Z712



- 7.1 Megapixels
- 12x Schneider Variogon Zoom
- 4.2x Digital Zoom
- 2.5" LCD Screen

PENTAX

S12



- 12.0 Megapixels
- 3x optical
- 6x digital
- 2.5" LCD
- Internal memory: 21 MB

FUJIFILM

FINEPIX S8100FD



- 10 Megapixel CCD
- Fujinon 18x Optical Zoom
- 4.8x Digital Zoom
- 2.5" LCD w/ 230k pixel resolution + EVF
- Dual Image Stabilization

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David Pogue, *New York Times*



Photos by Lightscoop™ User John Burgess

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scoop**



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flash with Professor Kobre's
Lightscoop to produce
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Canon Rebel XT, 400, XT,
350, Nikon D40, D40x, D50,
D60, D70, D70s, D80, D100,
D200, D300, Pentax K100,
K200, K1000, K200D,
Sigma SD14; Fuji FinePix
Pro S series.

Standard Lightscoop shown.
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Patent Pending.

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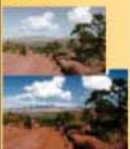
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EXPERT TIPS

BY THE BOOK

COMPILED BY KATHLEEN DAVIS

WALK THE LINE

Visual lines lead the viewer into your image and toward the subject. For your photo to say what you want it to, it's important to know how different types of lines affect an image's mood:

- Vertical lines such as trees are solid and firm; they can give your composition a feeling of power and stability.
- Horizontals are more peaceful and static, and can suggest permanence and tranquility.
- Diagonals are active and dynamic, creating tension and bringing to mind motion.
- Curved lines such as reeds blowing in the wind also suggest motion, but they have a slower, more graceful feel.

ADAPTED FROM *COMPOSITION PHOTO WORKSHOP*
BY BLUE FIER (WILEY PUBLISHING, 2007; \$30)

METER MADE

TTL evaluative metering (also known as Matrix metering on Nikons) is a fairly reliable method of properly exposing an entire scene. Here are two metering methods to use when you want more control over your exposure:

■ Centerweighted metering assumes the subject is in the middle of the frame. Use when the subject's surroundings aren't too bright or too dark to throw off the exposure, and there's an even distribution of light and dark tones in the scene.

■ Spotmetering lets you key the exposure on the most important subject in the image, or a highlight, shadow, or midtone. Use with longer telephoto lenses, subjects in tricky lighting situations, or when you want to create dramatic contrasts in light and dark.

ADAPTED FROM *PHOTOGRAPHER'S EXPOSURE HANDBOOK: PROFESSIONAL TECHNIQUES FOR USING YOUR EQUIPMENT EFFECTIVELY AND CREATIVELY* BY JACK NEUBART (AMPHOTO, 2007; \$25)

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BUDGET STUDIO FLASH KIT #3

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POPULAR PHOTOGRAPHY (ISSN 1542-0337) (USPS 504-890), June 2008, volume # 72, issue #6, is published monthly by Hachette Filipacchi Media U.S., Inc., 1633 Broadway, New York, NY 10019. Periodicals postage paid at New York, NY 10001 and at additional mailing offices. Authorized periodicals postage by the Post Office Department, Ottawa, Canada, and for payment in cash. POSTMASTER: Send address changes to Popular Photography, P.O. Box 54915, Boulder, CO 80322-4915; (386) 597-4375; Fax (303) 604-7644; popphoto@neodata.com. If the postal services alert us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year.

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COMPILED BY MATTHEW HOLDEN LEWIS

QUOTES

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SARAH SILVER, WWW.SARAHSILVER.COM

"You can do anything with a little bit of space and a lot of conviction. I shot these photos long before I had a studio—we did the shoot in a small 13x13-foot loft in Manhattan that had old blue carpeting and high ceilings, and I only used a single light. The dancer is Olivia Bowman, who currently is with Alvin Ailey, and her partner is Clyde Archer, who now dances with Nacho Duato in Madrid. The photos are part of a series that I shot in 2000 for the Avant Guardian issue of *Surface* magazine. The light was one Broncolor beauty dish covered in a diffusion sock—a Broncolor Flashman pack and 1600 Ws head. I shot Kodak 160VC 120 roll film in the Mamiya RZ67 Pro that my grandfather gave me before he died. He used to use it when he shot baby portraits in Detroit. Too bad he never got to see how I used his camera." 📷



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