

**LIGHTING ISSUE BONUS! MONOLIGHT BUYER'S GUIDE**

# SHUTTERBUG®

OCTOBER 2008

**TOOLS, TECHNIQUES & CREATIVITY**

## **LIGHTING SPECIAL: GEAR & TIPS! HOME, STUDIO & ON LOCATION**



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Flashpoint II Monolight  
Lowel's Rifa System  
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Opus Pro Location Kit  
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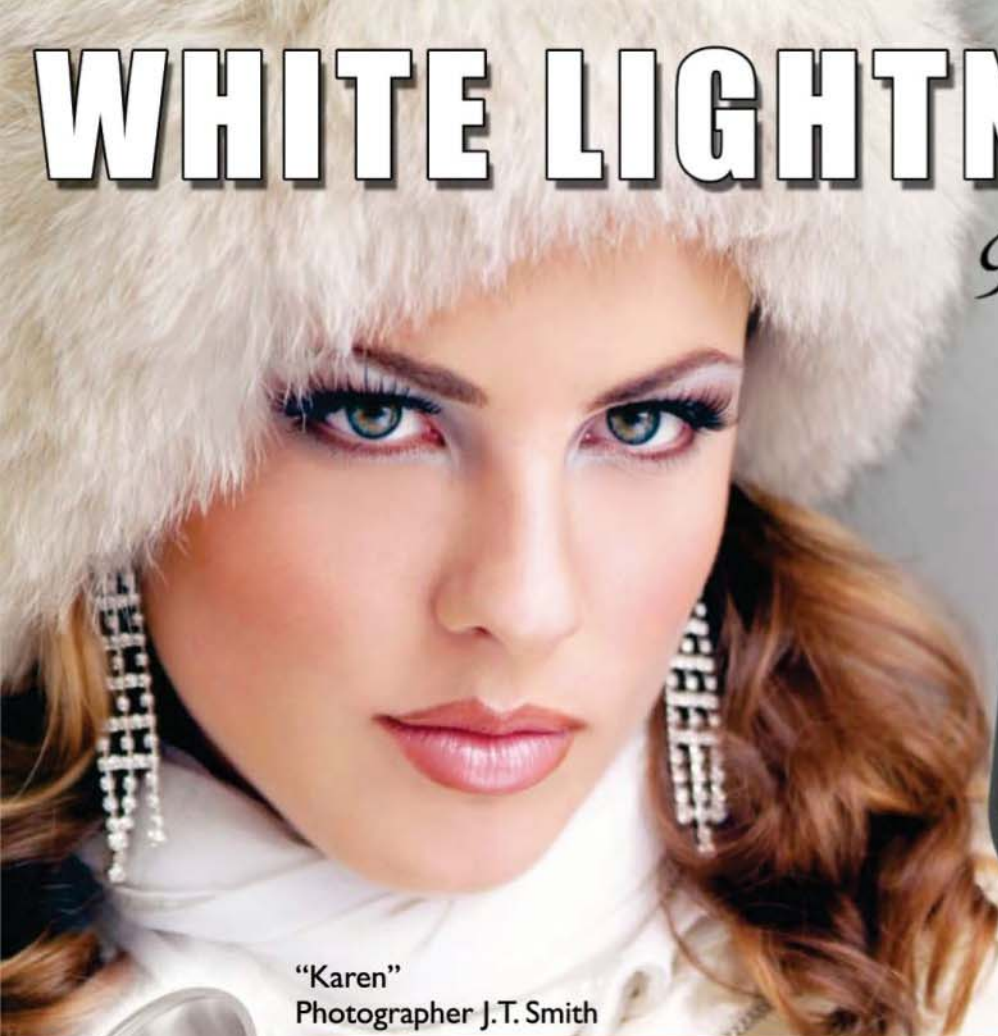
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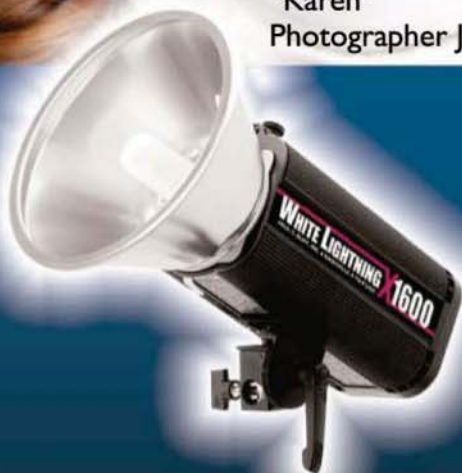


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**LIGHTING IDEAS MONOLIGHT BUYER'S GUIDE**  
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LIGHTING SPECIAL: GEAR & TIPS!  
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## On the Cover

This month our spotlight shines on the topic of lighting, which we explore in-depth with gear and tips relating to home, studio, and on location photography. Not to mention our Test Reports cover the full range of lighting equipment, from ringlight converters to location kits. We even have a special monolight buyer's guide to help you get started in studio lighting or upgrade some of your existing equipment. Daniel Tückmantel, who is profiled in this month's "Student Union" column, shot our cover image. To see more of his unique images, turn to page 12.



**50**  
LIGHT-YEARS  
AHEAD

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*-Fran Collin*

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# Light Source Options

Those who spend most of their time working in natural light have come to appreciate the difficulties of making the best exposure reading, working the point of view, and maintaining tonal value and detail in the scene. One of the reasons for the increasing interest in HDR (so-called High Dynamic Range imaging) is that it seems to be a digital way to overcome the curse of the ancient photographer—contrast. But those who work with auxiliary light, with anything from reflectors to extra on-camera flash to full-featured strobes and “hot” and “cool” continuous lights, have something on those who count on just the sun for their illumination. They know that there is a way to control contrast, to tame the direction and intensity of light, and to bring light into shadows that would otherwise sink into deep tonal obscurity.

This knowledge does not come naturally. It is something learned over time and with experience, and from those who have mastered their lighting technique and are willing to share. It comes from choosing a light source that fits the type of work you do—whether it is tabletop, with a light tent or reflectors, with battery-powered monolights, or with a full bank of strobes with accompanying modifiers such as snoots, softboxes, and umbrellas. Each choice creates a different mood and light enhancement, with some being more apt for commercial, portrait, or even location event work. And the best learning process is to get your hands on some gear and do it. My first light-learning setup was a pair of reflectors with photofloods, which I would have to reposition with oven mitts on. You don't have to resort to such ancient techniques and tools these days, what with the many types of basic lighting setups available.

As you'll see from the wide variety of reviews and how-to articles in this issue, there is certainly more than one way to light a set, and to bring light into whatever space you are working.

The new breed of monolights, for which we have provided a compact buyer's guide, certainly makes life for many photographers easy, with all-in-one light and capacitor, many with accessory battery packs available. In addition, many of today's strobes can be radio controlled. Combine that with the aforementioned battery packs and it looks like corded shooting is becoming a thing of the past. The mobility and compact size and weight these units afford opens up new areas of lighting that were unavailable before. Plus, there are the new breed of continuous light sources that seem ideal for inside work with digital cameras, where white balance and exposure techniques are easily applied.

This issue is dedicated to lighting and the many types of tools you can use and techniques you can apply, for everything from portraits to still life. The reason we continue to feature reviews and how-to articles on lighting is because there's always more to learn. Some thought that when digital came along all this concern about lighting would go away, that one could simply press the button in auto and then retouch and fix the image in the processing stage. Clearly that's not the case. If you spend more time fixing images, or retouching mistakes, than you do with your subject when you make the image, then clearly something's wrong. That's when taking the time to master your gear pays off, when you realize that your time is better spent peering through the viewfinder, not at the computer screen.



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*George Schaub*

## SHUTTERBUG®

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# “Three Amigos”



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**W**hile watching the sun set over Monument Valley on the Arizona/Utah border this past January, my shadow and that of two good friends fell across this sandstone boulder. Raising my camera (I'm in the middle), I not only recorded the grandeur of Monument Valley, but also embossed our shadows forever on this print as a reminder of this trip and our friendship.

—Jack McAward  
Cave Creek, AZ

Technical Info: Nikon D200 with a Nikkor 18mm lens; shot in raw format and tweaked minimally in CS3. Exposure: 1/320 sec.

## Please Read This

The premise of “Talking Pictures” is that every picture has a story. We invite you to send quality prints (only) and a short narrative on why you took the picture or how, in retrospect, it brings up thoughts and feelings about the subject.

We do not return submissions. By sending us an image and text you grant us permission to publish it in this magazine and on our website. If you have any questions, please e-mail us at: [editorial@shutterbug.com](mailto:editorial@shutterbug.com).

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# Preparations



Daniel  
Tückmantel  
RMIT University  
Melbourne, Australia

Daniel is a senior at the university, majoring in commercial photography. "I work mostly in the studio and love to involve complex postproduction in my images," he says. "I like preplanning the production, planning how the montage will work, then shooting the different elements and doing the Photoshop work to put them all together." The photographs here were made for various classes with a variety of equipment, including 4x5 and digital cameras.

Ultimately, Daniel would like to work in high-end advertising photography, preferably in Sydney. "But I'm not sure what will happen. I'm not Australian, I'm from Switzerland. I came to Australia five years ago as a backpacker, lived in Sydney for a few months and fell in love with the city. I needed a good reason to come back so I decided I'd study here. I did research and found where the good courses were in Australia, and it turned out to be in Melbourne. Right now I'm not sure I'll be able to stay after I graduate." If he can't, he has his eye on London as a likely place to begin his career. 🌀



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# On The Beach

**O**ur Picture This! assignment this month was "On the Beach," images made where the land meets the sea. Readers responded with images from around the world showing a sense of color and design that the areas inspired. Quality of light, form, and line and shadow all play their parts in these locales, and images showed the grand and macro, the simple and complex, and most of all the sense of light that makes "On the Beach" a great place to make photographs.

## Storm Cloud



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Dina Borer made this photo while serving as a park service volunteer at Fort Jefferson National Park in Florida. She caught the leading line of the beach as it met the cloud with a Nikon D80 and an 18-135mm lens with an exposure of f/9 at 1/320 sec.

## Man-Of-War



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Robert K. Bailey caught all the lustrous light and detail of this Portuguese man-of-war at dawn on Singer Island, Florida, with a Canon EOS 10D and a 28-105mm lens. Exposure was f/13 at 1/750 sec at ISO 400.

## Laguna Beach



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The simple composition and bold use of horizontal lines and color caught our eye in this photo by David Stoll. He photographed with a Nikon F100 and a Nikkor 24-120mm lens on Kodak Gold 100 color negative film.

## Driftwood Beach



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This aptly named beach on Jekyll Island, Georgia, provided some exciting compositional possibilities brought to our attention by Gerald Swede. He worked with a Nikon D50 and a Nikkor 28-105mm lens plus a polarizing filter; exposure was f/13 at 1/60 sec.

More on page 16



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90 Summicron f2 Black E48 #237xxxx, near Mint	\$349
90 Summicron-M f2 #357xxxx, near Mint	\$999
90 Summicron-M f2 #281xxxx (E-49), near Mint	\$949
90 Summicron-M f2 Chrome #368xxxx, Ex++	\$999
135 Tele-Elmar f4 #220xxxx, hood, Ex++	\$499
135 Tele-Elmar f4 #242xxxx, Ex	\$329

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Leica Digilux 3, 28-100/2.8-3.5, hood, near Mint	\$1,399
Leica V-Lux 1, 35-420/f2.8-3.7 ASPH, before \$150 Rebate	\$849
Leica V-Lux 1, demo (90-day), Ex++	\$549
Leica D-Lux 3, 28-112/f2.8-4.9 ASPH, New	\$599
Leica D-Lux 3, demo (90-day), Ex++	\$449
Leica D-Lux 3 Black #3244xxx, near Mint	\$419
Leica C-Lux 2, New Low Price!	\$399
Leica Minilux, box/case, Ex	\$479
Minolta CLE #102xxxx, body only, Ex++	\$649

# LEICA SLR CAMERAS

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Leica R9 Black #292xxxx, Ex++	\$1,599
Leica R9 Anthracite #288xxxx, Ex+	\$1,499
Leica R8 Black #228xxxx, Ex++	\$899
Leica R8 Black #246xxxx, near Mint	\$999
Leica R8 Chrome #2420xxx, box, Ex++	\$899
Leica R8 Chrome #2429xxx, near Mint	\$1,029
Leica R7 Black #191xxxx, Ex++	\$899
Leica R6.2 Black #190xxxx, Ex	\$999
Leica R5 #172xxxx, Ex	\$599
Leica R4s #1642xxx, Ex+	\$299
Leica R4 #155xxxx, Ex+	\$249
Leica R3 Safari, with 50/2-R, boxes, near Mint	\$1,295
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19 Elmarit-R f2.8 #319xxxx, box/hood, Mint	\$999
19 Elmarit-R f2.8 #350xxxx (2nd ver.), hood, near Mint	\$2,999
21 Super-Angulon-R f4 #239xxxx, Ex+	\$799
21 Super-Angulon-R f4 #282xxxx, Ex+	\$799
24 Elmarit-R f2.8 #332xxxx, hood, near Mint	\$849
28 PC-Super-Angulon-R f2.8 #349xxxx, hood, Mint	\$2,199
28 Elmarit-R f2.8 #2726xxx, hood, Ex++	\$399
28 Elmarit-R f2.8 #3231xxx, box/hood, Mint	\$499
35 Elmarit f2.8 Ser. 7 #242xxx, hood, bear Mint	\$399
60 Macro-Elmarit-R f2.8 #276xxxx (Ser.8), Ex	\$599
60 Macro-Elmarit-R f2.8 #3335xxx, Ex++	\$779

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\$150 Rebate on V-Lux 1

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90 APO-Summicron-R ASPH, USA, demo	\$2,495
100 Macro-Elmar-R f4 (for bellows), near Mint	\$249
100 APO-Macro-Elmarit-R f2.8, tripod mt./box, Mint	\$1,799
AP0-Elpro (16545), box/case, Mint	\$429
135 Elmarit-R f2.8 #229xxxx 2-cam, haze/mks, Ex	\$149
135 Elmarit-R f2.8 #273xxxx, near Mint	\$399
180 Elmar-R f4 #292xxxx, near Mint	\$499
180 Elmarit-R f2.8 #3325xxx, near Mint	\$619
180 APO-Telyt-R f3.4 E-60 #307xxxx, Ex+	\$649
180 APO-Telyt-R f3.4 E-60 #315xxxx, Uva, near Mint	\$899
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400 APO-Telyt-R f2.8 Modular, near Mint	\$8,499
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M Polarizer for 50/1.4 (13351), Ex++	\$129
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Novoflex Leica R-Canon EOS Adapter	\$249
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R8/R9 Winder, Ex+	\$329
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## Winging It



© 2008, Stanley A. Singer, All Rights Reserved

Stanley A. Singer wrote, "On Longboat Key, Florida, lying on my stomach and with great patience, I was able to capture this contemplative bird with its friend flying overhead." Singer caught this moment with a Nikon D200 and an 18-200mm lens with an exposure of f/5.6 at 1/1000 sec.

## Tide Pools



© 2008, Diane R. Walker, All Rights Reserved

Diane R. Walker reminded us that the macro world is certainly worthy of exploration with this wonderful combination of color and design. Made on Orcas Island, Washington, she photographed with a Nikon D70 and a Tamron 28-300mm lens.

## Great Blue Heron



© 2008, Ray Repczynski, All Rights Reserved

The lustrous, silvery waves and stately bird seem to come from the same source of light in this photo by Ray Repczynski on Galveston Bay, Texas. He photographed with an Olympus SP-560 UZ with an exposure of f/4.5 at 1/125 sec.

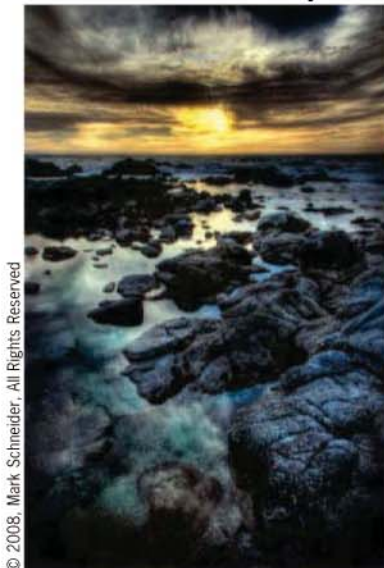
## Colony Of Kings



© 2008, S. Herbert Lewis, All Rights Reserved

Reminding us of the 4th of July on Coney Island, this photo by S. Herbert Lewis made on South Georgia Island was made with a Canon EOS 5D and a Canon EF 24-105mm f/4L IS USM lens. Exposure was f/22 at 1/160 sec at ISO 320.

## Monterey Sunset



© 2008, Mark Schneider, All Rights Reserved

Made with three bracketed exposures, this photo by Mark Schneider captures the full range of light of this gorgeous scene. He worked with a Canon EOS Digital Rebel XT and a Canon 17-85mm lens.

## Hermes Staff



© 2008, Tim Walters, All Rights Reserved

Tim Walters told us he saw this design in these erosion fences as similar to the "symbol for all emergency medical goods and services, called the 'Star of Life.'" We liked the design and play of light and shadow. The photo was made with a Sony Mavica MVC-CD500 on the beach at East Hampton, New York.



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	GENESIS 400	GENESIS 200
Stored Energy (Max)	400	200
Recycle Time	1-3 sec.	1-3 sec.
Working Voltage	110v/60Hz	110v/60Hz
Model Lamp	150w	150w
Sync Range	Up to 33'	Up to 33'
Built-in Photo Cell	Yes	Yes
Modeling Light Power	Full, Proportional with Flash or Off	Full, Proportional with Flash or Off
Guide Number	160 (ISO 100, feet)	125 (ISO 100, feet)
Flash Adjustment	10-60 (5-stop range)	10-60 (5-stop range)
Dimensions	11.65 x 5.5 x 8.2"	11.65 x 5.5 x 8.2"
Weight	4.5 lbs.	4.2 lbs.



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## Winging It



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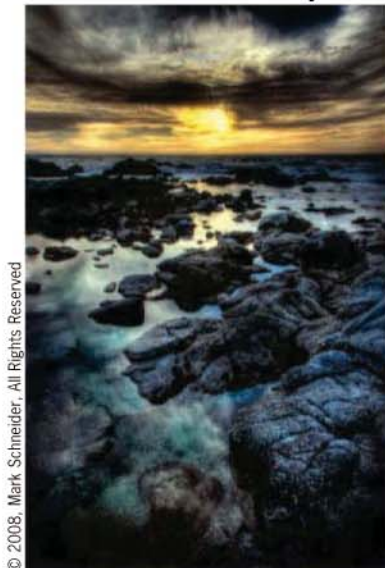
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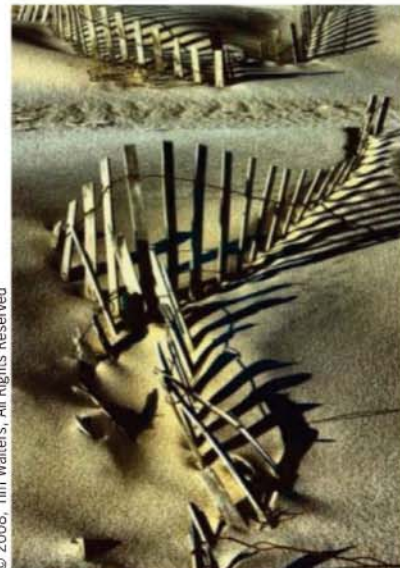
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### SAVE ON COMPLETE LIGHTING KITS



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Stored Energy (Max)	400	200
Recycle Time	1-3 sec.	1-3 sec.
Working Voltage	110v/60Hz	110v/60Hz
Model Lamp	150w	150w
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Built-in Photo Cell	Yes	Yes
Modeling Light Power	Full, Proportional with Flash or Off	Full, Proportional with Flash or Off
Guide Number	160 (ISO 100, feet)	125 (ISO 100, feet)
Flash Adjustment	10-60 (5-stop range)	10-60 (5-stop range)
Dimensions	11.65 x 5.5 x 8.2"	11.65 x 5.5 x 8.2"
Weight	4.5 lbs.	4.2 lbs.

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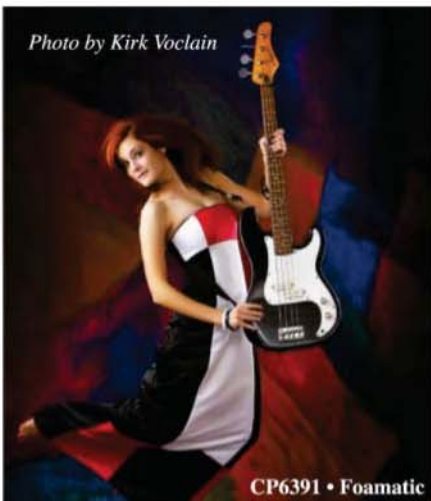
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Photo by Kirk Voelain



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# Anomalies, Misplacements, And Oddball Juxtapositions



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This photo was made outside the ill-fated New Orleans Convention Center a few months before Katrina. The fire hydrant is normal fire hydrant size, while the sculptural forms are nearly 7 ft tall; a super-wide lens and deep depth of field played the trick.

Ever walk by a scene and something in your mind clicks, saying, "Now, there's something odd going on here." It's a point of view and a zone of seeing that can make the ordinary extraordinary, and the mundane ridiculous. You can aid that sense with a super-wide lens, a tricky point of view, or just when odd events happen. So send us your moments of anomalies, misplacements, and oddball juxtapositions that show how reality always trumps any computerized collage point of view.

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2) Because images are not returned please send a quality print or duplicate transparency. We will not accept images on CD, ZIP, or any other electronic media.

3) Images will be selected on the basis of content and technical quality. Please mark your outer envelope with the topic of the month (for example, "Wide View").

4) Enclose a short caption with the image stating camera, lens, film and exposure, plus location. If you are submitting an image with a recognizable person we must have a model release or signed permission from that person to reproduce their image in the magazine and on the website.

5) Please submit no more than three photos for consideration (4x6 up to 8½x11).

**Send your image and information to: Picture This! Shutterbug Magazine, 1419 Chaffee Dr., Suite #1, Titusville, FL 32780.**

**Deadline for submission: November 15, 2008. Images will appear in our February 2009 issue.**

**Our next topic: Trees**

**Deadline: December 15, 2008 Publication Date: March, 2009**

Please note: We receive hundreds of submissions for Picture This! each month and want to be sure we properly identify each image we publish. Please put your name and all camera, exposure information on the back of the print or attached to slides when submitting.

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# Travel. Light.



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# Thinking Differently On The World Wide Web

## And Now For Something Competently Different...

*"In order to be irreplaceable one must always be different."*—Coco Chanel

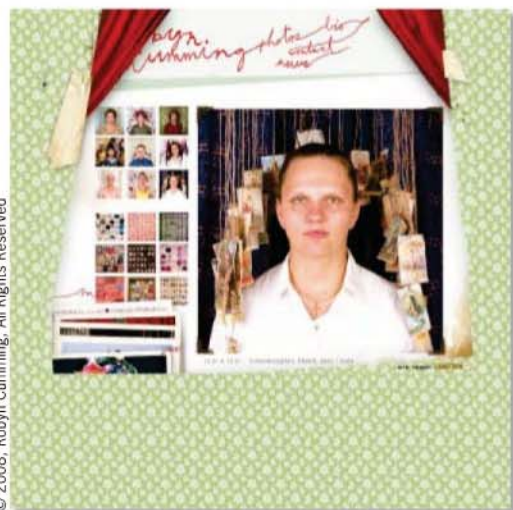
**M**y method for selecting websites for this column is no secret; I've talked about it here before and in case you missed it here's how it goes: I look at *all* of the sites suggested by *Shutterbug* readers but that doesn't mean they'll make the cut. I consider sites recommended by previously reviewed photographers, although double dipping is *not* allowed. Because of the cost of shipping magazines out of the country, I will only be reviewing American shooter's websites in the future, so you've seen your last Icelandic photographer's homepage for a long time. Mostly I scour the web using search engines looking for something different. It could be a different kind of design or just the photography that's unusual, but typically 50 percent of the sites I contact refuse to appear in the column or never respond to my request so it's back to the search engine looking for that elusive site that rises above the norm and shows me something competently different.



### www.robyncumming.com

Robyn Cumming's iconoclastic site design ([www.justinbroadbent.com](http://www.justinbroadbent.com)) is fun, creative, and *not* just more of the same-old, same-old. It's appropriate because Cumming's photography is "not your father's Oldsmobile." Her photographs make you stop and think; think about the nature of photography as well as the photographer who makes these images. I'm guessing that when looking at the portraits and still life photographs found in "Bound" some viewers may be surprised. Instead of over-retouched mall portraits, her subjects are photographed matter of factly surrounded by objects that may have some meaning—all dangling on strings hanging around them. The "In Place" collection takes this not just a few more steps but an infinity of steps beyond "Bound's" concept, placing Cumming's subjects into elaborate tableaux that, I'm guessing here, mean something to them. "In Place" turns the concept of the environmental portrait on its head, creating portraits that are immensely personal yet elaborately theatrical on a Baz Luhrmann scale of 12.

Images in the "Little Legs," "Oh Mother," and "Lady Things" collections take us into Fellini-land where the surreal becomes the commonplace and portraiture and photojournalism become a referential subject, albeit seen 180° from what you



might expect. All of these images are executed with consummate technical skill so that the normal language of photography never gets in the way of her message, and that's a message that's wide-open to interpretation by the viewer. Thank you Robyn Cumming for opening my eyes to photography's true potential.

More on page 22



# Induro Alloyflex and Carbonflex Tripods.

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TRIPODS



MONOPODS



HEADS

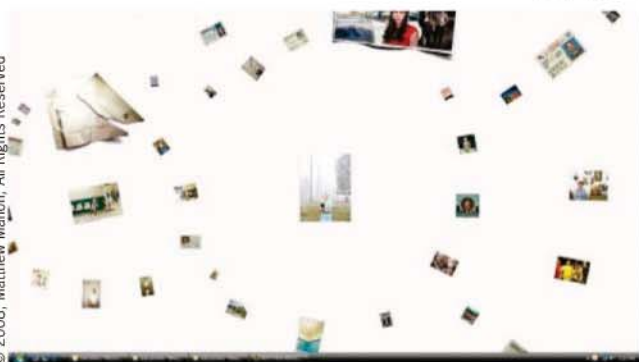
# INDURO

Check out the complete  
range of Induro Support Gear  
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## www.matthewmahon.com

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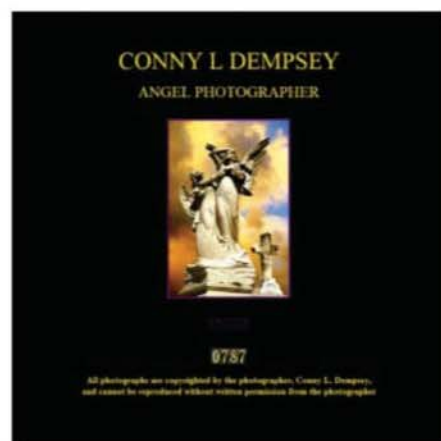
Matthew Mahon's site turns web design on its head by eschewing traditional forms of menu structure—there is none—with a design that looks like various-sized prints tossed onto a white tabletop for you to move around and examine. Navigation? We don't need no stinkin' navigational aids! Just grab a photo, toss it around, and take a look. Take a *good* look. Mahon's portraits are straightforward yet transcendent, combining fundamentals of environmental portraiture with elements of a detached reality that's often found in Garry Winogrand's street photography, except in color. Yet Mahon's color and formal composition of non-people photographs echo the work of William Eggleston; but don't get me wrong, Mahon is *not* a copycat. His vibrant images leap off the screen and have a 21st century awareness, combining elements of irony with a postmodern sensibility.

Throughout the site an attempt is made to keep its unabashed analog flavor and that includes the fact that some images appear as folded and crunched prints while occasionally some sport an "arrow" that when clicked turns the photograph over, providing surprising information about the image and the photographer. Sprinkled among the photographs you will see ticket stubs, (what looks like) driver's licenses, student IDs, and the kind of urban flotsam and jetsam we find in our pockets and purses that here serve as the "About the Artist" portion of the site. While these serve as *lagniappe*, it's the photographs themselves that tell you that here is a talented photographer with a unique vision whose work combines the best of social commentary with the right amount of humor.

## www.angelphotographer.com

Conny L. Dempsey's parents owned a funeral home and going to a cemetery, she says, "was a normal part" of her life. Several years ago while passing a Georgia cemetery she was attracted by a marble statue of an angel and since then she's visited 600 cemeteries where she has found "peace, solitude, beauty, and hope." Dempsey's website could not be more different than the preceding two sites featured this month. The design is simple and features galleries of thumbnails that when clicked reveal images that are the same size as the thumbnail. Take the time to browse the collections to look at her often manipulated yet almost tranquil images, which reveal a lot about the photographer's state of mind. Some photographs, like "Amaratta," are soft and elegant, while "Lost Love" uses hard dramatic lighting to make an entirely different kind of statement.

While some images have an undeniable visual link, conscious or not, to the Bird Girl sculpture photograph on the cover of John Berendt's *Midnight in the Garden of Good and Evil*, Dempsey's work, while often monochromatic, is almost always in color. It's also sometimes heroic and uplifting as can be found in "Spirits of the South" that's found on the homepage and along with several other spectacular images at the end of the "Angels" gallery. Keeping with the whole angel concept, her "Cherubs" collection includes similar photographs, including the colorful "Donel." These are more than just pictures of statues; Dempsey is a photographic Pygmalion bringing these statues to life, if just for a brief time.



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## www.freddrotar.com

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Fred Drotar is a long-time *Shutterbug* reader who also happens to be a great photographer and whose work is lovingly showcased in a clever, widescreen website. Drotar's images are collected into four portfolios, including "Nature," "Travel," "Scenic," and "Narrative." The "Nature" section consists mostly of photographs of birds captured in repose and flight. There are a few insect images showing how well Drotar handles a genre that is even more difficult to capture than avians. The "Travel" collection covers a wide geographic territory from the Kremlin in Moscow to a monochrome panorama of a mission and graveyard in what looks like America's Southwest (there is no caption data provided).

His panoramic images are scattered throughout the site, including being used as banners for each of the four sections. They are so striking that I wish there were more. "Scenic" contains images that could easily be considered extensions of the "Travel" section and features everything from elephant herds in Africa to people on the beach at sunset in (I'm guessing again) California. All these collections feature the delightful sense of color and deft compositional handling that are hallmarks of Drotar's imagery. "Narrative" contains a delightful surprise with its series of images, mostly of birds, engaged in feeding or sometimes amusing themselves and us as well. I wanted to see more! Drotar's site was produced by his son Thomas, who operates Drotar Design ([www.drotardesign.com](http://www.drotardesign.com)) that is worth a visit to see some of his work for creatives working in the music and filmmaking industries.



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To Request Information on RS #257, See Page 6.



# Covering The Photo Beat

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### The Tamrac Adventure 5 Bag

Tamrac has announced their Adventure 5 messenger bag. Designed to accommodate a D-SLR camera with a 7" zoom lens attached, this bag also has a separate compartment for a 13" laptop computer. The Adventure 5 features the Speed Flap with an Easy Squeeze buckle, padded movable dividers, zippered pockets, padded shoulder strap, and carrying handle. It weighs just over 2 lbs and measures 14.5x8.5x11". **Contact:** Tamrac, Inc., 9240 Jordan Ave., Chatsworth, CA 91311; (800) 662-0717; [www.tamrac.com](http://www.tamrac.com).



### KOH's Dustless Bag System

The Dustless Bag System creates a self-contained, dust-free zone with the aid of a HEPA filter. This allows you to change lenses on your D-SLR camera without danger of contamination. The bag is collapsible for easy storage and can also be used as a rain cape. **Contact:** KOH Global, Inc., 11406 Old Georgetown Rd., N. Bethesda, MD 20852; (301) 881-3600; [www.kohglobal.com](http://www.kohglobal.com).



### Camo Camera Rain Cover

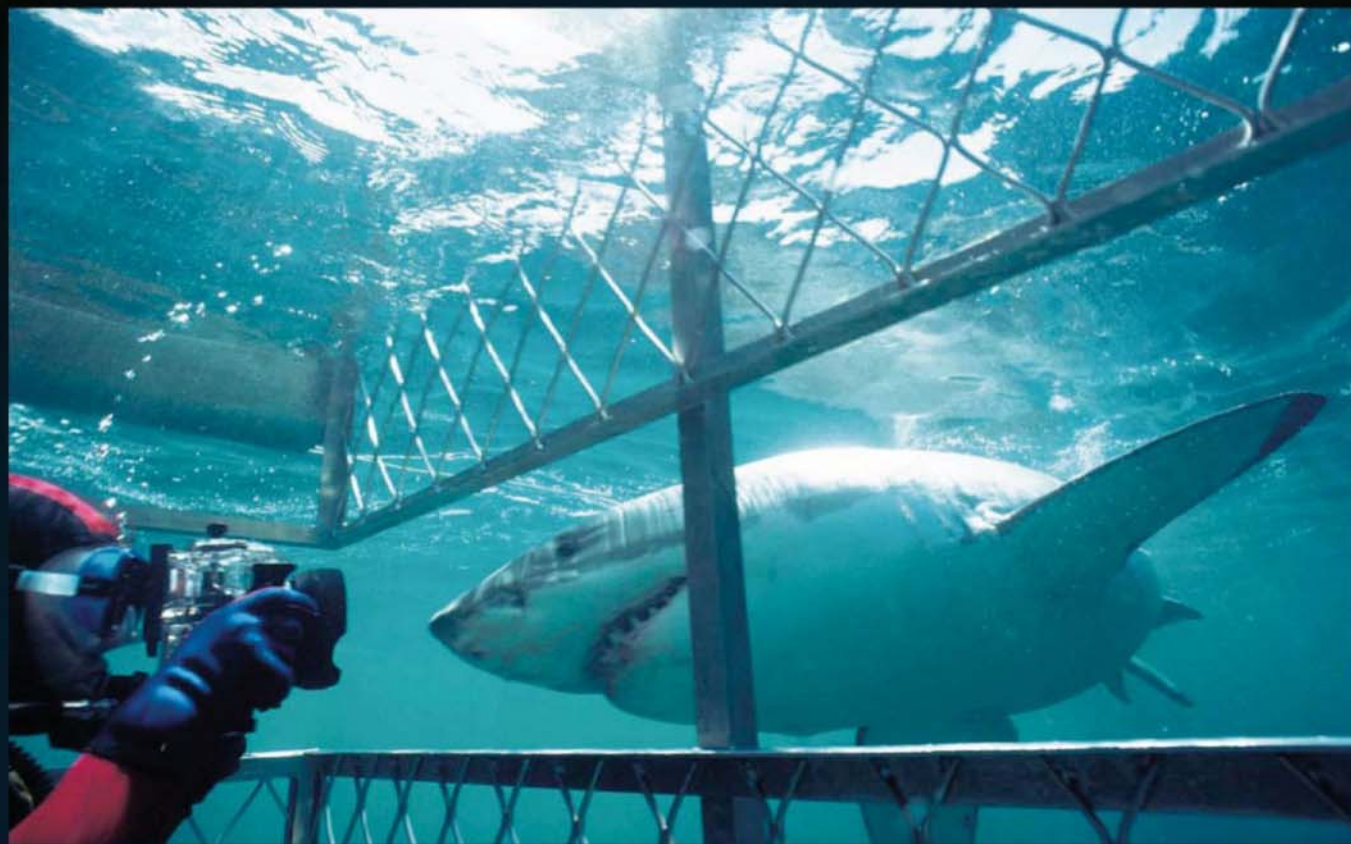
FotoSharp's Camouflage Camera Rain Cover is an easy to use and durable accessory that was designed with the wildlife photographer in mind. Crafted from lightweight urethane-coated ripstop nylon, this cover is waterproof and features a blackout coating for better viewing of the camera's LCD screen. **Contact:** FotoSharp, 17837 1st Ave. S., #1, Seattle, WA 98148; (800) 361-8341 (US & Canada), (206) 248-1840 (other countries); [www.fotosharp.com](http://www.fotosharp.com).



More on page 28



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**Contact:** Meese Orbitron Dunne Co., 4920 State Rd., Ashtabula, OH 44004; (800) 772-7659; [www.meeseinc.com](http://www.meeseinc.com).

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To submit information for "Roundup" please contact our New Products Editor by e-mail at: [Cynthia.Boylan@sourceinterlink.com](mailto:Cynthia.Boylan@sourceinterlink.com) or regular mail at: Shutterbug Magazine, 1419 Chaffee Dr., Ste. #1, Titusville, FL 32780.





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  - (2) 3023 32" Silver Photo Umbrella
  - (1) 3627K Barndoor for HS,PS Series
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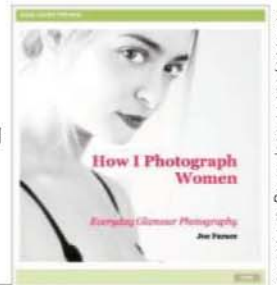


# Digital Insider's Tips & Tools

## What You Need But Don't Know It...Yet

*"I think it is good that books still exist, but they do make me sleepy."*—Frank Zappa

One book that hopefully won't put you to sleep is entitled *How I Photograph Women* and is the successor to my eBook titled *Everyday Glamour Photography*, which just happens to be this book's subtitle. The 80-page book contains more than 100 color and black and white photographs of gorgeous models and contains all of my secrets for photographing women, including insider's tips on working indoors and outdoors, lighting, posing, and retouching. The book is available from Blurb.com ([www.blurb.com/bookstore/detail/254293](http://www.blurb.com/bookstore/detail/254293)) and you can find it by going to the Bookstore and searching under "Farace." The softcover version costs less than \$20 plus shipping and a hardcover version is available for just a few dollars more.



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### The Stamp Act

Endicia's PictureItPostage ([www.pictureitpostage.com](http://www.pictureitpostage.com)) is a combination of software and a website where you can create real USPS postage stamps featuring your own photographs. It's easy to do: You can use the online tools or download free Mac OS or Windows software that lets you assemble the stamp's design and place the order. PictureItPostage offers a  $1\frac{1}{2} \times 1\frac{3}{16}$ " canvas on which to place your photos and the final stamp measures  $2\frac{1}{2} \times 1\frac{1}{16}$ ". The customized postage is printed on sheets of 10 with two sheets in each order and costs \$18.95, including the stamp's face value plus shipping and handling. Discounts are available for larger orders. Designing the stamp using the free software was easy and fun and at the suggestion of the editorial director I created one to honor the League of Creative Infrared Photographers ([www.irleague.com](http://www.irleague.com)) featuring one of my IR photographs of Zion National Park. PictureItPostage software does *not* allow you to add text to an image, so I added text in Adobe's Photoshop and saved it as a JPEG file before importing into Endicia's software. It takes 10 business days to receive the stamps and the results are surprisingly good, allowing you to place your photographs on outgoing mail, including promotional materials!



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### The Paper Chase

I don't seem to write as many paper-oriented stories as I did back in 2000 when there was lots more novelty about making inkjet prints that looked like photographs. Of course, that was all before the ready availability of inexpensive monitor calibrators, downloadable paper profiles, color managed software, and hybrid pigmented ink printers that output photo-quality prints with little muss and fuss. But that doesn't mean there aren't some interesting papers out there. Lately, I've been making prints using Harman's ([www.harmantechology.com](http://www.harmantechology.com)) media and the results when printed with my Epson Stylus Photo R2400 have been spectacular and don't just look like photographs, they look like photographs made in a traditional wet darkroom. Harman's fiber-based Professional Inkjet Gloss was recently joined by Inkjet Gloss Warmtone media. Both have a special coating applied to a fiber paper base producing prints with greater detail, definition, and extended tonal range with excellent archival properties. These baryta-coated fiber papers produce results with the look and feel of traditionally processed gelatin photographic prints.



More on page 32





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## Print 'Em Up

Epson's ([www.epson.com](http://www.epson.com)) Stylus Photo R2880 is a 13" inkjet printer that features the company's UltraChrome K3 with Vivid Magenta ink technology, a high-performance print head, and Radiance technology to smooth color transitions and optimize highlight and shadow detail. In case you're wondering, the R2880 replaces my workhorse R2400 (sigh) as the flagship of Epson's 13" printer line-up. UltraChrome K3 with Vivid Magenta ink technology uses a high-density magenta pigment to produce a wider color gamut and improved reds, blues, and purples. Our old favorite three black levels—black, light black, and light light black—are carried over from the R2400 to deliver impressive black and white output.

Radiance technology was developed by Epson with the Rochester Institute of Technology to improve color transitions and reduce grain as well as produce consistent color when viewed under different lighting conditions. The output offers permanence ratings as long as 200 or more years for color and black and white prints. See [www.wilhelm-research.com](http://www.wilhelm-research.com) for the latest archival information on

the printer and media. The Epson R2880 sells for \$799.99 and, oh yeah, prints directly onto printable CDs and DVDs.



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## Time Machine

Western Digital's ([www.westerndigital.com](http://www.westerndigital.com)) My Passport Studio portable drives are designed specifically for Mac OS users and are compatible with the Leopard operating system's Time Machine back-up feature. It's tiny, too, weighing in at just 5 oz, and is available in the following three capacities: 160GB (\$129.99), 250GB (\$159.99), and 320GB (\$219.99). With a single My Passport Studio drive you can store thousands of photos and video clips for easy transport or completely back up your computer's contents. A Capacity Gauge allows users to see how much space is available on the drive quickly and easily. My Passport Studio drive's interfaces include FireWire 400 and a hub-powered USB 2.0 that eliminates the need for an external power source.



More on page 34



# Maximize the Power of Photoshop® with the NEW Plug-In Suite 4



Our goal at onOne Software is to build tools that easily solve time consuming tasks in Photoshop so you can get back to shooting. The onOne Plug-In Suite 4 includes six essential tools for Photoshop users of all skill levels. New additions to the Plug-In Suite 4 include three exciting titles, PhotoTools 1, PhotoTune 2 and FocalPoint 1. The onOne Plug-In Suite 4 includes Professional Editions of the following six onOne Software products:



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— Robert W., New York





## Real Prints And Real Frames

Real Memories ([www.realmemories.com](http://www.realmemories.com)) simplifies the framing process by combining high-quality digital photo printing and custom framing. You upload a digital photo, choose a frame, personalize a matte, and view your entire creation before buying it. You can even hang it on a virtual wall to see if it matches your home or office decor. The frames cost less than at a traditional frame shop, although they are not inexpensive. A 4x6 print matted and framed in an approximately 8x10 frame, albeit a luxurious one, costs \$50, including shipping. Real Memories provides an extensive choice of custom frame sizes, shapes, and matte configurations as well as online photo editing for enlarging, cropping, and enhancement. You can also emboss any matte with a special message to mark a special occasion, enhance a memory, or create a truly personalized gift. All this gives you the ability to own a frame that is uniquely yours. As a way to create a truly personal gift, Real Memories can't be beat.



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To Request Information on RS #265, See Page 6.

## Take Flight With X2

For many of us X-2 is forever associated with the Bell X-2, an American research aircraft built to investigate flight characteristics in the Mach 2 range. Dropping out of supersonic speeds and back here on earth, X2 is the name of a new series of imaging software from the Nottingham-based (no Robin Hood jokes please) Serif ([www.serif.com](http://www.serif.com)) that includes PhotoPlus X2, software with an array of digital image-editing features. A workaday feature of the program includes Makeover Studio



that lets you automatically fix redeye, remove blemishes, smooth skin, brighten teeth and eyes, and remove bright hot spots. The Blemish and Patch features combine pixels from pickup and target

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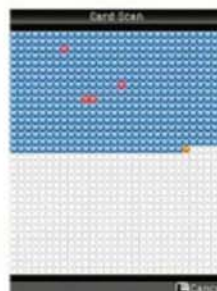
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## TOOLS

DIGITAL INNOVATIONS: Joe Farace

areas, automatically softening the edges of the selected area to quickly remove imperfections from portraits. What I really liked is PhotoPlus X2's compatibility with Photoshop plug-ins, plus its own array of cool effects filters, including Comic Book, Vignette, and Texture effects. Monochrome fans will appreciate the Black & White Film image adjustment (and adjustment layer) that lets you independently vary the gray scale tonal sensitivity of up to seven colors in your original image and apply a color tint to your converted image. Price for this Windows-only and Vista-certified program is \$79.99.

## Free Photoshop Actions



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PanosFX FAN is a complex but *free* Photoshop Action from our Greek friend Panos Efstathiadis ([www.panosfx.com](http://www.panosfx.com)) that creates a handheld fan from one of your photographs. *Tip:* Make sure you run the Action on images that have a landscape orientation. The Action creates 20 slats and, making use of semitransparent layers, adds a number of decorative elements. In addition to the main effect, the Action creates fans with two other interesting perspectives. The Actions work with both Mac OS and Windows computers and you will need an extracting application that handles ZIP files to decompress after downloading the file and Photoshop 7 or higher to run it.



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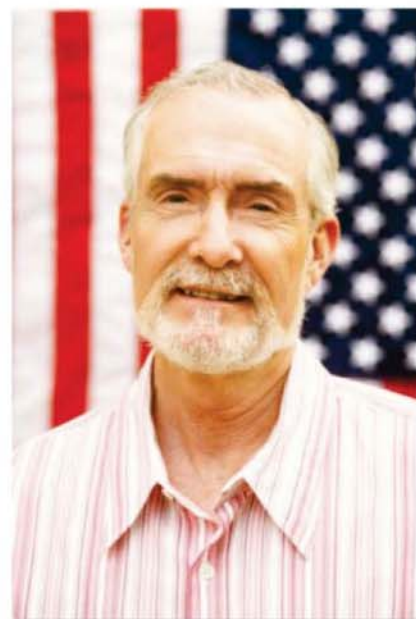
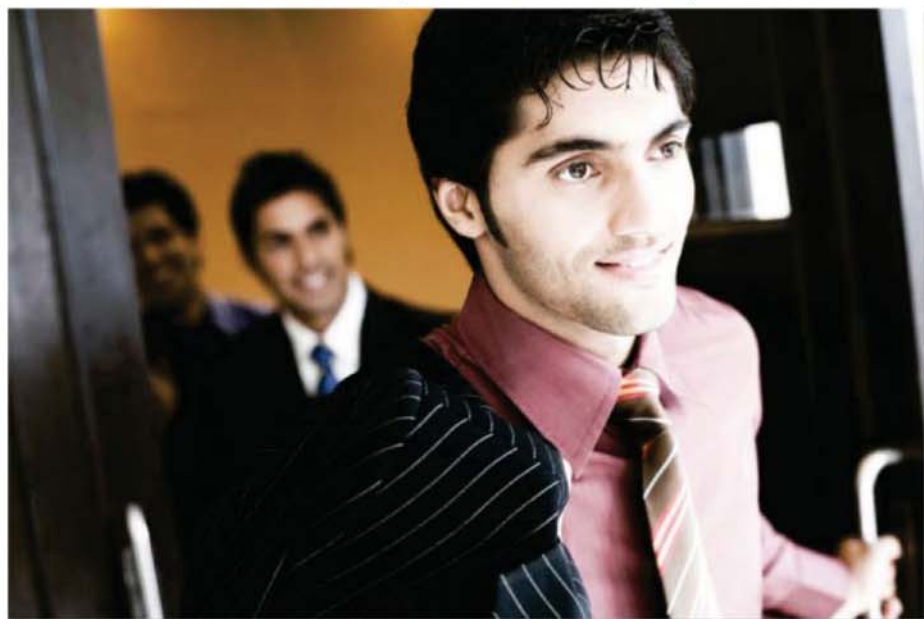
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# It's A Guy Thing

## The Difference Between Men And Women (Shooters)



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**G**ather 'round, guys. Right here, around the campfire. Closer... that's it. There's something we have to talk about, something I want you to do.

I want you to shoot more like women.

And I want you to do it when you're photographing other men.

Because I think you have a problem photographing men.

See, I've been looking at a lot of photographers' portfolios lately, men's and women's, online and in person. I've also been seeing a lot of individual shots people send me for my opinion and comment. And what I've realized is this: generally, women take better photographs of men than men do. Women move seamlessly between men, women, and kids as their subjects; their results are consistent. Men, on the other hand, seem a lot more comfortable photographing

women and kids. Their photographs of men are...well, sort of awkward. And this goes for all types of photos—travel, studio, commercial, editorial.

Sit down, sit down...I haven't even gotten to the really interesting stuff yet.

I think that the younger you are and the more inexperienced you are as a photographer, the more it's true. As you get older, it appears to be less apparent in your photographs. I'm not making this up—it's obvious to me because it's the younger men whose portfolios show predominantly women and kids. I'm thinking, show me some guys; guys who look comfortable and authentic.

You see, that's it: guys don't seem as comfortable photographing men as they do photographing women. I can see it in the pictures. Their photos of men are forced, more stiffly posed, even stilted. Their photos of women and kids are

natural, emotive, graceful.

This wasn't a difficult conclusion for me to make. I think I've been aware of the difference on some kind of subconscious level for a long time, and seeing all these portfolios, all these people pictures, just (if you'll permit the pun) brought it into focus. And frankly, guys, my photos don't show that difference—men, women, children, I approach and shoot the same way—so I think achieving that focus was fairly easy.

But I didn't call you all together here just to tell you about the difference. I want to talk about why there is a difference. You see, I'm pretty sure I'm right, but I need your help figuring out the why of the deal.

The first thing I thought of was that men are afraid of taking photographs of other men because they think their motive might be misinterpreted. What do





you think? Do you think men traveling here and abroad don't feel comfortable approaching other men for pictures? Do you think that at a fashion or lifestyle shoot, men avoid giving to men the kind of praise and encouragement that's become a cliché between women models and photographers? I know I don't. I'm a talk and touch photographer. "That's it, that's the look, you got it...you look great!" I say things like that to men and woman all the time because it's how I work and, more importantly, it's just how I am. I'll gently guide models into position, and when I lower the camera I'll pat someone on the back or shoulder and say, "Great job...we got it."

Are you uncomfortable with that when it's a man you're shooting? Is there fear of intimacy, of rejection, of being taken the wrong way?

Hold on, hold on—before you answer,

I've got two more things for you.

One: why is this important? Because you miss opportunities when you don't get the most from all your subjects. Overcome this and you get better pictures, better portfolios, better photo albums.

Two: what can you do about it if you agree that it's true?

Easy. The key word is subjects. You're shooting people; take gender out of the picture. You'd take race out of the picture, wouldn't you? And nationality? My motto: all people are created subjects for my camera. What you're seeing in my pictures of men are pictures of subjects.

Think about what I've said here and let me know your take. The e-mail address is jack.hollingsworth@jackhollingsworth.com.

Oh, and please make sure the fire's out before you leave. 🔥

## Sigma Flash News More Power, Latest Upgrades in EF-530 DG Super and DG ST



The new technology in digital SLR exposure and processing systems afford exciting opportunities for creative imaging. While many cameras offer small, rigid built-in flash, the most potential for stepping up flash image quality is with auxiliary, shoe mount flash, like those offered by Sigma Corp. Two new offerings from Sigma bring enhanced flash power and features, along with full dedication to Sigma, Nikon, Fuji, Canon, Sony and Pentax DSLRs.

The new units—the Sigma EF-530 DG Super and EF-530 DG ST, share a powerful Guide Number of 174 (ISO 100, feet, with zoom head at 105mm). This kind of power in a compact unit frees up creativity for bounce and swivel techniques, enhanced coverage (throw) of almost 45 ft at f/4 and even up to 10 ft at f/16, and permits use of light modifiers, such as diffusers that can enhance light quality, without unduly sacrificing coverage.

Both have full TTL exposure compatibility with top camera brands and an auto zoom feature that matches the focal length in use. There's also an incorporated wide panel for up to 17mm coverage and tilt and swivel ranges from 7 degree down (for macro work) and 90 degrees north and west and 180 degrees east.

The "Super" lives up to its name with advanced functions such as modeling flash, multipulse (strobe effect), TTL wireless capability, FP (high speed) and rear curtain sync and full manual control of up to 8 stops. The DG ST offers two manual overrides—full and 1/16 power.

Both flashes also offer an Auto Power-Off function, great for saving power on assignment and a confirmation Ready Light when fully charged; plus, the flash exposure level is revealed in the camera viewfinder.

Which one is best for you? The DG Super is for advanced users who want all the capabilities a modern TTL flash system can provide; the DG ST is for the users who want power and light modification capabilities in a fully dedicated unit.

For more information check out all the great specs and features at [www.sigma-photo.com](http://www.sigma-photo.com)

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# The Flashpoint II 2420 Monolight

## Top WS Unit Of The Line



This image of Katie Doucet was made for her first communion. In addition to taking some poses with the white, I used this Belle Drape Muslin background for a more formal look. (Bella Drape Muslin background BD909S.)



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### The Importance Of A Continuously Variable Light Source

Many older or very inexpensive studio flashes have power options instead of being continuously variable. These lights are not usually good choices for today's photographer operating in the digital environment. Here's why: Let's say you're doing a portrait in the studio. You like how the light looks but the main light is just a little "hot" or overexposed. With a variable power light, it's a simple matter of "dialing it down" until it's perfect. With a light that just has rudimentary settings of  $\frac{1}{4}$ ,  $\frac{1}{2}$ , and full power, you won't be able to hit the exposure perfectly.

You say, "So what, Steve, just move the light back a little." Well, there are two reasons why that might not be such a good idea. First, you might not have the room to do that! Second, when you back off the light, you are not only reducing the power, you are changing the quality of the light. Moving the light away from the subject reduces the size of the light source, making it smaller and "harder," an effect you may not want. The opposite is also true of course. So while most newer lights have variable power, be aware that many older and some bargain units may not.

**M**onolights are a handy and portable way to work and I am always interested in testing out new models. When I tested these new lights from Adorama I received an added bonus, some of their new Belle Drape Muslin backgrounds. This was going to be fun—it was like getting a new studio setup in one box. When I opened the box I found two of the Flashpoint II 2420 monolights, a small 2x2 softbox, and a set of barn doors. These are the upper end of the Flashpoint series of lights, including the 1220, 1820, and 2420, which translates into 600, 900,

and 1200 ws, respectively. I asked for a small softbox because I usually use a large 4x6-foot softbox and wanted to work with a smaller light source.

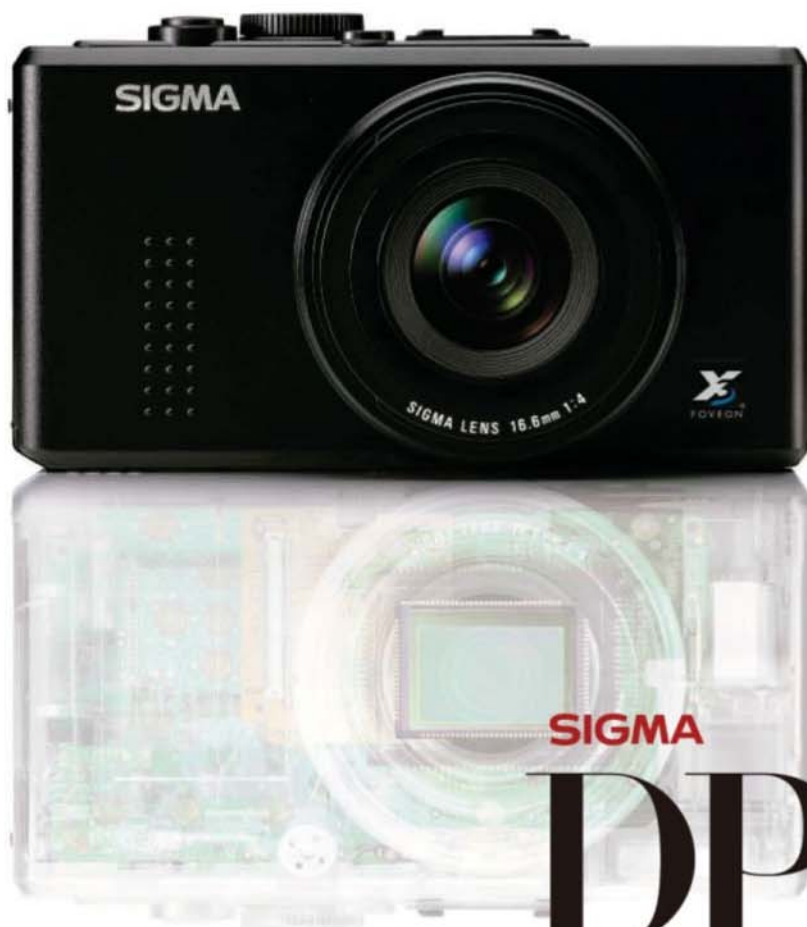
The units are well made and sturdy enough for professional use. They are fan cooled and use a 250w quartz modeling light, which is very bright and can be set either to full or variable power with the output. In my studio testing at 10 ft, I obtained f/45 at full power with the standard dish reflector. Recycle time is stated in the spec sheet as 6.5 seconds, but I found that it was within  $\frac{2}{10}$  of a



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(Far left): If you want a plain white background, use seamless paper. When using the white fabric, I like to add texture and design, as in this image of 9-month-old Andrew Morrison. To soften the lighting ratio in this image, I added a fill light from behind the camera. I also applied a couple of Kubota Actions ([www.kubotaimagetools.com](http://www.kubotaimagetools.com)) to blur edges and create softer color. (Bella Drape Muslin background BD701L.) (Left) This image of Jess Parker was created with just one light and a silver reflector from beneath to bounce light back up into the eyes. I applied a Portraiture plug-in ([www.imagenomic.com](http://www.imagenomic.com)) and again used a Kubota Action ([www.kubotaimagetools.com](http://www.kubotaimagetools.com)) for the tone. All images taken with a Nikon D200 camera and a variety of lenses.

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## The Belle Drape Muslins

The Belle Drape Muslins are a series of muslin backdrops that start at \$29.95 for some small, solid colors and go up to \$159.95 for a 10x12-foot scenic. I used a plain white that every studio should have, a scenic, and a new custom series background that I really fell in love with. Most pros, myself included, will have a large selection of backgrounds, especially if they shoot high school seniors, where you can never have enough backgrounds! I can tell you that even the scenics are faithful to the sample photos seen on Adorama's website, something I've not always seen to be the case. I would like to see them a little more wrinkle-resistant if possible, but that's an issue I have with most muslin backgrounds.

stop in 4 seconds and a full recycle at 6 seconds. Keep in mind that with this kind of power you'll generally only be using a fraction of it, so recycling will be very fast. There's also an audio signal that tells you your flash has fired, a feature I always seek in my monolights.

I put the softbox on one unit and the dish/barn doors on the other. The first

thing I found out was that I had too much power! Keep in mind that this unit will go from full power to  $\frac{1}{16}$  power, a four-stop range. Even with the power dialed down to the lowest setting, I was not able to achieve a reasonably large f/stop for portrait work in the confines of my small studio. If I want to shoot at f/16, no problem, but I usually like to be in the f/5.6 to f/6.3 area to keep the background from getting too sharp. What to do? I cut up some neutral density gels and put them over the lights so I could at least get to f/8. The power is there if you need it, no doubt, but going for the most power in a light is not always the best choice. That's why there are lower-powered units. Consider your needs first before making that decision.

In use, I really enjoyed working with these powerful units. The bayonet mount on the front makes it easy to change from reflector to softbox. The power is continuously variable, pretty much a requirement in the digital age where exposure must be very precise and  $\frac{1}{3}$  of a stop can make or break the exposure. The back panel of controls is straightforward and easy to figure out at a glance. These lights are an excellent choice for the pro and advanced amateur at a great price.

For more information, contact Adorama Camera, Inc., 42 West 18th St.,

## Technical Specifications



### Flashpoint II 2420 Monolight

**Power Output:** 1200 ws

**Guide Number:** 320

**Angle Of Illumination:** > 55°

**Color Temperature:** 5300-5600K

**Recycle Time:** 1-5.5 seconds

**Modeling Lamp:** 250w

**Other Features:** Built-in umbrella shaft holder; continuously variable power output control for the flash tube and proportional control for the modeling lamp

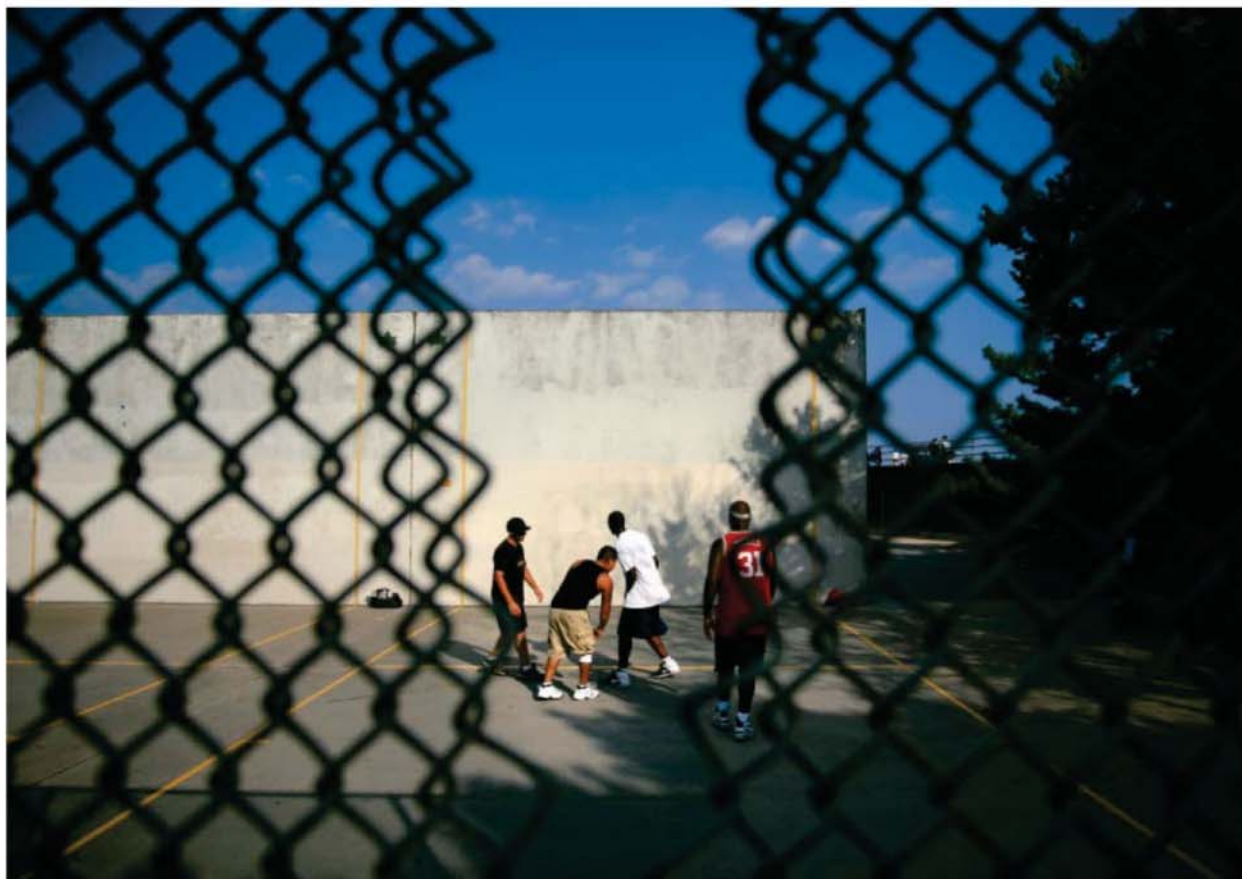
**Price:** \$424.95; the kit with stand and umbrella is \$464.95

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*Steve Bedell has been a portrait photographer for over 25 years. To subscribe to EPhoto, a free e-mail newsletter with tips for photographers, contact Bedell at [sb@stevebedell.com](mailto:sb@stevebedell.com). Also ask about his lighting DVDs.*



# 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 several major newspapers. Shooting data: SIGMA 18-125mm F3.8-5.6 DC OS HSM, 1/1600 at f5.6.

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BW4305USD

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Kit includes: Three Esprit Gemini 500Ws Strobes, one 39 1/2 x 39 1/2" Softbox, two 45" silver/white umbrellas, two 120° Wide-Angle Reflectors, three 9' light stands, Rolling Carry Case & Stand Bag.

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# TRIGGERS • REFLECTORS • RINGFLASH



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*"Bowens have listened to photographers needs and have consequently built a very impressive new unit"*

Commercial photographer Chris Reeve.

The all-new Ringflash Pro from Bowens is smaller, lighter and more portable than ever before. Just check the specifications of the Ringflash Pro against any other professional ringflash on the market today and you will see that Bowens have produced a unit that beats the competition hands-down at the same time maintaining a sensible price point and the build-quality.

Designed to be used with Bowens Quad studio and location packs, the powerful twin-fan cooled flash can be easily hand-held with its sturdy comfort grip handle.

Featuring ten 20W halogen modelling lamps for perfect composition everytime plus a single, user-replaceable flash tube for faster flash-durations.

## Bowens Ringflash Pro

Max Power:	4800Ws
Flash Duration Min:	1/1600 Sec.
Flash Duration Max:	1/4500 Sec.
Modeling:	10 x 20W Halogen
Cooling:	2 Fans
Dimensions:	8" Ø x 3 1/8"
Central Aperture:	4" Ø
Weight:	5.9lbs

BW7670US

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Thanks to this unique new accessory from Bowens, ring-flash style photography is now possible at a fraction of the price!

Simply attach the lightweight and portable Ringlite converter to any Bowens S-Type compatible flash-head, position your camera in the central aperture using the portrait or landscape brackets and start shooting! Colored gels and filters can be inserted inside the ring for more creative effects.

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## Pulsar Radio Trigger System

The Pulsar transceiver can send or receive signal at the touch of a switch!

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**Twin pack:** includes: 2 of Pulsar radio transceiver unit, Batteries, Sync Cords & fixing cords.

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BW4305USD

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# TRIGGERS • REFLECTORS • RINGFLASH



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*"Bowens have listened to photographers needs and have consequently built a very impressive new unit"*

Commercial photographer Chris Reeve.

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Weight:	5.9lbs

BW7670US

**\$1724.<sup>95</sup>**



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# Bowens' RingLite Converter

## Get The "Ringlight Look" On A Budget

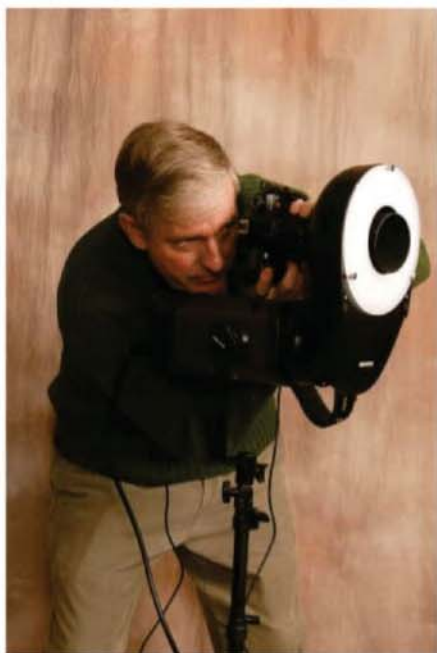
I've always been envious of those great looks that fashion photographers get with the use of expensive ringlights. Now along comes Bowens with the promise of a ringlight at a much lower price (approx. \$450). Until now, you basically had two choices when it came to ringlights. You could buy tiny, low-powered units that sit around your lens, great for macro work such as florals or for taking pictures of postage stamps. Or you could buy a big, high-powered light with its own generator, cords, and connecting equipment; I've seen them for as much as \$2500. So what Bowens has tried to do is make a converter to convert its popular monobloc flash units into a ringlight.

When I received the box in the mail and opened it up I said, "Wow, this is quite a contraption." You can call it a converter or an adapter, but basically what the RingLite Converter does is mount on the front of a Bowens light unit and turn it into a ringlight. What came in the box was a converter and a couple of mounting brackets. The brackets allow you to mount your camera so that the lens lines up and shoots through the ringlight. The first bracket allows for horizontal or landscape shooting; the second bracket is an adapter to allow for vertical or portrait shooting. I immediately attached the Bowens light unit to a light stand, attached the converter to the Bowens light, and then attached the mounting bracket for the camera. After shooting in both the horizontal and vertical positions with the brackets, I found it was much easier for me to just forget about the brackets and poke my lens through the hole in the ringlight and shoot.

Here's how it works: You attach the adapter to the front of the flash unit.



This was really fun. Many times it's hard to get light inside the flower petals but with light coming from all directions it was a snap. Ringlights are great for this type of photography. Color boosted in Photoshop Levels.



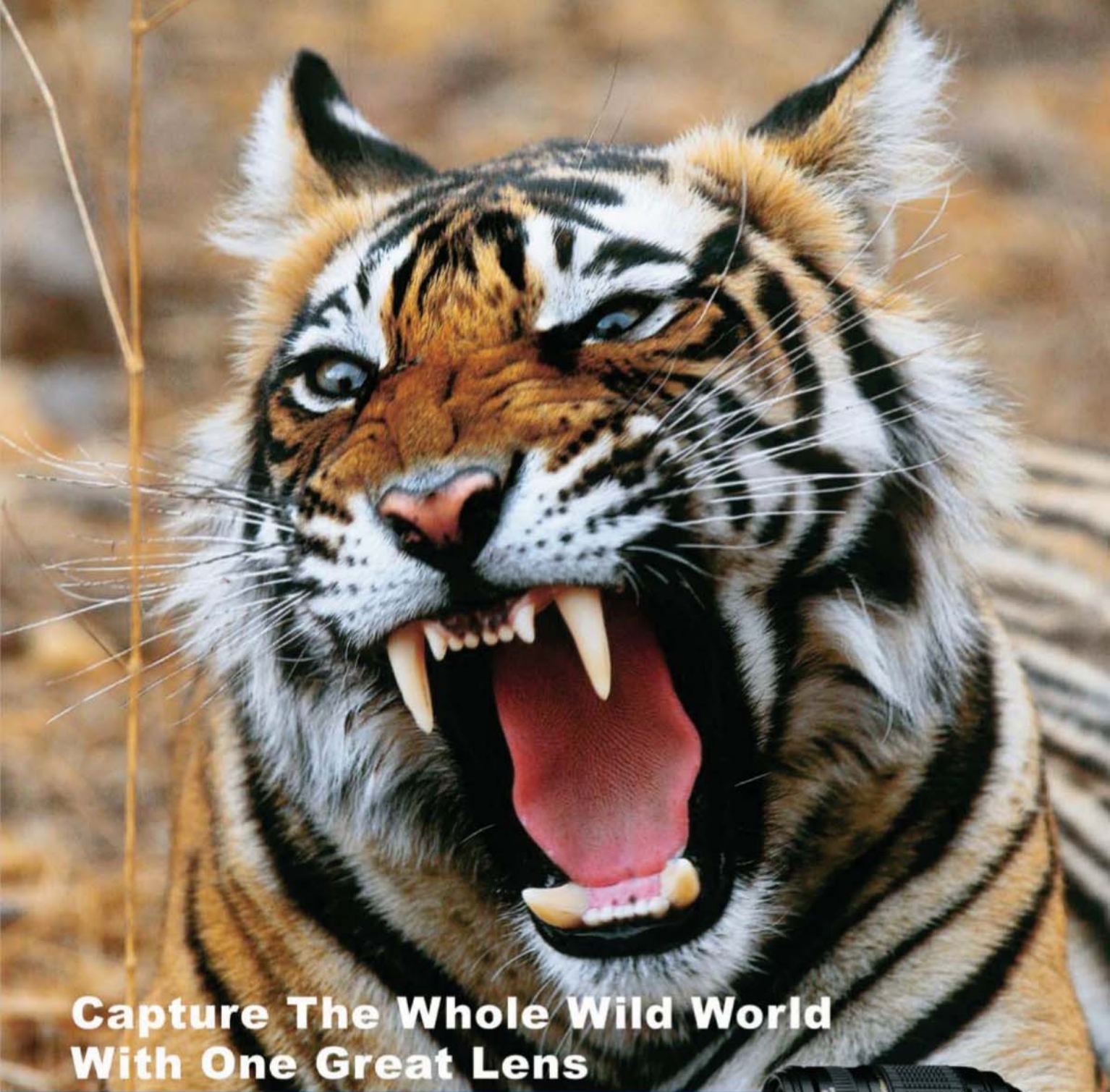
The light from the flash tube is reflected up into the ringlight unit. The reflected light is then projected through the Plexiglas-looking ringlight. There is a catch, though. The modeling light sticks



(Left) Me at work hand holding my camera with my lens poking through the light. All images taken with a Nikon D200 camera. The portrait was taken with a Sigma 50-150mm f/2.8 lens, the other images were taken with a Tamron 90mm f/2.8 Macro lens.

out too far to be left on when using the converter. So before you can mount the converter, you must remove the modeling light. What this means is that you are essentially shooting blind! It's





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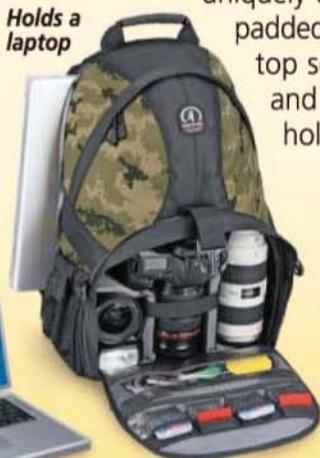


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not quite the handicap you might think. Remember, you're taking photos through the center of the ringlight, so the light is always coming directly from camera position. This also means that working in the studio will be working with the room lights on.

Let's see what that means in real-life shooting situations. I tested the RingLite Converter in three different situations, shooting photos with a model, jewelry, and some flowers.

First up was the model. It seemed kind of strange at first shooting with no modeling lights. If you are shooting film that can be a real issue, but at least with digital you can look at the results immediately and see what's happening. As you can see by the accompanying photo, it's a little awkward using the device. I finally gave up on the brackets and ended up just poking my camera through the center hole, which made it easier for me to quickly switch between horizontal and vertical positions. Shooting with a ringlight pretty much requires using a zoom lens. That's because if you try to move the whole rig, you're going to keep changing the exposure. It makes more sense to just nail down your exposure at a certain distance and use your zoom lens to control the image size.

One issue did come to the fore: even though I had room lights on in my studio, redeye was a major problem. I'd suggest if you want to use this in the studio that you turn on your brightest modeling lights and aim them at your subject to reduce any redeye issues.

After using the ringlight for model photography, I turned to jewelry. You may think the ringlight is a good choice for jewelry photography. That may be the case if you are photographing something flat. The reason is that when you photograph a piece of jewelry, you usually want to control the light to pick up the different facets of the piece. With the ringlight aimed right at the jewelry, unless the surface is flat, you are probably going to pick up some unwanted reflections. I gave it a shot, but there are better options when photographing jewelry.

My last subject was flowers, the type



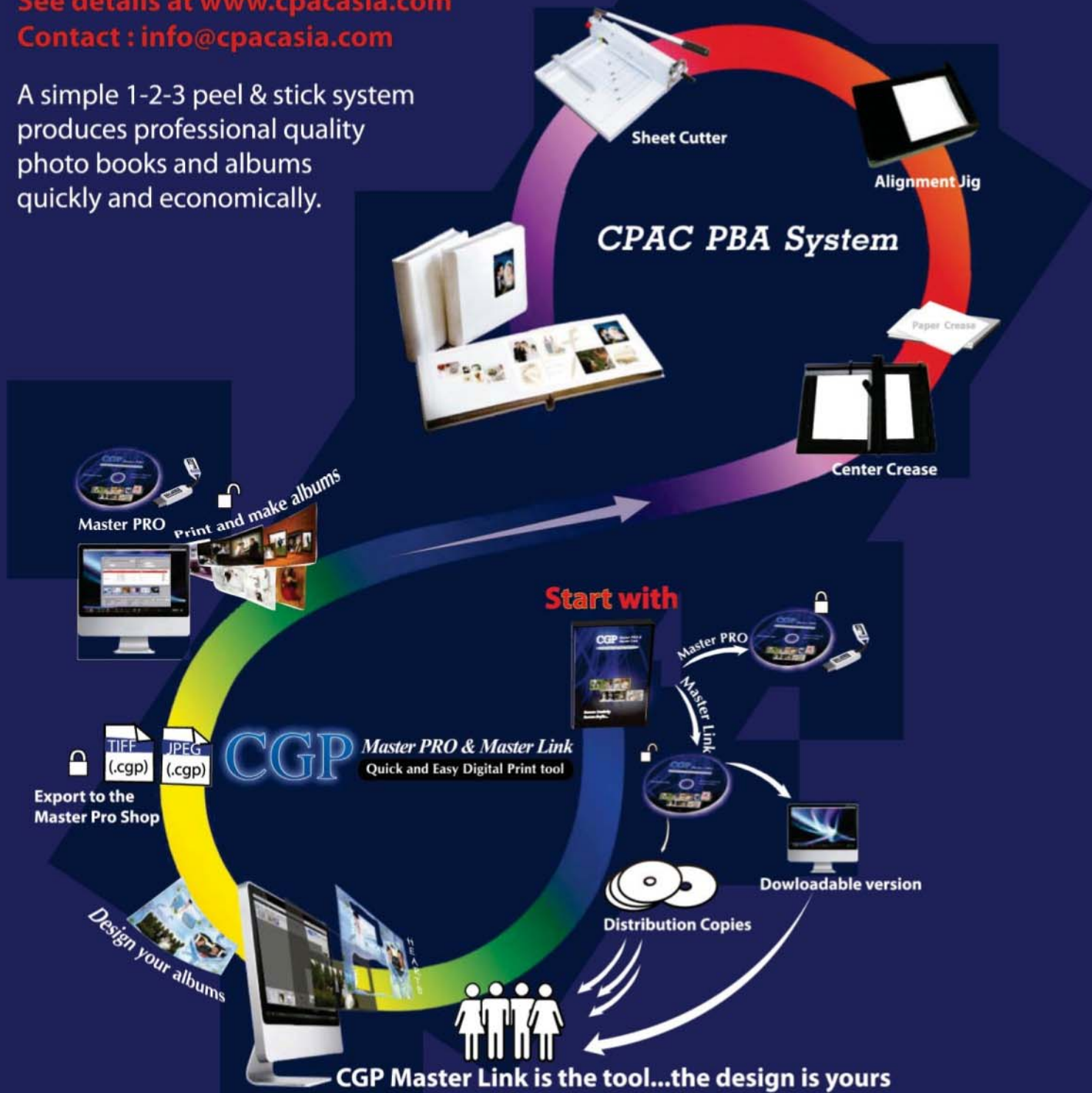
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One good way to avoid reddyeye is to use black and white! In this case I used one of Kubota's "Warm and Blue" Actions. Model Alecia Johnson's makeup was done by Joya Beauty ([www.joyabeauty.com](http://www.joyabeauty.com)) in Dover, New Hampshire.

of subject ringlights seem made for. Many photographers use ringlights to photograph stamps and other small, non-reflective objects. Of course to do that you can get one of the many small ringlights that have very little power, so no real advantage here. But with this converter you can easily do full-length photos of models and even bigger groups, depending on the power of your light.

So what's the final verdict? Like always, that depends on your usage. If you plan on using a ringlight extensively in your studio work, then this is probably not the way to go. However, if you just want to give yourself an option to create the ringlight "look" occasionally, and you already own Bowens lighting equipment, then this might be a good option. If you want to photograph small, non-reflective objects, this comes in real handy. Just create your setup, mount the light and converter on a light stand, determine your exposure, and shoot right through the center.

For more information, contact Bowens USA, PO Box 310, West Hyannisport, MA 02672; (508) 862-9274; [www.bowensusa.com](http://www.bowensusa.com).

Steve Bedell has been a portrait photographer for over 25 years. To subscribe to EPhoto, a free e-mail newsletter with tips for photographers, contact Bedell at [sb@stevebedell.com](mailto:sb@stevebedell.com). Also ask about his lighting DVDs.



Using the ringlight to photograph this custom piece of jewelry by Jim Livermore ([www.jimlivermoredesigns.com](http://www.jimlivermoredesigns.com)) was possible because it is relatively flat. Pieces with many facets and planes are better served with different lighting styles.

## Technical Specifications

**Diameter:** 8½"

**Height:** 13¾"

**Width:** 8¾"

**Depth:** 4½"

**Mount:** "S"-type bayonet

**Center Aperture:** 3¾"

**Angle:** 55°

**Weight:** 3.2 lbs

**Street Price:** Approx. \$450



# Tokina

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Photograph by: Michael Burnham



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To Request Information on RS# 47, See Page 6.



# Westcott's Strobelite Plus Monolight

## A Lightweight, Versatile Light

I have been using Westcott's light banks and umbrellas for glamour, fashion, and portraiture almost since the company entered the photographic business and have always been impressed by their quality and value. Previously I used their rugged and flexible Spiderlite family of hot and cold continuous lighting products and now they've introduced a line of monolights built to those very same qualities.

### The Strobelite Family

The Westcott Strobelite monolight produces 150 ws (watt seconds) of output and is wrapped up in a compact and lightweight design. The soft touch yet high-impact polycarbonate housing weighs less than 3½ lbs and measures 9x5x8". At full-power flash, the Strobelite's recycle time averages 2



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Here a 45" Westcott Round Halo Mono was attached to the Strobelite Plus. Camera was a Canon EOS-1D Mark II n with an EF 135mm f/2.8 SF lens with an exposure of 1/50 sec at f/8 at ISO 100 in Manual mode. I would have preferred to use another light with an umbrella mounted on camera right for fill but made do with a reflector to control contrast; the final portrait was still a touch more contrasty than I normally prefer.



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Image captured with a Canon EOS-1D Mark II N and an EF 135mm f/2.8 SF lens at the #1 soft focus setting. Although this test shot of Mary was made with an exposure of f/9 at 1/60 sec and ISO 100, the flash meter reading of f/8 produced exposures that were clearly more accurate. I had to slightly dodge Mary's face on this final image but liked this pose and expression the best from that test session.

seconds, which is adequate for all but the most demanding professionals. The unit uses a 100w modeling lamp and has a user-changeable flash tube that can be replaced quickly and easily without having to send the flash back to the manufacturers and paying them service fees. Power output is continuously variable from 1/4 to full power. A handle on the back of the Strobelite, that's obviously designed for medium to smaller hands, makes it easy to carry or aim the monolight at the subject.

Want more power? The Strobelite Plus provides 400 ws at that same 2-second recycle time and at full power. The Plus weighs a little more than 3 1/2 lbs and measures 9x5x8" and the polycarbonate housing has an all-metal casing tilter bracket that should hold up under hard use at weddings or prom shoots. Like the base model, the power





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output is continuously variable from 1/4 to full power, but in actual usage seems greater than the 400 ws rating might otherwise indicate. You can ensure the flash is ready by either checking the ready light on the back of the housing (not always easy to do depending on your camera position) or by turning on a switchable audible

beep that's loud enough to be heard over a noisy wedding reception. The 100w modeling lamp can be set in three modes: full power, adjusted to match power setting, or off. The Strobelite Plus includes an optical slave but has an on/off switch if you decide to use wireless tripping. Like the base model Strobelite, the Plus has a user-changeable flash

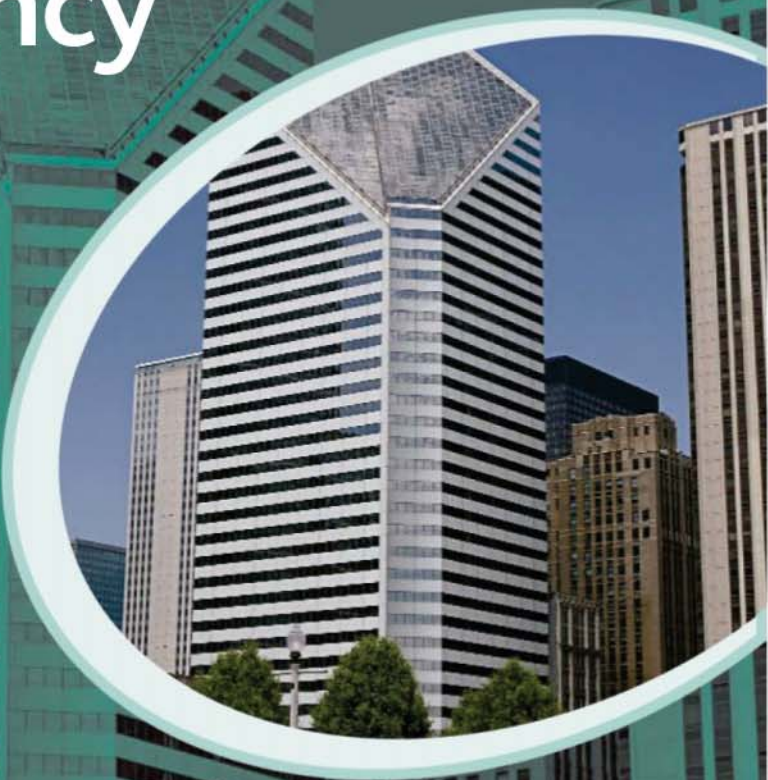
### Technical Specifications

	Strobelite		Strobelite Plus	
Watt Seconds	150		400	
Guide Number	39 meters/117 ft		45 meters/135 ft	
Recycle Time	2 seconds		2 seconds	
Flash Duration	1-3 m/secs		1-3 m/secs	
Flash Variability	1/4 to full		1/4 to full	
Color Temperature	5600K (+/-100)		5600K (+/-100)	
User Changeable Flash Tube	Yes		Yes	
Changeable Reflector	Yes - Std 7"		Yes - Std 7"	
Model Light Wattage	100		100	
Model Light Variable	Yes		Yes	
Flash Ready Indicator	Charge ready light; audible beep		Charge ready light; switchable audible beep	
Built-In Slave Cell	Yes		Switchable slave cell	
Fan Cooled	No		No	
Auto Dump	No		Yes	
Sync Size	1/8"		1/8"	
Housing	Polycarbonate (high-impact)		Polycarbonate (high-impact)	
Tilting Bracket	Polycarbonate (high-impact)		Metal	
Dimensions	9x5x8"		9x5x8"	
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Price	\$179.90		\$274.90	



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tube. The #225 Strobelite flash tube costs \$65.90 and the #206 Plus flash tube costs \$72. Keep a spare on hand, just in case...

Westcott offers a starter-style Studio Kit that includes a Strobelite, 43" white umbrella, 40" 5-in-1 reflector and arm, two 7.5-foot light stands, and a carrying case that would work for senior portraits or headshots. Kits start at \$374.40 and snoots, grid spots, barn doors, softboxes, and other lighting accessories are available. The Strobelite Plus 3 Light Kit (\$1249.90) includes three Strobelite Plus lights, two 24x32" silver softboxes with adapter rings, two 8.5-foot light stands, backlight stand, barn door set with gels, and a wheeled carrying case. This setup is perfect for the shooter just getting started and would be an ideal lighting kit for wedding and on-location family portraiture.

### In The Studio

Since I only received one Strobelite Plus for testing I needed to keep my lighting

### Wireless Tripping

Both the Strobelite and Strobelite Plus feature a built-in slave, but whether you're using one monolight or a bunch of them you're gonna need something to trip the main light. Westcott includes a nice sync cord but I prefer tripping wirelessly, mainly because it gives me one less cord to fall over. Not only that, you're free to move around to get the perfect angle unrestricted by the sync cord's length or the realities that sometime these cords just stop working—Poof!—usually when you're in the middle of an important session. I like Booth Photographic's ([www.boothphoto.com](http://www.boothphoto.com)) tiny Flash Waves transmitter/receiver with the Strobelite Plus because it also isolates your D-SLR, eliminating the chance of voltage feedback into the camera. Bang!



The Flash Waves Kit is small, inexpensive (\$249.95), and versatile. It synchronizes at shutter speeds up to 1/250 sec, which should match up with your favorite D-SLR, and has a 165-foot operating range, but I'm guessing that's a conservative rating and you could probably push it. The receiver uses two AAA batteries that are not always as easy to find as their AA cousins, so make sure you have spares because it's easy to forget to turn it off. The transmitter uses what appears to be a garage remote control battery and although one is included, I'd keep a spare handy, too.

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setup simple: The monolight has a non-locking umbrella attachment bracket and I attached a 45" Westcott Round Halo Mono, placing the combination high and near camera axis to produce a butterfly lighting a.k.a. Paramount (as in the movie studio) effect. By positioning the main—in this case only—light directly in front of the subject's face and adjusting its height to create a shadow directly under,

and in line with, their nose, it creates a "butterfly" effect that's a basic glamour lighting style and best suited for portraits of women. A 42" Westcott (Sunlight/Silver) Illuminator reflector was used for fill.

I always press Mary into service as a model for some test shots and my initial flash meter reading for this setup showed an aperture of f/8 at 1/60 sec and ISO 100

on my Gossen ([www.bogenimaging.us](http://www.bogenimaging.us)) Luna-Star F2 light meter. My first shots looked slightly overexposed when viewed on my Canon EOS-1D Mark II N's LCD screen so I adjusted the camera's Manual setting to f/9 so it looked perfect, but when I downloaded the images onto my computer it was clear the f/8 reading the meter originally gave me was right on. As Groucho Marx once asked, "Are you gonna believe me or your own eyes?" When measuring output from Westcott's Strobelite Plus, believe your flash meter.

Subsequent sessions with Shayna for my "Corset Series" showed me the versatility of the Strobelite Plus. Bouncing back and forth between using Westcott light banks and umbrellas—used in both Shoot-Through and Bounce modes—made it possible to create several different effects using just a single light and a reflector. While I would have preferred to work with more monolights—three is a nice round number—using one was a challenge and the Strobelite Plus was up to the job. It allowed me to shoot several hundred photographs with no misfires and no problems. Westcott packs the Strobelite with a fairly high-quality sync cord but I only used it as backup, preferring to use a wireless control such as Booth Photographic's Flash Waves (see the "Wireless Tripping" sidebar).


"Light," as a wise photographer once told me, "is light." The decision as to whether the Strobelite Plus is the right monolight for you ultimately boils down to cost/watt seconds and many of the convenience features it offers, such as variable power output and a built-in slave, which seems to be a minimum requirement these days. Sure you can work without them, but why would you want to? The fact that all of these features, along with accurate output, are wrapped up in a compact form factor that makes it easy to assemble a multiple light system that won't break the bank or your bank is, as the lady says, "a good thing."

For more information, contact The F.J. Westcott Company, 1447 N. Summit St., Toledo, OH 43604; (800) 886-1689; [www.fjwestcott.com](http://www.fjwestcott.com).


# expoaperture<sup>2</sup>

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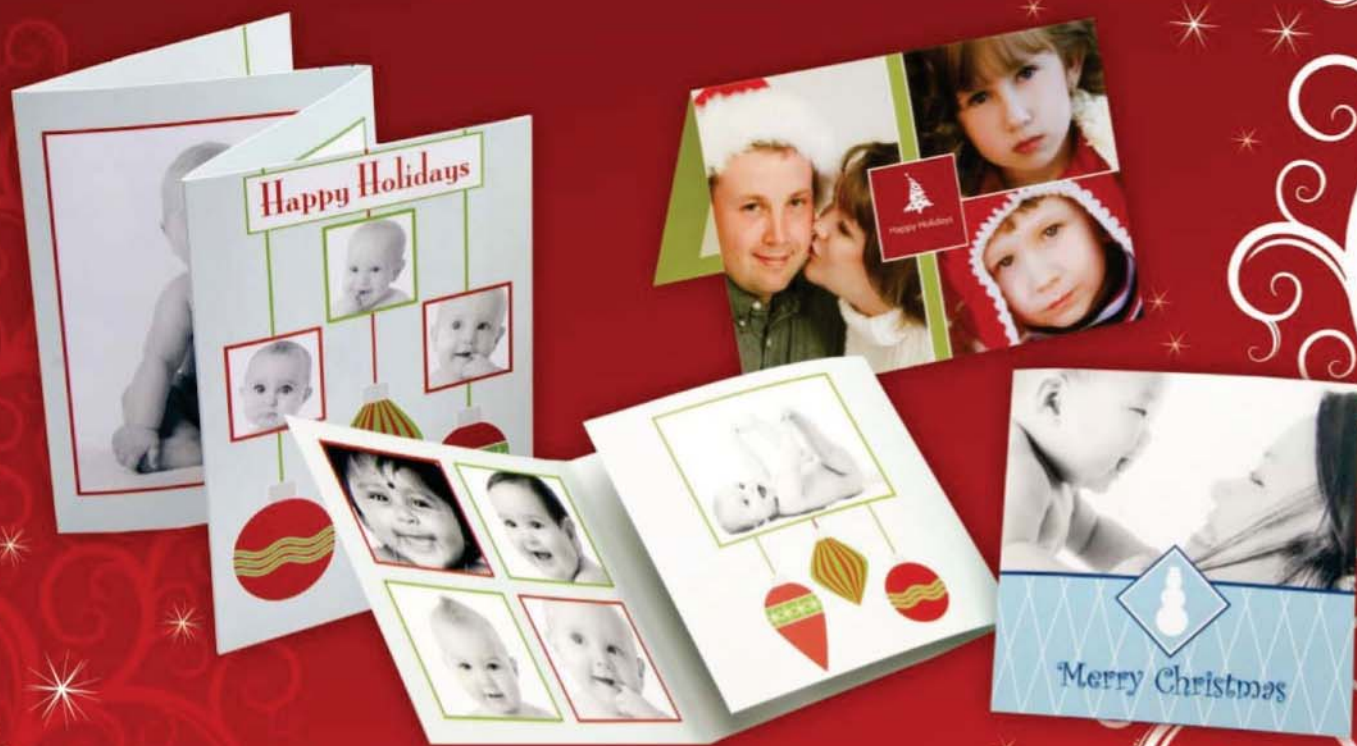
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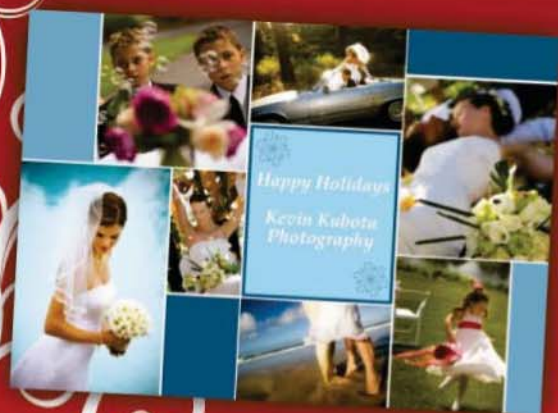
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# Lowel's Rifa eXchange System

## Continuous Lighting Has Its Advantages

**A**t a recent pro photo show I came across what I consider to be a unique innovation in small studio lighting—the Lowel Rifa eXchange System (#1), which is comprised of four self-contained softboxes that come in varying sizes. At 16x16" the Rifa eX 44 is the smallest and the Rifa eX 88 is the largest at 32x32". What makes this system special is the minimal time it takes to set up plus the fact that the lamp heads are equally fast to change between tungsten-halogen and daylight-fluorescent bulbs.

Because each Rifa eX softbox comes as a self-contained unit they can be set up and opened ready for use in less than a minute. Depending on what type of bulb you wish to use, 125w to 1000w tungsten halogen, or 27w to 65w daylight fluorescent, it takes only another moment to attach the interchangeable lamp head with a push and a twist.

What makes the Rifa eXchange System especially nice for a small studio, particularly one in your home (see #2, my dining room table studio), is that the lights and stands fold up compactly for storage. In fact, a set of three Rifa eX lights with their stands folded will fit easily in the back of my coat closet (seen to the left of the dining room table in #2). This also means they are easy to transport for location work.

The softbox creates a particular style of lighting, one that is favored by many commercial studios. It is the type of light you would find on an overcast day. Overcast light creates its own fill that



**lowel**

New Rifa eXchange System with standard and accessory push & twist lampheads

**1**

The Rifa eXchange System shown with the four interchangeable lamp heads. Photo courtesy of Lowel.

is particularly pleasing for portraits and product photography. It is also pleasing for glamour, or beauty, photography. If a more dramatic light is desired, then the softbox would not be the best choice as it cannot be focused to create sharp relief or heavy shadows.

To use a softbox effectively it should be placed relatively close to the subject, usually within 3-6 ft, depending on the size. Ideally the softbox used for the key light should be larger than the subject. Large softboxes, such as the Rifa eX 88 are good for evenly illuminating the subject without requiring a fill light. Small softboxes make very effective hair and accent lights, and fill when needed.



**2**

Dining room table product studio. I am creating a cover for the 3rd Edition of *The Darkroom Cookbook* using a Konica Minolta Maxxum 7D on a Gitzo carbon-fiber tripod.

While continuous output lights are the only kind that can be used in the movie industry or for making videos, strobe lighting is by far more popular with still photographers. This is because tungsten-halogen bulbs, the most common form of continuous output lights for still photography, generate a lot of heat and draw a lot of power. Tungsten halogen also requires a very high wattage bulb to achieve enough light to create a usable depth of field. This is not a problem for tabletops where a long exposure can be used, or for studio portraiture where the subject is sitting or standing still, but it is a limiting factor



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**3**

Cover image for *The Darkroom Cookbook*, 3rd Edition. This image was lit with a Lowel Rifa eX 88 using a FLO-X1 65w single fluorescent bulb as the key light and an eX 55 with a 27w single fluorescent bulb for fill. Exposure at ISO 100: f/16 at 0.6 seconds.

when the subject is moving, as in a lot of fashion and glamour work.

The Rifa eXchange System is designed around continuous output lights. I am not here to convince you to switch from strobe lighting to continuous output but I will tell you the advantages. The first is obvious. If you ever want to make a video you will need to use continuous output—you cannot tape a moving sequence using strobes—that went out with Peter Max and the Pop movement in the 1960s.

A less obvious advantage is the ability to see what you are going to get when you light the subject. With strobe lights you are always guessing. With continuous output you know. A simple light meter reading of the highlight and shadow values will tell you if your lighting ratio is correct. If it is not, move the fill light in or out. For this reason, continuous output is the best way to learn lighting techniques as well.

Another advantage is that continuous light sources do not create the sudden burst of light associated with strobes. If you are doing portraiture in the studio or on location, this is less stressful for the subject.

The ability of the Rifa eXchange


**4**

The TH-X1000 lamp head with a 1000w tungsten-halogen bulb. The TH-X300 looks identical only smaller so I'm not showing it here.


**5**

The FLO-X1 shown with a 27w daylight-fluorescent bulb. It will also accept the larger 65w bulb.

System to use daylight-balanced fluorescents is a big bonus for those who prefer to use continuous lighting. The fluorescents use a fraction of the power of tungsten halogen and run cool. If you are working in a small studio space, whether you are doing a still life or portrait, the fluorescent lights are more comfortable to use, for both you and your subject.

The daylight-fluorescent bulbs used by Lowel are very close to 5500K. Look at the front panel of the eX 88 used as the

key light in #2. Although I manipulated exposure, saturation, and sharpening in Adobe's Lightroom, I have not made any white balance correction to either the set image or the completed cover image seen in #3.

The heart of the Rifa eXchange System is the interchangeable push and twist lamp heads, which is where the eXchange in the name comes from. There are four lamp head possibilities. The first is the TH-X300, which holds standard tungsten-halogen lamps from



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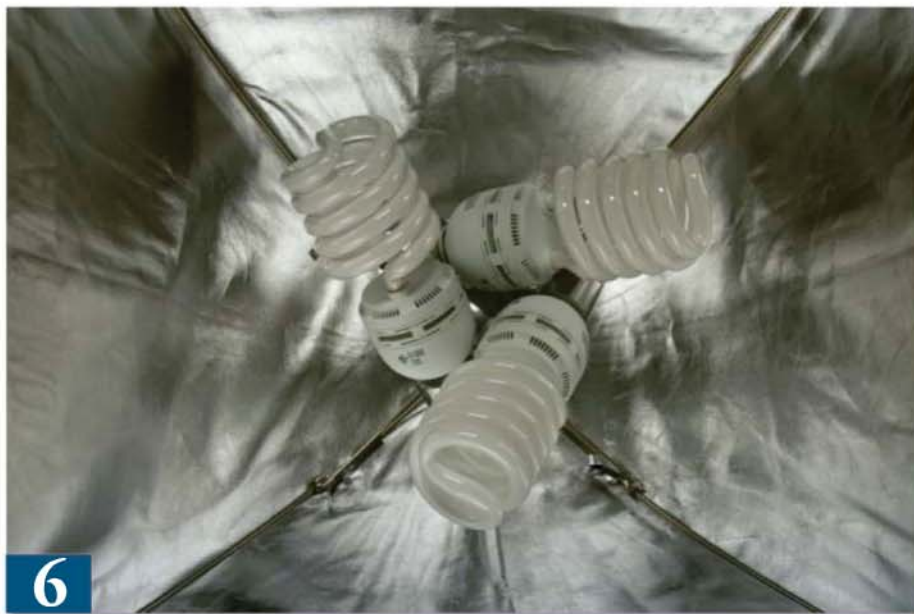
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6

The FLO-X3 shown with three 65w daylight-fluorescent bulbs.

125w to 300w in power. This base works with all four Rifa eX softboxes and allows the box to be used as fill or supplementary lighting. The second base is the heavier TH-X1000, which accepts tungsten-halogen lamps from 500w to 1000w and can be used with the three larger softboxes as a key light. You can use the TH-X1000 with a 1000w bulb to obtain an exposure of f/11 at 1/8 sec with a nominal working distance of 4 ft (#4).

Then there are the two fluorescent lamp bases. The first is the FLO-X1, which accepts one 27w or 65w daylight fluorescent bulb (#5). The second is the FLO-X3, which will take three 27w or three 65w daylight fluorescents (#6). This is the lamp base that makes the Rifa eX fun to work with and a serious contender for a small portrait or product studio. Using three 65w bulbs and an ISO of 100 you can achieve an exposure of f/11 at 1/2 sec with a working distance of 4 ft. The white balance is 5500K and there is no heat being generated, which means a comfortable experience for both you and your client without spiking the electric bill.

These lights are not for everyone. If you need to pump a lot of power, fill a lot of space, or cover large distances you would be better off using strobes or one of Lowel's high-intensity tungsten-halogen lights, miniature

versions of those used in the movie industry. Otherwise, these lights are fast, compact, and take a lot of the drudgery out of setting up and using studio lights.

The Rifa eXchange System is sold as individual units, lamp bases, and stands, starting at a list price of \$430 for the Rifa eX 44, which includes one removable TH-X300 lamp head, 4-foot captive cable, 16-foot switched #18/3 extending power cord (T1-80), light diffuser (LC-44D), and carrying sleeve. The tungsten-halogen lamp is sold separately. A comparable Rifa eX 88 with a TH-1000 lamp base has a list price of \$835.

The system is also available in kits, which are usually a better buy. For example, a Rifa eX 44 Kit, which includes all of the previously mentioned items plus a 200w lamp, a light stand, a plastic case for spare lamps, and a shoulder case to both store and carry everything on location, sells for \$665. The Rifa eX 88 Kit, which includes a 1000w lamp, a heavier duty stand, a lamp case, a Rifa large tube carrying case, lists for \$1145.

At the time of this writing Lowel is still designing kits around the Rifa eXchange System so I suggest you keep an eye on their website, [www.lowel.com](http://www.lowel.com), or call and ask what they can do for you, (800) 334-3426. You can also write to Lowel at Lowel-Light Manufacturing, Inc., 140 58th St., Brooklyn, NY 11220. ☎

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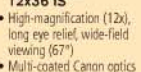
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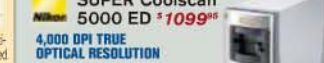
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# A Long Road To A Happy Accident

## Photographing Hothouse Beauties

I began as a photographer back in 1952 while in the US Air Force during the Korean conflict. After being assigned to duty in Anchorage, Alaska, I found myself in an environment of great natural beauty, so taking pictures was both logical and a much better option than drinking beer and playing cards in the canteen. The first happy accident in my life as a photographer came as a result of a back injury that led to changing my military job assignment to that of a photographer. Since then, I have found that taking pictures of the subjects I find beautiful is seldom satisfied by paid assignments. Getting out to take pictures of landscapes and nature became a rare "busman's holiday" from the day-to-day of a career photographer making a living.

Most of that career work took place in Hollywood, doing every kind of editorial, promotional, and commercial assignment. It was not a boring career, but still, for pure pleasure and creative enjoyment I discovered that heading out of town to photograph wildflowers in the desert in early spring was a source of personal photographic satisfaction and enjoyment. Then, in '75, I was invited to join the staff of *Petersen's PHOTOgraphic* magazine as an editor, which provided a lot more freedom to choose my own subjects, yet I still had to limit my personal preferences to get the job done. When I left Hollywood in '89 for the Northwest I only had one professional assignment to photograph flowers, and that was one day making shots of a grower's tiger lilies that took only a few hours.



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The Bodger greenhouse in Lompoc, California, is typical of large contemporary commercial growing facilities. Its lightweight steel structure is covered top and sides by corrugated semi-clear fiberglass sheeting that emits a soft, diffuse light that is ideal for photography. However, fiberglass can also function as a strangely distorting filter of the color of the light illuminating the interior. Upon entering the Bodger greenhouse on its one day public open house (usually the first Saturday of April) there is a plethora of different flower varieties, from the common to the exotic. It's like being a monkey set free in a fruit market, what to try first?

After a 10-year hiatus in Seattle and then Eugene, Oregon, I returned to Lompoc, California, where my wife and I had a home for a number of years. Moving to Lompoc was another happy accident; the town is a center of flower growing, where the Bodger Seed Company opens its extensive greenhouses to the public one day each spring. I have spent the better part of a day photographing in the Bodger greenhouse every spring for the last eight years, and would like to share a few of the pictures and some of what I have learned from that experience.

### The Problems And Pleasures

I use the alternative term hothouse

for greenhouse because on a warm sunny day a greenhouse can be more like a steam bath than anything else, and one of the greatest challenges is to keep the perspiration out of your eyes so you can see through your camera's viewfinder. Otherwise the hothouse has several photographic advantages. The light is fairly even and soft, as the entire roof-ceiling becomes a very large light source, providing some directionality to define shapes with soft-edged shadows. Today, however, most commercial greenhouses are made with a semi-clear fiberglass that acts like a kind of filter. The exceptions, still made with glass panes, are either small private greenhouses or the few rare public



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antiques of architecture like the Conservatory in Golden Gate Park in San Francisco.

Fiberglass can filter the light in somewhat unpredictable ways, in part due to some diffraction caused by the glass fibers and the resin material that bonds the glass fibers into solid sheets. If the fiberglass is a few years old the resin can also become colored, which varies depending on how it was manufactured. If different parts of a greenhouse roof were replaced at different times you can see the differences, reminiscent of one of the more frustrating indoor

lighting environments: older office or store buildings with fluorescent ceiling fixtures where the tubes have been replaced randomly as they burned out. This results in lighting conditions where every location in the building is lit by a different and impossible-to-balance color of light. A fiberglass commercial greenhouse can be almost as challenging.

Greenhouses, even on a cloudy day, are bright enough to photograph handheld without any supplemental flash or other lighting. The first time I photographed at the Bodger greenhouse I used a 35mm film camera and my favorite

“nature” film, Fujicolor Reala 100, which I would then scan. So I could, in the pre-scan adjustment, correct for any off-color casts that were the result of fiberglass filtering. The last half dozen years I have photographed the flowers with a D-SLR, using a Canon EOS 5D the last three. With digital I find that setting the camera’s white balance to automatic adjustment (AWB) works best; after downloading that has been confirmed by various exposures with Exif data showing the camera white balance auto setting varied for one shot to another to well over 1000° Kelvin. This is in part due to the direction my camera was pointed: much warmer if pointed in the direction from which the sun was shining and much colder if in the opposite direction, where the light was coming from open blue sky. Of course the color temperature on an overcast day would be more constant.

I tend to photograph flowers rather close-up so my lens selection has been mostly limited to using a 100mm f/2.8 Macro, and I usually set the camera with an aperture wide-open or not stopped down to more than f/4, using the Aperture-Priority AE camera exposure setting. Sometimes, when I am in a more lyrical mood, I will use a Fujinon 85mm f/4 SF (Soft Focus) lens, which is quite old. It has the old Pentax screwmount, for which I have a Canon EOS lens adapter; and again, I set this lens at f/4 and the camera on Aperture-Priority AE. The Fujinon SF portrait lens records much lower contrast images so I use the camera’s menu options to increase the Contrast 3x and the Saturation 2x so I won’t have to do as much color correction adjustment when I download the image files. The Fujinon SF lens, of course, has to be focused manually, but I also shoot the Canon Macro at wide apertures in manual. This allows me to find the focus plane more readily and in fact I find autofocusing an inconvenience for this work. I also set the camera to record in raw format and Adobe RGB output.

### Processing In The Digital Darkroom

On my first two photo visits to the Bodger greenhouse I shot 35mm color



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negative film. So when I got the film processed I ordered processing only and had the finished film delivered in uncut rolls, which I then mounted the frames in heavy pro plastic slide mounts for scanning. At the time I was using a Minolta DiMAGE Scan Elite 5400 scanner to which I had added LaserSoft's SilverFast Ai software. The two controls that were essential, besides setting the Histogram (Photoshop Levels) as well as brightness and contrast, were being able to adjust the White Balance and, in the Histogram dialog, to adjust the amount of Color Cast Removal. This latter adjustment in nearly every case allowed me to "dial" out the odd yellow-green-brown effect of the fiberglass filtering of the sunlight coming into the greenhouse.

When I began to photograph with D-SLR cameras I tried several options, including the Canon camera software, to convert the raw files and do the color correction in Photoshop. But using that method and later using both Apple's

Aperture and Adobe's Lightroom, I found the color of the flowers was not as clean and pure as I would have liked because I could not identify and remove

the fiberglass color cast. Of course, if I doubled up my exposure and put a gray card in the second shot I could use the Levels (gray) color picker that would at

Continued on page 191



Since photographing hothouse flowers with a D-SLR camera, I have found that LaserSoft's SilverFast DCP Studio raw conversion, management, and adjustment processing software has just the tool to deal with the unpredictable, "contaminated" light. In the Histogram dialog, at the bottom, is a Color Cast Removal slider that identifies the off-color cast in the image and provides an adjustment slider to get the right amount of removal of the color cast to obtain a clean color output.

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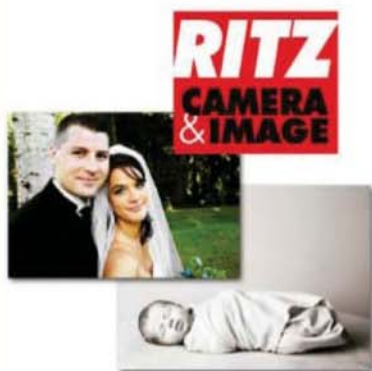


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# The “Poison Dart Frog” Challenge

## The Ring Flash (And A Little Bit O’ Photoshop) Solution

I recently had the opportunity to photograph poison dart frogs, and I was excited to do so because these unique creatures have brilliant colors and are endlessly fascinating. While they make for amazing pictures, they also present significant technical challenges. I had to do some thoughtful planning before I attempted to shoot them. I started out by buying several tropical plants and flowers at a nursery to use as props, then sat down to consider the technical issues.

First, dart frogs are very small—much smaller, in fact, than you would think. One of the frogs I photographed in particular was the size of a dime; others were not more than an inch and a quarter long. This meant that depth of field would be extremely critical. Since macro photography is all about seeing and appreciating the intricate and fascinating details in tiny subjects, middle-of-the-road lens apertures like f/8 and f/11 wouldn’t do. I needed to use the smallest lens aperture possible, which is f/32 on my 50mm macro.

This meant, of course, that available light photography was out of the question. A small lens aperture would force the shutter speed to be too slow for wildlife photography. I had to use flash, therefore, and the flash had to be placed close enough to the frogs so the light output was sufficient to give me a good exposure at f/32 with a low ISO for maximum picture quality and a minimum of digital noise.

Second, the frogs are shiny. Whether they are wet or dry, their skin readily

### Dendrobates Auratus From Panama



Canon EOS-1Ds Mark II, ring flash set to lighting ratio 3:1, 50mm macro, f/32, Manual Exposure mode.

reflects any bright light source. This presents an insurmountable problem because when a reflective surface is flat we can angle the camera to avoid the reflection. However, when the surface of the subject is contoured, it reflects light in many directions and it’s not feasible to avoid it.

Third, frogs are constantly jumping away from the camera lens. They instinctively want to find protective foliage, and it’s hard to get them to sit still for more than a few seconds. Some subjects will settle down after a while, but most are very active and uncooperative. This means that one or two strobes in fixed positions are not necessarily the best setup because it will

probably be necessary to follow the tiny subjects as they move from one flower or leaf to another. With a fixed lighting setup, when a frog jumps a few inches toward one of the flashes, that changes the flash-to-subject distance, which in turn changes the exposure.

Finally, a flash placed on the hot shoe of a camera would be too high to properly illuminate the tiny frogs. The light would pass right over them. Even if the light spread was such that the top part of the amphibians were lit well, the undersides would be unacceptably dark.

### Enter The Ring Flash

I felt that the solution to all of these issues (except the problem of reflectivity)



# Studio Performance On Location ...for Less

was to use a ring flash. Therefore, I bought Canon's MR-14EX ring flash. I had never owned a ring flash until recently because the original ring flash units consisted of a single light that produced a flat, dimensionless image. I always felt that the light was just too flat. Canon's MR-14EX ring flash, however, has two small, controllable flash units inside the ring that can be operated independently of each other. I can turn one of the lights off and use only one off-axis light source, or both can be used where I define the lighting ratio between the two light sources. In addition, the ring light can be rotated around the lens so the two lights can be positioned on either side, left and right, or top and bottom—or anywhere in between. The ring itself attaches to a macro lens with a small flange which screws into the lens like a filter.

## Ratios And Total Output

Lighting ratios are typically used in studio work where photographers compare the light output of the main light with the fill light, and it's measured with a handheld flash meter. Understanding ratios can be confusing because there are two ways to make the calculation. For example, if the exposure for the main light is  $f/8$  and the exposure for the fill light is  $f/5.6$  (this would be determined by a handheld flash meter), the ratio is understood to be 2:1. This means that the main light provides double the amount of light that the fill does. However, that doesn't take into account the *combined* light output that occurs when the picture is taken with both lights. If we say that the main light puts out two units of light and the fill light contributes one unit (this makes sense in a 2:1 ratio), the combined output is three units. So, the ratio of the *total* light on the scene to the fill is really 3:1, e.g., three units of light compared to one unit of light. A 4:1 ratio is a two f/stop difference in light output, such as  $f/8$  from the main light and  $f/4$  from the fill. However, if we calculate the *total* flash

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## TECHNIQUES

MACRO: Jim Zuckerman

output the 4:1 ratio becomes 5:1.

Whatever number we assign to the ratio, Canon's ring flash allows you to change the lighting ratio between the left and the right lights (or the top and bottom lights, depending on how you rotate the ring around the lens). This gives us the ability to have dimension and depth in macro photographs plus the mobility to follow a subject

that just can't sit still.

I want to point out that if you have a 100mm or 180mm macro lens, this increases the working distance between the camera and the subject. As the camera moves farther away from the subject, the ring flash will act as a single light source rather than a ring of light that surrounds the subject. This is especially noteworthy because the

Continued on page 192

## Dendrobates Tinctorius From Surinam



Canon EOS-1Ds Mark II, ring flash set to lighting ratio 1:1, 50mm macro, f/32, Manual Exposure mode.

## Dendrobates Pumilio From Panama



This frog is the size of a dime. (Canon EOS-1Ds Mark II, ring flash set to lighting ratio 1:1, 50mm macro, f/32, Manual Exposure mode.)

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# A Compassionate Eye With An Educational Intent

## The Photography Of Ron Haviv

Darfur



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Boys relax at the end of a day at a camp for internally displaced persons (IDP) on June 14, 2005, in Morni, Darfur, Sudan.

**R**on Haviv has created some of the most moving images of our time, his photographs commanding the highest accolades in the field of photojournalism, including awards from World Press Photo, Overseas Press Club, and Pictures of the Year. Haviv has portrayed the ravages of war, creating the pages of history as the world is being transformed. He has covered conflicts in Panama, Africa, the Balkans, the Middle East, and the desolate country of Afghanistan. The psychological impact of his images is driven by the places and the people he is photographing and his sense of compassion often adds a strange and timeless quality to his photographs, even in these war-torn areas.

I spoke recently with Haviv while he was in Spain. He was to leave the next day for the southern coast of India to document an ongoing civil war in Sri Lanka, and as always, carrying the hope of being in a position to help the many innocent victims caught in the tragedy of war.

"I know that my photographs have made an impact in various ways in the process of helping people; that has kept me going over the years," he says.

Haviv decided on his future work when in his senior year at New York University he took a course in photography. He felt he could tell his stories in pictures as well as words and began to think about becoming a full-time photojournalist.

"Basically, I didn't know how to go about it," he recalls, "so I opened the yellow pages and started with the letter A—Associated Press—*Daily News*—*New York Times*...For the most part everyone hung up on me."

He finally landed a job with the *New York City Tribune*, a paper, no longer published, owned by the Unification Church. The director hired him to work in the darkroom doing the cleanup. "I was never sure if I was being called in to become a convert or if they were trying to help me out."

When a staff photographer became ill,

Haviv had his chance to hit the streets of New York with his camera. Working for free, he began to meet other working photographers and was getting published daily. During that time he started to realize that there were photographers working outside of New York. He finally got a job with the *New York Post* and was driving an ice cream truck to support himself. In New York he met photographer Chris Morris who accompanied him to Panama to cover the elections and Haviv's pictures wound up on the covers of *TIME* and *Newsweek*.

As he continued to work he saw the way his photography could be used to help the needy, a motivation that has kept him going over the years. "I have seen my photographs impact in serious ways with individuals and with governmental matters," he says. "And this has kept me motivated to return to the same kind of situations."

Haviv covered the war in Bosnia, Kosovo, Macedonia, and Yugoslavia, where



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## Darfur



Young girls leave a camp for Internally Displaced Persons (IDP) to gather firewood. For some the work will take more than seven hours and lead them past governmental checkpoints and leave them exposed to attacks. All the people express fear and wish there were a more secure way to gather wood, essential for cooking in the camp. Girls as young as 8 have been raped, attacked, and killed trying to get wood.

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he photographed for five years. This became the basis for his book *Blood and Honey: A Balkan War Journal*.

"Yugoslavia was an amazing experience," Haviv recalls. "It was in the heart of Europe, a place where you were witnessing the same sort of atrocities—executions of civilians, indiscriminate acts, and concentration camps. Basically the reports were on live television, in magazines and newspapers every day. People kept talking about it

but the world was not reacting to the seriousness of the situation."

Haviv speaks of the practice of ethnic cleansing and the part he played working with the defense forces made up of people from the villages. Millions died or became refugees. Photographers were not crucial as far as being protected and Haviv was taken prisoner, tortured and beaten for three days, then allowed to escape.

He says, "My experience there created the second pillar of understanding, the

first being what I had learned in Panama, which was that photography does have an impact. Here I was seeing the exact opposite, where we were documenting what's going on. People and soldiers were talking about it but they were not reacting to it. This is where I learned about the power of photography in another way. It must be a document of evidence that holds people responsible for their actions, not only the soldiers or the politicians but those in power who have the ability to impact through embargoes or actual military actions.

"I have a very strong belief that photography plays a big role in that. My photographs from Yugoslavia were used in the War Crimes Tribunal as actual pieces of evidence to help indict war criminals. It was the 1990s and people were beginning to become aware of their political responsibility."

In Iraq Haviv joined with the marines during the invasion and for the following three months. He returned two years later. Currently he has been working on a story in Abu Ghraib and is planning to return to work at the prison shortly. "It's a difficult story for a foreign journalist to cover outside of being embedded with the military," he says, "and there are many angles to the story."

Haviv is an original member of "VII," a small group of world-renowned photojournalists. Working individually, however, Haviv has taken on the project of connecting students with peer group survivors in Bosnia and Rwanda and believes that photography is a special tool in the field of education.

"It makes everything much more real to the students," Haviv says. "We bring photo exhibitions and media presentations into schools. Students are able to relate so much better to the detail rather than if they were just reading about these things in a textbook."

"I have just had our pilot program in a high school in New York and the program will go national next year, moving to four more high schools. I am so overwhelmed and inspired by the response, especially when the students see kids their own age from Bosnia and Rwanda. It is all so

## Afghanistan



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A child in Northern Alliance territory plays amid tanks destroyed in previous battles.



## Afghanistan



Burqas dry outside on a street in Kabul.

much more real and more powerful than listening to a teacher. When kids look at photographs from Bosnia or Rwanda in color and listen to the voices of these kids they can more easily relate to them. They understand it in a more personal way. One of the most amazing things is in one high school after the program ran its course the kids started a fundraising drive for Darfur and wrote about it."

These are the things that inspire Haviv today, the role of photography in conjunction with an educational and innovative curriculum.

"Hopefully when the time comes for them to vote they will understand how to make proper choices and perhaps some of these kids will go into government and be in positions of power where they will have an impact on the future."

For Haviv, education is a big component of his photography. The New York Photo Festival started by VII with powerHouse Books as a partner have produced photo exhibitions such as "Doctors Without Borders" as well as with the Stanley Foundation and UNICEF.

At the time of our interview Haviv was on his way to Sri

Continued on page 172

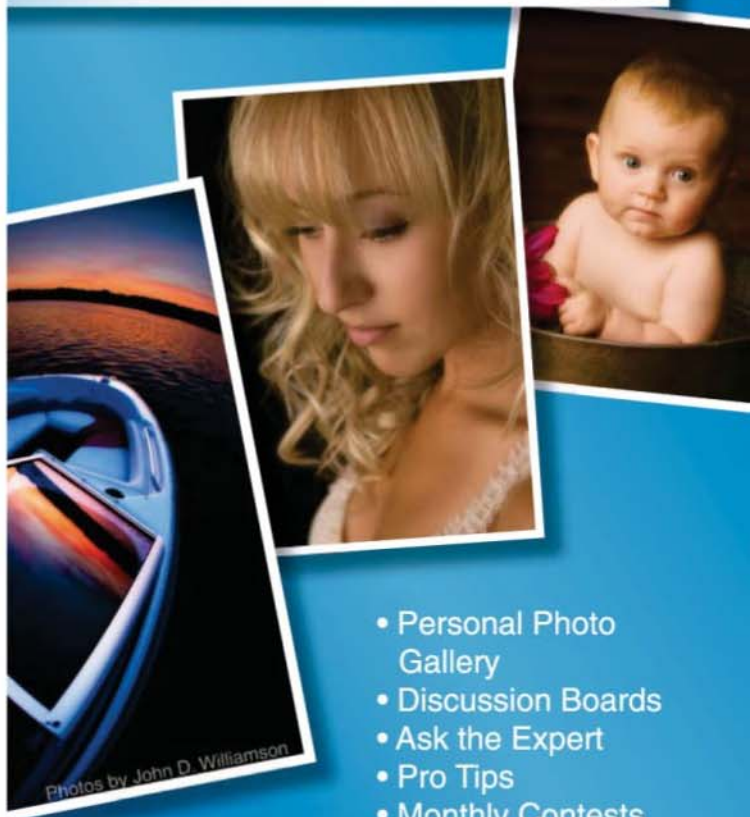
## US Prisons In Iraq



General Geoffrey Miller, former commander of Guantánamo and current head of the Abu Ghraib prison, speaks to Iraqi detainees.

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# More Posing & Lighting

## Tips To Help Flatter Your Subject—Part 3

As mentioned in the previous tutorials, the impact and success of a studio portrait is often the combined result of lighting, composition, body language, lens choice, camera angle, clothing, color, texture, and even luck. Armed with a few portrait techniques, however, your work will improve dramatically. There are many portrait-making methods that can help you develop your own style and ultimately make your work unique.

### The Profile

The lighting you use for a profile portrait can be very engaging if done properly. Oftentimes, a narrow lighting or rim lighting approach can work to accentuate the profile in an elegant yet striking way.

This first example (#1) is a less-than-optimal profile, as it shows part of the opposite cheek and breaks the line of the profile. Also notice how the hair dangling below the chin on the far side of the face is distracting and detracts from the line of the profile.

For the fill light, it's typically best to have it be less intense in order to draw the viewer's eye to the line of the profile. For a close-up profile like this, the fill light could simply be a reflector positioned close to the main light (on the same side) that both bounces light into the shadow areas of the face as well as blocks the main light from shining directly into the lens.

In #2, we see that because of the angle, the profile is not interrupted by the opposite cheek or hair. How much of the opposite eyelash to show depends on the individual. The main objective here is to not have the cheek break the line of the nose.

When shooting a profile shot, have



your model look ever so slightly toward the camera, as this will end up looking more natural. When the eye looks straight ahead in a profile, it usually shows too much of the white area and not enough of the iris.

For #3, notice how our subject's body is turned facing away from the camera. This angle is an excellent choice for brides where you can also capture the detail in the back of the wedding dress.

Note, however, that this pose can be somewhat unflattering around the neck, especially for those who are overweight. You can combat that problem, though, by positioning the hair or a bridal veil over the wrinkled neck area.

### Camera Height Relative To The Subject

With respect to perspective in close-up portraits, it's usually best to keep the film plane parallel to the facial plane, usually at eye level. That said, modifying this rule slightly can help to



correct flaws or even make a creative statement.

For  $\frac{3}{4}$  or full-length shots, the best height for the camera is usually between chin and chest level. This helps to prevent your subject from appearing





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distorted. For full-length shots, the camera is usually best positioned between chest and waist level.

### Lens Choice For Portraits

For full-length shots, use either a normal lens or moderate telephoto lens. The lens approximates the diagonal distance across the film plane. So for full frame 35mm, a normal lens is around 50mm. For the average digital sensor, however, it is typically half that—about 25mm. A moderate telephoto lens is about 70-85mm for full frame 35mm, and 35-42mm for digital sensors.

For  $\frac{3}{4}$  length shots, use a moderate telephoto or telephoto lens. For head-and-shoulders close-up shots, use a telephoto lens, which is about 105-135mm for full frame 35mm, and 52-67mm for digital sensors.

### Posing The Female

For full-length shots, the body pose is critical in how it conveys emotion or character to the viewer. In #4, notice how our subject is standing, facing straight on to the camera with equal weight on her feet. This makes for a static, almost confrontational effect.

Notice the difference in #5, where our subject has shifted her weight to the back foot. Her body now faces away from the camera and her front foot points toward the camera.

Rather than dangling at the sides of the body, the arms have now created a space that gives the body a more slender appearance. When the arms are positioned alongside the body, they add to its mass. This effect is more noticeable in a two-dimensional photograph than it is in three-dimensional reality.

Also in #5, notice how the head is slightly tilted to the high shoulder, giving a slight curve to the body. This is a classic feminine pose, and men are usually not photographed in this manner. If the head were perpendicular to the shoulder, it would be a more masculine pose and would be suitable for both



men and women. A woman who is heavier will often photograph better in the masculine pose, as a feminine tilt of the neck can result in an unflattering look.

### Close-Up Feminine Pose

In #6, we see the classic feminine head-and-shoulders portrait. Our subject is seated on a small stool and her body is turned away from the key light. She is leaning slightly back from the camera with her right shoulder higher than the left.

When posing your female subject, remind her to sit as tall as she can, to

relax her shoulders, and to lean from the waist and from the back.

Just before taking this shot, I asked this model to pull her chin a bit forward toward the camera, turn her head a little toward the key light, and tilt the top of her head slightly toward her high shoulder.

### Masculine Pose For Female

For a more authoritative look, you can position your female subject in a somewhat different manner. In #7, our subject's body now faces the main light. Notice how she is leaning slightly forward with her low shoulder



closest to the camera, and that her head is more perpendicular to her shoulders. Also note that the camera is now tilted slightly to improve the composition.

## Posing The Male

Men tend not to be as receptive to posing direction as women, but if you can convince them that it will greatly improve the shot, you'll get much better

results. In #8, our subject is square on to the camera with equal weight on both feet. Kind of stiff and boring, don't you think?

After a little posing direction, we now see our subject in a more relaxed, natural-looking position (#9). Notice how the weight is shifted to the back leg, with the body turned a little to the main light. The head is perpendicular to the shoulders, which reflects a classic masculine pose.

For a more corporate look, this shot could be further improved with a suit coat, allowing the shirtsleeve to peek out of each coat arm.

## Close-Up Of A Male

Remember the classic female pose demonstrated in #6? Well, here's the same pose with a male subject (#10). With the high shoulder forward and the head tilted toward it, the overall look is not as flattering as it could be.

Continued on page 194



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# A Monolight Buyer's Guide

## Find A Versatile Strobe That's Right For You

A monolight (or monobloc, in some circles) is a self-contained strobe—and possibly the best way to get started in studio lighting. Self-contained means it does not require an external power pack to control its various functions with all the controls housed in the body. Most monolights plug into an AC outlet, although a few are driven by a separate, external battery pack. You can think of a monolight as a shoe-mount flash that's been supersized, with a few extras thrown in, most notably a modeling light. As with any flash head, a monolight requires a light stand.

### Key Components

The front end of the monolight consists of three key components: flash tube, modeling lamp, and reflector. Monolights are largely designed with user-replaceable flash tubes. The flash tube supplied may be UV (color)-corrected to neutralize color balance—this type of flash tube may also be an optional replacement. Color temperature of the flash tube may range from 5000-6000K and still be considered "daylight-balanced."

Many economical monolights only use a 60 or 100w modeling lamp, very often a household incandescent bulb, which does a poor job in bright ambient light. Halogen is more efficient. Ideally the modeling lamp should track the output

of the flash to give you a truer sense of the lighting and contrast. That's called proportional modeling, or tracking. The modeling light normally dims or quenches momentarily when the flash pops so that it doesn't affect exposure or color balance (a low-wattage lamp should not be a concern).

While a select few monolights come with a permanently attached reflector, most are sold with a removable dish. The basic reflector usually accommodates the shaft of an umbrella. There are other options, especially useful when employing multiple lights. For instance, you might want to use a background reflector (to throw a graduated wash of light on a backdrop) or a conical snoot (for spotlighting or as a hairlight). When using a typical reflector, you usually have the option of adding a honeycomb grid (for a different degree of spotlighting) or barn doors (which control spill or concentrate the light over a specific area of the set). Many pros prefer to use black wrap (pliable metal sheets commercially sold under the name Cinefoil) in place of a snoot or barn doors or even as an adjunct, to further control the light. It wraps around the metal reflector and is held in place with gaffer's tape. Other options include a softbox, which requires an adapter ("speed") ring. Keep in mind that popular third-party softbox manufacturers may not support every

monolight out there and you may have to choose from a limited selection. If you anticipate using fancy accessories, choose a monolight accordingly.

### Key Controls

The back panel is where the AC cord usually plugs in and where the controls are often found (rarely on a side panel). The most critical function is the power variator, which adjusts flash output. Better, more robust units provide light ratio control that is continuous (stepless) or incremental in  $\frac{1}{10}$  stops, within a five-stop range, or better still six stops (down to  $\frac{1}{32}$  power) or more. Also note that, with rare exception, lowering flash output affects color balance, producing a cooler (bluer) light. However, reducing power also dramatically shortens flash duration and recycling times, which more than makes up for any color shift.

Now, here's where modern technology steps in. We are increasingly seeing digital circuitry replacing mechanical parts. Microprocessor circuitry often translates into more reliably repeatable output from shot to shot. Of equal importance, normally when powering down to a lower output level, you have to manually pop the strobe to "dump" the accumulated charge built up by the capacitors. Digital units should dump that excess charge automatically. This way you won't accidentally overexpose





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**PowerShot SD1100 IS 8.0 MP**

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4X Digital Zoom, 30-120-251



**PowerShot SD890 IS 10.0 MP**

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4X Digital Zoom, 30-120-270

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## Monolights: Roundup

This roundup focuses on lights rated 1000 ws or less. Unless selected by the manufacturer/distributor, I chose a product rated in the 300 ws range, which is a personal favorite and a practical and economic choice while still providing the necessary output for most applications. Products were not tested prior to inclusion here. Other models and product lines may be available from each manufacturer/source.

Source	Model	Output Rating (Output Range)	Modeling Lamp	Recycle Time To Full (Sec)	Slave Triggering	Features	Size/Weight	Price
 <b>Adorama</b> (www.adorama.com)	Flashpoint II 320A	150 ws (stepless to 1/8)	100w	1.5 sec	Photo optical	AC; 6v sync voltage; 5600K; rugged metal housing with high-impact plastic trim; audible/visual flash-ready signals	11x5.6x7.5" (w/reflector)/ 3 lbs	\$129 street
 <b>Bogen Imaging</b> (www.bogenimaging.us)	Elinchrom Digital Style 600RX	600 ws (to 1/32)	150w	1.5 sec	Photo optical; radio	AC (variable voltage); 1/2050 sec flash duration; 5v sync voltage; fan-cooled; digital touch-panel control/display; supports Elinchrom Skyport radio slave system/computer control; audible/visual-ready signals; auto dumping	8.3x5.5"/ 5.75 lbs	\$978 street
 <b>Booth Photographic</b> (www.boothphoto.com)	Aurora Uni-Lever PRO 300	300 ws (to 5 ws in 5 ws intervals)	300w	2 sec	Photo optical; infrared	AC; soft-touch controls; digital panel; UV-coated flash tube; fan-cooled; overheat protection; auto dumping; audible/visual-ready signals	16x7x5" (w/o reflector)/ 6.6 lbs	\$999 MSRP
 <b>Bowens</b> (www.bowensusa.com)	Esprit Gemini 500	500 ws (six-stop range)	250w	1.9 sec	Photo optical	AC/DC Travel-Pak (battery) compatible; hard metal casing; overheat protection; audible/visual-ready signals; UV-coated or clear flash tube; 5600K; 5v sync voltage	14.3x5.7x5.1"/ 7.4 lbs	\$475 street
 <b>Brandess-Kalt-Aetna Group</b> (www.bkaphoto.com)	Lancerlight 3200 AC/DC (SP Studio Systems)	320 ws (full, 1/2, 1/4)	100w	5.5 sec (AC operation)	Photo optical	AC/DC (battery pack optional); ready light; UV-coated flash tube; 5200K	8.25x4.75"/ 4 lbs	\$260 street
 <b>Britek/Linco</b> (www.briteklight.com; www.lincoinc168.com)	BB-200	80 ws (full & 1/2 power)	NA	2 sec	Photo optical	AC	10x6.25x4.25"/ 2 lbs	\$58 street
 <b>Paul C. Buff</b> (www.paulcuff.com)	Einstein 500 (all specs being finalized at time of writing & subject to change)	512 ws (to 2 ws in 1/10 stops)	250w	1 sec	Photo optical	AC (variable voltage) or DC (internal or external DC power); supports CyberSync system; digital control/panel; constant color 5600K; Action mode for 1/10,000 sec flash duration; UV-coated flash tube	NA	TBA
 <b>Calumet</b> (www.calumetphoto.com)	Genesis 200	200 ws (to 12 ws)	150w	3 sec	Photo optical	AC; overheat protection; high-impact polycarbonate housing; audible-ready signal; digital control; air-cooled; 5600K	11.65x5.5x 8.2"/4.2 lbs	\$169 street
 <b>Dot Line</b> (www.dotlinecorp.com)	RPS RS-SP600	600 ws (to 1/8)	100w	2 sec	Photo optical	AC; digital display/settings; 5v sync voltage; audible/visual-ready signals	16x11x4" (w/reflector)/ 6.75 lbs	\$499 street
 <b>Dyna-Lite</b> (www.comet-usa.com)	Comet CT-08T	800 ws (to 1/16)	250w	1.1 sec	Photo optical; infrared	AC; overheat protection; aluminum housing; visual/audible signals; fan-cooled; UV-coated flash tube; 5900K	9x5x4.7"/6.2 lbs	\$1495 MSRP
 <b>Dyna-Lite</b> (www.dynalite.com)	Dyna-Lite Twinkle (TW-432F)	400 ws (to 1/32)	150w	2.1 sec	Photo optical	AC; overheat protection; high-impact polycarbonate housing; visual/audible-ready signals; fan-cooled; UV-coated flash tube; 5800K	8.4x4.25"/3.5 lbs	\$573 street
 <b>Fotodiox</b> (www.fotodiox.com)	Digital D 300	300 ws (to 1/64)	60w	2.5 sec	Photo optical	AC; "digital" refers to 5.5v digital-safe sync voltage; metal housing; 5600K; built-in reflector	9.75x3.5x3.5"/ 3.5 lbs	\$160 street
 <b>Hensel</b> (www.henselusa.com)	Integra Pro Plus 1000	1000 ws (six-stop range in 1/10 stops)	300w	2.1 sec	Photo optical; radio	AC; digital control; illuminated panel; energy-saving modeling lamp circuitry; extruded aluminum housing	13x6x9"/8.6 lbs	\$1419 street
 <b>Interfit Photographic</b> (www.interfitphoto.com)	Stellar XD 300	300 ws (five-stop range, stepless)	150w	2 sec	Photo optical; infrared	AC; digital control/display; fan-cooled; auto dumping; overheat protection; aluminum housing	17" long/4.7 lbs	\$339 MSRP



Source	Model	Output Rating (Output Range)	Modeling Lamp	Recycle Time To Full (Sec)	Slave Triggering	Features	Size/Weight	Price
 <b>JTL Corp.</b> (www.jtlcorp.com)	Versalight E-360	360 ws (continuous)	150w	2 sec	Photo optical; infrared; radio	AC; aluminum-alloy housing; 5600K; fan-cooled; overheat protection; audible/visual-ready signals; 5v sync voltage; auto dumping; UV-coated flash tube; pre-flash override; optional built-in radio remote system	6x5x5"/4.8 lbs	\$259 MSRP
 <b>The MAC Group</b> (www.macgroupus.com)	Profoto ComPact 600R	600 ws (stepless to 37.5 ws)	250w	0.8 sec	Photo optical; infrared; radio	AC; multi-voltage; built-in PocketWizard support; fan-cooled; overheat protection; high-impact polycarbonate housing; visual/audible-ready signals; soft-touch controls; UV-coated flash tube	14x4.75x6.75"/5.7 lbs	\$1045 street
 <b>Nadel Enterprises</b> (www.lumahawk.com; www.nadel.ca)	LumaHawk LMX-XL300	300 ws (four-stop range in 1/10 stops)	250w	1.8 sec	Photo optical	AC; 5500K; digital control; metal housing; overheat protection; audible/visual-ready signals	15" long (w/reflector)/6 lbs	\$695 MSRP
 <b>OmegaSatter</b> (www.omegasatter.com)	Novatron M150	150 ws (five-stop range in 1/10 stops)	150w	2 sec	Photo optical	AC; 5500K; color-corrected flash tube; audible/visual-ready signals; 5.5v sync voltage; LED display; metal housing	10x5x8"/3.9 lbs	\$197 street
 <b>Photoflex</b> (www.photoflex.com)	StarFlash 150	150 ws (to 1/2)	250w	2 sec	Infrared	AC; 5600K; audible/visual signals; fan-cooled; 3.8v sync voltage; rubberized, extruded aluminum housing	14.25x5x5.5"/4.8 lbs	\$349 MSRP
 <b>Promark Intl.</b> (www.normanlights.com)	Norman ML600R	600 ws (to 37 ws, in 1/10 stops)	250W	2 sec	Photo optical; radio	AC; built-in PocketWizard support; optional software for complete control from your computer; digital display; fan-cooled; overheat protection; auto dumping; color-corrected flash tube; aluminum housing; ready light; 5500K	8.5x5x5"/6.1 lbs	\$861 street
 <b>Promark Intl.</b> (www.photogenicpro.com)	Photogenic StudioMax III AKC320BR	320 ws (to 10 ws)	100w	3 sec	Photo optical; radio	AC/DC; constant color; color-corrected flash tube; ready light; overload protection; high-impact polycarbonate housing; auto dumping; 5500K	8.75x4.5x4.5"/3 lbs	\$336 street
 <b>Promark Intl.</b> (www.smithvictor.com)	Smith-Victor FlashLite FLC300	300 ws (to 10 ws)	100w	3 sec	Photo optical	AC; high-impact plastic housing; ready light; overload protection; color-corrected flash tube; auto dumping; 5600K	7x5.25x5.25"/2.25 lbs	\$279 street
 <b>RTS Inc.</b> (www.rtsphoto.com)	Multiblitz Profilux 600	600 ws (to 80 ws)	150w	2 sec	Photo optical; infrared	AC; overheat protection; fan-cooled; nylon-infused housing; auto dumping; audible/visual-ready signals; soft-touch controls; UV-coated flash tube; 5650K	10.5x4x4"/4.1 lbs	\$849 street
 <b>Sinar Bron Imaging</b> (www.sinarbron.com)	Broncolor Mini-com 40 RFS	300 ws (five-stop range in 1/10 stops)	300w	1.2 sec	Photo optical; infrared; RFS (radio)	AC; short flash duration to 1/2000 sec; audible/visual-ready signals; fan-cooled; RFS system can be triggered from PC/Mac; variable voltage; illuminated digital panel	11.44x6.16x7.76"/6.6 lbs	\$1801 street
 <b>Speedotron</b> (www.speedotron.com)	Force 5	500 ws (eight-stop range in 1/2 or 1/3 stops)	250w	1.5 sec	Photo optical	AC; microprocessor-controlled; fan-cooled; overheat protection; auto dumping; audible/visual-ready signals	13.5x6.5x5.1"/6 lbs	\$659 street
 <b>ToCAD America</b> (www.tocad.com)	Sunpak Platinum Plus 1000	1000 ws (to 1/32)	250w	4.5 sec	Photo optical	AC; 5600K	15x6x5.6"/6.4 lbs	\$367 street
 <b>Westcott</b> (www.photobasics.net)	Photo Basics Strobeline Plus	400 ws	100w	2 sec	Photo optical	AC; high-impact polycarbonate housing; auto dumping; audible/visual-ready signals	9x5x8"/3.7 lbs	\$275 MSRP

**Notes:** (1) A sync cord is routinely provided. Wireless sync modes listed are built-in or provision is made (via a special port) for wireless sync with optional dedicated triggering systems. (2) AC/DC units may require optional battery pack. Modeling light is normally not supported in DC operation.



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the next shot—which might be the one with the best facial expression in a portrait shoot.

## Ancillary Controls

Many monolights support a 6v (or less) triggering voltage (verify before purchase), making them safe to use with any popular D-SLR via the camera's X-sync terminal (where applicable)—using the supplied sync cord. Some cameras also support higher voltages. That said, an easy way around sync voltage concerns—and one increasingly employed, especially when there is no X-sync terminal on the camera to begin with—is to remotely trigger the strobe. A camera's built-in flash can be used to trigger a monolight (via a built-in photocell). While doubtful that this tiny flash will affect exposure, you might want to watch for undue reflections off the subject. And of course the camera must be set to a suitable flash X-sync setting and set to Manual Exposure mode (use a flash meter or the camera histogram and/or evaluate the image on a computer monitor).

Even if you use a sync cable between the camera and monolight, the addition of other monolights makes the use of additional wiring impractical. Either way, the monolights may provide alternative choices to hard wiring. Besides photocell activation, the monolight may offer infrared or radio remote triggering. Even where the infrared or radio receiver is built-in, the transmitter is still an optional component. Of course, you can always buy a transmitter and receiver set separately.

## Other Features To Look For

Size and weight are often an issue and directly related to output (within a product line). Hence, think twice before splurging on a 1000 ws monolight, and consider all that heft when packaged in a two- or three-light kit. For a home studio, I've found that a 300 ws unit is surprisingly versatile. The ws (*watt-second*) rating (*or joules*) defines the stored energy available to a studio flash unit, regardless of the attached

## How Many Monolights Does It Take To Make A Picture?

You can do an awful lot with just one monolight, provided you accessorize it properly. However, for economy and added flexibility, consider buying a kit. Kits are more economical, and many kits come with two or three monolights, along with light stands, an umbrella and/or 2-foot-square softbox (suitable for a head-and-shoulders portrait or small tabletop), and possibly a snoot, honeycomb grid, and barn doors—all neatly packaged in a sturdy, foam-lined (preferably wheeled) case. For starters, use one light as your key light, then add the second light as a background, hair (or accent), or fill light. If the kit comes with three lights, dedicate one of these as a background light, with the third one as fill or hairlight.

reflector, umbrella, softbox, or other light modifier, just as a 60w incandescent bulb is 60 watts regardless of the fixture used, in contrast to a guide number, which is affected by all these factors.

While it makes little or no difference what the monolight's housing is made of (metal or plastic), fan cooling is often expected in heavy-duty and higher-powered units. If you don't expect to run the lights mercilessly, air-cooled units should be fine. For that matter, overheat protection is a worthwhile safety feature. And there are too many other subtleties that set one monolight apart from another for us to discuss here—ask your photo dealer about these.

Clearly, the more expensive units are more robust and more versatile, with a broader range of high-tech features and high-powered accessories. But you don't need to spend a lot to achieve good results. Consider what you'll be shooting and how often, and how demanding each photo shoot will be—and then invest wisely in a monolight system that will go the distance with you. 📸



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# Sigma's DP1 Digital Camera

## Foveon Sensor & 14 Million Photodetectors In A "Compact" Digicam



**F**irst announced as a "product under development" in September 2006, the DP1 finally became available 18 months later and it was worth the wait. Aside from solving some image quality issues, the engineers also modified the specifications, delivering a better camera than we had initially expected. In spite of the compact size, this is not a typical point-and-shoot digicam for the mass market but a unique camera that's likely to develop a following among serious photographers.

The handsome all-black exterior hides a tough die-cast aluminium chassis and the camera features a built-in 16.6mm (28mm equivalent) high-grade f/4 lens. There's a very small built-in flash but it's hidden, recessed in the body until it's popped up. The DP1 is also equipped with a hot shoe that accepts optional accessories: a dedicated Sigma TTL flash unit or a rangefinder-style optical finder which may create a hint of nostalgia among long-time photographers.

More importantly, the DP1 employs



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A versatile camera with the features that serious enthusiasts want for landscape, nature, and travel photography, the Sigma DP1 is equipped with a unique oversized sensor that can produce wide dynamic range, high definition of fine detail, and accurate colors. (This image was made in Large/Fine JPEG capture at ISO 100 and f/11, using a Hoya Pro1 D circular polarizer.)

the largest sensor available in any camera with a built-in lens: a huge 20.7x13.8mm sensor developed for Sigma's SD14 D-SLR. This silicon chip is seven times larger than the typical 1/1.8" sensor used in many high-resolution digicams. Consequently, the pixels are larger, too: 7.8 microns vs. the typical 2 or 3 microns, for greater light-gathering ability that should produce higher image quality.

This sensor is the unique Foveon X3

chip that can capture all three colors of light at every pixel. The specs indicate 14.1-megapixel resolution: 2652x1768x3, denoting the fact that each pixel is made up of photodetectors stacked in three layers.

### Features And Operation

Quite compact, this rugged, beautifully finished camera fits into a shirt pocket or a medium-sized purse. When it's turned on, the 28mm equivalent



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lens protrudes by 1". The DP1 is equipped with several analog controls, including a mode selector dial, manual focusing wheel, an exposure compensation button, a four-way thumb pad, and switches for digital (not optical) zoom. There's no submenu for quick access to frequently used functions, however.

The lens is quite compact although it must project the large image circle required by the oversized sensor because its f/stop range is limited (f/4 to f/11).



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Ball Head F-1	-	-	8.8 lbs	11.6 oz.	<b>\$54.95</b>
Ball Head F-2	-	-	11 lbs	14.4 oz.	<b>\$59.95</b>
Ball Head F-3	-	-	17.6 lbs	16.1 oz.	<b>\$74.95</b>
Monopod	55.11"	18.75"	11 lbs	10 oz.	<b>\$89.95</b>



The maximum aperture of f/4 is fine for a wide angle lens but it would be nice to have an f/16 option for greater depth of field. This is a premium-grade lens with a large-diameter aspherical glass element plus super multilayered coating for low distortion, high contrast, effective resistance to flare, and excellent brightness/sharpness even at the edges. An optional lens HA-11 hood/adaptor is available (\$20) for additional flare control and for mounting 46mm filters.

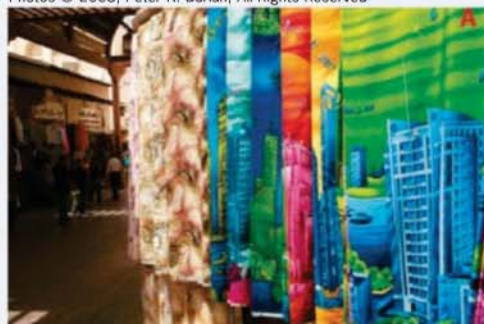
Because there's no optical viewfinder, Sigma markets the optional finder VF-11 (\$150) that provides a retro look to the DP1. I often used this accessory for composing images when glare obscured the LCD display or simply to save battery power. (The CIPA rating for



The built-in lens provides a wide field of view that can encompass a large area of any scene, perhaps including a lot of empty space or clutter. Move in close to a primary subject however, and it's often quite easy to exclude most of the unnecessary or distracting elements. (This JPEG image was made at ISO 100 at f/11, with a +5 level for Color Saturation, at the Madinat Jumeirah Resort in Dubai.)

## Image Sensor Technology

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Default Color Saturation

Although I was unable to confirm that the Foveon X3 chip provides greater color purity than conventional sensors, the DP1 certainly produced accurate hues and tones (Photo A). In truth, I usually preferred the more punchy effect available with a higher Saturation level—in camera or in the Photo Pro software—for a more striking rendition (Photo B). (This raw capture was converted to TIFF, first using the default color level and then with a +5 level for Saturation.)



Color Saturation set to +5 in Photo Pro software



Bundled with the camera, the Photo Pro converter (for Mac or Windows) includes all of the essential tools—including many white balance presets not shown here—for modifying many aspects of a raw capture before conversion to a TIFF or JPEG image file.

As mentioned in the text, the DP1 (like all Sigma cameras) employs a large Foveon X3 direct image "full color" sensor with oversized pixels that can capture all three colors of light. We have covered this in length in the past so will not dwell on the tech specs here. The early Sigma D-SLRs with a Foveon sensor provided only raw capture but the DP1 (like the SD14) can also record images in JPEG format. Processing is provided by a TRUE (Three-layer Responsive Ultimate Engine) system which was optimized specifically for the Foveon chip.

The Photo Pro software provides an option for converting the raw file to a large TIFF with 4573x3048 pixels with 8-bit color depth, producing a 39.9MB file. Naturally, you can achieve the same effect by resampling up a 13.3MB JPEG or TIFF in Photoshop but the Sigma software maintains slightly better definition and sharpness because it enlarges the file **before** actual processing. The large TIFFs look great and are suitable for making 12x18" inkjet prints at 250dpi. Photo Pro also allows for converting a raw file to a TIFF with 16-bit color depth. This feature does not affect resolution or image quality but Photoshop experts will appreciate the greater latitude of the images. At the time of testing, Adobe Camera Raw in Photoshop CS3 and Elements 5 or 6 did not support the raw data format used

by the Sigma DP1. An update may be available by the time you read this. If so, Adobe Camera Raw can also be used to increase the resolution and to set a desired color depth. The Adobe software will be faster to process raw files than Sigma's Photo Pro; that will be of value when you need to convert hundreds of photos after a long vacation trip.



Particularly in low light or in serious landscape photography, manual focusing can be a useful alternative to autofocus. The DP1 is equipped with an old-style manual focusing wheel but also provides a distance scale display in the LCD monitor, ideal for setting focus to any desired distance. (This image was made at the Burj Al Arab hotel in Dubai after setting focus for an estimated distance.)

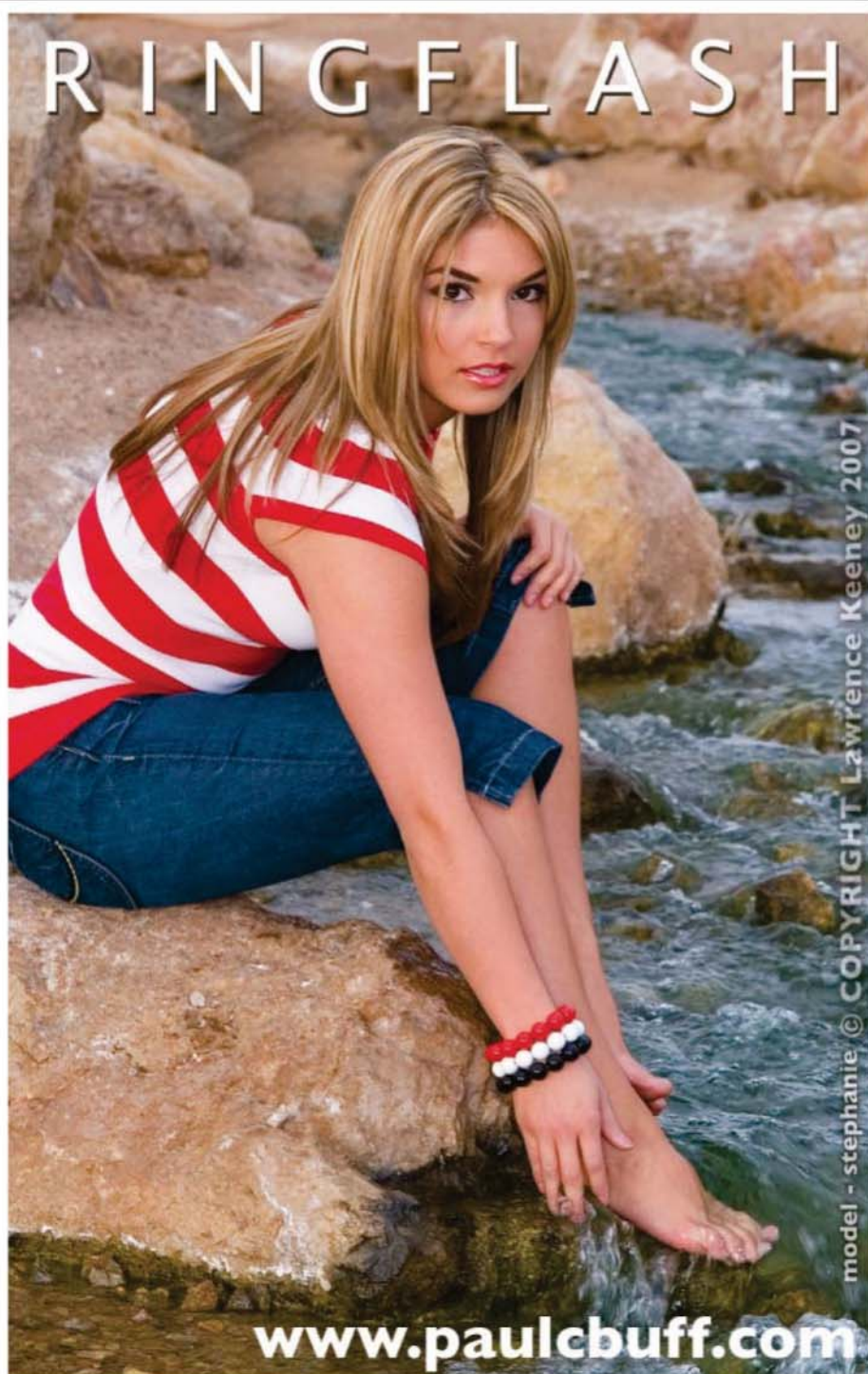


the BP-31 battery is 250 shots so it's worth buying a couple of extras at \$20 each.) The VF-11 is not perfect since it does produce barrel distortion and lacks parallax markings; also, part of the view is blocked when the optional lens hood is being used. Even so, this viewfinder is preferable to the 2.5" (230,000 dot) LCD screen which is not very crisp or contrasty.

The DP1 is not intended as an alternative to a D-SLR so it's not packed with features like some other high-end digicams. But it does include the essentials as noted in the specifications so I always felt well equipped while shooting travel images in Toronto and Dubai. For my tests, Sigma supplied the small EF-140 DG TTL flash unit (\$89), a perfect match for this camera in terms of style and size. The accessory also provides higher power output, with a Guide Number of 45 in feet at ISO 100 vs. a GN of only 19 ft for the built-in flash.

**Evaluation:** The body is well designed for comfortable handling although it's a bit small for those with large hands. A few extra analog controls—for ISO and White Balance (WB), especially—would have made operation more convenient, reducing the need for scrolling through the menu. And the existing buttons should be more clearly marked as to their purpose in order to make operation more intuitive. While this is not the most full-featured digicam in the world, I was quite satisfied with its functionality, although I did miss an optical zoom lens for greater versatility; digital zoom is available but that really degrades image quality.

In my opinion, a 35mm equivalent lens might have been more suitable.





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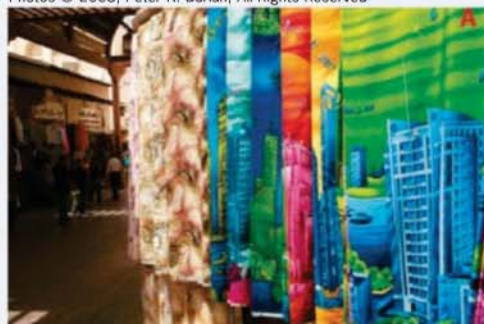
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## Image Sensor Technology

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by the Sigma DP1. An update may be available by the time you read this. If so, Adobe Camera Raw can also be used to increase the resolution and to set a desired color depth. The Adobe software will be faster to process raw files than Sigma's Photo Pro; that will be of value when you need to convert hundreds of photos after a long vacation trip.



Particularly in low light or in serious landscape photography, manual focusing can be a useful alternative to autofocus. The DP1 is equipped with an old-style manual focusing wheel but also provides a distance scale display in the LCD monitor, ideal for setting focus to any desired distance. (This image was made at the Burj Al Arab hotel in Dubai after setting focus for an estimated distance.)

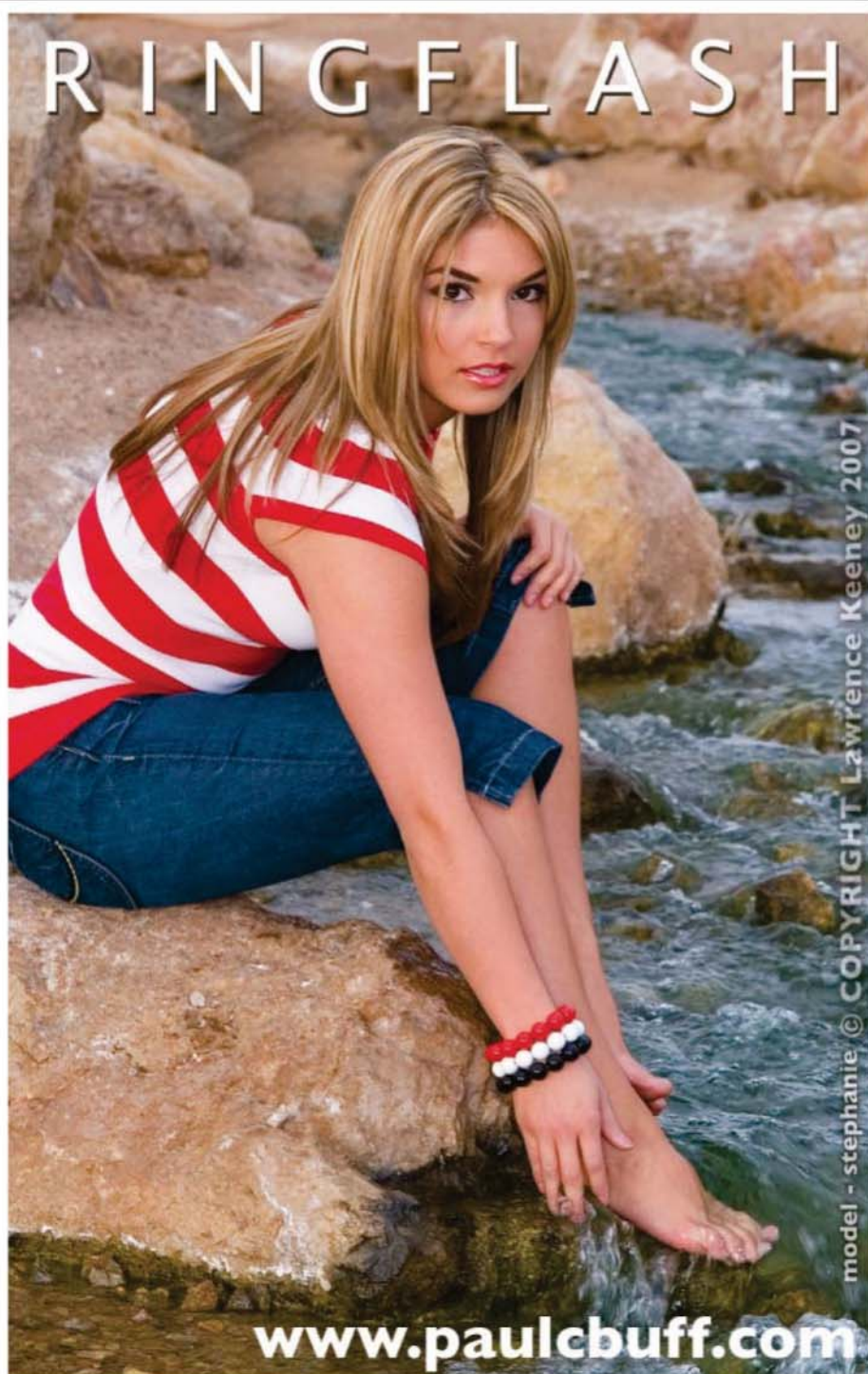


the BP-31 battery is 250 shots so it's worth buying a couple of extras at \$20 each.) The VF-11 is not perfect since it does produce barrel distortion and lacks parallax markings; also, part of the view is blocked when the optional lens hood is being used. Even so, this viewfinder is preferable to the 2.5" (230,000 dot) LCD screen which is not very crisp or contrasty.

The DP1 is not intended as an alternative to a D-SLR so it's not packed with features like some other high-end digicams. But it does include the essentials as noted in the specifications so I always felt well equipped while shooting travel images in Toronto and Dubai. For my tests, Sigma supplied the small EF-140 DG TTL flash unit (\$89), a perfect match for this camera in terms of style and size. The accessory also provides higher power output, with a Guide Number of 45 in feet at ISO 100 vs. a GN of only 19 ft for the built-in flash.

**Evaluation:** The body is well designed for comfortable handling although it's a bit small for those with large hands. A few extra analog controls—for ISO and White Balance (WB), especially—would have made operation more convenient, reducing the need for scrolling through the menu. And the existing buttons should be more clearly marked as to their purpose in order to make operation more intuitive. While this is not the most full-featured digicam in the world, I was quite satisfied with its functionality, although I did miss an optical zoom lens for greater versatility; digital zoom is available but that really degrades image quality.

In my opinion, a 35mm equivalent lens might have been more suitable.





Others may disagree, but I often found the 28mm equivalent a bit too wide for general photography and much too wide for many people pictures. My sources tell me that Sigma will eventually market other DP-series cameras with different lenses, including one with

an optical zoom. The company would not comment on this statement. It's likely that their future plans will be determined by the popularity of the DP1.

The autofocus system is quite versatile with nine focus detection points and single point selection if

## Short Tech Specs

**Storage:** SD, SDHC, or MMC card

**Power:** Lithium ion battery BP-31; battery charger BC-31 included; optional AC adapter

**Dimensions/Weight:** 4.5x2.3x2"; 8.8 oz plus battery

**MSRP:** \$999 (retail price may be lower)

For a full range of specs visit [www.sigma-photo.com](http://www.sigma-photo.com).

desired. Manual focus is also available with a control wheel, part of the retro effect. When selected, a distance scale appears on the LCD monitor. That's a useful amenity because it's difficult to visually confirm focus on the LCD screen even when using the display magnification feature. I usually estimated the subject distance and set focus accordingly. This was a useful tactic for eliminating shutter lag at any time and essential in dark locations where the AF system sometimes failed to find focus.

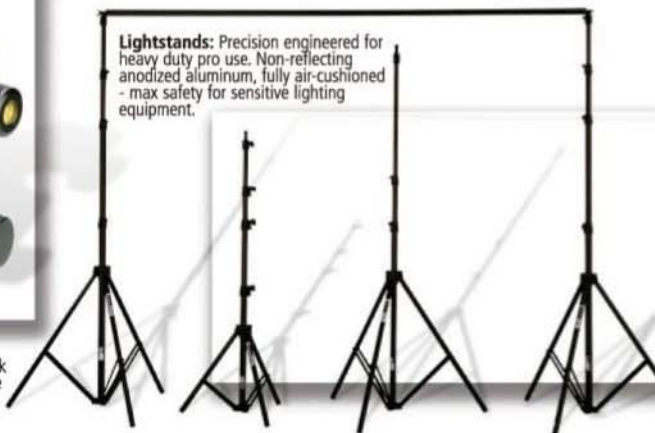
The DP1 was optimized for high image quality and not for sheer speed. Start up takes about 3 seconds and focusing in daylight takes about 1 second. The camera can then shoot three JPEG or raw photos in a single second. Afterward, it requires 10 seconds to clear the buffer of JPEGs or 15 seconds for raw photos when using a fast Class 6 SD card. In Single-Shot Drive mode the camera is ready to take the next photo after about 3 or 4 seconds. Occasionally, the delay can lead to a missed opportunity but processing time is not really a huge issue with a camera that's not intended for action photography.

Sigma has a great deal of expertise in optical design and the DP1's lens is first rate in all respects. Under close scrutiny, the images exhibit minimal barrel distortion or chromatic aberration or light falloff at the edges. (In images made with the camera tilted upward or downward, "distortion" of linear perspective is obvious, but that's caused



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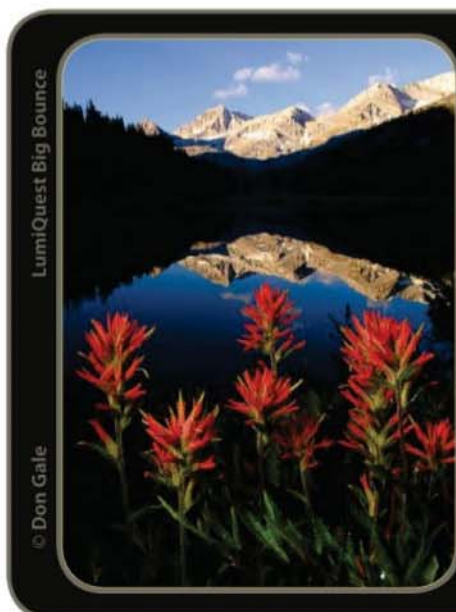
(Left): Raw photos can be extensively modified in the Photo Pro converter software, but when shooting JPEGs, it's worth taking advantage of in camera adjustments. On this sunny day in Toronto, I found that a -2 level for Contrast, +2 for Sharpness, and +5 for Saturation provided exactly the desired effect. (This photo was made at f/7.1 at ISO 100, with Auto WB, using a Hoya Pro1 D circular polarizer and cropped slightly.)

(Below): While the DP1 provides the ultimate in image quality in raw capture, a Large/Fine JPEG made at a low ISO can be impressive, too, particularly when it's not underexposed. Of course, raw capture provides a second benefit: the adjustability of numerous image parameters—before actual processing—to maintain ideal image quality. (This JPEG was made at ISO 200 at the Bab Al Shams Resort in Dubai and adjusted slightly in Photoshop for color, contrast, sharpness, and brightness.)

by shooting technique and not by any optical flaw.) By f/5.6, edge sharpness matches central sharpness but I never hesitated to use f/4 for a faster shutter speed. Not many digicams' zooms can come close to the level of quality provided by this single focal length Sigma lens.

### Image Quality Evaluation

While I have no scientific method of measuring pure resolution, the DP1 produced superb JPEG quality at ISO 100, with the definition of intricate detail expected from an 8-megapixel D-SLR. In raw photos made at ISO 100 to 400—and converted with the Large TIFF option—



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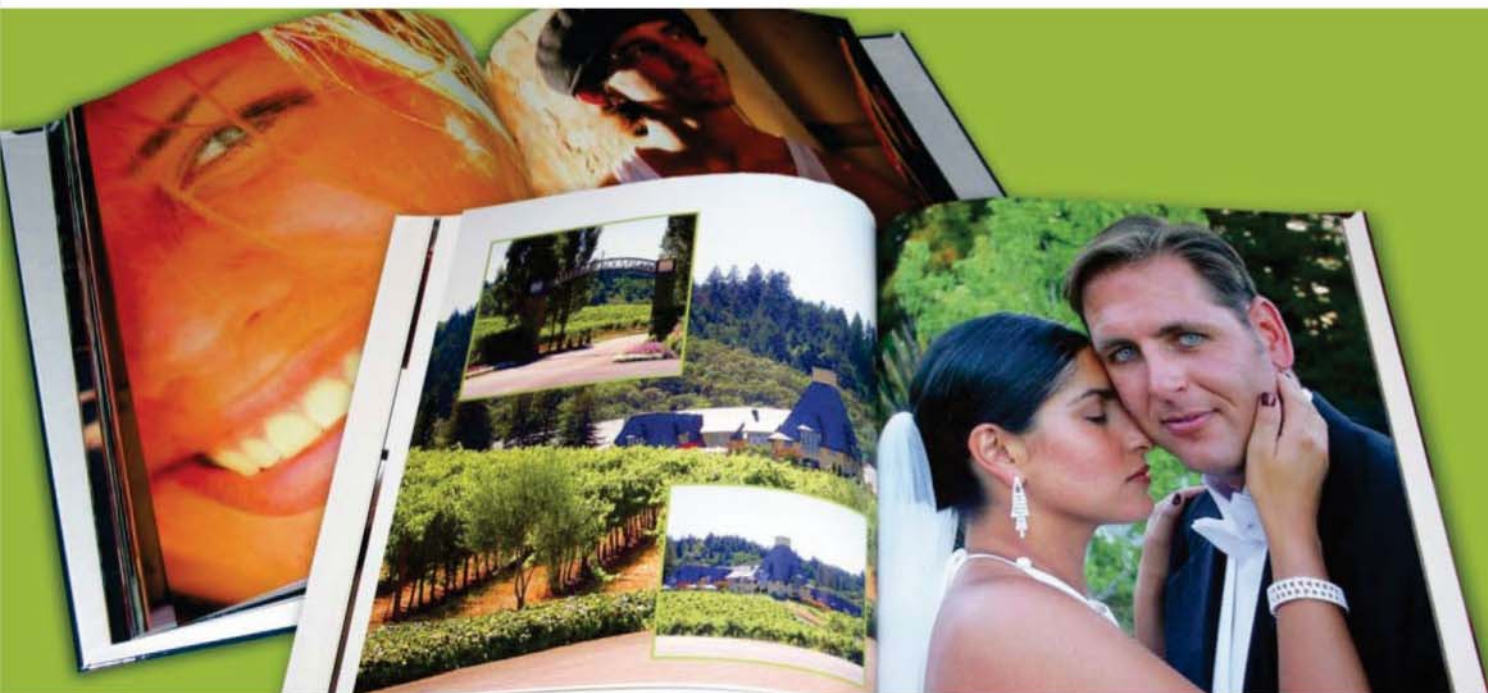
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## TOOLS

TEST REPORT: Peter K. Burian

the quality is similar to what I expect from a 10-megapixel D-SLR. Presumably this is due to the combination of the Foveon technology, the superb lens, and the large pixel size. While resolution does suffer due to digital noise at high ISO levels in JPEGs, the raw captures look great even at ISO 800, thanks to the high-tech processing provided by the Photo Pro software.

This camera generated smooth, finely detailed JPEGs at ISO 100 and 200 with high sharpness, snappy contrast, and a slightly warm balance. With a bit of care in metering technique plus the use of AE Lock, exposures were accurate in most situations. In harsh lighting, I set a -2 adjustment level for in camera Contrast to minimize loss of highlight and shadow detail. The camera optimizes color accuracy but many users will prefer the richer hues provided by +5 adjustment level for Saturation. After a

Continued on page 176

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Both Large/Fine JPEG and raw capture can produce fine image quality, although a raw file does exhibit greater definition of fine detail, freedom from JPEG artifacts, and less digital noise. Raw capture provides a second benefit: the adjustability of numerous image parameters—before actual processing—in the Photo Pro converter software. (This raw capture was made at ISO 200 in a Dubai souk and optimized with adjustments for color, contrast, sharpness, exposure, and highlight/shadow detail.)

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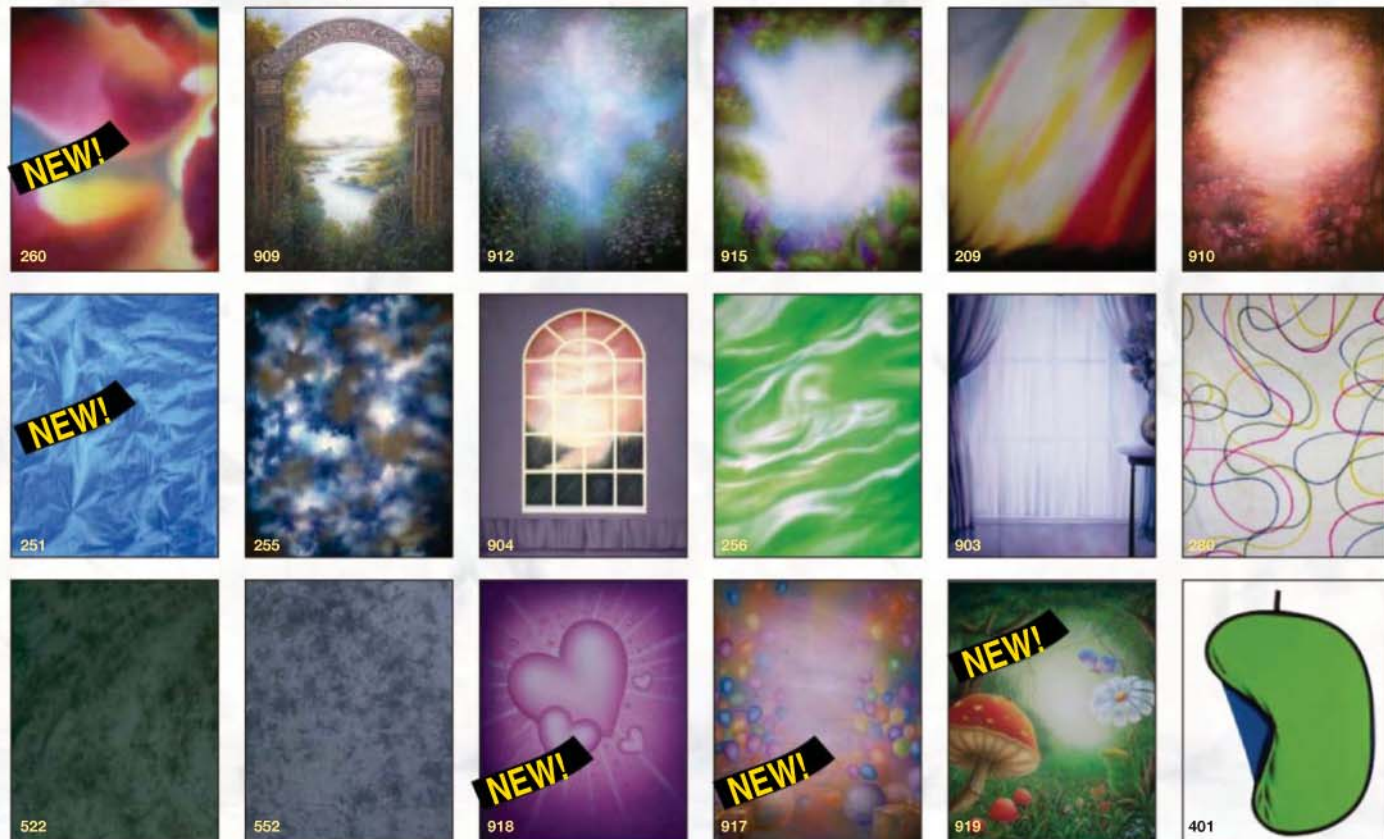
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# Location Shoot: Studio Results

## Portable Pro Lighting Tips & Gear



It's possible to build homemade light diffusers that work very well. The larger the diffuser, the softer the resulting light. A diffuser consisting of a translucent white flexible plastic front attached to 6x6" white cardboard is very effective. The flash head is placed between the flexible plastic and the card, resulting in a light source the size of the card, making it possible to evenly light large surfaces. (Model: Stacy Bernstein.)

One reason that many photographers prefer working in a studio is because they can totally control all aspects of light, from its source to its power, temperature, and direction. To control light in a studio, photographers utilize a variety of light modifiers, including umbrellas, softboxes, light tables, and barn doors.

Shooting in the field significantly reduces the ability to control light. Oftentimes, ambient light can't be limited, and artificial light is too harsh for creative photography. For many people the most common type of artificial light for on location photography is the built-in flash. All but the least expensive consumer

digital cameras and some very high-end professional D-SLR cameras have built-in flash. These on-camera flash units actually work very well. They make it possible to come up with good shots that would be difficult to get any other way.

But on-camera flash is often harsh. It tends to create unflattering shadows, both on and behind the subject. Just placing a white piece of translucent material in front of the flash will soften the harsh light, at least a little. Rather than having a pinpoint source of light, the diffusion material will create a wider source of light for more pleasing shadow detail. A small bracket made from a metal coat hanger and a little bit of cloth is all that's required to build

one, but a more dependable course might be working with a commercial mini flash diffuser, such as the LumiQuest Soft Screen pop-up flash diffuser, available for \$13.95.

Most D-SLRs with built-in flash offer internal controls that help enhance their effect, including multiple pre-firings to reduce redeye, the ability to balance electronic and ambient light through fill flash, and the capability to incrementally adjust flash power output to reduce the chance of overexposure, especially with close-up photography.

These internal controls help somewhat, but, in most cases, they are not enough to come up with creative, professional results. One of the simplest solutions is adding



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## TECHNIQUES

LIGHTING BASICS: Ron Eggers



(Left, top): The Hughes Soft Light Reflector. (Left, center): LumiQuest's ProMax System. (Left, bottom): Gary Fong's Lightsphere II Diffuser-Cloud. (Right, top): LumiQuest's Soft Screen. (Right, center): Homemade light diffuser. (Right, bottom): Photoflex's LiteDiscs.

an auxiliary flash. Auxiliary flash units do two things. They generate more light than on-camera flash, and they move the light source farther away from the camera lens, which helps reduce harsh shadows and, for the most part, eliminates redeye.

The simplest way to mount the flash is via the hot shoe. Most major camera manufacturers produce flash units that tie into the camera's computer system through the hot shoe, providing very sophisticated

lighting capabilities. You can purchase the flash from the manufacturer and be assured of "dedication" (it will work with all the camera's systems) or get one through an independent manufacturer who sells them

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with dedicated "modules" that do the same.

To enhance lighting further you should also consider light modifiers for your auxiliary flash. Just as in the studio, there are different types of light modifiers that can be used in the field, including reflectors and diffusers. Reflectors redirect the light while diffusers soften the light. Some commercially available modifiers include both reflective and softening components.

Most commercial flash units have tiltable or rotatable heads, so adjusting the head and bouncing the light off of a ceiling or even side wall helps soften the light. In the early days of electronic flash photojournalists cut small pieces of white cardboard and rubber banded them onto the head of the flash. The flash would be pointed upward, tilting slightly forward. Most of the softened light would bounce off of the card onto the subject.

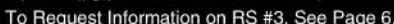
In a room, some light would also bounce off of the ceiling, providing a secondary light source that would fall behind the subject, reducing background shadows. That technique worked very well, to the point that many newer flash units have a retractable card built-in. Most of the built-in cards work OK in a pinch, but they're too small for most creative work. The rule of thumb is: the larger the reflector card, the softer the resulting light. With larger cards, it's also possible to add a diffuser to soften the light even more.

While you can build your own light modifier, there's a nice selection of units on the market. Commercial modifiers usually use touch fasteners. Placing touch fasteners on three sides of the flash makes it possible to attach different light modifiers for different applications. There are quite a few modifiers available; here are some I have worked with:

The LumiQuest ProMax System includes the 80-20 Reflector that redirects 20 percent of the light coming out of the flash directly onto the subject for very soft fill light. The other 80 percent of the light passes through, to be redirected by another surface, such as a ceiling. That provides an even, pleasing "two-light look."

The ProMax System also includes the LumiQuest Bounce Kit, which redirects light at a 90° angle from the flash to soften the shadows. It spreads the light over a large area, for soft lighting with minimal shadows. To increase versatility even









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(Left): The Hughes Soft Light Reflector is a single sheet of coated reflective material that's cut so that when it's attached it forms a reflective light cove. It can be "focused" so that most of the light falls onto the subject, or opened up so that more light is available to reflect from other surfaces. (Model: Stacy Bernstein.) (Right): LumiQuest's ProMax System includes the Bounce Kit, which redirects light at a 90° angle from the flash to soften the shadows. It comes with white, silver, and gold inserts that modify the tonal quality of the light. The gold insert results in a warm tone. The closer the flash to the subject, the warmer the tone. (Model: Stacy Bernstein.)

further, the Bounce Kit comes with white, silver, and gold inserts that modify the quality of the light so you can choose from silver specular highlights, neutral tones, or a rich, warm light that simulates the late afternoon sun. There's also a removable frosted diffusion screen to soften the light even more. All the components come in a handy pouch. That's a complete lighting system for \$65.

A very functional light modifier that I've found handy is the very lightweight Hughes Soft Light Reflector. It's a simple single sheet of coated reflective material that's cut so that when it's attached it forms a reflective light cove. It can be "focused" so that most of the light falls onto the subject, or opened up so that more light is available to reflect from other surfaces. Priced at \$39.95, it also works as a lens sunshade.

Another light modifier that can be attached to a flash is Gary Fong's Lightsphere II Diffuser-Cloud. The

Lightsphere is a cylindrical-shaped device that evolved out of the Classic Portrait Dome, but with added translucent coloring that slips over the flash head. Its shape and diffusion characteristics provide overall soft light that envelops a subject, making it ideal for people photography. The MSRP is \$49.95.

Another light modifying option is a reflector that doesn't attach to the flash. With their soft light, reflectors can add a professional look to photographs, both in the studio and on location. Most photo reflectors are too large to carry around on a regular basis. But there are some available that are small enough to keep in a camera case. Photoflex, for example, has a set of lightweight 22" LiteDiscs in various finishes that fold down to 9". The one I've used for a number of years is the disc with the soft gold and white finish, which is a good choice for close-up portraiture work. It costs \$49.95. 📷

## Manufacturers/Distributors

### Gary Fong, Inc.

228 Park Ave. South, Ste. 74641  
New York, NY 10003  
(800) 906-6447  
[www.garyfong.com](http://www.garyfong.com)

### Jerry Hughes Photography, Inc. (Hughes Soft Light Reflector)

[www.takegreatphotos.com](http://www.takegreatphotos.com)

### LumiQuest

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[www.lumiquest.com](http://www.lumiquest.com)

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# MyStudio 20

## Internet Photo Studio

### A Self-Contained Digital Tabletop Studio



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(Above, left): These are the main components in the MyStudio 20 tabletop system. Not shown is the fluorescent fixture, which resides on the reverse side of the crossbar. (Above, right): The brushed metal tripod was a suitable subject and a good example to show how quickly and easily you can shoot a tabletop with the complete MyStudio setup. With the overhead lighting, the shadows are soft enough so as not to be disturbing and gradated enough to show depth.

I've worked with all kinds of Internet photo studios over the years. Most consist of a light tent of sorts, with or without lights, and the materials used are translucent fabric or plastic. But I have never come across anything like the MyStudio 20 until now. It is definitely different. So, does different make it better, or even as functional as other tabletop setups?

#### It's A Corner Cyc

What's a cyc? Short for "cyclorama," a cyc is a sweeping backdrop, but usually on a grander scale than a sweep

table and without the legs. A studio cyc usually occupies an entire wall and stretches a number of feet forward. In a corner cyc, two adjoining walls come together in a bend, instead of a sharp corner. This seamless backdrop gives you greater flexibility in lighting and working with subjects of all kinds, from people to products. Usually a cyc is built into the studio as a permanent fixture, although it can be temporary or modular. Studio cycs are usually painted and refinished and repainted countless times. Lighting with a cyc may graduate from white to gray or gray to white down the back wall

to the floor. When the corner cyc sweeps up into the ceiling, it becomes a cove.

Now stick that in front of the incredible shrinking ray from *Honey, I Shrunk the Kids*, and voilà, you've got a miniature cyc, with the added benefit that it can be moved around. Specifically, the MyStudio system consists of a miniature corner cyc and reflective overhang, which together form a cove of sorts (but not technically a cove, since the ceiling here is separate). The kit also comes with a linear fluorescent bulb behind a plastic diffuser, which serves as the key light, and a white metal support



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The included fluorescent light makes shooting tabletops a snap (above, left), but, with some effort, you can do better when using strobe (above, right). For my strobe lighting I used the two mini heads from a macro flash, aiming one head into the overhang, the second head into the back wall (right).



system, which holds both the lighting fixture and overhang.

### Assembly Required

The non-collapsible cyc component is the biggest piece, and assembly, as a whole, is not that arduous. But, once assembled, it's best to find a dust-free space and leave it all in place and ready to use. I worked with the smaller MyStudio 20 (20x20x12" high). The big brother to that is MyStudio 32 (32x32x16" high). (One point: when pulling out the plastic diffuser from the light fixture to place the bulb inside, pinch it lightly at both ends, or you may break off one or more retaining tabs upon removal.)

There are two metal supports and a crossbar, which stabilizes the whole

thing and also holds the light fixture and overhang. The crossbar can be adjusted height-wise. I began with the overhang all the way up, but after bumping my head into it countless times, I lowered it as far as it would go. This has the added benefit of bringing the light lower and closer to the subject, which also reduces the depth of shadows.

You can also sand down the cove surface to remove any noticeable sheen, but that really shouldn't be necessary, unless painting it—which you *can* do. However, once you paint it (with water-based paint), you'll need to repaint it to keep a fresh shooting surface. Either way, wipe down all surfaces when done for a dust-free shooting environment.

This miniature set also comes with a pair of white bounce cards. These 8x10

cards are supported by an easel (you also put that together).

### In Action

You don't have to use the fluorescent light included, but it does simplify many tasks, especially if all you want is to portray something for an online sale or auction. At 15w, this is not a strong light, so expect relatively long exposures, and use a tripod. A sample range of exposures follows: ISO 400, +0.67 EV (needed for the white surround), f/11 at  $\frac{1}{13}$ ,  $\frac{1}{8}$ , and  $\frac{1}{6}$  sec, respectively, with two bounce cards, one card, and *no* reflectors—the cards in close proximity to the subject. Despite a 5000K color temperature and CRI (Color Rendering Index) of 92, the light is not a clean white. However, when tested with both



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While the clock face can be more clearly seen when the overhead fluorescent light is positioned in front (left), there is considerably more falloff on the back wall. In contrast, light falloff is less dramatic with the light positioned to the rear (right). No color corrections were made in these two shots.

my Nikon D300 and Canon EOS 5D, Auto White Balance (AWB) did a competent job of rendering fairly neutral tones with this light (if perhaps a tad blue). If you use any other setting, even Daylight WB, you'll get a very disturbing color shift. One proviso: the bounce cards seem to add a more noticeable bluish tint, but I easily corrected for that with the 81-series Photo Filter in Photoshop (set the slider at between 4 and 6 percent as a starting point, with and without cards). Or, you can simply do a Custom WB.

The overhead lighting worked well with a brushed metal tabletop tripod that I photographed without bounce cards. However, it didn't work as well when the subject was a wristwatch, where you can detect surface reflections. Still, the problem is not bad enough to dismiss the shot for its intended purpose—online sales.

I played around with the bounce cards when photographing an ornamental dish, using both cards, then one and none. With the overhead lighting hitting the subject from several inches behind, the front of the dish was somewhat in shadow. Also, the shadow on the ground was more distinct without fill cards. Using the bounce cards made a clear difference, especially in the handles.

I also tested the overhead light by varying its position when shooting a miniature ornamental clock. I positioned the light as the manufacturer recommends, namely from the front, and then the way I've been using it, which is closer to or right above the back corner. In a frontal position, falloff leads to a decidedly grayer backdrop. However, the clock face is more readable when lit from the front. So it's your call. I still tend to favor the backlit approach overall.

More demanding users will want to bypass the built-in fixture and go straight to digital lights or strobes. However, any other lights will also need some means of controlling the spread of light, such as snoots, grids, or barn doors. Remember, we are dealing with a miniature set.

My next subject was a glass fish, which I suspected would *not* work well with the built-in light. So I brought out a pair of miniature strobe heads, or, more to the point, a macro twin flash. I mounted each mini head on a tabletop tripod and aimed one up into the cove ceiling and a second one at the white backdrop behind the subject. The result was better than when using the fluorescent light, but really only upon

close scrutiny. The mini strobes produced more pleasing shadows and added some subtle nuances to the figurine.

### Final Observations

With any light tent, the translucent surfaces used are most efficient when a light is aimed through them, not reflected off them. Much the same can be said of a sweep table. As thin as the MyStudio cyc walls are, they proved to be surprisingly opaque and very effective reflective surfaces. One added benefit: the matte surface didn't reflect objects like a mirror, as Plexiglas surfaces are known to do.

When I began, I had my doubts. By the time I'd finished shooting a handful of tabletops, I was sold. I still think it's a bit pricey (\$249 for this version, \$449 for MyStudio 32), but the system adapts itself well to a variety of subjects. And when you consider the ease and time saved when shooting tabletops with the system as is, the cost is well worth it. MyStudio does an all-around nice job, and would make a welcome addition to my—or any—home studio.

For more information, contact Pro Cyc: (615) 832-8540; e-mail: [mystudio@procyc.com](mailto:mystudio@procyc.com); [www.procyc.com](http://www.procyc.com).



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# Fujifilm's FinePix S100FS

## Capturing A "Digital Film" Look



**F**uji's FinePix S100FS (Film Simulation) is an electronic viewfinder digicam that's designed to produce film-like images at the point of capture. How it does it is not all that different than a D-SLR set on Picture Styles or similar, but the S100FS does this with menu items with such magical names as Provia and Velvia, Fujifilm's renowned slide emulsions. Overlooked in all this film simulation hoopla is the fact that the S100FS is a state-of-the-art digital camera that wraps up a lot of technology into a relatively affordable and easy-to-use package.



### Did He Say "Film Simulation"?

The FinePix S100FS is equipped with a 28-400mm (equivalent) Fujinon lens, 11-megapixel Super CCD sensor, 2.5" tiltable LCD, and ISO capabilities up to 6400 (at 6 megapixels) and an incredible 10,000 (at 3 megapixels). The camera also has Dual Image Stabilization, combining Optical Image and Picture Stabilization; Fujifilm's Face Detection 2.0 technology; and automatic redeye removal. Four built-in Film Simulation modes let you select the most appropriate "Film" mode for the scene and are optimized for people (Portrait), low-contrast (Soft), vibrant colors (Velvia), or general use (Provia). If you're not sure which is best, turn the camera's Mode dial to FSB (Film Simulation Bracketing) and one touch on the shutter fires off three images in Provia, Velvia, and Soft modes while displaying thumbnails of all three on the rear-mounted LCD screen. Why not a fourth shot for Portrait?

Fuji claims that the FinePix S100FS sensor produces image files that have an extended dynamic range that's similar to negative film and is designed to

prevent overexposure and underexposure, regardless of the subject. That's why in addition to Film Simulation Bracketing and the expected autoexposure bracketing, the S100FS offers Dynamic Range Bracketing so you can capture three image files at 100, 200, and 400 percent that can be later assembled into a single High Dynamic Range (HDR) image using Adobe's Photoshop or your favorite HDR software. You can also use the camera's Movie mode to capture images and sound at 30 frames per second (fps) in VGA quality, and the S100FS even lets you zoom while in Movie mode. Video quality is surprisingly high.

Fujifilm's Face Detection 2.0 can detect up to 10 human faces in a scene, correcting focus, exposure, and white balance automatically in as fast as 0.05 seconds to ensure that photographs of human faces (sorry my simian friends) are clear and properly exposed, no matter where they're located within the frame. I tried shooting the gang of skateboarders who roll up and down my street and I guess it worked, but to tell the truth, I never had trouble getting faces in



The Film Simulation menu that's available in the first tab of the S100FS' shooting menu tells the tale: You can shoot an image using any of the four choices shown or by using the Film Simulation Bracket mode shoot just the first four.

focus and this is just the first of several indications pointing at the S100FS' point-and-shoot roots. Automatic redeye removal automatically corrects redeye after the shot is taken and saves both the original image and the corrected file, which is kind of nice.

The camera has a High-Speed Shooting mode that lets you capture a maximum of 50 continuous shots at 7 fps at 3 megapixels. Are you picking up on a theme? You can capture JPEG files



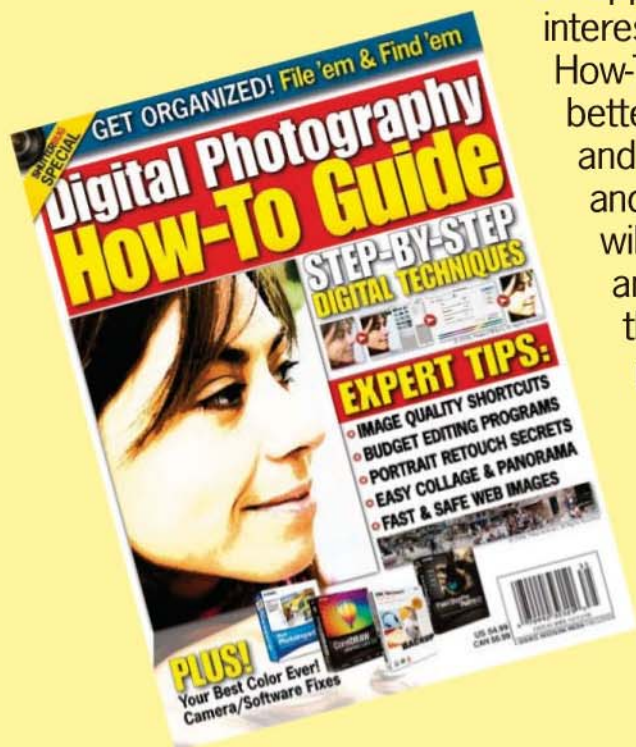
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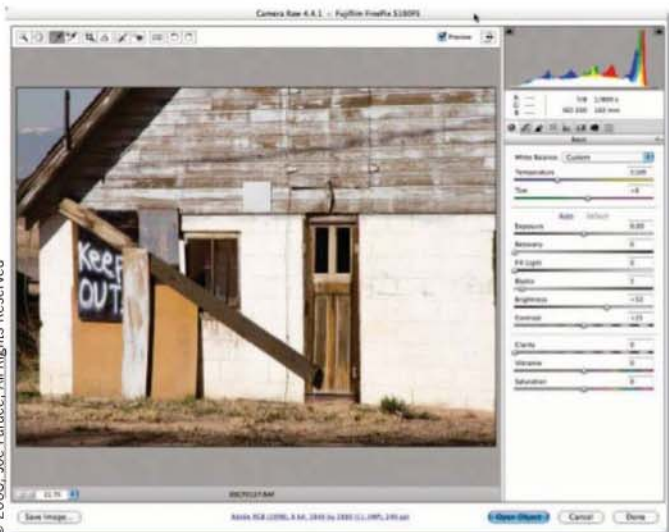
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(Left): Raw mode is selected from the Setup mode. Fujifilm provides Mac OS and Windows versions of its FinePix Viewer software that you can use to convert raw format files into something more portable, but the latest version of Adobe Camera Raw easily reads .RAF files from the S100FS. (Right): Mary photographed this bronze eagle using an exposure of 1/320 sec at f/8 and ISO 200. Even when in Aperture-Priority mode, the S100FS offers an f/11 as the smallest aperture but is still much better than the f/8 limitation found in similar cameras. (Below): When Gene Autry sang "Springtime In Rockies" this is not what he had in mind but this photograph was, in fact, made on a spring day in Colorado at a park near my home. Exposure was 1/450 sec at f/8 and ISO 200 with a +1/2-stop exposure compensation to make the snow whiter. The image was captured in the Black and White Color mode that also offers High, Mid, and Low color choices.

in lots of different sizes, including a 3:2 ratio image that will not be at the camera's highest resolution but at least adds to the S100FS' "film" orientation. You can also capture images using the .RAF raw file format that's compatible with Photoshop's current Adobe Camera Raw plug-in as well as the Mac OS and Windows software that Fuji bundles with the camera.

The FinePix S100FS has an xD/SD compatible memory card slot that accepts not only the mostly unloved, except by Fuji and Olympus, xD-Picture Card but also Secure Digital (SD) and

Secure Digital High Capacity (SDHC) cards. It even has built-in memory, another point-and-shoot trait, that lets you shoot the camera without having a card in the slot. For my tests, I used a 2GB Kingston ([www.kingston.com](http://www.kingston.com)) SD Ultimate card with speeds up to 120x and it performed perfectly.

### In The Field And In The Studio

While testing the camera, I went on several shoots with my wife, Mary, and we would switch cameras from time to time. She enjoyed shooting the S100FS in part because of the camera's compact



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(Left): Alien Skin Software's Exposure 2 Photoshop compatible plug-in offers emulation of specific Fuji films (and other film brands, too), including simulations of Velvia 50, 100, and 200F, and lets you have a choice of applying grain or not. (Below, left): The camera's Velvia mode carries on Fuji's tradition of vivid color and intense saturation that have been around since the introduction of the original Velvia slide film and would have been a great choice in more colorful locations than a playground. (Below, right): The S100FS' Provia simulation mode appears to mimic Provia 100F, producing photographs that have mid-range color saturation and contrast, and was the Film mode I used most of the time.



size and excellent ergonomics, but mostly because of the focal length range, which she called "incredible," and the amazingly crisp optical performance that produced images of far higher quality

than the price point would indicate. We both liked the tiltable 2.5" LCD that makes it easy to frame shots from a variety of shooting positions and I often used it as a digital waist-level finder.

Sure, it's not the kind of articulated screen Olympus uses on the E-3, but the S100FS costs a lot less.

When I made the snowy photograph in the park the temperature was an

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## TOOLS

TEST REPORT: Joe Farace



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Spring is late arriving in Colorado and the deciduous trees surrounding Barr Lake have not yet sprouted leaves to produce the trademark "white foliage" infrared look, yet this is clearly a digital infrared image and was captured with a Cokin 007 (87B) filter placed in front of the lens. Exposure was 2 seconds at f/8 and ISO 200.

indicated 30° F but the wind chill factor was 17°, so I was more than chilly and so was the S100FS. The electronics or LED displays in digital cameras can fail when it's too cold. If that happens you may have to remove batteries from the camera and then replace them again to reset the electronics. The wind and snow were blowing hard and from time to time the electronic viewfinder would fail and the display would "get fuzzy" as in Darby Conley's comic strip of the same name. I tried the EVF/LCD button to switch to the preview screen and that didn't work, but turning the camera off and on again rebooted the camera and allowed me to make photographs until I got too cold. **Tip:** If you're going out into the cold, keep the camera inside your parka until you need it.

For the diehard purist, the big question is whether or not Fuji provides the digital equivalent of Provia and Velvia. I shot a series of images at the playground using FSB mode and you can see the results on these pages. Since I have no control over the size of these comparison files and there are the inevitable variations in reproduction from one copy of this magazine to another, use the text as your guide rather than the

Continued on page 178



A combination of Diana Laree's ([www.dianalaree.com](http://www.dianalaree.com)) makeup skills and the S100FS' Soft setting eliminated the need for any retouching on this available light photograph of Shayna. The camera's built-in Face Detection worked great picking out the facial area and making sure it was sharp. Light was from the window at camera left and was filled using the gold side of a Flashpoint ([www.adorama.com](http://www.adorama.com)) 5-in-1 reflector. Exposure was 1/100 sec at f/4 in Program mode at ISO 400 with a +1-stop exposure compensation to open any shadows.



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## TOOLS

TEST REPORT: Joe Farace



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Spring is late arriving in Colorado and the deciduous trees surrounding Barr Lake have not yet sprouted leaves to produce the trademark "white foliage" infrared look, yet this is clearly a digital infrared image and was captured with a Cokin 007 (87B) filter placed in front of the lens. Exposure was 2 seconds at f/8 and ISO 200.

indicated 30° F but the wind chill factor was 17°, so I was more than chilly and so was the S100FS. The electronics or LED displays in digital cameras can fail when it's too cold. If that happens you may have to remove batteries from the camera and then replace them again to reset the electronics. The wind and snow were blowing hard and from time to time the electronic viewfinder would fail and the display would "get fuzzy" as in Darby Conley's comic strip of the same name. I tried the EVF/LCD button to switch to the preview screen and that didn't work, but turning the camera off and on again rebooted the camera and allowed me to make photographs until I got too cold. **Tip:** If you're going out into the cold, keep the camera inside your parka until you need it.

For the diehard purist, the big question is whether or not Fuji provides the digital equivalent of Provia and Velvia. I shot a series of images at the playground using FSB mode and you can see the results on these pages. Since I have no control over the size of these comparison files and there are the inevitable variations in reproduction from one copy of this magazine to another, use the text as your guide rather than the

Continued on page 178



A combination of Diana Laree's ([www.dianalaree.com](http://www.dianalaree.com)) makeup skills and the S100FS' Soft setting eliminated the need for any retouching on this available light photograph of Shayna. The camera's built-in Face Detection worked great picking out the facial area and making sure it was sharp. Light was from the window at camera left and was filled using the gold side of a Flashpoint ([www.adorama.com](http://www.adorama.com)) 5-in-1 reflector. Exposure was 1/100 sec at f/4 in Program mode at ISO 400 with a +1-stop exposure compensation to open any shadows.



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# Studio Kits

## Getting Started With Westcott's Photo Basics



The Photo Basics two-light kit.

A single light setup, without the supplied background or floor mat, works very well for close-up portraits. (Model: Khristynne Oradan.)

There are various companies that offer studio kits in a box (or canvas bag). For the most part, such portable studio systems are primarily lighting setups. They might include the heads, self-contained power packs, stands, and some type of diffuser. That's enough to get started with studio work, especially for experienced shooters. But photographers just starting to work with studio lighting might want a little more help.

That's where Westcott's Photo Basics

comes in. The Photo Basics kit, which is available in a two- or three-light setup, not only contains the lights, stands, and umbrellas, but also a backdrop, floor covering, and, most importantly, a very easy-to-read chart that simplifies setting up the entire portable studio and arranging the lights to get the most out of them. It also includes an instructional DVD. Since the Photo Basics kit utilizes continuous lights, no power packs are required.

I tested the three-light PB500

Constant Light system, which includes two 500w photofloods and one 100w bulb. Everything came in one large canvas bag. There are three color-coded heads, two tall light stands, one short light stand, and two umbrellas that are used with the heads placed on the tall light stands. There's also a floor mat and a backdrop.

Setup is extremely easy. The card that comes with the kit tells you exactly where to place everything. It took about an hour and a half to set everything up the first time. Subsequent setups took less than



half that time. At the first setup, before extending the light stands, be sure to tighten all the screws on the extension mechanisms. A couple of them came loose, and the stands came apart as the sections were being extended. It's also a good idea to test the heads and bulbs before setting everything into position. Everything worked fine.

The floor-positioning mat is a diagram that details where each stand, corresponding head, camera, and the subject or subjects should be placed. The background is a slate-patterned gray cloth. It can be hung with the supplied self-adhesive hooks that can be attached to the wall. Unlike many backgrounds, which are heavy and bulky, this background is very lightweight, so there's no chance of it pulling the hooks off or ripping part of the wall down. To eliminate any creases, it would be a good idea to iron it before hanging.

Next, attach the umbrellas to the heads on the two stands. The floor diagram indicates where one, two, or three subjects should be positioned. It's a relatively tight space, so the system works best with one subject, but it can be used for small group shots. Adjust the lights so that they reflect off of the umbrellas directly onto where the subject would be.

The short stand with the blue head on it goes behind the subject to throw a little light on the background. Even though it is a smaller wattage bulb than the primary lights, be careful not to put that light too closely to the backdrop, as these are continuous lights that generate heat. About 8" is right. Connect and plug in the power cords and the basic studio is set up. That's really all you need to light the set. When positioned correctly, it does a good job of adding light behind the subject.

There are advantages and disadvantages to continuous light studio systems. The advantages are that they are generally less expensive, and, because it's easy to see what's being lit, are easier to work with for beginners. (Modeling lamps do the same thing for flash studio systems, but they drive the price of that equipment up even further.) With

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The Photo Basics three-light kit.

continuous light, you don't need a flash meter to set exposures. A simple light meter or on-camera metering is sufficient to determine f/stops and exposure times.

The downside of continuous light systems includes the fact that they don't provide the amount of light that flash systems do, and the light they do provide isn't daylight-balanced.

I was pleasantly surprised by the results I got with the Photo Basics kit. I was able to come up with very good-looking pictures, right out of the box. There are a number of things I like about this setup. For one thing, it uses incandescent photofloods, rather than fluorescent bulbs. I like the quality of the light that photofloods generate better than the quality of light from fluorescent bulbs. It tends to be warmer, while fluorescent bulbs, even color-corrected fluorescents, tend to cast a cooler light.

The color temperature of the reflected light averaged around 3100K, while the direct backlight was close to 2800K, which is in the tungsten color temperature range. For testing, the Nikon D3 and D300 test cameras were shot with the white balance set to both auto and to the specific color temperature. Almost any newer digital camera will automatically adjust the white balance for optimum captured color. (When using the setup with film, use tungsten-balanced film.)

Most times when shooting with special lighting, it's a good idea to turn off any other household lights. But, since these are incandescent lights, keeping table lamps or other incandescent lamps on, which are roughly the same color temperature, isn't a problem. Bright direct daylight, which is a different color temperature, should be blocked, and any fluorescent light, which is also a different color temperature, should be turned off.

One disadvantage of some continuous light systems is they don't provide sufficient light to come up with professional-looking results. This one does. Unless you're going to be using a very high ISO setting on a digital camera, you're not going to be capturing movement, but for stationary subjects, there's sufficient light for portraiture work. Setting the cameras at ISO 400, exposures

Continued on page 187

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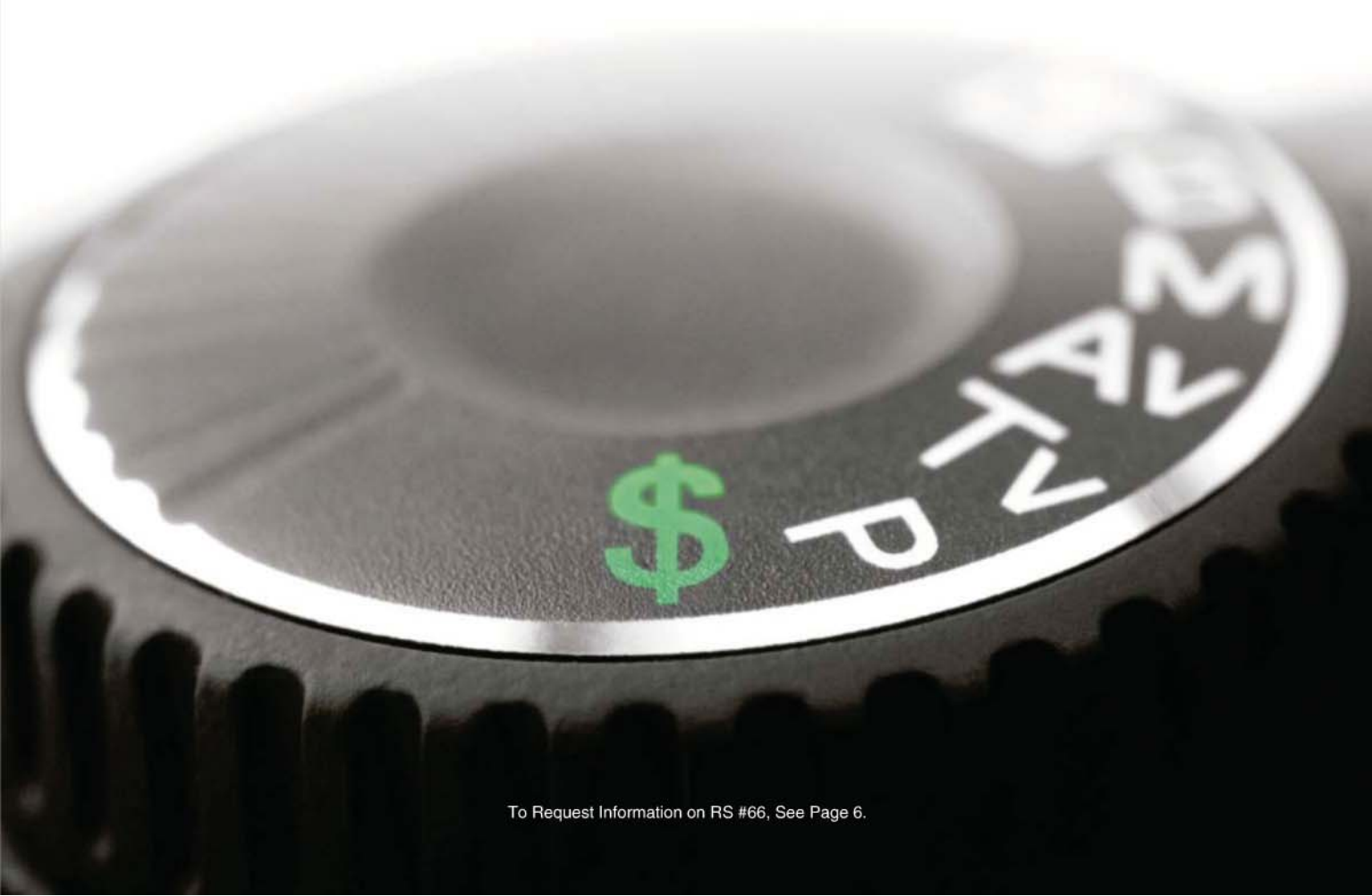


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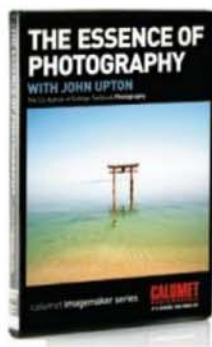
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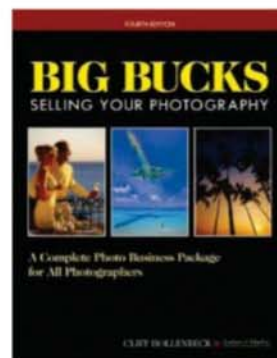




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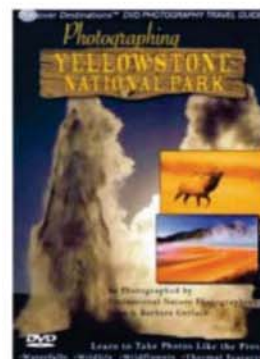
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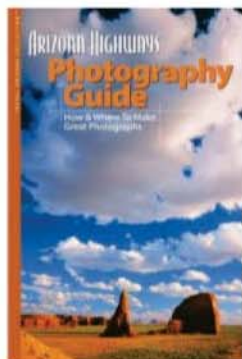


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**Arizona Highways Photography Guide:** How & Where To Make Great Pictures; text and photographs by Arizona Highways editors and contributors; Arizona Highways, 336 pages; \$24.95; (ISBN-13: 978-1-932082-84-5)

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of tips on capturing great images with both film and digital cameras. Every aspect of photography is covered, from what gear to bring, to composition, exposure, depth of field, and lighting. It also provides information on landscape, wildlife, portraits, architecture, and travel photography along with a selection of breathtaking locations that offer endless photo opportunities. The guide is certain to spark your imagination and have you

creating the amazing images you've always dreamed of.

**NASA: The Complete Illustrated History;** by Michael Gorn, foreword by Buzz Aldrin; Merrell, 304 pages; \$29.95; (ISBN-13: 978-1-8589-4427-2, ISBN-10: 1-8589-4427-9)

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Continued on page 176

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# The Opus Pro OPL-L300-Series AC/DC Location Kit

## This Strobe System Goes Where You Go



(Left): The Opus L310 has a small footprint and is lightweight. You might be tempted to stick it in your camera bag, if it weren't for the reflector, light stand, and other accessories. (Center): Operation is simple, largely involving a row of rocker switches. The one thing lacking is an audible ready signal. The photocell sits on top. (Right): The battery pack that comes with the kit is a good match in that it is fairly lightweight and compact, and will drive one or two 300 ws heads.

I've had many opportunities to work with battery-operated studio strobe systems. My problem with them was that they were heavy and bulky, not powerful enough, or simply too costly. Then I came upon the Opus Pro OPL-L300 location kit. I immediately noted that the 300 ws monolights were compact. Then I hefted the battery pack. Hmm, not bad, I thought. I could actually carry this stuff around on the subway here in New York City if I had to, not to mention schlep it up and down two flights of stairs. With this kit in hand, I was well on my way to a portrait session of a family with an expectant mother.

### Ahead Of The Game

The beauty of these heads (designated OPL-L310) is their simple design and compact size, not to mention 300 ws output. You can easily heft each with one hand. In fact, this squarish head (as seen

from the back) practically fits in the palm of your hand. And there was enough power so you didn't feel you'd be sacrificing anything when using something like a photographic umbrella.

All the controls reside on the back panel, consisting primarily of four rocker switches in a row. Normally there's no need to mention the on/off switch, except that here it only comes into play when running the unit off mains current (AC). When the battery is used, this switch has no effect and shouldn't be engaged. That brings us to the second and even more important switch: the AC/DC (battery) selector. I'd prefer this to be the first switch on the panel, so it's not easily overlooked—and maybe color-coded for emphasis. Make sure to make the proper selection before proceeding.

The two controls that follow are different in that these are three-way switches. A bit cryptic in that you're not

sure which is which, the first of these two (the third rocker switch on the panel) controls the 60w quartz-halogen modeling light. This can be set to full/off/1/2, in that order (top to bottom); it is not proportional, so it really is only a rough guide at best. And when using the external battery pack, the modeling light is not even an option—internal circuitry bypasses it. Since the protective cap fits over the flash tube, which comes attached out of the box (but is user-replaceable), I didn't even bother screwing in the modeling lamp when using the battery pack—it would just be more work with no payoff. **(IMPORTANT: Handle the modeling lamp and flash tube carefully and avoid contact with fingers; preferably use a darkroom glove—available at photo retailers—and don't screw the modeling lamp in too tightly.)**

The final rocker switch controls flash output. This one is even more confusing.





To create this "vegetable cocktail," I stuffed the glass with a mix of tiny gourmet tomatoes and surrounded the set with various peppers, using shimmering Mylar as a backdrop (note its reflection in the glass). I aimed one head with barn doors (to control the light) through the translucent back wall of the set. As my main light, a second head (not shown) was aimed up into the ceiling from a couple of feet in front and just off to the right. To give the glass a more definable shape, I flanked it with black cards (note the black edging).

The upper position (single dash indicator) gives you full power, while the bottom position (two dashes) cuts power in half. The middle position—the "o" normally used to indicate "off"—marks  $\frac{1}{4}$  power. Certainly not a natural progression or a conventional way of doing things, at least not to someone who is used to incremental or continuous output control, which is something I missed here. Fine-tuning output may require you to move a light nearer to or farther away from the subject to get the effect you're after (remember, set shutter speed at your camera's X-sync speed or slower, and primarily adjust f/stops to control exposure). But to be fair, the continuous power variator found on other Opus units had to be sacrificed to make room for the battery switch and DC socket. You'll also notice that this flash requires a mini-sync cable, which

is less robust and seemingly more prone to damage when mishandled. **(IMPORTANT: When reducing output by way of the power switch, manually pop the flash, either remotely or via the test flash button on the back panel, to dissipate the stored energy and thereby avoid overexposure at the wrong flash output.)**

The photocell sits atop the housing, and can be switched on or off via a back-panel button. I tend to keep this in the "on" position, but switch it off when triggering/testing lights individually. I slaved the second strobe to the first one, when necessary, firing the flash via a radio remote triggering system I own or using the supplied sync cable.

### Portable Power

The matching OPL-L301 battery

pack comes in its own padded shoulder bag, so you can carry it separately or inside the larger carrying case (generally recommended). The controls are on the front panel, so you can rest it horizontally, on its side, or vertically on end when storing. In use, it should stand on its feet (horizontally), or with the aid of the provided kickstand, which affords a better view of the front panel. That said, and even though it's less stable (a touch wobbly), I did stand the unit on end without ill effect—just keep it clear of foot traffic.

When the kit arrived, I charged the battery fully. A full charge normally takes five hours. The pack supports one or two flash heads in tandem. **(IMPORTANT:**

Continued on page 174



# Kenko's KFM-2100 Flash/Ambi Meter

## Everything You Always Wanted In A Handheld Meter, And More



**Y**ou might think that the sophisticated metering system in your camera is the be all and end all when it comes to exposure. The truth is, it does deliver remarkable results, but it can only take you so far. Want to tackle high-contrast scenes or tricky lighting or tonal situations without wasting a lot of time bracketing? Then you'll need a handheld meter. Shooting studio flash? Camera metering systems are of no help here, so you'll need a handheld flash meter. Prefer keying exposure to important highlight or shadow values, especially of areas off in the distance? You'll need a 1° spot meter for that—something with pinpoint accuracy, which is a far cry from spot metering in any camera. But the question really comes down to: How sophisticated does a handheld meter need to be? With the KFM-2100, you're getting a lot of bang for the buck, and if you feel this is too much meter for you, you can scale down your aspirations and opt for the smaller and more economical KFM-1100 (not tested at this time).

As I'd previously indicated in my PMA report (available at [www.shutterbug.com](http://www.shutterbug.com)), the KFM-2100 heralds the rebirth of the venerable Minolta Flash Meter VI, which introduced us to pioneering technologies and novel ways of using a handheld meter. Little has changed, and from what I can tell, the current iteration is every bit as accurate and durable as the original. THK, in bringing back this meter, did not skimp or cut corners. The meter is back in all its glory, but under a new

moniker and now marketed for both the film and digital photographer. While some may argue with the need for or efficacy of some of its more esoteric features, we can't argue with the Kenko meter's ability to deliver consistently reliable results.

### On The Face Of It

The KFM-2100 is at its heart a digital meter, with alphanumeric and analog Liquid Crystal Display (LCD). It's powered by a single and easily replaceable AA battery, which appears to last a long time. The incident dome resides in a rotating turret, while the 1° spot eyepiece sits above the display on the main housing. Unlike some other meters, the white dome is fixed, not recessed, for light ratio readings, and there is currently no flat disc replacement available for such readings. However, you can use a method long in vogue, which is to shade the dome from extraneous light when determining lighting ratios.

The few buttons are clearly marked, although a couple may require clarification. The secondary ISO button (below the one labeled "ISO") is a legacy feature aimed at setting the ISO for instant prints. However, no one says you can't use it simply as an alternate speed setting, regardless of the medium used. The S/A/H button is the one used to bias readings to a key highlight or shadow value, or to average two or more readings (10 max). Each press of the Memory button stores a reading. Use CLR to clear memory or any existing readings (it's good to get into the habit of doing

Even in the digital age, the Kenko KFM-2100 proves its mettle in the field and studio as a powerful handheld meter capable of reliably delivering both incident and spot readings, with ambient light and flash.

### Key Specifications

#### **Kenko KFM-2100 handheld spot/incident ambi/flash meter**

- 1° spot measurement built-in, with dioptic adjustment
- Rotating turret with incident dome
- Silicon photocell
- Liquid crystal display (external not backlit; internal illuminated)
- Other features—brightness range display; highlight/shadow-biased readings; averaging (up to 10 readings in memory); shutter speed settings in whole, ½, and ⅓ steps; sync terminal
- Powered by one AA battery
- Size (WxHxD) & weight—2.6x7x1.2"; 6.5 oz
- Price—\$799 MSRP (less online and in stores)

this so you can start with a clean slate). Shutting the meter down retains the last measurement and stored readings. Switching modes keeps memory intact but erases the last reading.

The Mode button shifts operating mode: ambient ("Ambi"), cord-activated flash ("Cord"), and cordless ("Non Cord") flash. Because I was shooting either by available light or with my Canon EOS-compatible flashes, I used Ambi and Non Cord modes. The Non Cord mode



was especially handy in determining how much of the exposure was made with available light and how much fill from flash—via the Light Ratio Analyze (known elsewhere as “flash analyze”) function. Had I used studio strobes, I would have made heavy use of Cord mode, connecting an old-style PC cord to the flash and my Canon EOS 5D. In Cord mode, the meter could be used to trigger the connected studio strobe (and all strobes synced to that one) for a reading.

The only function that may be

confusing is Latitude. This is actually a measure of brightness range, which means that it applies to spot meter readings only. The instruction manual says something about using the Latitude function with an incident reading and for you to use that as a basis for determining the usable tonal range when reading with the spot meter, but that is clearly in error—they’re mixing apples and oranges. The instruction manual also confuses tonal range and dynamic range, but that’s inconsequential when it comes

to the overall usefulness of the meter.

### In Action

Using any incident meter simply means holding the meter at the subject position, with the dome facing the camera. That gives you an exposure reading unbiased by brightness levels or tonality. Indoors, the meter must be held practically up against the subject, since the Inverse Square Law tells us that light levels decrease dramatically with distance—and we’d like to get as accurate a reading as possible.

### Incident Meter Test

As long as your subject is not in shade and you in shadow (or vice versa), a few feet apart will not affect an incident reading. When I suddenly found this beautiful white dog at Nova Scotia’s Brier Island Lodge posing for me (okay, the dog was totally oblivious to my presence) and not wanting to disturb it, I stood several feet away and made an incident reading. Oh, and did I mention we were enshrouded in fog? The camera meter grossly underexposed the scene because of both the dog’s light tonality and the prevailing wash of light tonalities surrounding us. The Kenko meter produced a beautiful image.

The predominant light tonalities fooled the camera meter into serious underexposure, by 1.3 stops (right). An incident meter reading with the Kenko meter produced beautiful tonalities in the dog’s coat and surrounding fog (far right).



### Spot Meter Test

This shot of Karlstejn Castle, outside Prague, was made under pristine blue skies. As I made my way up toward the castle, I saw looming above me a fetching contrast of light and dark tonalities, with parts of the castle walls receiving full sunlight, other parts in shadow. So I made two spot readings (key highlight and shadow) and used the meter’s averaging function to arrive at the final exposure. Needless to say, the

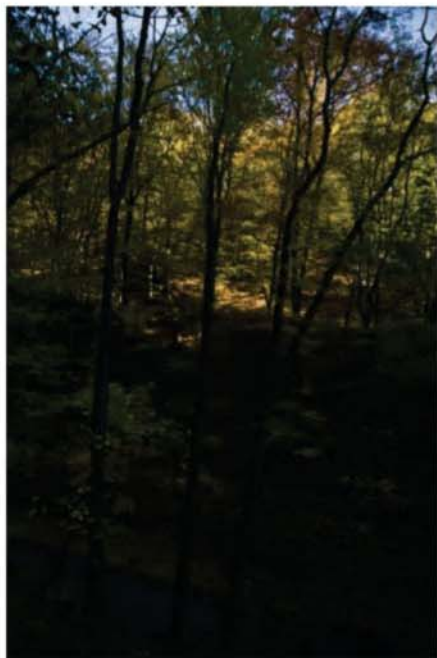
I took one spot reading with the Kenko meter of the shaded area on the curved wall (middle of frame) and another of the brightest wall to the right, then used the S/A/H button to arrive at an averaged reading. As a final step, I adjusted contrast in Photoshop. (Canon EOS 5D; f/8, 1/320 sec; ISO 100).





camera is always in *Manual* mode when using a handheld meter. And be sure to set the same ISO on camera and meter.

I saw the sun producing patches of light and dark in these woods. So I took advantage of the early fall foliage to make several exposures, based on key tonalities, and used the S/A/H button to arrive at the final exposures (a dial on the side cycles through Shadow/Averaging/Highlight settings when the button is pressed, as well as shutter speeds by rotation of the dial alone). I should add that you can set your own custom highlight and shadow bias values, or use the default values (I recommend setting your own—the defaults go too far in either direction, unless you're shooting print film).



While the exposure made with the camera is satisfactory (left), it felt a little light. So I tried again with the Kenko meter. In custom functions, I'd set the highlight compensation on the KFM-2100 to +1.7 EV. I used the spot meter to read a bright patch in the woods (initially leading to underexposure) (center) and activated the S/A/H key at its highlight-compensation setting to deliver an image with what I felt has more contrast and pizzazz (right).

## Ambient & Flash Tests



Metering in Incident mode with the KFM-2100, I bounced one shoe mount off a white surface to the right of the ceramic figure (left), then added fill from a second flash bounced off the ceiling from the left (right), which produced a more pleasing rendition, with just enough contrast.





Placing this ceramic figure against a milk-white Plexiglas-like surface produced modest underexposure when metered with the camera (top, left underexposed). An incident reading yielded better tonalities (center, left). Then I decided to bounce a shoe-mount flash off the ceiling for overall fill, using the meter's Light Ratio Analyze function, increasingly boosting power on the flash till the right amount of fill was achieved (bottom left & top right).

Using a JTL small product shooting table, I photographed the small ceramic sculpture first by available window light coming in from behind the white diffusion plastic of the sweep table, then with flash fill, and finally flash sans daylight. Depending on how much of the field the white plastic occupies, the camera exposure can be mildly or seriously underexposed. But the exposure was on target when measured with the incident meter (Ambi mode), which meant I didn't have to bracket exposures. When I added a flash (bounced off the ceiling) for fill, the Kenko meter told me how much of the exposure was daylight and how much flash (meter set to Non Cord mode and flash in Manual mode). I used this measurement to prevent the flash from overwhelming the exposure. My final exposures were made solely by flash illumination with two shoe-mount strobes—one main, the other fill (also in Non Cord mode; manual flash).

While the main display is not backlit, there is enough contrast to make readings usable under most light levels. I never had a problem with it. The spot read-out, however, is illuminated.

One more important point: while you can take readings as EVs (via a custom setting, for ambient light only), measurements are largely shutter-priority. That's designed to keep you on track when using flash, for proper flash sync. Granted, I would have liked to make readings in aperture-priority, but I found this workable. And when you stop and think about it, this design also simplifies meter operation.

I've used lots of meters over the years. I was impressed by this meter before, and continue to be impressed now. Kenko did a good job preserving the integrity of a meter that has long been a cornerstone for serious and professional photographers.

For more info, contact: THK Photo Products, Inc., 7642 Woodwind Dr., Huntington Beach, CA 92647; (800) 421-1141; [www.thkphoto.com](http://www.thkphoto.com).

*Jack Neubart is the author of "Photographer's Exposure Handbook" (Amphoto, 2007).*



# The Mecaflex

## A Square Format 35mm SLR

**T**he Mecaflex was one of the smallest 35mm single lens reflexes ever made. It was designed by Heinz Kilfitt, who, in 1947, opened an optical company in Leichtenstein that subsequently relocated to Munich. It was here that he made a name for himself producing high-precision lenses that included the 40mm f/2.8 Kilar—the world's first 35mm macro lens—and the Zoomar, the world's first production zoom lens for a 35mm camera.

But Herr Kilfitt was also a camera designer. He designed the Robot, which he sold to Otto Berning and Co. in Dusseldorf, and he designed the Mecaflex, which he sold to Metz at Fürth in Germany. The company, best known at that time as a radio and television manufacturer, made the bodies while Kilfitt supplied the lenses, and their version was launched in '53. Unfortunately the deal went sour, leaving Kilfitt with a lot of lenses and no cameras to put them on. So, in '58, he had the bodies made in France by SEROA in Monaco.

The way to tell whether you are looking at a German Mecaflex or a French one is to examine the logo on the top plate. Under a large "M," is either the word "Metz" or "SEROA."

Measuring only 4x3x2½", the Mecaflex sits comfortably in the palm of the hand. Mostly the cameras were made in an attractive satin chrome finish with a black leather covering, but the last 100, before production stopped, were made with an attractive light brown lizard skin covering. The camera took 50 exposures, 24x24mm, on a standard 36-exposure length of 35mm film, the only 35mm SLR to use this square format.

At first sight, it appears that the Mecaflex has certain basic controls missing, because there's no sign of a



The Mecaflex with its top plate down, giving an extremely streamlined look.



Ready for action with the top plate up.

viewfinder, film wind lever, shutter release, or rewind knob.

Closer examination, however, reveals that they are all hidden beneath a top plate that hinges up at 90°. As that is lifted, a metal focusing hood unfolds and a large, square magnifier clicks into place just above a small ground-glass screen. Unlike most SLR waist-level viewfinders, this magnifier, which covers



View from the top with the magnifying lens in place over the small reflex screen.

the whole area of the focusing screen, is not designed to be held close to the eye. Instead, the camera is held at waist height when the magnifier shows the whole image. It's a boon to composition, but not very good for fine focusing.

A square aperture can also be opened in the front of the now vertical top plate, which couples with an opening in the





From the rear with the eye-level viewfinder in place.



The very rare lizard skin version, fitted with the telephoto lens.

back of the focusing hood to form a direct vision, eye-level viewfinder. Also under that top plate, on the right of the focusing screen, are the shutter release and single stroke film wind lever with an inset frame counter, and a rewind knob, incorporating a film-type reminder, on the left.

Moving around to the front of the camera, most controls fall in their expected places. A lever racks the lens in and out for focusing, while shutter speeds and apertures are set on their own rings at the front and rear of the lens. But although the controls for setting shutter speeds and apertures appear fairly conventional, the way each operates is a little out of the ordinary, because the camera has an early form of automatic aperture stop-down by means of an ingenious series of mechanical linkages between the body and the lens. Here's how it works.

First, the film is wound, bringing the reflex mirror into place at the same time. The aperture is then opened to its widest setting to give the brightest image on the screen. To do this, the photographer first has to press in a small catch on the aperture setting ring, keeping it depressed as the ring is turned against the tension of a spring. All the time this catch is depressed, the spring pulls the setting ring back toward the smallest aperture, but with the aperture at its widest setting, the catch is released and the ring locks into place.

As the aperture ring reaches its widest setting a quiet click indicates that a small lever beneath the lens has been moved

very slightly to one side, allowing a pin to spring out from the body and block its return. Now, when the f/stop required for taking the picture is reset on the control ring around the lens, the actual aperture remains wide-open for easier focusing. As the picture is taken, however, first pressure on the shutter release retracts the pin, allowing the lever to move back and causing the aperture setting to spring to its preset aperture, just before the mirror flips up and the shutter fires. It then remains at this smaller aperture setting until the whole sequence is repeated for the next picture.

The shutter is not a focal plane type that you would expect in most 35mm SLRs. It is a Prontor with X and M synchronization for electronic and bulb flash respectively, using an iris, set into the camera body, behind the lens. As the film is wound, the mirror is lowered and the iris opens to bring an image to the viewfinder, while the lowered mirror blocks light from the film. As the exposure is made, the mirror springs up and the iris closes, between them giving the required shutter speed.

The lens is interchangeable with a bayonet fitting, released by moving a small lever below the lens from a five o'clock setting to seven o'clock. The Mecaflex is usually found with a 40mm f/3.5 Kilar lens, but sometimes with the rarer 40mm f/2.8 Kilar and, if you are very lucky, with the even rarer 105mm f/4 Tele-Kilar. Extension tubes were also available.

With a few exceptions, single lens

reflexes of the early '50s were mostly built with waist-level, rather than eye-level, viewfinders and the Mecaflex was no exception. It was, however, unusual in offering a now very rare accessory viewfinder that fit over the ground-glass screen to convert the camera for eye-level viewing.

This is little more than a small metal box which is pushed into the hood to rest on top of the focusing screen. Inside is an angled mirror and set into one side is a lens in an eyepiece. It doesn't attempt to correct the laterally reversed image on the screen the way a penta-prism would and if the camera is held vertically, the image turns upside down as with any waist-level reflex. The resulting image is dim but adequate when the light is bright.

Today's value is around \$1500 for the chrome and black camera with standard lens, more like \$2000-\$2500 for the lizard skin version, and around \$750 extra for the tele lens, if you can get one on its own. I've only ever seen them for sale with the camera and a seller reluctant to part them. 📷

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# Leica Day At RIT

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Andreas Kaufmann, CEO of Leica Camera, with the Leica M8.

Rochester Institute of Technology (RIT), the world-renowned center of imaging tech, research, and photographic education, and Leica Camera, acclaimed for its legendary cameras and outstanding optics, proclaimed May 6, 2008 as Leica Day. The daylong event, hosted by RIT at its impressively large modern campus, was celebrated with speeches, lectures, tours, slide shows, seminars, and parties. The occasion marked a visit by Andreas Kaufmann, the CEO of Leica Camera in Solms, Germany, who was there to donate 20 classic Leica M4-2 and M4-P cameras, each fitted with a brand-new Leica Summarit-M lens, to RIT's School of Photographic Arts and Sciences "to assure that analog photography continues to be a key element of photographic education at the highest levels." The bequest, valued at \$50,000, was graciously accepted by William (Bill) DuBois, chair of photographic arts and a professor at the school, who noted, "As long as film is being produced we are committed to



teaching our students how to incorporate it into their professional repertoire." He also expressed his gratitude to the Eastman Kodak Company for donating 400 rolls of their new Portra 400NC film to help support the program.

Kaufmann, a charming and articulate speaker, held the audience spellbound with a fascinating illustrated history of Leica, including its ongoing transition to digital imaging, exemplified by the 10 Leica M8 cameras now in use at RIT. He then revealed the amazing story of how the vintage Leicas were acquired. "We didn't have any remaining inventory of these classic models," he explained, "so we had to buy them discreetly at online auctions, attracting as little attention as possible so the prices wouldn't skyrocket. Despite our best efforts, the prices did go up, and it took us over 18 months to obtain 20 M4-2 and M4-P models in excellent condition. All were completely reconditioned at Leica USA in Allendale, New Jersey, and fitted with new 50mm f/2.5 Summarit-M lenses."

A genuine photographic enthusiast and collector himself, Kaufmann sported a new black Leica M8 with a vintage 50mm f/1.4 Summilux lens and mingled with the crowd, shooting pictures of smiling Arts and Sciences students with their "new" Leicas and the assembled dignitaries. Champagne and hors d'oeuvres were served after the speeches.

Additional highlights of Leica Day were riveting presentations and slide shows by two veteran, award-winning photojournalists and Leica shooters—Chris Usher, a member of the White House Press Corps who showed some of his searing documentary images of New Orleans people displaced by Hurricane Katrina, and Alex Webb, a long-time member of Magnum Photos who displayed profoundly affecting and insightful images taken from his seven acclaimed books documenting "cultural borders" from Mexico to Istanbul. Both are long-time Leica film shooters who are now trying their hand with the digital M8, and both followed their presentations with heartfelt and candid Q & A sessions, with most of the questions coming from eager young RIT students pursuing careers in photojournalism, documentary, and fine art photography.

A fascinating finale to all the official events was an extemporaneous lecture on Leica rangefinder shooting techniques delivered by RIT alumnus Justin Stailey of Leica USA to two-dozen perky and inquisitive


Leica-toting Arts and Sciences students enrolled in the program. Kaufmann and DuBois were honorary attendees, and both smiled knowingly as Stailey explained how to take advantage of the special virtues of the rangefinder camera and gave numerous hints, tips, and tricks on how best to hold, compose, and shoot discreetly with a Leica M based on his long hands-on experience.

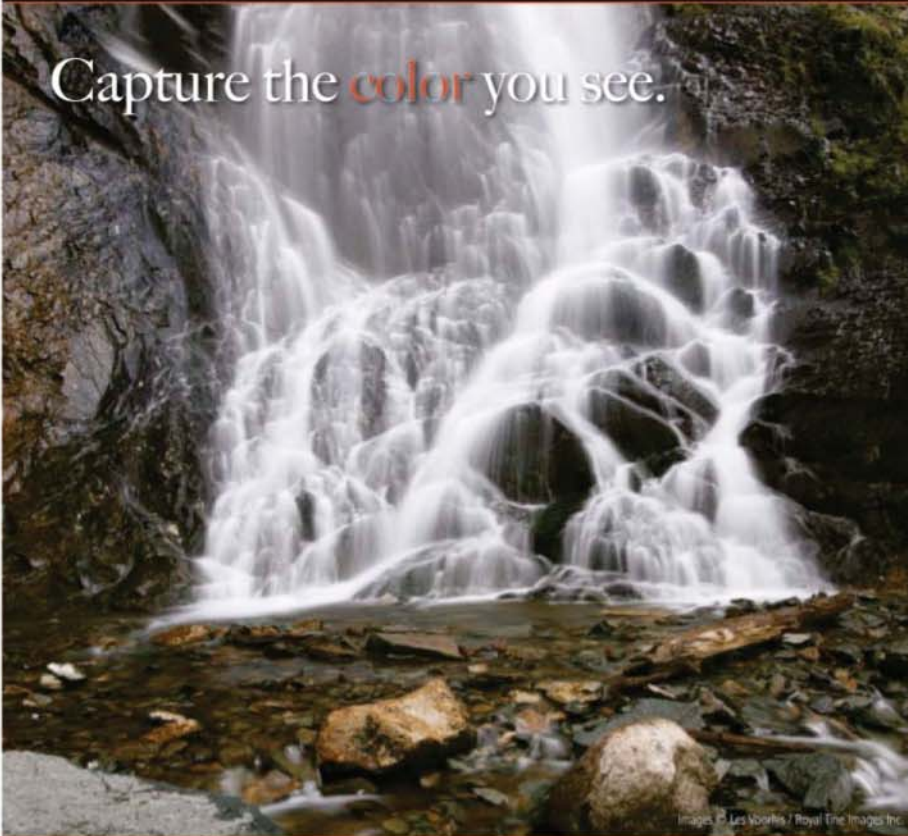
It was clear from their questions that the

RIT students were engaged and excited about participating in the Leica film project. At an impromptu farewell dinner hosted by Leica at a nearby Italian restaurant, execs from RIT, Leica, and Kodak toasted to an ongoing partnership and pledged to expand and strengthen the program going forward. It was a fitting conclusion to Leica Day, a beautiful spring day in that most photographic of American cities, Rochester, New York.

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# “Helping Clients Hire You”

## A Sales Strategy For Photographers

One of my favorite workshop topics is “sales strategies” and that’s probably because I have not met many people who got into photography to become salespeople. When I give this workshop at photographic conferences and association chapters I am always impressed by the number of questions and concerns photographers have about selling. Without a rep, selling yourself *is* often difficult. Even though my presentation changes every time I give a workshop, there are some rules of selling photography that have remained consistent throughout the years.

### It’s Never About You

My first and best rule is to stop thinking of this as sales and start thinking of this as “helping clients hire you.” It may sound like a silly or small distinction, but for you, and your potential clients, it can be huge. Wouldn’t you rather help people than sell to them? I know clients would rather be helped than sold to! Hiring you is not always about you; it is more often about the services you are providing. With a little attitude adjustment you can make a big difference in your business and marketing. You can set up a win-win situation instead of the more potentially aggressive “cold call.”

### Decide On Your Goal

What is your goal for this phone call or e-mail? How do you want potential clients to respond? Maybe you want them to visit your website. Perhaps you want to make an appointment to show your portfolio. Maybe they can get some promotional material in the mail from you. Before you call any client, know what you want and

learn everything you can about your client’s needs for photographic services.

### The Phone Calls

Sales calls have kept more people out of the photographic business than any lack of talent. There is no lack of talent among you, but learning to make successful one-on-one contact with clients seems to be overlooked when learning photography.

I recommend writing “scripts.” Scripting is a selling technique I teach to close the gap between you and your goal of selling your work. It is not a new sales tool. What is new is applying the technique to photographic services.

Basically, scripting is talking to clients by preparing ahead of time because you want to make the best use of *your* time and *their* attention, to get more information about their photographic needs and to get the best chance to get your work in front of them. It is writing down the expected interaction between you and your client. Once you write the basic script, you can adapt to any situation from advertising photo shoots to weddings to print sales.

You may feel you know what to say—after all you are the photographer—but writing everything down beforehand will make each client contact more successful. It will seem awkward or odd at first. Once you start working with your scripts, you will wonder how you got along without them before!

You need to do thorough preparation, just as you would prepare before going out on any photo shoot. Start by writing down the conversation from “hello” and write it just as you would like it to go. Be sure to plan for all variations. No matter what the

client’s response, you have anticipated an appropriate reply.

### Ask Open Questions

First learn how to use open-ended questions in your scripts. These are questions that begin with “how, who, what, when, where, and why,” instead of closed questions that begin with “can you, could you, would you, do you.” See the next rule for examples. Open-ended questions encourage your client to consider what you are saying—to take a moment to think—instead of automatically replying with a “no.” Open-ended questions help you to gather information, save time, and reduce the rejection that comes with the “no” you often get when you ask a closed question.

### Be Specific About Your Photography

Start with a brief and specific description of your services based on your targeted market. For example, “Hello, I am a nature and landscape photographer and my name is so and so. I am interested in presenting our portfolio for your corporate photo collection. When would be a good time to come by?”

The first critical phrase is “nature and landscape” because this helps the client you are calling to visualize your work and they can then more accurately identify their interest in seeing your portfolio. It is much more accurate than if you had simply said, “I am a photographer.” The second vital phrase in this script is, “When would be a good time to come by?”

Too often photographers use the phrases “can I come by” or “is this a good time” and these closed-question phrases lead





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to pretty immediate rejection. Asking a more open-ended question gives you more options in terms of reducing rejection and having a conversation.

### Two Paths—Be Ready!

No matter how the client responds there are only two paths they really choose from: “yes, now would be a good time” or “no, not now.” You will either get a client interested to see your work (yes, now) or they will not be interested (no, not now). Clients tend to clearly respond when they are interested because it is a positive response and feels good. It will sound something like, “yes, let’s take a look” or any variation on “now is a good time.”

It is the other path that can be confusing to you. Many photographers have trouble with the negative but very accurate “no, not now” response because it feels to them like a rejection. You will often hear secretaries offer comments to put you off such as “he is in a meeting” or “he can’t come to the phone.” This could all mean the same thing—that the client simply is not interested or needing

your type of photo services at this time. When the client does not take the positive path to your door just handle the situation as a “not now” response. This gives you a place to go from here. Take the next step and never respond to “no, not now” with “thank you, goodbye.”

### Take The Next Step

Since you did not get to show your portfolio, use this second path to take the next step and get information. When you hear any version of “no, not now,” you can turn to a script of specific pieces of information you want to acquire. Never hang up the phone or leave a meeting without getting something you want. You can have more than one goal when approaching your clients and prospects. Yes, it would be great to get an appointment on the spot but that is not always likely. Being able to take another path is necessary because you want to avoid a dead end.

For example, for this path you can ask any one of a number of open-ended questions:

- When would be a good time to check

back to show our portfolio?

- How do you feel about a follow-up call in four weeks?
- Who else do you know is reviewing this type of photographic portfolio?
- What are your current submission requirements for photography?

### Presentation Leads To Follow-Up

When you present your portfolio don’t forget open-ended questions. For example, when making your presentation you can ask some of these open questions to get information and make this a photographic consultation, not just a presentation. These questions will have to be adapted to the type of photo client you are talking with:

- How often do you review different photographic portfolios?
- What upcoming photographic needs do you have at this time?
- When will you be looking at costs on that upcoming project?
- Who else do you know works with this type of photography?

### Follow-Up Leads To Getting Work

Always leave behind some type of promotional material for the client to keep on file and to help them remember your work. Ask what the client prefers—a CD? Post card? Inkjet print? It will probably be something they can keep on file. If you leave any contact with a client without a follow-up agreement as to what happens next, then you do not have any follow-up! It is always the photographer’s job to create the follow-up that continues the relationship that leads to work.

Once you begin the process of “helping clients hire you” then follow-up becomes your job. It requires a carefully constructed script. Review the following questions so you can write your script to follow-up every presentation, meeting, or phone call:

- When should we get together again?
- What work would you like to see more of?
- When should I call you back about that project?
- How do you want to keep in touch?

### Finally

One of my favorite conclusions to this “helping clients hire you” workshop is a quote by Goethe: “Whatever you can do, or dream you can, begin it. Boldness has genius, power, and magic in it.”

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Page 2



**Canon Powershot A580**

- 8.0 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 5.8-23.2mm f/2.6-5.5 (35 equiv. 35-140mm)
- Face Detection & Motion Detection
- SD/SDHC Card Slot • ISO 80-1600
- Powered by AA-size batteries
- Dimensions 3.7 x 2.6 x 1.6"
- Weight 6.2 oz

#CAPSA580\*



**Canon PowerShot A720 IS**  
*Optical Image Stabilizer*

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

#CAPSA720\*



**Canon Powershot G9**  
*Face Detection AF/AE*

- 12.1 MegaPixels • RAW File Mode
- 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 3.2 x 2.8 x 1.7"
- Weight 11.3 oz

#CAPSG9\*



**Canon Powershot S5 IS**

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

#CAPSS5IS\*



**Canon Powershot SD750**  
*Available with Black or Silver Highlights*

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

Black or Silver #CAPSSD750\*



**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 1.0"
- Weight 5.5 oz

Black or Silver #CAPSSD870\*



**Canon Powershot SD890 IS**

- *Optical Image Stabilizer • Advanced red-eye correction • Motion Detection*
- 10 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 4x Digital Zoom
- 6.6-33mm f/3.2-5.7 (35 equiv. 37-185mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 2.3 x 3.8 x 1.1"
- Weight 4.6 oz

#CAPSSD890\*



**Canon Powershot SD950 IS**  
*Ultra-Light Pure Titanium Finish*

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

#CAPSSD950\*



**Canon Powershot 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

Blue, Brown, Gold, Pink, or Silver #CAPSSD1100\*



**Canon PowerShot SX100 IS**  
*Optical Image Stabilizer*

- 8 MegaPixels
- 2.5" LCD Monitor • Face Detection AF/AE
- 10x Optical Zoom • 4x Digital Zoom
- 6-60mm f/2.8-4.3 (35 equiv. 36-360mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 4.3 x 2.8 x 1.8"
- Weight 9.3 oz

Black or Silver #CAPSSX100S\*



**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
- Dimensions 2.1 x 3.6 x 0.8"
- Weight 3.6 oz

Black, Blue, Green, Light-Pink, Vivid-Pink, or Silver #CAEXZ80\*



**CASIO Exilim EX-Z9**

- *23 Best Shot Scene Modes*
- *YouTube Capture Mode*
- 8.1 MegaPixels • 2.6" Wide LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.6-5.8 (35mm Equiv. 37.5-112.5mm) • SD/SDHC Card Slot
- Dimensions 2.2 x 3.7 x 0.9"
- Weight 4.5 oz

Black, Orange, Pink, or Silver #CAEXZ9\*



**CASIO Exilim EX-Z150**

- *CCD Shift Anti-shake Function*
- *YouTube Capture Mode*
- 8.1 MegaPixels • 2.8" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 4.65-18.6mm f/2.6-5.8 (35mm Equiv. 28mm Wide Zoom) • SD/SDHC Card Slot
- Dimensions 3.8 x 2.3 x 0.8"
- Weight 4.5 oz

Black, Green, Pink, Red, or Silver #CAEXZ150\*



**CASIO Exilim Pro EX-F1**

- *Incredible 60 fps Burst • Full Resolution HD Movie Record • CMOS Shift Anti-shake*
- 6.0 MegaPixels • 2.8" Wide format LCD
- 12x Optical Zoom • 4x Digital Zoom
- 7.3-87.6mm f/2.7-4.6 (35mm Equiv. 36-432mm)
- SD/SDHC Card Slot • 32MB Built-in Memory
- RAW File Mode • Dim. 5.03 x 3.1 x 5.12"
- Weight 23.67 oz

#CAEXF1\*



**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
- iSimple Wireless Transfer
- Dimensions 3.8 x 2.3 x 0.9"
- Weight 5.4 oz

#FUFPF50FD\*



**FUJIFILM FinePix J10**  
*Picture stabilization mode*

- 8.0 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • x Digital Zoom
- 6.2-18.6mm f/2.8-5.2 (35 Equiv. 35-113mm)
- xD & SD Card Slots • 8MB built-in memory • On-Screen Shooting Guide
- Dimensions 3.8 x 2.2 x 0.9"
- Weight 3.9 oz

Black or Silver #FUFPJ10\*



**FUJIFILM FinePix S100FS**

- *Image Stabilization • Film Simulation Modes*
- 11.1 MegaPixels • 2.5" tiltable LCD Monitor
- 14.3x Wide-angle Optical Zoom
- 2x Digital Zoom • Electronic Viewfinder
- 7.1-101.5mm f/2.8-5.3 (35 Equiv. 28-400mm)
- xD & SD Card Slots • 25MB Built-in Memory
- RAW File Mode • Dim. 3.7 x 5.3 x 5.9"
- Weight 32.4 oz

#FUFPS100FS\*



**FUJIFILM FinePix S8100FD**

- *Face Detection 3.0 • Dual Image Stabilization*
- 10 MegaPixels • 2.5" LCD Monitor
- 18x Optical Zoom • 5.7x Digital Zoom
- 4.7-84.2mm f/2.8-4.5 (35 Equiv. 27-486mm)
- xD & SD/SDHC Card Slots
- 58 MB Built-in Memory
- Dimensions 4.4 x 3.1 x 3.1"
- Weight 14.3 oz

#FUFPS8100FD\*



**FUJIFILM FinePix F100FD**

- *Face Detection 3.0 • Dual Image Stabilization*
- 12 MegaPixels • 2.7" LCD Monitor
- 5x Optical Zoom • 8.2x Digital Zoom
- 6.4-32mm f/3.3-5.1 (35 Equiv. 28-140mm)
- xD & SD/SDHC Card Slots
- 57 MB Built-in Memory
- Dimensions 3.8 x 2.3 x 0.9"
- Weight 6 oz

#FUFPF100FD\*



**FUJIFILM FinePix Z20fd**

- *Blog Mode • One-touch Movie Recording*
- 10 MegaPixels • 2.5" LCD Monitor
- 3x Non-extending Optical Zoom Lens
- 5.7x Digital Zoom • xD & SD/SDHC Card Slot
- 6.3-18.9mm f/3.7-4.2 (35 Equiv. 35-105mm)
- Dimensions 2.2 x 3.6 x 0.8"
- Weight 3.9 oz

Black, Blue, Green or Pink #FUFPP20FD\*





**Kodak EasyShare C713**  
**• Perfect Touch Technology**  
 • 7.0 MegaPixels • 2.4" LCD Monitor  
 • 3x Optical Zoom • 5x Digital Zoom  
 • f/2.7-4.8 (35 Equiv. 36-108mm)  
 • SD Card Slot • 16 MB Built-in Memory  
 • Macro Focus 5.1" • High Sensitivity (ISO 1250)  
 • Dimensions 2.4 x 3.6 x 1"  
 • Weight 4.8 oz  
**#KOC713\***



**Nikon Coolpix S600**  
**• Fast Start-up • Optical VR Image Stabilization**  
 • 10 MegaPixels • 2.7" LCD Monitor  
 • 4x Optical Zoom • 4x Digital Zoom  
 • 5-20mm f/2.7-5.8 (35 Equiv. 28-112mm)  
 • SD/SDHC Card Slot • 45MB Built-in Memory  
 • Active Child Mode • All-Metal Body  
 • Dimensions 3.6 x 2.1 x 0.9"  
 • Weight 4.4 oz  
**#NICPS600\***



**Kodak EasyShare C813**  
**• Perfect Touch Technology**  
 • 8.2 MegaPixels • 2.4" LCD Monitor  
 • 3x Optical Zoom • 5x Digital Zoom  
 • f/2.7-4.8 (35 Equiv. 36-108mm)  
 • SD Card Slot • 16 MB Built-in Memory  
 • Macro Focus 5.1" • High Sensitivity (ISO 1250)  
 • Dimensions 2.4 x 3.6 x 1"  
 • Weight 4.8 oz  
**#KOC813\***



**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\***



**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  
 • Dimensions 4.3 x 2.9 x 3" • Weight 11.6 oz  
**Black, Blue, Copper, Pink, Red, or Silver**  
**#KOM863\***



**Nikon Coolpix P80**  
**• Optical VR Image Stabilization**  
 • 10.1 MegaPixels • 2.7" LCD Monitor  
 • 18x Optical Zoom • 4x Digital Zoom  
 • 4.7-84.2mm f/2.8-4.5 (35 Equiv. 27-486mm)  
 • SD/SDHC Card Slot • D-Lighting  
 • 50MB MB Built-in Memory  
 • Dimensions 3.1 x 4.3 x 3.1"  
 • Weight 12.9 oz  
**#NICPP80\***



**Leica C-Lux 2**  
**• Optical Image Stabilization**  
 • 7.2 Megapixel • 2.5" Bright LCD Display  
 • 3.6x Optical • 4x Digital Zoom  
 • (35 equiv. 28-100mm)  
 • SD/SDHC Card Slot  
 • Dimensions 2.3 x 3.7 x 0.9" • Weight 4.6 oz  
**Black or Silver**  
**#LECL2\***



**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  
 • Dimensions 2.4 x 3.7 x 1.2" • Weight 4.9 oz  
**Black or Silver**  
**#OLFE310\***



**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 • RAW File Mode  
 • SD Card Slot • 13MB MB Built-in Memory  
 • ISO 80-400 • Dimensions 4.2 x 2.3 x 1"  
 • Weight 6.5 oz  
**#LEDL3\***



**OLYMPUS Stylus 840 SW**  
**• Shadow Adjustment • In-Camera Editing**  
**• Dual Image Stabilization • Perfect Shot Preview**  
 • 8.0 MegaPixels • 2.7" HyperCrystal LCD  
 • 5x Optical Zoom • 5.6x Digital Zoom  
 • 6.4-32mm f/3.5-5.0 (35 Equiv. 36-180mm)  
 • xD Card Slot • 14.8MB Built-in memory  
 • Dimensions 2.2 x 3.8 x 0.9" • Weight 4.66 oz  
**Black, Blue, Pink, or Silver**  
**#OLS840\***



**Nikon Coolpix L18**  
**• Face Priority Autofocus • D-Lighting**  
 • 8.0 MegaPixels • 3.0" LCD Monitor  
 • 3x Optical Zoom • 4x Digital Zoom  
 • 5.7-17.1mm f/2.8-4.7 (35 Equiv. 35-105mm)  
 • SD/SDHC Card Slot • 23MB Built-in Memory  
 • Powered by AA-size Batteries • ISO 64-1600  
 • Dimensions 3.5 x 2.4 x 1.0"  
 • Weight 4.4 oz  
**#NICPL18\***



**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/3.5-5.5 (35 Equiv. 38-114mm)  
 • xD Card Slot • 14.8MB Built-in memory  
 • Dimensions 2.4 x 3.7 x 0.84" • Weight 4.8 oz  
**Available in: Black, Blue, Silver or Yellow**  
**#OLS850\***



**Nikon Coolpix S52**  
**• Optical VR Image Stabilization**  
 • 9.0 MegaPixels • 3" LCD Monitor  
 • 3x Optical Zoom • 4x Digital Zoom  
 • 6.3-18.9mm f/3.3-4.2 (35 Equiv. 38-114mm)  
 • SD/SDHC Card Slot • 38MB Built-in Memory  
 • Dim. 3.6 x 2.3 x 0.7" • Weight 4.4 oz  
**S52 Black or Red**  
**#NICPS52\***  
**S52C WIFI Interface (Black)**  
**#NICPS52C\***



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

## Memory Cards

### CF Compact Flash

	Delkin		Kingston		Lexar		Sandisk		Sony	
	Std	Pro	Std	Ultimate 133x	Platinum 266x	133x 300x	Std	Ultra II	Extreme III	133x 300x
1GB	13.50	28.50	9.95	—	—	19.95	—	—	—	—
2GB	16.50	39.95	14.95	37.95	44.50	27.50	38.95	54.95	—	—
4GB	24.95	73.95	27.50	29.50	77.50	46.95	58.50	87.95	49.95	109.95
8GB	—	142.95	—	77.50	149.95	73.95	99.95	164.50	—	199.95
16GB	—	293.95	—	168.50	—	—	—	185.95	—	—

### MSDUO Memory Stick Pro Duo

	Lexar		Sandisk		Sony	
	40x	Gaming	Standard	Ultra II	Standard	Mark II
1GB	22.50	19.95	19.95	—	21.95	23.50
2GB	27.50	—	28.50	32.50	—	35.95
2GB 2 Pack	—	—	39.95	—	—	—
4GB	46.95	—	39.95	54.50	48.95	45.95
8GB	96.50	—	73.50	77.95	—	99.95
16GB	—	—	—	—	—	154.95

### SD Secure Digital

	Delkin		Kingston		Lexar		Sandisk		Panasonic	
	Standard	Pro	Micro	Mini	Standard	Elite Pro	Standard	Platinum II 60x	Standard	SMBS Class 2
1GB	8.50	13.50	9.95	—	6.95	—	14.95	14.95	19.95	8.95
2GB	12.50	14.95	14.95	16.95	9.95	14.95	24.95	19.95	29.95	12.95
4GB	—	—	—	22.95	—	—	—	—	—	—
8GB	—	—	—	47.95	—	—	—	—	—	—

### SD HC Secure Digital High Capacity

	Delkin		Kingston		Lexar		Sandisk		Panasonic	
	Pro	Class 6	Standard	Class 6	Standard	Platinum II 60x	Standard	Ultra II	Standard	Class 6
4 GB	24.95	18.95	17.50	18.50	44.95	34.50	48.95	32.50	49.95	34.95
8GB	43.95	34.95	35.95	36.95	—	96.95	79.95	—	—	—
16 GB	84.95	—	126.50	—	—	—	—	—	—	—
32 GB	188.95	—	—	—	—	—	—	—	—	—

### XD xD Memory

Type M	1GB	2GB
Fuji	24.95	39.95
Olympus	M+	M+
Sandisk	19.95	29.95



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**OLYMPUS Stylus 1030 SW**

- Shockproof • Waterproof • Freezeproof
- Crushproof • Built-in Manometer
- 10.1 MegaPixels • 2.7" HyperCrystal II LCD
- 3.6x Optical Zoom • 5x Digital Zoom
- 5-18.2mm f/3.5-5.1 (35 equiv. 28-102mm)
- xD Card Slot • 14.7 MB Built-in memory
- Dimensions 2.4 x 3.7 x 0.84" • Weight 3.6 oz

Black, Green or Silver #OLS1030SW\*



**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\*



**Panasonic Lumix DMC-FX500**

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

Black or Silver #PADMCFX500\*



**Panasonic Lumix DMC-FZ50**

- Mega Optical Image Stabilization
- 10.1 Megapixels • 2" LCD Monitor
- 12x 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
- RAW File Mode • SD/SDHC Card Slot
- Dimensions 5.5 x 3.4 x 5.6" • Weight 23.5 oz

Black or Silver #PADMCFZ50\*



**Panasonic Lumix DMC-LX2**

- Mega Optical Image Stabilization
- 10.2 Megapixels • 2.8" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv. 28-112mm) Leica DC Vario-Elmarit Lens
- RAW File Mode • SD Card Slot
- Dimensions 2.2 x 4.2 x 1.1" • Weight 6.6 oz

Black or Silver #PADMCLX2\*



**Panasonic Lumix DMC-TZ5**

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

Black, Blue or Silver #PADMCTZ5\*



**PENTAX Optio Z10**

- Digital SR (Shake Reduction)
- 8.1 MegaPixels • 2.5" LCD Monitor
- 7x Optical Zoom • 5x Digital Zoom
- 6.3-44.1mm f/2.8-5.2 (35 Equiv. 38-267mm)
- ISO 3200 Sensitivity • Digital Wide Function
- SD/SDHC Card Slot • 52 MB Built-in Memory
- Dimensions 3.7 x 2.3 x 1" • Weight 4.6 oz

#PEOZ10\*



**PENTAX Optio W60**

- JIS Class 8 Waterproof to 13'
- Face Recognition • HD Movie Capture
- 10 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 5.7x Digital Zoom
- 5-25mm f/3.3-4 (35 Equiv. 28-140mm) Lens • SD/SDHC (High Capacity) Card Slot
- Dimensions 2.2 x 3.9 x 1" • Weight 4.4 oz

Ocean Blue, or Silver #PEOW60\*



**SAMSUNG L100**

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

Black or Silver #SAL100\*



**SAMSUNG NV30**

- Dual Image Stabilization
- 8.1 MegaPixels • 2.5" LCD Monitor
- 3x Schneider Optical Zoom • 5x Digital Zoom
- 6.2-18.6mm f/2.8-5.2 (35 Equiv. 37-111mm)
- SD/SDHC Card Slot • 20MB Built-in Memory
- ACB (Auto Contrast Balance) • Face Detection
- Dimensions 3.8 x 2.4 x 0.8" • Weight 5.4 oz

Black or Silver #SANV30\*



**SAMSUNG S860**

- Face Detection & Self Portrait Modes
- 8.1 MegaPixels • 2.4" LCD Monitor
- 3x Optical Zoom • 3x Digital Zoom
- 6.3-18.9mm f/2.8-5.2 (35 Equiv. 38-114mm)
- SD/SDHC Card Slot • 11MB Built-in Memory
- Record 640 x 480 video at 30 fps
- Dimensions 2.2 x 3.5 x 0.8" • Weight 4.1 oz

Black, Blue, Pink or Silver #SAS860\*



**SIGMA DP-1**

- 14 Megapixel Foveon X3 Image Sensor
- 4.7 Megapixel Image • 2.5" LCD Display
- 16.6mm f/4.0 (35 Equiv. 28mm) Wide-angle Lens • SD/SDHC Card Slot • "True" Image Processor • RAW File Mode • Built-in Flash & Hot Shoe • Sigma Photo Pro Software
- Dimensions 2.3 x 4.5 x 2.0" • Weight 8.8 oz

#SIDP1\*



**SONY CyberShot DSC-S750**

- Super HAD CCD
- 7.2 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 5.8-17.4mm f/2.8-4.8 (35 Equiv. 35-105mm)
- MS Duo/Pro Duo Card Slot
- 22MB Built-in Memory
- Dimensions 2.4 x 3.6 x 1.1" • Weight 5.3 oz

#SODSCS750\*



**SONY CyberShot DSC-S780**

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

#SODSCS780\*



**SONY CyberShot DSC-W120**

- 7.2 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 6x Digital Zoom
- 5.35-21.4mm f/2.8-5.8 (35 Equiv. 32-128mm) Carl Zeiss Vario-Tessar Lens • MS Duo/Pro Duo Card Slot • 15MB Built-in Memory
- Double Anti-Blur System • R-Range Optimizer
- Dimensions 2.3 x 3.5 x 0.9" • Weight 4.3 oz

Black, Blue, Pink or Silver #SODSCW120\*



**SONY CyberShot DSC-W150**

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

Black, Gold, Red, or Silver #SODSCW150\*



**SONY CyberShot DSC-W170**

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

Black, Gold, Red, or Silver #SODSCW170\*



**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
- Dimensions 3.5 x 2.2 x 0.8" • Weight 5.5 oz

Black, Pink, Silver or White #SODSCT70\*



**SONY CyberShot DSC-T300**

- Super Steady Shot Stabilization
- 10.1 MegaPixels • 3.5" LCD Monitor
- Touch-Screen Operation
- 5x Optical Zoom • 2x Digital Zoom
- 5.8-29mm f/3.5-4.4 (35 Equiv. 31-165mm) Carl Zeiss Lens • MS Duo/Pro Duo Card Slot
- Dimensions 2.3 x 3.7 x 0.8" • Weight 5.3 oz

Black, Red or Silver #SODSCT300\*



**SONY CyberShot DSC-H50**

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

#SODSCH50\*



# Nissin

## THE ART OF LIGHT

Fully Dedicated for Canon or Nikon Digital SLRs!

### Di622 Digital TTL Shoe Mount Flash

- Guide No. 144' at 105mm
- Bounce Head
- Swivel Head
- Zoom Head (24-105mm)
- Power saving mode

for Canon E-TTL II #NI-Di622/C .....\$159.95

for Nikon i-TTL #NI-Di622/N.....\$159.95



### Di28 Digital TTL Shoe Mount Flash

- Guide No. 65' at 100mm
- Power saving mode
- Excellent for use on the Canon Rebel XTi, Power Shot G7, and the Nikon D40

for Canon E-TTL #NI-Di28/C .....\$89.95

for Nikon i-TTL #NI-Di28/N.....\$89.95



### Wireless RF Remote Release for Canon or Nikon Digital Cameras

- Up to 100' Range

Specify Camera

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### RPS Digital Flash Bracket Kit for Canon or Nikon Digital Cameras

- Includes Bracket, Off-Camera Cord & Electronic Shutter Release

#RS-0420/\*

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Remote Shutter Release  
for Digital Cameras  
3 feet • Specify Camera



Off-Camera TTL Shoe Cords  
Extends to 3 feet  
for Canon E-TTL #RS0445.....\$38.95  
for Nikon i-TTL #RS0446.....\$38.95



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## Everything but the Camera

### Archive

### Cleaning

### Shade



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25 Pack DVD-R  
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#DDSSSCOPE  
\$109.95

SENSOR  
SCOPE

After extensive research and design, Delkin Devices Inc. has developed the safest and most effective system for cleaning digital SLR image sensors. The SensorScope Cleaning System offers photographers the only comprehensive method for cleaning ALL types of sensor contamination no matter what the contaminant is or where it came from. Best of all, it's completely safe and 100% effective.



### Pop-Up Shade

CLEARLY VIEW YOUR SCREEN IN SUNLIGHT

Pop-up Shades are LCD screen protective covers, which double as glare guards. These sturdy lightweight covers are easily installed, removed and protect a digital camera's expensive LCD screen. Is your camera protected?



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BAF

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KEF

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**Slim Line Viewers**

Hakuba's Slim Line Viewer's offer zero-flicker, daylight-balanced illumination for very accurate transparency checks. These inverter viewers are designed to meet the demands of professionals, while being easily transportable and convenient to use.

• Super Ultra thin design (0.87" thickness)	
5 x 7" with Case #KLV5700.....	<b>\$89.95</b>
8.5 x 11" with Case #KLV7000.....	<b>\$169.95</b>

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**Velbon**

Whether you need a tripod for a digital, 35mm, medium or large format camera, video camera, binoculars or scopes, Velbon has a model with the quality, craftsmanship and exact features to meet your needs.

**Velbon**  
**DF-Mini Tripod**  
with 3-Way Fluid Panhead and Quick Release

- Max. Height 21.3"
- Min. Height 14.9"
- Folded Length 12.2"
- Flip lever Leg Locks
- Rapid Center Column
- Center Brace
- Weight 1.82 lbs

#DFMINI **\$34.95**



**Velbon**  
**CX-470 Tripod**  
with PH-349Q 3-Way Fluid Head and Quick Release

- Load Capacity 10 lbs
- Max. Height 57"
- Min. Height 20"
- Folded Length 21.6"
- Flip lever Leg Locks
- Center Brace
- Weight 2.4 lbs

#CX470 **\$29.95**



**Velbon**  
**CX-470 Tripod**  
with 3-Way Pan & Tilt Head and Quick Release

- Load Capacity 15 lbs
- Max. Height 63"
- Min. Height 23"
- Folded Length 24.3"
- Flip lever Leg Locks
- Center Brace
- Weight 3.9 lbs

#CX690 **\$59.95**



**Velbon**  
**EL-Carmagne 530**  
with PH-250B 3-Way Panhead, Accessory Hook, Tripod Apron, Allen Leg Wrench and Case

- Load Capacity 25 lbs
- Max. Height 65"
- Min. Height 10"
- Folded Length 24.8"
- Independent Leg Spread • Wt. 3.8 lbs

#ELCARMA530 **\$299.95**



**Velbon**  
**EL-Carmagne 640A**  
with Tripod Case, Tripod Apron, Accessory Hook and Allen Leg Wrench

- Load Capacity 13 lbs
- Max. Height 61.4"
- Min. Height 4.3"
- Folded Length 17.7"
- Flip lever Leg Locks
- Independent Leg Spread • Wt. 3.2 lbs

#ELCARMA640A **\$299.95**



**Velbon**  
**EL-Carmagne 640**  
with PH-460B 3-Way Panhead, Accessory Hook, Tripod Apron, Allen Leg Wrench and Case

- Load Capacity 25 lbs
- Max. Height 65"
- Min. Height 10"
- Folded Length 24.8"
- Independent Leg Spread • Wt. 3.8 lbs

#ELCARMA640 **\$339.95**



**Velbon**  
**MAXI 347GB**  
with 3-Way Pan/Tilt Head, Quick Release and Case

- Load Capacity 4.5 lbs
- Max. Height 62.2"
- Min. Height 16.8"
- Folded Length 16.8"
- Flip lever Leg Locks
- Center Brace
- Spiked Feet
- Weight 2.65 lbs

#MAXI347GB **\$89.95**



**Velbon**  
**Ultra MAXISF**  
with PH-343 Medium Ball Head and Case

- Load Capacity 5 lbs
- Max. Height 48"
- Min. Height 6.2"
- Folded Length 12.8"
- Twist Leg Locks
- Independent Leg Spread
- Weight 1.6 lbs

#ULTRAMAXISF **\$119.95**



**Velbon**  
**DV-7000**  
with 2-Way Fluid Head and Quick Release

- Aluminum Material
- Load Capacity 9.9 lbs
- Max. Height 64"
- Min. Height 22"
- Folded Length 27.6"
- Flip lever Leg Locks
- Bubble Level
- Weight 7.5 lbs

#DV7000 **\$109.95**



**Velbon**  
**Ultra MAXIF**  
with PH-237Q 4-Way Panhead, Q.R. and Case

- Load Capacity 5 lbs
- Max. Height 60"
- Min. Height 6.5"
- Folded Length 14"
- Independent Leg Spread
- Twist Leg Locks
- Weight 2.1 lbs

#ULTRAMAXIF **\$129.95**



**Velbon**  
**Ultra L2RIF**  
with PH-145Q 3-Way Pan/Tilt Head, Q.R. and Case

- Load Capacity 6 lbs
- Max. Height 63"
- Min. Height 7.4"
- Folded Length 15.3"
- Independent Leg Spread
- Twist Leg Locks
- Weight 2.9 lbs

#ULTRALXIF **\$139.95**



**Velbon**  
**Videomate 607**  
with PH-368 2-Way Fluid Head, Q.R. and Case

- Load Capacity 15 lbs
- Max. Height 64"
- Min. Height 25"
- Folded Length 26.5"
- Geared Center Column with Friction Control
- Bubble Level • Spiked Feet • Wt. 4.5 lbs

#VMATE607F **\$69.95**



**Velbon**  
**NeoPod 6 Monopod**  
with Case

- Carbon Fiber Material
- Load Capacity 13.2 lbs
- Max. Height 60.2"
- Folded Length 18.9"
- Twist lock Leg Locks
- 4 Sections
- Weight 1.3 lbs

#NEOPOD6 **\$109.95**



**Velbon**  
**NeoPod 7 Monopod**  
with Case

- Carbon Fiber Material
- Load Capacity 13.2 lbs
- Max. Height 66.9"
- Folded Length 20.9"
- Twist lock Leg Locks
- 4 Sections
- Weight 1.3 lbs

#NEOPOD7 **\$129.95**



**Velbon**  
**DL-11 Collapsible Dolly**

- Built-in Handle
- Accommodates medium-weight standard size tripods
- Casters flip up
- Rubber feet
- Quick-Clamp Tripod Mount Shoes
- Max. leg spread of 33"
- Weight 2.3 lbs

#VEDL11 **\$54.95**







## Manfrotto

**Incredibly light, yet sturdy and stylish, the Revolutionary X-Series tripod series now adds three Carbon Fiber models...**

Strong yet portable, these tripods provide the professional edge needed to get the shot, yet they are slender and short enough to take on your next trek. This type of tripod has criss-crossed the world to support Digital SLRs that capture the images found on the front pages of your favorite magazines.

Ideal for use with cameras up to SLR size with medium pro zoom lens attached. Can be used as low as 3.3" (8.5) by using the low angle adapter built-in to the center column.

- Maximum load 11 lbs
- Maximum Height 57.5"

▷ 190CX3 3 Sections.....	\$249.95
▷ 190CXPRO3 3 Sections.....	\$299.95
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- ▷ Lightweight Magnesium casing
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- ▷ Hollow Bubble Ball with PTFE treatment
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- ▷ Friction Control (series 2 and 3 only)



	Height	Weight	Max. Load	Price
Series 1 GH1780	3.15"	0.62 lbs	22 lbs	\$199.95
Series 1 GH1780QR	3.74"	0.77 lbs	22 lbs	\$249.95
Series 2 GH2780	3.78"	0.95 lbs	30.8	\$274.95
Series 2 GH2780QR	4.33"	1.1 lbs	30.8	\$349.95
Series 3 GH3780	4.45"	1.32 lbs	46.2 lbs	\$324.95
Series 3 GH3780QR	4.96"	1.56 lbs	46.2 lbs	\$399.95



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Take great pictures with your DSLR camera! All you need is a BLUE CRANE DIGITAL training DVD and time to watch it, and you'll have the knowledge and the confidence to create the images you want. The topics are arranged in chapters, so you can move at your own pace, and return later to individual subjects.

Your DSLR camera is a powerful piece of equipment. A solid understanding of its features and controls can really unleash its potential. Once you learn how the camera's components work together, you'll have all the tools you need to capture the best images under all conditions.



### DVDs

for Canon A550, 560 #BC700.....	\$19.95
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for Canon 5D #BC508.....	\$9.95
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for Canon EOS 5D #BC608.....	\$29.95
for Nikon D60 #BC617.....	\$37.98
for Nikon D80 #BC611.....	\$29.95
for Nikon D300 #BC615.....	\$28.95



## Platinum DSLR Cleaner

The Dust Aid Platinum DSLR Cleaner takes dry sensor cleaning to a whole new level. The specially engineered cleaning silicone used in the Dust-Aid Platinum DSLR

Cleaner makes it perfectly safe to use on any sensor filter. No more dragging dry brushes and their accumulated

dust across the sensor filter, which could lead to scratching. Now, just press and lift a couple of times and your done!

- Includes supplies for 6 cleanings

for Most DSLR Cameras  
#DA02.....\$29.95



### Sync-Link Universal IR Flash Trigger

Can be used to trigger any flash unit that features a built-in optical slave. It simply slips into the hot shoe of a camera. An infrared signal is sent from the trigger to the infrared slave built-into the strobe unit to fire the flash.

Ideal for use in studio settings since it uses IR, which requires line-of-sight with the flash. It can be used to increase the range of the built-in slave sensor of the flash.

- Built-in Safe-Sync feature keeps your camera protected to a safe voltage level.

#W918300.....\$69.95



### Safe-Sync Hot Shoe to Hot Shoe High Voltage Sync Regulator

The Wein Safe-Sync Hot Shoe to Hot Shoe (SSHSHS) regulates and reduces the flash sync voltage of the flash from up to 400V to less than 6V. This is especially important for current automated SLRs or digital cameras when used with older flashes or lighting systems. Mounts directly to the camera's hot shoe, and provides a hot shoe and PC female flash connection.

#W990560.....\$49.95



### Popabrella Portable Compact Umbrella

The Popabrella is a portable compact umbrella that tilts, slides up or down, adjusts side to side for 360° coverage to protect a film, digital or video camera. It protects against rain, sun glare on viewfinder, blocks sun flare on lenses and protects the equipment from heat damage. It will fit any camera with a tripod screw socket or mount it directly to tripod screw.

#POP100.....\$19.95



Products by...  
**OMEGA**  
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### Polaris Digital Reflected, Incident and Flash Light Meter

The Polaris Digital Exposure Meter is a compact flash and ambient light meter that has many features of the more expensive flash meters. A unique multi-flash feature makes it simple to calculate how many times the flash must be fired to achieve a desired f-stop. The Polaris's large LCD display shows both the shutter speed and f-stop in 1/10 stop increments.

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# Tokina

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Designed for APS-C Sized Sensor Model Digital SLRs

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AT-X 107 DX Fisheye  
Round Your World



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Ultra-Speed, Ultra-Wide



**AF 12-24mm f/4**

AT-X 124 PRO DX  
Super Wide-Angle Zoom



**AF 50-135mm f/2.8**

AT-X 535 PRO DX  
A Digital Speed Lens



Available in  
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Screen sizes



Digital Spectrum

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## Digital Spectrum wireless digital frames

# Kenko

## TELEPLUS DG SERIES FOR DIGITAL SLRs Closer...



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TELEPLUS PRO 300 2.0 X DG



TELEPLUS DG AF EXTENSION TUBE SET





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

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

## Panasonic Lumix DMC-L10

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

Quick Dial 64



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

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

## OLYMPUS Evolt E-510

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



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



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

Quick Dial 61

## Digital Picture Frames



### 8" Genuine Wood Frame

- 800 x 600 Screen Resolution
- 256MB built-in memory
- Accepts all popular memory cards
- Auto picture rotation



#SMDPR256W \$169.95



### Kodak EasyShare 8" Frame with Wi-Fi

- Wi-Fi & PictureBridge Enabled Display
- 800 x 480 Screen Resolution
- 128MB built-in memory
- CF, SD, MMC, MS, xD Card Slots



#KODFR80 \$219.95



### PHILIPS PhotoFrame 7" Frame with four Interchangeable Frames

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



#PHF7 \$159.95



### PHILIPS PhotoFrame 10" Frame with four Interchangeable Frames

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



#PHF10 \$229.95

## SLR Lenses & Flashes

Quick Dial 64

## 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
40-150/4-5.6 (58ø).....	259.95
90-250/2.8 ED (105ø).....	5349.95
EC-14 1.4x Teleconverter.....	384.95
EC-20 2x Teleconverter.....	479.95
MF-1 OM Lens Adapter.....	99.95

## PENTAX

### AF Flash System

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

### SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø).....	614.95
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
70/2.4 Limited "Pancake" (49ø).....	479.95
200/2.8 ED IF.....	949.95
300/4.0 ED IF SDM (77ø).....	1299.95
10-17/3.5-4.5 ED IF (77ø).....	429.95
12-24/4 ED AL IF (77ø).....	719.95
16-45/4 ED AL (67ø).....	399.95
16-50/2.8 ED AL IF SDM (77ø).....	699.95
18-55/3.5-5.6 AL II (52ø).....	149.95
18-250/3.5-6.3 ED IF AL (62ø).....	449.95
50-135/2.8 ED IF SDM (67ø).....	749.95
50-200/4-5.6 ED (52ø).....	219.95
55-300/4-5.8 ED (58ø).....	399.95

### 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
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100/2.8 D FA Macro (49ø).....	524.95
28-80/3.5-5.6 J FA AL (58ø).....	59.95
28-105/4-5.6 FA IF (62ø).....	169.95

## SONY

### Compatible with Maxxum D-SLRs

### Flash System

HVL-F36AM.....	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
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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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AT-X 116 PRO DX  
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**AF 12-24mm f/4**

AT-X 124 PRO DX  
Super Wide-Angle Zoom



**AF 50-135mm f/2.8**

AT-X 535 PRO DX  
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15" #U40118 \$389.95

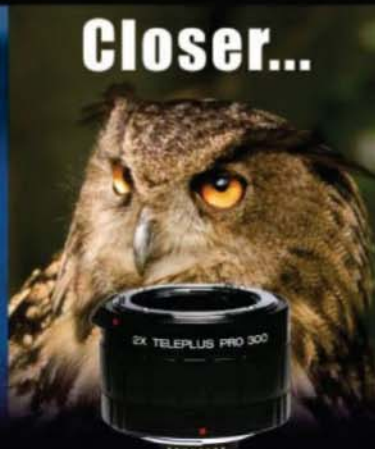
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# Kenko

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TELEPLUS PRO 300 2.0 X DG



TELEPLUS DG AF EXTENSION TUBE SET





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

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

## Panasonic Lumix DMC-L10

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

Quick Dial 64



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

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

## OLYMPUS Evolt E-510

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



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



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

Quick Dial 61

## Digital Picture Frames



### 8" Genuine Wood Frame

- 800 x 600 Screen Resolution
- 256MB built-in memory
- Accepts all popular memory cards
- Auto picture rotation



#SMDPFR256W \$169.95



### Kodak EasyShare 8" Frame with Wi-Fi

- Wi-Fi & PictureBridge Enabled Display
- 800 x 480 Screen Resolution
- 128MB built-in memory
- CF, SD, MMC, MS, xD Card Slots



#KODFR80 \$219.95



### PHILIPS PhotoFrame 7" Frame with four Interchangeable Frames

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



#PHF7 \$159.95



### PHILIPS PhotoFrame 10" Frame with four Interchangeable Frames

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



#PHF10 \$229.95

## SLR Lenses & Flashes

Quick Dial 64

## 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
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90-250/2.8 ED (105ø).....	5349.95
EC-14 1.4x Teleconverter.....	384.95
EC-20 2x Teleconverter.....	479.95
MF-1 OM Lens Adapter.....	99.95

## PENTAX

### AF Flash System

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

### SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø).....	614.95
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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.....	949.95
300/4.0 ED IF SDM (77ø).....	1299.95
10-17/3.5-4.5 ED IF (77ø).....	429.95
12-24/4 ED AL IF (77ø).....	719.95
16-45/4 ED AL (67ø).....	399.95
16-50/2.8 ED AL IF SDM (77ø).....	699.95
18-55/3.5-5.6 AL II (52ø).....	149.95
18-250/3.5-6.3 ED IF AL (62ø).....	449.95
50-135/2.8 ED IF SDM (67ø).....	749.95
50-200/4-5.6 ED (52ø).....	219.95
55-300/4-5.8 ED (58ø).....	399.95

### 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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**12 MegaPixels**

Digital Rebel XSiT (Black or Silver)

Body Only .....#CAEDRXSI\*

Kit with 18-55mm IS .....#CAEDRXSIK\*

### Canon Digital Rebel XSi

"D-SLR" Digital SLR Camera

- 12.2 MegaPixels CMOS Sensor
- 3" 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 XT (Black or Silver)

Body Only .....#CAEDRXTI

Kit with 18-55mm EF-S .....#CAEDRXTIK

### Canon Digital Rebel XT

"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 MegaPixels**

EOS-40D Body Only .....#CAE40D

Kit with 28-135mm IS USM .....#CAE40D28135

### Canon EOS-40D

"D-SLR" Digital SLR Camera

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



**10 MegaPixels**

EOS-1D Mark III

Body Only .....#CAE1D3

### Canon EOS-1D Mark III

"D-SLR" Digital SLR Camera

- 10.1 MegaPixels
- DIGIC III Image Processor
- 3" LCD Monitor with live view mode
- Uses Canon EF Lenses (1.3x factor)
- SD & CF Card Slots
- 10 fps Shooting Speed
- 300,000 Cycle Shutter Unit
- 110 JPEG/30 RAW Image Burst Rate
- 100% Viewfinder Frame Coverage
- 1/3000 SEC. Sync Speed
- ISO 50-6400 • Uses LP-E4 Battery
- Dimensions 6.2 x 6.1 x 3.1"
- Weight 40.7 oz. Body Only



**12 MegaPixels**

EOS-5D Body Only .....#CAE5D

Kit with 24-105mm "L" IS USM .....#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 • 3 fps Burst rate
- Auto or Manual Focus
- Hot Shoe & Flash Sync
- Program, Aperture, Shutter, Depth-of-Field, Bracketing, Manual
- ISO 100-3200 • Uses BP-511A Battery
- Dimensions 6.3 x 4.4 x 2.9"
- Weight 28.5 oz. body only



**21 MegaPixels**

EOS-1Ds Mark III

Body Only .....#CAE1DS3

### Canon EOS-1Ds Mark III

"D-SLR" Digital SLR Camera

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

Quick Dial  
64

## SLR Lenses & Flashes

### Canon 50mm f/1.2 "L" Lens



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

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



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

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



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

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



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

### Canon 580 EX II Shoe Mount Flash



- Guide No. 190'
- Dust- and water-resistant
- 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

### Canon EF-S Lenses For Digital Only

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

	IMP	USA
--	-----	-----

60/2.8 USM Macro (52°).....384.95 400.00

10-22/3.5-4.5 USM (77°).....689.95 710.00

17-55/2.8 IS USM (67°).....999.95 1030.00

17-85/4-5.6 IS USM (67°).....499.95 515.00

18-55/3.5-5.6 IS USM (58°).....170.00

55-250/4.0-5.6 IS USM (58°).....CALL CALL

### Canon EF Lenses

	IMP	USA
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15/2.8.....599.95 610.00

20/2.8 USM (72°).....429.95 445.00

24/2.8 (58°).....294.95 305.00

28/2.8 (52°).....174.95 180.00

28/1.8 USM (58°).....404.95 420.00

35/2 (52°).....229.95 240.00

50/1.8 (52°).....84.95 89.95

50/1.4 USM (58°).....314.95 325.00

50/2.5 Macro (52°).....239.95 250.00

MP-E 65/2.8 1x-5x Macro (58°).....839.95 865.00

85/1.8 USM (58°).....344.95 355.00

100/2.8 USM Macro (58°).....469.95 490.00

100/2 USM (58°).....394.95 410.00

135/2.8 Soft Focus (52°).....284.95 295.00

400/4.0 DO IS (52° rear).....5349.95 5500.00

24-85/3.5-4.5 USM (67°).....309.95 322.00

28-90/4.0-5.6 III (58°).....89.95 99.95

28-105/3.5-4.5 III USM (58°).....219.95 229.95

28-135/3.5-5.6 IS USM (72°).....399.95 409.95

28-200/3.5-5.6 USM (72°).....359.95 375.00

70-300/4.5-5.6 DO IS USM (58°).....1159.95 1190.00

70-300/4.5-6 IS USM (58°).....529.95 549.00

75-300/4.0-5.6 III (58°).....154.95 159.95

75-300/4.0-5.6 III USM (58°).....189.95 200.00

100-300 4.5-5.6 USM (58°).....279.95 295.00

### Canon TS-E MF Lenses

	IMP	USA
--	-----	-----

24/3.5 "L".....1129.95 1150.00

45/2.8.....1129.95 1150.00

90/2.8.....1129.95 1150.00

### Canon EF "L" Lenses

	IMP	USA
--	-----	-----

14/2.8 USM II.....2029.95 2049.00

24/1.4 (77°).....1149.95 1170.00

35/1.4 USM (72°).....1159.95 1180.00

50/1.2 USM (72°).....1379.95 1400.00

85/1.2 USM II (72°).....1829.95 1870.00

135/2.0 USM II (72°).....909.95 935.00

180/3.5 USM Macro (72°).....1269.95 1300.00

200/2.8 USM (72°).....669.95 695.00

300/2.8 IS USM (52° rear).....3999.95 4100.00

300/4.0 IS USM (77°).....1189.95 1210.00

400/2.8 IS (52° rear).....6659.95 6800.00

400/5.6 USM (77°).....1099.95 1140.00

500/4 IS USM (52° rear).....5639.95 5800.00

600/4.0 IS (52° rear).....7399.95 7600.00

16-35/2.8 II (82°).....1424.95 1450.00

17-40/2.8 USM (77°).....669.95 700.00

24-70/2.8 (77°).....1159.95 1190.00

24-105/4 IS USM (77°).....1039.95 1059.00

28-300/3.5-5.6 IS USM (77°).....2199.95 2300.00

70-200/4.0 IS USM (77°).....1069.95 1100.00

70-200/2.8 USM (77°).....1169.95 1190.00

70-200/2.8 IS (77°).....1649.95 1699.00

100-400/4.5-5.6 IS USM (77°).....1419.95 1460.00

1.4x II Teleconverter.....279.95 290.00

2x II Teleconverter.....279.95 290.00

USA = Imported & Warrantied by Canon USA

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





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

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



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

**Nikon. D60**  
**"D-SLR" Digital SLR Camera**  
 • 10.2 MegaPixels  
 • 2.5" LCD Monitor • SLR Viewfinder  
 • Accepts Nikon AF Lenses (1.5x factor)  
 • SD/SDHC Card Slot • 3 fps Burst  
 • Built-in Speedlight • ISO 100-1600  
 • Integrated Dust Reduction System  
 • 8 Digital Vari-Program Modes  
 • Stop-Motion Video • In-Camera Image Editing & RAW Processing  
 • USB 2.0 • Uses EN-EL9 Battery  
 • **Nikon Inc. limited warranty included**  
 • Dimensions 3.7 x 5.0 x 2.5"  
 • Weight 17 oz Body Only



D80 Body Only.....#NID80

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



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

**Nikon. D300**  
**"D-SLR" Digital SLR 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



D3 Body Only.....#NID3

**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



FinePix S5 Pro Body Only.....#FUFP55

**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



10.5mm f/2.8 Fish-eye DX ED-IF Digital Lens

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



14-24mm f/2.8 G AF-S ED Ultra-Wide Zoom AF Lens

• Rugged construction and professional-grade dust and moisture resistance  
 • Nano Crystal coating  
 • Silent Wave Motor (SWM)  
 • ED (Extra-low Dispersion)  
 • IF (Internal Focusing)  
 • Minimum Focus 11"  
 • Weight 35.2 oz



18-200/3.5-5.6 DX G AF-S ED-IF Digital Lens

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



70-300/4.5-5.6 G AF-S VR Lens

• Vibration Reduction (VR) minimizes image blur caused by camera shake  
 • Silent Wave Motor  
 • Internal Focusing  
 • 4.5-32 f/stop Range  
 • Focus 4.9' to Infinity  
 • 67mm filter diameter  
 • Weight 1.6 lbs

## Nikon

### Nikon AF Flashes

	IMP	USA
SB-400.....	CALL	CALL
SB-600.....	CALL	CALL
SB-800.....	CALL	CALL
R1 Wireless Twin Flash.....	CALL	CALL
R1C1 Wireless Twin Flash System.....	CALL	CALL

### Nikon DX ED-IF Lenses for Digital Only

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

Nikon D-Type AF Lenses	IMP	USA
14/2.8 D ED.....	1339.95	1419.95
16/2.8 D (39°) with Hood.....	699.95	769.95
20/2.8 D (62°).....	469.95	489.95
24/2.8 D (52°).....	299.95	309.95
24/3.5 D ED PC-E (ø).....	CALL	CALL
28/2.8 D (52°).....	224.95	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°).....	269.95	289.95
60/2.8 D Micro (62°) (1:1).....	379.95	399.95
60/2.8 G AF-S ED Micro (62°).....	CALL	CALL

### Nikon D-Type AF Lenses

85/1.8 D (62°) with Hood.....	369.95	399.95
85/1.4 D IF (77°).....	939.95	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°).....	829.95	924.95
135/2.0 DC D (72°).....	969.95	1069.95
180/2.8 D ED-IF (72°).....	699.95	749.95
200/2 G AF-S ED-IF VR (52°).....	3899.95	3999.95
200/4 D ED-IF Micro with Case (62°).....	1239.95	1339.95
300/4.0 D AF-S ED-IF (77°).....	999.95	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°).....	1369.95	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°).....	114.95	134.95
70-300/4.5-5.6 G AF-S VR (67°).....	CALL	CALL
80-200/2.8 D with Collar (77°).....	869.95	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.....	359.95	409.95
TC-17E II (1.7x) Teleconverter.....	359.95	419.95
TC-20E II (2x) Teleconverter.....	359.95	429.95

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

### Nikon

#### SB-600 Speedlight Shoe Mount Flash



• Guide No. 98'  
 • iTTL & Manual  
 • Recycling Time 3.5 Secs  
 • Bounce, Swivel and Zoom Head  
 • Angle of Coverage 73° to 23°  
 • Safety lock on flash shoe  
 • Weight 10.6 oz

### Nikon

#### R1C1 Wireless Twin Flash



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



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## Meters

### SEKONIC<sup>®</sup> L358 Flash Master Meter



- Digital Incident, Reflected and Flash Light Meter
- Weatherproof
- Built-in adjustable incident dome
- Rotating 270° Receptor Head
- Weight 5.4 oz

Kenko KFM-1100 Auto Meter	229.95
KFM-2100 Flash Meter	479.95
KCM-3100 Color Meter	1399.95

<b>POLARIS</b>	
Polaris Digital Exposure	179.95
Polaris Dual 5	299.95

<b>GOSSEN</b>	
DigiSix Ultra Compact	174.95
DigiFlash/Ambient	244.95
DigiPro F	299.95
Luna Star F II	484.95
Color Pro 3F	1349.95

<b>SEKONIC</b> Distributed by Mammya	
L208 Twin Mate	99.95
L308S Flashmate	189.00
L398A Studio III	179.00
L358 Flash Master	259.00
L758R DR Digital Flashmaster	499.00
L758C Cine	669.00
C500 Prodigy Color	999.00
C500 Prodigy with Module	1099.00

### SIGMA EF-530 DG ST Flash



- TTL auto flash exposure control
- Bounce & Swivel Head
- Guide Number 165
- Available for Canon, Sony/Minolta, Nikon, Pentax & Sigma
- #SIEF530ST\* **\$209<sup>00</sup>**

### EF-530 DG Super Flash



- Bounce & Swivel Head
- Modeling Light
- Strobe Effect Features enable reduced power settings
- Available for Canon, Sony/Minolta, Nikon, Pentax & Sigma
- #SIEF530\* **\$299<sup>00</sup>**

### EM-140 DG TTL Ringlight



- Wireless TTL flash control
- EM-140 DG Fully dedicated with Canon E-TTL II or Nikon i-TTL/DTTL
- Available for Canon, Nikon & Sigma
- #SIEM140DG\* **\$399<sup>95</sup>**

**LENS COVERS**

**Lens Coat**

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

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

Available for a wide variety of lenses.

Colors: Black, White, Forest Green, Camo, Realtree Max-1, and Realtree Hardwoods Sunset

## SLR Lenses & Flashes

### Vivitar DF120 Digital Slave Flash



- Acts as a Slave to all Digital Cameras that have a Built-In Flash
- Guide No. 40
- Bounce Head
- Swivel Head
- 3 second Recycle Time
- Includes Bracket & Multi-Angle Stand
- Weight 1.6 oz

### Vivitar Shoe Mount Flashes

DF120 Digital Slave	29.95
2800 Auto	29.95
728 AF for Maxxum	29.95
730 AF for Maxxum	29.95
285 HV Manual	89.95

<b>Accessories</b>	
VP-1 Vari Power Adapter f/283	19.95
SB-4 AC Adapter f/283, 285	19.95

### Digi-Slave<sup>®</sup> for Digital Cameras Shoe Mount Slave Flashes

Deluxe 3000 #DID3000	\$129.95
<b>Ringlight Flashes</b>	
Flex-Ring 6400 Macro LED	
+ Twin Light #FLR6400	369.95

### QUANTUM<sup>®</sup> Q-Flash TSD-R Digital Flash



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

### QUANTUM<sup>®</sup> Quantum Q-flash TSD-R Kits

with Turbo Battery	1081.95
with Turbo Compact Battery	1096.95
with Turbo 2x2 Battery	1242.95

<b>Quantum Batteries</b>	
Battery 1 Compact	197.00
Battery 1	214.00
Battery 2	258.00
Turbo Battery	408.00
Turbo Compact with Charger	423.00

L-Ring LED #L520	\$119.95
Mini L-Ring Ultra #U5200	\$149.95
L-Ring Ultra II #LRU255	\$249.95
with Diffuser #LRU255D	\$249.95
L-Ring 3200 #LRU3200	\$289.95
with Diffuser #LRU3200D	\$289.95

### Digi-Slave<sup>®</sup> L-Ring LED Ringlight



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

### STO-FEN<sup>®</sup> OMNI-BOUNCE

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

**\$16.95**

OM-422	Sinupak Shoe Mount Flash
OM-522	Sinupak Handle Flash
OM-8	Vivitar 283, 285, Canon 420, 430EZ
OM-CT45	Metz CT45, CL45
OM-CT60	Metz CT60, CL60
OM-MZ70	Metz 70M2-4, 70M2-5
OM-P74	Sinupak 4000, Metz 40AF-4N
OM-SB16	Nikon SB16
OM-SB5	Nikon SB-50, 800X
OM-600	Nikon SB-600
OM-EX	Canon 420EX
OM-EW	Canon 430EX
OM-EY	Canon 580EX
OM-EZ	Canon 540EZ
OM-MZ6	Minolta 5600HS
OM-UNI	Universal

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



- Exclusively designed for use with digital SLR cameras
- Minimum focus 7.9"
- Magnification ratio 1:3
- 69.3-7.1° angle of view
- Super Multi Layer (SML)
- 72mm filter diameter
- Weight 15.9 oz

### SIGMA 18-200mm f/3.5-6.3 IF Aspherical DC Lens



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

### SIGMA 70-200mm f/2.8 II EX APO Macro HSM AF DG Lens



- Desirable for Digital SLR Cameras
- Minimum focus 3.3"
- Magnification ratio of 1:3.5
- 34-12.3° angle of view
- 77mm filter diameter
- Tripod collar
- Weight 48 oz

## SIGMA

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^*D-Type	Canon EOS	Nikon AF	Sony/Minolta	Olympus 4/3 Sys.	Pentax AF	Sigma AF
DC 4.5mm f/2.8 EX Circular Fisheye HSM **	899.00	899.00	—	—	—	899.00
DG 8/3.5 EX Circular Fisheye **	759.00	759.00^A	759.00	—	759.00	759.00
DG 10mm f/2.8 EX Fisheye HSM **	649.00	649.00	—	—	—	649.00
DG 15/2.8 EX Diagonal Fisheye **	609.00	609.00^A	609.00	—	609.00	609.00
DG 20/1.8 EX DF RF Aspherical (82°)	459.00	459.00^A	459.00^A	—	459.00	459.00
DG 24/1.8 EX DF Aspherical Macro (77°)	389.00	389.00^A	389.00^A	389.00	389.00	389.00
DG 28/1.8 EX DF Aspherical Macro (77°)	299.00	299.00^A	299.00^A	—	299.00	299.00
DC 30mm f/1.4 EX HSM (62°)	489.00	489.00^A	489.00	489.00	489.00	489.00
DG 50mm f/1.4 EX (77°)	499.00*	499.00*	499.00	499.00	499.00	499.00*
DG 50/2.8 EX Macro (55°)	279.00	279.00^A	279.00	—	279.00	279.00
DG 70/2.8 EX Macro (62°)	479.00	479.00^A	479.00	—	479.00	479.00
DG 105/2.8 EX Macro (58°)	439.00	439.00^A	439.00	439.00	439.00	439.00
DG 150/2.8 EX APO Macro HSM (72°)	669.00	669.00^A	—	669.00	—	669.00
DG 180/3.5 EX APO IF Macro HSM (72°)	899.00	899.00^A	899.00	—	899.00	899.00
DG 300/2.8 APO EX HSM	2,999.00	2,999.00^A	2,999.00	—	2,999.00	2,999.00
DG 500/4.5 APO EX HSM	4,699.00	4,699.00^A	4,699.00	—	4,699.00	4,699.00
DG 800/5.6 APO EX HSM	7,399.00	7,399.00^A	7,399.00	—	7,399.00	7,399.00
DC 10-20/4.5-5.6 EX HSM (77°)	569.00	569.00^A	569.00	569.00	569.00	569.00
DG 12-24/4.5-5.6 EX **	779.00*	779.00^A*	779.00^A	—	779.00	779.00*
DC 17-70/2.8-4.0 EX HSM (72°)	399.00	—	399.00	—	399.00	399.00
DC 18-50/3.5-5.6 (58°)	139.00	—	139.00	139.00	139.00	139.00
DC 18-50/3.5-5.6 HSM (58°)	—	139.00	—	—	—	—
DC 18-50/2.8 EX Macro (72°)	449.00	449.00^A	449.00	449.00	449.00	449.00
DC 18-50/2.8 EX Macro HSM (72°)	—	449.00	—	—	—	—
DC 18-125/3.8-5.6 OS (Optical Stabilizer) (67°)	399.00*	399.00*	399.00	—	399.00	399.00*
DC 18-200/3.5-6.3 OS (Optical Stabilizer) (72°)	499.00	499.00	—	—	—	499.00
DC 18-200/3.5-6.3 IF Aspherical (62°)	319.00	319.00^A	319.00	—	319.00	319.00
DG 24-70/2.8 EX Aspherical (82°)	499.00	499.00^A	499.00^A	—	499.00	499.00
DG 28-70/2.8-4.0 EX (58°)	149.00	149.00^A	149.00	—	149.00	149.00
DG 28-70/2.8 EX (67°)	379.00	379.00^A	379.00^A	—	379.00	379.00
DG 28-300/3.5-6.3 Macro (62°)	319.00	319.00^A	319.00^A	—	319.00	319.00
DG 50-150/2.8 EX HSM II (67°)	749.00*	749.00^A	—	—	—	749.00
DG 50-500/4-6.3 EX APO RF (86°)	1,159.00*	1,159.00^A*	1,159.00	1,159.00	1,159.00	1,159.00*
DC 55-200/4-5.6 (55°)	149.00	149.00^A	149.00	149.00	149.00	149.00
DG 70-200/2.8 EX Macro II HSM (77°)	799.00	799.00^A	799.00	799.00	799.00	799.00
DG 70-300/4-5.6 DL Macro Super II (58°)	149.00	149.00^A	149.00	—	149.00	149.00
DG 70-300/4-5.6 APO Macro Super II (58°)	249.00	249.00^A	249.00	—	249.00	249.00
DG 100-300/4 EX IF APO (82°)	1,199.00*	1,199.00^A*	1,199.00	—	1,199.00	1,199.00*
DG 120-300/2.8 EX APO IF HSM (105°)	2,999.00	2,999.00^A	—	—	—	2,999.00
DG 120-400/4.5-5.6 APO OS HSM (77° Rear)	849.00	849.00	—	—	—	849.00
DG 150-500/5-6.3 APO OS HSM	979.00	979.00	—	—	—	979.00
DG 200-500/2.8/400-1000/5.6 APO EX (72° Rear)	24,499.00	24,499.00	—	—	—	24,499.00
DG 300-800/5.6 APO EX HSM	7,999.00	7,999.00^A	—	7,999.00	—	7,999.00
DG 1.4x EX APO Tele-Converter	219.00	219.00^A	219.00	—	219.00	219.00
DG 2x EX APO Tele-Converter	239.00	239.00^A	239.00	—	239.00	239.00

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



## SLR Lenses & Flashes

Quick Deal  
64

Metz

### 48 AF-1 TTL Shoe Mount Digital Flash



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

Metz

### 54 MZ-4 TTL Shoe Mount Flash



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

SUNPAK

### PF-30x AF TTL Shoe Mount Flash



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

SUNPAK

### PZ-40x II AF TTL Shoe Mount Flash



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

## Stroboframe

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Softbox 2	30.95
Snoot	27.95

Custom Brackets

### Rotation & Bracket Systems

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

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Metz Promo  
Expires 8-31-08

### Shoe Mount Flashes

20 C-2 Manual/Auto	59.95
28 AF-3 TTL Digital	149.95
28 SC-2 Digital Slave Flash	149.95
36 AF-4C TTL	139.95
44 MZ-2 Manual/Auto	329.95
48 AF-1 for Canon Digital	224.95
48 AF-1 for Nikon Digital	214.95
54 MZ-4 TTL Standard	399.95
58 AF-1 for Canon Digital	399.95
58 AF-1 TTL for Nikon Digital	359.95

### Handle Mount Flash Systems with Battery & Charger

45 CL-4 TTL Digital	674.95*
76 MZ-5 TTL Digital	999.95**

**Metz Promo! FREE with purchase**

\* Receive SCA Cable & Adapter

\*\* Receive SCA Adapter & 2nd NiMH Battery

SUNPAK

### E-Flash Flat Panel Kit #MCEFKIT

74.95

### Shoe Mount AF Flashes

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

### Handle Mount Flashes

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

### Ringlight Flashes

D-Macro for Digital #0813	269.95
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## Lensbabies



Want a fun little lens that will add a creative spark to your repertoire?  
**Lensbaby 3G Selective Focus SLR Camera Lens!**  
**Bend • Lock • Fine Focus**  
Bring one area of your photo into sharp focus, and you can move that "sweet spot" of focus around the picture by bending the flexible lens tubing. You'll get a unique new look, with gorgeous blurring, glowing highlights, & subtle, prismatic color distortions, all without software manipulations.  
• Focus type: Manual/Fingerpup with 2 additional types of fine focusing  
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norman

### 400ws Portable Battery Assembly Kit

- Basic UV Coiled Cord
- Lamp Head, Radio Slave
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- Contour Shoulder Strap

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

## PHOENIX

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

## Tokina

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



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

## Sunex

### 5.6mm f/5.6 SuperFisheye Fixed Focus Lens



- Super-wide fisheye lens covers 185°
- Create a full spherical image from just 2 shots
- For digital SLR cameras using APS-C format imagers
- f/Canon #SUS656C \$799.95
- f/Nikon #SUS656N \$799.95

TAMRON

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



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

TAMRON

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



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

Tokina

### AF Lenses

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

DX - Designed for Digital SLR cameras only

## TAMRON 6 YEAR WARRANTY

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

### NEW! TAMRON REBATES EXTENDED!

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

Rebates Expire 8-31-08

AF Lenses	Canon EOS	Nikon AF	Sony/Minolta	Pentax AF
14/2.8 AF	1099.00	1099.00		
DI 90/2.8 Macro (55ø)	399.00*	399.00*	399.00*	399.00*
DI 180/3.5 LD IF Macro (72ø)	649.00*	649.00*	649.00*	
DI-II 11-18/4.5-5.6 (77ø)	494.00*	494.00*	494.00*	
DI 17-35/2.8-4 LD IF Aspherical (77ø)	289.00*	289.00*		
DI-II 17-50/2.8 XR LD IF Aspherical (67ø)	449.00	449.00	449.00	
DI-II 18-200/3.5-6.3 (62ø)	249.00*	249.00*	249.00*	249.00*
DI-II 18-250/3.5-6.3 (62ø)	499.00	499.00	499.00	499.00
24-135/3.5-5.6 (72ø)	399.00	399.00	399.00	
DI 28-75/2.8 XR (67ø)	389.00*	389.00*	389.00*	389.00*
28-80/3.5-5.6 (58ø)	79.00	79.00	79.00	79.00
DI 28-200/3.8-5.6 Aspherical XR IF Macro (62ø)	249.00*	249.00*	249.00*	249.00*
DI 28-300/3.5-6.3 XR (62ø)	349.00*	349.00*	349.00*	349.00*
DI 28-300/3.5-6.3 XR "VC" (62ø)	599.00	599.00		
DI-II 55-200/4-5.6 LD Macro (52ø)	149.00*	149.00*	149.00*	
DI 70-200/2.8 LD IF Macro (77ø)	699.00	699.00	699.00	699.00
DI 70-300/4.0-5.6 LD Macro (62ø)	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62ø)	149.00	149.00	149.00	149.00
DI 200-500/5-6.3 LD IF (86Cø)	849.00*	849.00*	849.00*	
1.4x Converter	129.00			
SP 1.4x AF Pro Converter	189.00	189.00		
SP 2x AF Pro Converter	219.00	219.00		

To Request Information on RS# 211, See Page 6.



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### 5.6" Digital Frame - Acrylic White

- MS, SD/MMC Card Slots
- Presents: JPEG, MP3, MPEG
- 320 x 240 Screen Resolution
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- CF, MS, SD/MMC xD Card Slots
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- 800 x 600 Screen Resolution
- 100-240 VAC Voltage Range

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- Presents: JPG, MP3, MPEG
- 1024 x 768 Screen Resolution
- 100-240 VAC Voltage Range

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## Electronic Flashes for 35mm & Digital



### Digital Flash Kit

- Works with Most Digital Point & Shoot Cameras
- Guide No. 52 • 3-13' Auto Range
- Includes Mini-Flex Tripod, 12" Sync Cord, Base (for Off Camera Shots) & 2 AA Batteries

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### E-Flash Panel Kit

- G.N. 35 ISO 100, f/5.6 @ 6'
- Flat panel flash provides soft light in the fraction of the space a conventional flash
- Built-in slave trigger
- Fired from hot shoe or Sync cord
- 3 sec. rec time

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### PF20XD

- Shoe Mount
- Guide No. 66
- Variable Power Range (Full, 1/4, 1/8, 1/16, 1/32)
- Three f-stop auto ranges (F2.8, F4, F5.6)
- Exposure Confirmation
- 9 sec. Recycle Time

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### Dmacro Ringlight Flash

- TTL, Auto and Manual control
- Vari-Power Full to 1/64 • G.N. 26
- Accepts Lenses with Filter Diameters up to 58mm • 10 sec. Recycle Time
- Accepts TTL & dedicated modules

#0813.....**\$269.95**



### 383 Super Auto

- Shoe Mount
- Guide No. 120
- Bounce Head
- Swivel Head
- Auto f/Stops 2.0, 4.0, 8.0
- Manual Power Settings
- 8.5 sec. Recycle Time

#SU383S.....**\$79.95**



### PF30X TTL

- Shoe Mount
- Guide No. 98.5
- Bounce Head (up to 90° tilt)
- 8 sec. Recycle Time
- EV adjustment buttons
- Auto Focus Assist light
- Available for Canon E-TTL II or Nikon i-TTL capable SLR cameras

#PF30X.....**\$99.95**



### PZ-40x II AF TTL

Available in Black or Silver

- Shoe Mount
- Guide No. 133
- AF Assist Light
- Fully compatible with Nikon i-TTL, Canon E-TTL, Minolta ADI
- Automatic Shutdown mode

#SUPZ40X2.....**\$149.95**



### PZ-4000 AF

- Shoe Mount
- Guide No. 112
- Bounce Head
- Auto Zoom Head
- Rear-curtain sync
- Illuminated LCD panel
- Power conservation mode
- TTL, 1/1 & 1/16th power options
- Available for Canon, Nikon, Minolta

#SU4000AF\*.....**\$109.95**

## Tripods for Photo, Digital or Video



### FlexPod Mini-Tripod/Grip with QR Plate for SLR Cameras

- Flexible joints bend and rotate 360° and can attach to almost any surface
- Max. height 5"
- Min. height 2"
- Load Capacity 14 oz • Weight 2 oz
- Available in Blue, Black or Grey

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### Versipod II

- A unique combination of a lightweight, height-adjustable walking/hiking staff with a fully integrated tripod for cameras, optical devices and almost any other tripod mountable device
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- Min. height 43-46.7"
- Folded length 35.5"
- Weight 1.6 lbs.

Bronze #VP02BR.....**\$69.95**

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### FREE! Tripod Bag with Purchase

2001UT

with 3-way panhead & free second QR plate

- Medium duty
- Load Capacity 4.4 lbs
- Max. height 48.9"
- Min. height 18.5"
- Folded length 18.8"
- Adjustable center column with tension adjustment • Bubble level
- Locking leg braces • Weight 2.3 lbs

#620020.....**\$18.95**



### FREE! Tripod Bag with Purchase

7001DX Digital

with 3-way panhead & free second QR plate

- Complements digital cameras
- Load Capacity 4.4 lbs
- Max. height 58.3"
- Min. height 21.8"
- Folded length 22.6"
- Geared center column
- Bubble level • Weight 2.9 lbs

#620070DX.....**\$29.95**



### FREE! Tripod Bag with Purchase

9002TM Tripod/Monopod

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- Center column converts into a monopod
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- Max. height 58"/61.4"
- Min. height 22"/15.7"
- Bubble level
- Flip-lever Leg Lock
- Weight 3.3 lbs

#620-090TM.....**\$42.95**



### FREE! Tripod Bag with Purchase

DigiQuick 4B

with Quick Lock Ballhead

- Load Capacity 3.3 lbs
- Max. height 55.9"
- Min. height 10.5"
- Folded length 17.9"
- Lift-and-lock split center column
- Flip-lever Leg Lock • Independent Leg Spread • Weight 1.8 lbs

#620870.....**\$59.95**



### 7500-Pro Platinum

with 3-Way Pan Head and Quick Release

- Load Capacity 11 lbs
- Max. height 74.8"
- Min. height 29.4"
- Oversize 1.26" (32mm) "D" type legs
- Built-in bubble level in head & legs
- Retractable leg spikes
- Flip-lever Leg Lock
- Geared Center Column
- Weight 6.2 lbs

#620-7508B.....**\$69.95**



### B&H Exclusive!

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### FREE! Tripod Bag with Purchase

4300 Pro

with Head and Quick Release

- Load Capacity 6.6 lbs
- Max. height 66.7"
- Min. height with BH 20.3" (PH 21.3")
- Bubble level
- Sliding center column
- Weight with BH 3 lbs (PH-4.1 lbs)

with Ball Head #620430B.....**\$74.95**

with Pan/Tilt Head #620430.....**\$79.95**



### FREE! Tripod Bag with Purchase

Ultra Pro 777

with 3-Way Pan/Tilt Head & Quick Release

- Load Capacity 11 lbs
- Max. height 71.7"
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- Geared Center Column
- Weight 6.6 lbs

Black #620777B.....**\$89.95**



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

**cokin**

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

**Cokin universal filter holder system allows you to use 1 of 160 different filters on many different sized lenses. Works with all lenses of SLR cameras (35mm or Digital), Medium and Large format cameras, Video/Broadcast cameras and Slide Projectors. The filter holder is attached to the lens by the adapter ring & takes specially designed round or square filters.**

There are 3 different Series in the COKIN System:

- 1) "A" Series for lens diameters from 36mm to 62mm
- 2) "P" Series for lens diameters from 48mm to 82mm
- 3) "Z-PRO" Series for lens diameters from 49mm to 96mm

**Adapter Rings**

"P" 49, 52, 55, 58, 62, 67, 72, 77, 82mm.....each 17.59  
Universal (up to 84mm).....39.95  
"A" 39, 46, 49, 52, 54, 55, 58, 62mm.....each 7.95  
"Z-PRO" 49, 52, 55, 58, 62, 72, 77, 82, 86, 95, 96mm.....each 39.95

Series	"A"	"P"	Z-PRO	Series	"A"	"P"	Z-PRO
001 Yellow	16.49	22.54	43.99	085/BS0	21.99	25.29	—
002 Orange	16.49	22.54	43.99	086 Pastel 1	21.99	25.29	54.99
003 Red	16.49	22.54	43.99	087 Pastel 2	21.99	25.29	54.99
004 Green	16.49	22.54	43.99	103 Close-up #3	21.99	25.29	—
005 Sepia	16.49	22.54	43.99	120	24.19	31.89	—
006 Yellow-Green	16.49	22.54	43.99	Grad G1 Grey	24.19	31.89	—
020 Blue 80B	17.04	23.64	43.99	Grad G2 Grey	24.19	31.89	—
021 Blue 80B	17.04	23.64	43.99	122 Grad B1 Blue	24.19	31.89	65.99
022 Blue 80C	17.04	23.64	43.99	123 Grad B2 Blue	24.19	31.89	65.99
023 Blue 82A	17.04	23.64	43.99	124 T1 Tobacco	24.19	31.89	65.99
024 Blue 82B	17.04	23.64	43.99	125 T2 Tobacco	24.19	31.89	65.99
026 Warm 81A	17.04	23.64	43.99	126 M1 Mauve	24.19	31.89	—
027 Warm 81B	17.04	23.64	43.99	127 M2 Mauve	24.19	31.89	—
028 Warm 81C	17.04	23.64	43.99	150 Fog 1	24.19	32.44	—
029 Orange 85A	17.04	23.64	43.99	151 Fog 2	24.19	32.44	—
030 Orange 85B	17.04	23.64	43.99	152 Grey ND2x	17.59	21.49	44.99
035 Warm 81D	17.04	23.64	43.99	153 Grey ND4x	17.59	23.64	49.49
036 FLW	17.04	23.64	43.99	154 Grey ND8x	17.59	21.49	49.49
045 Sepia Light	17.04	23.64	43.99	160 Linear Pol	37.79	57.74	—
046 FLW	17.04	23.64	43.99	164 Circular Pol	51.69	104.49	—
047 Gold	17.04	23.64	—	173 VC	40.14	63.79	—
056 Star 8	24.19	31.34	—	Blue/Yellow	19.79	26.94	—
057 Star 4	24.19	31.34	—	185 Radial Zoom	14.29	15.39	—
059 Softstar	24.19	31.34	—	194	14.29	15.39	—
060 CS Incolor 1	18.69	24.19	—	Gelatin Holder	28.04	35.19	60.49
063 CS Grey 2	18.69	24.19	—	197 Sunset 1	28.04	35.19	60.49
083/830	21.99	25.29	—	198 Sunset 2	28.04	35.19	60.49
Diffuser 1	—	—	—	220 Mirage	49.49	—	—
084/840	21.99	25.29	—	346 Double Exposure	16.49	15.39	—
Diffuser 2	—	—	—				

**Filter Accessories**

**Filter Stack Caps** 49, 52, 55, 58mm.....12.95  
**Filter Stack Caps** 62, 67, 72, 77mm.....16.95  
**Filter Wrenches** Set of 2 for 48-58mm Filters #GBFW.....3.50  
**Filter Wrenches** Set of 2 for 62-82mm Filters #GBFW6277.....4.95

**Filter Cases**  
**B+W B6 6-Filter Pouch** (up to 62mm) #BWWP6.....14.95  
**B+W E1 Filter Pouch** (up to 77mm) #BWWP7.....9.95  
**F.64 FC 4-Pocket Filter Case - Black** #F6FC.....14.95  
**F.64 FCX 8-Pocket Filter Case - Black** #F6FCX.....18.95  
**Kata 5-Filter Vertical Pouch - Blue** #KA5PV.....40.00  
**GB Cordura 4-pocket Filter Pouch** #GBFP4.....12.95  
**GB Cordura 4-pocket Filter Pouch** #GBFP8.....16.95  
**Tamrac 5329 Folding 8-Filter Wallet** #TA5329.....16.95  
**Tamrac MX5363 Compact 3-Filter Case**.....13.95  
**Tamrac MX5388 Compact 5-Filter Case**.....14.95  
**Tiffen 4-Filter Pouch** (up to Series 9) #TIFP4.....10.99  
**Tiffen 6-Filter Pouch** (up to 82mm) #TIFP6.....18.46

**Lens Cleaning Kits**

**Hakuba Kit #HALCK**  
Includes: cleaning liquid & lens tissue.....3.95  
**Hakuba Kit #HALCS**  
Includes: cleaning liquid, lens tissue, blower brush & cleaning cloth.....4.50  
**Lee Kit #FCLKIT**  
Includes: 2oz spray cleaner & 15x15" cleaning cloth.....14.95  
**Canon Kit #CANCK**  
Includes: Lens cleaning liquid, Lens tissue, Blower brush and Soft cleaning cloth.....5.95  
**Giotto's Kit #GILCK**  
Includes: Rocket Air Blaster, Retractable soft brush, Pack of 10 pointed tip cotton swabs, Microfiber cleaning cloth, Bottle of lens cleaner.....18.95  
**Giotto's Modular Kit #GILCKM**  
Includes: Modular Retracting Goat Hair Lens Brush, Large Microfiber Cleaning Cloth & Chamois Stick Cleaner Pen with a Lens Fluid Dispenser Inside.....14.95

**heliopan**

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Schott Glass in Brass Rings	49	52	55	58	62	67	72	77	82
Skylight (1B), UV	28.75	29.50	32.75	34.25	45.00	51.25	63.00	73.75	98.50
Skylight (1B), UV SH-PMC	53.50	57.25	59.75	65.00	78.25	85.50	108.50	120.50	152.00
Polarizer (Rotating)	53.10	54.50	57.25	64.50	71.00	84.50	95.00	99.50	135.50
Circular Polarizer	76.50	82.25	85.50	89.75	96.75	112.00	134.00	153.00	179.50
Circular Polarizer SH-PMC	111.75	112.75	128.00	135.00	146.75	167.25	185.50	212.75	236.50
Circular Polarizer Slim	76.50	82.25	85.50	89.75	96.75	112.00	134.00	153.00	179.50
#5 Light Yellow, #8 Yellow, #25 Lt. Red	28.75	29.50	32.75	34.25	45.00	51.25	63.00	73.75	85.95
#11 Yellow/Green, #13 Green	28.75	29.50	32.75	34.25	45.00	51.25	63.00	73.75	85.95
#15 Dark Yellow, #22 Orange	28.75	29.50	32.75	34.25	45.00	51.25	63.00	73.75	85.95
#18A, #18B, #18C	114.25	114.25	138.00	141.50	145.00	168.75	200.00	236.00	—
Digital Filter	69.00	69.00	74.50	80.00	84.50	92.50	104.00	125.75	—
Graduated ND 0.3 (2x), 0.6 (4x)	209.95	219.95	229.95	239.95	234.95	249.95	249.95	294.95	309.95
Zeiss Softstar	—	—	—	—	—	—	—	—	—

**B+W**

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

UV, K11 S	49	52	55	58	62	67	72	77	82
UV, K11 S Multi-Coated	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
UV, K11 S Slim W.A. Multi-Coated	29.95	29.95	32.95	34.95	42.95	49.95	62.95	79.95	104.95
Top (Linear) Polarizer	52.95	52.95	69.95	79.95	89.95	96.95	107.95	112.95	124.95
Circular Polarizer	34.05	37.05	42.05	44.05	49.05	54.05	62.95	72.95	97.95
Circular Polarizer Multi-Coated	58.95	67.95	69.95	74.95	79.95	89.95	102.95	114.95	—
Circular Polarizer Slim W.A.	79.95	79.95	89.95	94.95	98.95	114.95	129.95	144.95	—
Circ. Pol. Slim W.A. Multi-Coated	54.95	54.95	64.95	72.75	79.95	89.95	99.95	109.95	124.95
Kaesemann Circular Polarizer	72.95	79.95	89.95	99.95	109.95	129.95	154.95	164.95	199.95
#1A, #B, #R3, & 12, 15	89.95	94.95	102.95	104.95	114.95	129.95	144.95	164.95	194.95
#B1, #5, 3, 6, 12, 15, 20	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
#B21, #22, #23, #24, #25, #26, #27	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
#B81, #90, #91, #99	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
For Infrared Film 092, 093, 489	84.95	84.95	104.95	107.95	112.95	124.95	149.95	174.95	194.95
Graduated (ND & Colors)	45.95	48.95	52.95	54.95	57.95	64.95	74.95	92.95	119.95
ND 3 (103), 6 (102)	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
ND 9 (103), 1.8 (106)	35.95	36.95	43.95	45.95	72.95	74.95	94.95	104.95	—
ND 3.0 (110), 4.0 (113), 6.0 (120)	35.95	36.95	43.95	45.95	72.95	74.95	94.95	104.95	—
Enhancing	35.95	36.95	43.95	45.95	72.95	74.95	94.95	104.95	—
Close-Up Lenses 0.5, 0.85, 1, 2, 3, 4, 5	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	—
Zeiss Softstar 1, 2	184.95	184.95	199.95	199.95	199.95	214.95	214.95	254.95	269.95

**HOYA**

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

UV, SkyLight (1B)	49, 52, 55	58	62, 67	72	77	82
UV, SkyLight (1B) HMC	11.95	13.50	20.95	31.50	35.95	43.50
UV, SkyLight (1B) Super HMC	17.95	20.95	29.95	37.50	40.50	58.50
UV, SkyLight (1B) Pro 1 Super HMC	25.50	32.95	38.95	47.95	52.50	64.50
Polarizer (Rotating)	52.50	59.95	68.95	79.50	95.95	103.50
Circular Polarizer	17.95	20.95	20.95	34.50	40.50	56.95
Circular Polarizer HMC	32.95	37.50	53.95	64.50	76.50	99.95
Circular Polarizer Ultra Thin Super HMC	64.50	70.50	85.50	119.95	155.95	241.50
Circular Polarizer Pro 1 Super HMC	52.50	77.95	94.50	137.95	172.50	259.50
*Moose/Warm Circular Polarizer	104.95	122.95	157.50	190.50	224.95	329.95
K2 Yellow, X0 Yellow/Green, X1, Or G, Red 25A	39.95	55.50	79.50	98.95	118.50	152.95
K2 Yellow, X0 Yellow/Green, X1, Or G, Red 25A HMC	16.50	19.50	29.95	37.50	44.95	56.95
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	22.50	25.50	35.95	43.50	52.50	61.50
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C, HMC	16.50	19.50	29.95	37.50	44.95	56.95
Close Up Set	22.50	25.50	35.95	43.50	44.95	61.50
Close-Up Set HMC	37.50	44.95	62.95	80.95	89.95	—
Cross Screen	56.95	64.50	85.50	—	—	—
Diffuser	16.50	19.50	29.95	37.50	44.95	56.95
Fluorescent FLU, FLW	16.50	19.50	29.95	37.50	44.95	56.95
Fluorescent FLU, FLW HMC	22.50	25.50	35.95	43.50	52.50	—
Grad Color (Blue, Emerald, Grey, Mauve, Pink, Teal, Yellow)	20.95	22.50	—	—	—	—
Intensifier - Blue, Green, Yellow, Enhancement (Red)	35.95	44.95	58.50	64.50	77.95	—
Neutral Density 2x, 4x, 8x	16.50	19.50	29.95	37.50	44.95	56.95
Neutral Density 2x, 4x, 8x HMC	22.50	25.50	34.95	43.50	52.50	61.50
Soft A, B	28.50	34.50	44.95	52.50	55.50	—
Soft Spot Set	32.95	37.50	49.50	58.50	64.50	—
Star 6, Star 8	22.50	25.50	37.50	43.50	49.50	—

**TIFFEN**

**10 Year Warranty Made in U.S.A. B&H SPECIAL! Buy 3 or more Tiffen Filters & Get 10% Off. (Not Valid on Kits)**

	49	52.55	58	62.67	72.77	82
Hot Mirror (for Digital Cameras)	68.95	68.95	81.95	132.95	186.95	292.95
UV Protector	10.95	10.95	12.95	15.95	31.95	48.95
UV Protector Thin Wide-Angle	—	—	18.95	23.95	48.95	—
Skylight (1A), UV Haze 1	10.95	10.95	13.39	16.95	30.95	45.95
Skylight (1A), UV Haze 1 Thin Wide-Angle	—	—	26.95	35.95	62.95	—
Warm UV Haze 2A	24.95	24.95	26.95	37.95	66.95	92.95
Circular Polarizer (Rotating mount)	35.95	35.95	37.95	51.95	68.95	118.95
Circular Polarizer Thin Wide-Angle	—	—	68.95	93.95	125.95	—
Polarizer (Rotating mount)	17.89	17.89	21.19	CALL	40.95	53.09
#8 Yellow, #11 Green, #15 Deep Yellow, #25 Red	14.95	14.95	15.95	20.95	40.95	54.95
#12 Yellow, #16 Orange, #21 Orange	24.95	24.95	26.95	37.95	66.95	92.95
#23A Lt. Red, #29 Dark Red, #47 Blue, #58 Blue	24.95	24.95	26.95	37.95	66.95	92.95
Color Conversion 80A, 80B, 81A, 81B	14.95	14.95	15.95	20.95	40.95	54.95
Color Conversion 81C, 81EF, 82A, 82B, 85, 85B, 85C	24.95	24.95	26.95	37.95	66.95	92.95
#812 Warming	14.95	14.95	21.95	20.95	40.95	54.95
#87 Infra-Red	117.95	117.95	128.95	141.95	169.95	176.95
Close-Up Lens Sets (+1, +2 & +4)	46.95	46.95	59.95	77.95	110.95	—
Graduated: Blue, Sunrise	41.95	41.95	47.95	57.95	75.95	—
Graduated ND 0.6	41.95	41.95	47.95	57.95	75.95	97.95
Enhancing	65.95	65.95	96.95	101.95	117.95	128.95
F.L.D. Fluorescent (for Daylight Film)	19.95	19.95	23.95	29.95	47.95	86.95
Neutral Density 0.3, 0.6, 0.9	14.95	14.95	15.95	22.95	40.95	54.95
Soft 1, 2, 3	37.95	37.95	44.95	57.95	75.95	94.95
Septa F1, 2, 3	42.95	42.95	51.95	63.95	86.95	118.95
Star Effect 4 Ft. 2mm	27.95	27.95	30.95	48.95	82.95	—
Hollywood FX Black Diffusion FX 1/2, 1, 3, 5	52.95	52.95	57.95	71.95	94.95	124.95
Hollywood FX Black Pro Mist 1/2, 1, 2, 3	52.95	52.95	57.95	71.95	94.95	124.95
Hollywood FX North Star	86.95	86.95	96.95	135.95	176.95	184.95
Hollywood FX Vector Star	72.95	72.95	81.95	112.95	146.95	—
Hollywood FX Pro Mist 1/2, 1, 2, 3	52.95	52.95	57.95	71.95	94.95	124.95
Hollywood FX Ultra Contrast 3	52.95	52.95	57.95	71.95	94.95	124.95
Hollywood FX Warm Polarizer (Rotating Mount)	37.95	37.95	45.95	56.95	74.95	99.95
Hollywood FX Warm Soft FX 1, 2, 3	42.95	42.95	51.95	63.95	86.95	118.95





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## Darkroom

### BESELER

#### Printmaker 35 Condenser Enlarger with Baseboard

A full-featured American made enlarger for printing from 35mm film. Its compact size makes it perfect for small darkrooms, temporary darkrooms or portable darkrooms.

- Counterbalanced elevation system
- Produces prints up to 11 x 14" on the baseboard

#BEPM35C **\$294.95**

### Omega C700 Condensor Enlarger with Base

A Black & White enlarger is perfect for beginners and serious amateurs who need dependable equipment that they won't outgrow.

- Oversized, easy-access controls for smooth, fast operation
- Accommodates formats up to 6 x 7cm
- Includes Lamp (Ph-140), Safety Filter and Built-In 39mm Lensboard
- Does Not Come w/ Lens & Negative Carrier

#403700 **\$299.95**

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Permawash Gallon.....	D-76 Gallon.....
Nh5 Fixer w/o Hardener Qt.....	Dektol Liter.....
Nh5 Fixer w/o Hardener Gallon.....	Dektol Gallon.....
<b>ILFORD</b>	Microdol-X Liter.....
ID-11 Developer Powder Liter.....	Microdol-X Gallon.....
ID-11 Developer Powder 5-Liter.....	Fixer Liter.....
Multi Grade Devel. Liquid 500ML.....	Fixer Gallon.....
Ilfosol-S Film Devel. Liquid 500ML.....	T-Max Developer Gallon.....
Rapid Fixer Liquid 500ML.....	XTOL 5 Liters.....
Rapid Fixer Liquid Liter.....	Hypo Clear 1.25-Gallon.....
Ilfotech DDX Liquid Liter.....	Hypo Clear 5-Gallon.....
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<b>Fortezo Warm Graded DW</b>	<b>Multigrade IV Fiber DW</b>	<b>"G" Graded DW Glossy</b>
11x14" (50).....	5x7" (100).....	8x10" (25).....
20x24" (10).....	8x10" (100).....	11x14" (25).....
<b>Polygrade V FB DW</b>	11x14" (50).....	11x14" (50).....
8x10" (100).....	<b>Multigrade IV Portfolio RC DW</b>	16x20" (50).....
8x10" (1000).....	5x7" (100).....	20x24" (10).....
8.5x11" (50).....	8x10" (100).....	<b>VC-FB DW Glossy</b>
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	8.5x11" (50).....	20x24" (10).....

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ILFORD has been a major player in the development and manufacture of quality photo media for both inkjet printing and photographic processes. As digital camera technology has improved, the demand for photo-quality output has increased. ILFORD has risen to this challenge and has become one of the world's leading manufacturers of inkjet media.



### Professional Inkjet Photo Range Paper Sampler Pack

Includes 2 Sheets of Each:

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A premium microceramic heavyweight RC paper designed to provide instant dry images with a real photo look and finish. With a heavyweight look and feel of a real photograph.

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- Minimum finger prints • 280 gsm Basis Weight • 11 mil Thickness

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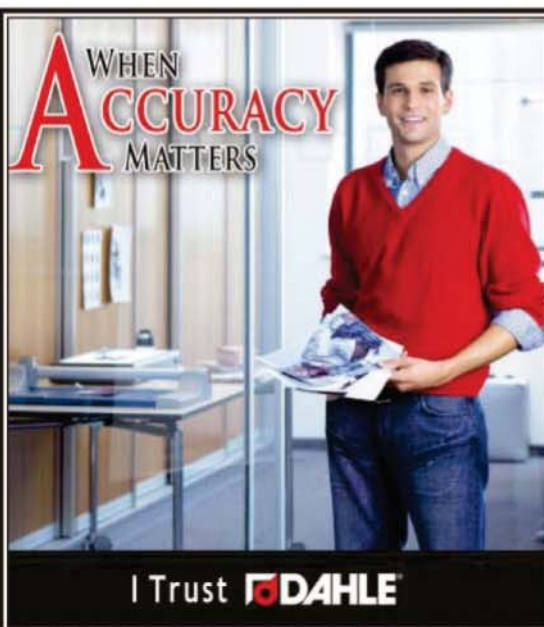
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ILFORD INKJET FINE ART PAPER is a premium heavyweight, 100% rag, acid-free fine art paper with a matte surface, designed for fine art reproductions, portraits, landscapes and other photographs requiring a unique, textured watercolor look and feel.

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MATTERS

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Item #	Cut Length	Price
500	9"	\$42.22
507	12 1/2"	\$48.72
508	18"	\$58.47

### Professional Rolling Trimmers

550	14 1/8"	\$123.47
552	20 1/8"	\$149.47
554	28 1/4"	\$188.47
556	37 1/2"	\$246.97
558	51"	\$311.97
696 Stand for 556		\$197.50
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440	14 1/8"	\$175.47
442	20 1/8"	\$240.47
444	26 3/8"	\$305.47
446	36 1/4"	\$422.47
448	51 1/8"	\$480.97
796 Stand for 446		\$197.50
798 Stand for 448		\$235.95



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NORTH AMERICA





**Canon EOS-1V**  
 • Diecast Aluminum Body and Magnesium Alloy Covers • 1/250 Flash Sync Speed  
 • Interchangeable Focusing Screens  
 • 150,000 Cycle Shutter  
 • 20 Custom & 31 Personal Functions  
 • Dimensions 5.1 x 3.5 x 2.5" • Weight 12.8 oz  
**Body Only #CAE1V.....\$1699.95**



**Nikon F-100 AF 35mm SLR**  
 • Magnesium alloy construction with professional weather sealing  
 • 5-Zone flash metering  
 • Five-point area AF with 3 crosshair-type sensors • 22 Custom functions  
 • 10-Zone 3D evaluative metering  
 • Dimensions 6.1 x 4.5 x 2.6" • Weight 27.7 oz  
**Body Only #NIF100.....Special! \$749.95**



**Canon EOS Elan 7NE**  
 • 4 fps Shooting Speed • Eye Control AF  
 • Auto Exposure Bracketing  
 • Flash Exposure Compensation  
 • Rear Quick Control Dial • Mirror Lock-up  
 • 13 Custom Functions • Whisper Drive Technology • Pentaprism Viewfinder  
**Body Only #CAE7NE.....\$349.95**



**Nikon FM-10**  
 A basic, manual SLR/lens combo with match-diode metering and the venerable F lens mount, applicable to all Nikons since 1959.  
 • Dimensions 5.5 x 3.4 x 2" • Weight 14.1 oz  
**Kit with 35-70mm #NIFM103570.....\$249.95**  
**Tokina 28-105/3.5-4.8 MF AIS (62ø).....\$99.95**



**Voigtlander**  
*Voigtlander Bessa cameras are light, unobtrusive cameras that are ideal for handheld lowlight conditions. These rangefinder cameras have a smaller distance between the film and the lens mount than SLRs, which makes for inherently sharper lenses. And above all else, they are small. It is as close a copy as can be created today.*  
**35mm MF Rangefinder**



**Leica M7 TTL .72** Black or Silver  
 • Improved viewfinder displays framelines and manual metering, yet provides information on shutter speeds, film speed setting, exposure mode & flash readiness  
 • Dimensions 5.4 x 3.1 x 1.5" • Weight 19.7 oz  
**Body Only #LEM7TTL.72.....\$4,395.00**  
**Black Kit with 50/2 #10546.....\$5,495.00**

Bessa-R2A Body Grey.....	499.95	25/4.0 Color-Skopar (M).....	379.95
Bessa-R2A Body Matte Black.....	589.95	35/2.5 (C) Color-Skopar.....	239.95
Bessa-R3A Body Grey.....	499.95	35/1.4 Nokton (M).....	569.95
Bessa-R3A Body Matte Black.....	589.95	35/1.2 Nokton (M).....	999.95
Bessa-R4A Body Black.....	679.95	40/1.4 (M) Black.....	379.95
<b>All Lenses Available in Black or Silver</b>			
12/5.6 Heliar with Viewfinder.....	639.95	50/2.5 Color-Skopar.....	289.95
15/4.5 Heliar with Viewfinder.....	359.95	50/1.5 Nokton.....	359.95
21/4.0 Color-Skopar.....	349.95	75/2.5 Color-Heliar.....	319.95
		90/3.5 APO Lanthar.....	329.95

**Leica M Series Lenses**

21/2.8 Aspherical (55ø) Black.....	4,295.00	50/2.0 (39ø) Black or Silver.....	1,995.00
24/2.8 Aspherical (55ø) Black.....	3,795.00	50/1.4 Asph. (46ø) Black or Silver.....	3,595.00
28/2 Aspherical (46ø).....	3,995.00	50/1.0 #11822 (60ø).....	6,495.00
28/2.8 Aspherical (39ø).....	1,795.00	75/2.5 Summarit (46ø) Black.....	1,595.00
35/2.5 Summarit (39ø) Black.....	1,595.00	75/2.0 (49ø).....	3,295.00
35/2.0 Asph. (39ø) Black or Silver.....	2,795.00	90/2.5 Summarit (46ø) Black.....	1,595.00
35/1.4 Aspherical (46ø) Black.....	4,195.00	90/4 Macro (39ø) Black or Silver.....	1,995.00
50/2.8 (39ø) Black or Silver.....	1,095.00	90/2.0 APO Asph. (55ø) Black.....	3,495.00
50/2.5 Summarit (39ø) Black.....	1,295.00	135/3.4 APO (49ø).....	3,195.00
		16-18-21/4 Tri-Elmar (67ø) #11642.....	5,995.00



**HASSELBLAD H2 AF Kit**  
*State-of-the-art auto-focus system for fast and convenient handheld photography under rapidly changing conditions. With Built-in Flash*  
**Kit Includes:** • 80/2.8 HC AF Lens  
 • HV90x Prism Finder • HM 120/220 Back  
**H2 Kit #13400.....\$7,999.00**  
**120/4.0 HC Macro (67ø) AF Lens.....\$3,615.00**



**Leica M8 Digital Rangefinder**  
 • 10.3 MegaPixels  
 • 2.5" LCD Monitor  
 • Supports M Lenses with 6 Bit-coding  
 • Uses all Leica M Lenses (1.33x factor)  
 • SD/SDHC (High Capacity) Card Slot  
 • Dimensions 3.2 x 5.5 x 1.5" • Weight 19.2 oz  
**Body Only Black or Silver #LEM8.....\$5,495.00**



**Mamiya Mamiya 7 II with 80mm f/4 Lens**  
*The only 6x7 rangefinder system which features either interchangeable lenses or a light meter.*  
 • Leaf shutter "X" flash sync at all shutter speeds  
 • Compatible with 120 or 220 film  
 • Dimensions 6.3 x 4.4 x 2.6" • Weight 32.4 oz  
**Mamiya 7 II Kit #215220.....\$2,499.00**  
**65mm f/4 (58ø) Lens.....\$1,599.00**



**Mamiya 645 AF-D II Value Pack**  
**Kit Includes:** • 645 AF-D II Body  
 • 80mm f/2.8 Lens • 120/220 Film Back  
**645 AF-D II Body #211145.....\$3,499.00**  
**645 AF-D II Value Pack #211140.....\$4,399.00**  
**55-110mm f/4.5 AF (67ø).....\$1,949.00**  
**105-210mm f/4.5 AF (58ø).....\$1,949.00**

## Film Color & B&W

COLOR PRINT FILM									
	Kodak			Fujifilm			Agfa		
	Gold - GA 100	Gold - GB 200	Max - GC 400	Reala CS 100	Superia CN 100	Press CZ 800	Scala 200	Pan F+ 50	Delta Pro 400
135-24	2.19	2.49	2.89	1.99	1.79	1.99	12.95	5.50	5.50
135-36	—	3.19	3.99	2.99	1.99	1.99	6.49	3.95	3.95
135-36	160NC	160VC	Portra 400NC	160C	160S	400H	12.95	5.50	5.50
120 Roll	4.15	4.15	4.30	4.99	4.79	5.19	4.15	3.95	3.95
220 PP (5)	39.95	—	42.95	6.50	6.49	7.34	47.50	43.50	44.95

COLOR SLIDE FILM									
	Kodachrome			Fujichrome			Agfa		
	KR 64	EPY 64	Ektachrome Professional	RA 100	RM 200	RH 400	Scala 200	Pan F+ 50	Delta Pro 400
135-36	8.50	11.99	7.50	4.99	6.99	8.99	12.95	5.50	5.50
120 Roll	—	6.95	5.50	—	—	—	6.49	3.95	3.95
120 PP (5)	—	—	26.95	—	—	—	47.50	43.50	44.95
220 PP (5)	—	—	51.95	—	—	—	—	—	—

BLACK & WHITE PRINT FILM									
	Kodak			Fujifilm			Agfa		
	Tri-X	400	800	Plus-X	320	Tri-X	Scala 200	Pan F+ 50	Delta Pro 400
135-36	5.95	—	3.95	5.95	—	3.95	12.95	5.50	5.50
120 Roll	—	—	3.95	—	—	3.95	6.49	3.95	3.95
120 PP (5)	19.95	19.95	—	—	—	—	47.50	43.50	44.95

Instant Film									
Fuji Instant Film FP100C					Agfa Scala Slide				
3 1/4 x 4 1/4" Glossy (10 Exposures).....	9.49				36 Exp. (35mm)				
4x5" Glossy (10 Exposures).....	34.95				Mounted.....	10.00			
4x5" Sheet Film Holder PA-45.....	117.50				Unmounted.....	8.00			

To Request Information on RS# 211, See Page 6.



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### Ballheads

**MagicBall Mini** - The Small One  
 Supports 11 lbs #MBMINI ..... **\$277.00**  
**MagicBall 50** - The Universal One  
 Supports 15.4 lbs #MB50 ..... **\$393.00**  
**MagicBall** - The Big One  
 Supports 22 lbs #MB ..... **\$480.00**

### Panorama Sytem

**Universal Panorama Plate**  
 #PANORAMA ..... **\$171.95**  
**Universal Panorama Plate** with Q-Mount  
 Quick Release #PANORAMAQ ..... **\$253.95**  
**Universal Pro Panorama Plate** with Q-Mount  
 Quick Release & Variable Panning Click-Stops  
 #PANORAMAQPRO ..... **\$646.95**  
**VR-PRO System Kit** for 360° Panorama Consists  
 of: Panorama Q Pro Plate, Panorama Q Plate, L Shaped  
 QR Plate & Panorama Plate #VR-PRO ..... **\$1,112.95**

**Gepe**

### Card Safe Extreme

- Waterproof, shock proof, static proof and will float
- Holds up to four CF, MS, SD or SM cards
- Made from polycarbonate



3861 E (Onyx) ..... **\$19.95**  
 3862 E (Neon Yellow) ..... **\$19.95**  
 3861-02 (Ice Blue) ..... **\$19.95**  
 3861-03 (Rosso Red) ..... **\$19.95**



### Classic & Professional Tripods Aluminum, Lava & Carbon Fiber



Includes: padded tripod case, adjustable shoulder strap with anti-slip removable pad, bubble level and tool kit\*

- Made of Aluminum, Lava or Carbon Fiber materials
- Each leg has three adjustable leg angle positions
- Non-slip neoprene sleeves cover the upper leg sections, for easier transportation & handling in extreme temperatures
- Reversible center column (reversible/transverse column on the professional model) with bubble level and retractable hook to add weight for more stability
- Anti-twist, sand-proof rubber leg locks

\* Tool Kit Includes: hexagonal wrench to tighten leg screws and an allen wrench to tighten anti-twist screws under the top plate to secure the head.

### Pro Series II Ballheads

- Heavy anodized aluminum
- Supports 7 to 28 lbs
- Arca compatible quick release plates
- Smooth movement with tension control



**with Quick Release**  
 MH3300-658 ..... **\$177.95**  
 MH1300-657 ..... **\$164.95**  
 MH1301-656 ..... **\$134.95**  
 MH1302-655 ..... **\$119.95**  
**with Camera Plate**  
 MH1300-400C ..... **\$117.95**  
 MH1301-300C ..... **\$98.95**  
 MH1302-210C ..... **\$82.95**  
 MH1303-210C ..... **\$46.95**  
 MH1304-110C ..... **\$14.95**  
 MH3300-550C ..... **\$148.95**

### Rocket Air Blasters



Model	Length	Nozzle Diameter	Price
CL2810	5.5"	2"	<b>\$13.95</b>
AA1900	7.5"	2.25"	<b>\$11.95</b>
AA1910	6.6"	2.25"	<b>\$10.95</b>
AA1920	5.3"	2"	<b>\$9.95</b>

### Cleaning Kits



**CL1001 Kit**  
 #GILCK ..... **\$17.95**  
**CL1011 Kit**  
 #GILCS ..... **\$9.95**  
**CL1301 Kit**  
 #GILCMK ..... **\$14.50**

Model	Leg Sections	Folded Length	Max. Height	Min.	Load Capacity	Weight	Price
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#### Classic Carbon Fiber Tripods

MT8241	4	18.5"	55.5"	16.5"	11 lbs	2.4 lbs	<b>\$249.95</b>
MT8250	4	20.5"	59.8"	18.5"	15 lbs	3.1 lbs	<b>\$274.95</b>
MT8260	4	21.3"	61.0"	19.3"	22 lbs	4.2 lbs	<b>\$313.95</b>
MT8270	4	23.2"	66.9"	21.3"	28 lbs	4.8 lbs	<b>\$367.95</b>

#### Professional Carbon Fiber Tripods

MT8340	4	19.3"	55.1"	17.3"	11 lbs	2.9 lbs	<b>\$270.95</b>
MT8350	4	20.1"	59.8"	18.5"	15 lbs	4.0 lbs	<b>\$306.95</b>
MT8361	3	26.8"	64.6"	24.0"	22 lbs	5.1 lbs	<b>\$341.95</b>

#### Classic Lava Tripods

MT7240	2	14.2"	25.5"	9.3"	11 lbs	1.7 lbs	<b>\$155.95</b>
MT7242	3	22.5"	56.0"	13.0"	11 lbs	2.4 lbs	<b>\$169.95</b>
MT7251	3	24.0"	61.5"	15.0"	15 lbs	3.2 lbs	<b>\$189.95</b>
MT7261	3	25.6"	63.5"	13.0"	22 lbs	4.8 lbs	<b>\$233.95</b>
MT7271	3	28.8"	69.5"	11.0"	28 lbs	4.9 lbs	<b>\$305.95</b>

#### Professional Lava Tripods

MT7360	4	22.1"	67.5"	16.0"	22 lbs	4.8 lbs	<b>\$278.95</b>
MT7370	4	24.8"	71.0"	14.0"	28 lbs	5.6 lbs	<b>\$355.95</b>
MT7371	3	29.5"	74.2"	14.0"	28 lbs	5.6 lbs	<b>\$339.95</b>

#### Classic Aluminum Tripods

MT9240	2	14.2"	24.5"	9.3"	11 lbs	1.8 lbs	<b>\$78.95</b>
MT9242	3	22.3"	57.5"	13.0"	11 lbs	2.8 lbs	<b>\$92.95</b>
MT9251	3	23.8"	62.0"	15.0"	15 lbs	3.7 lbs	<b>\$106.95</b>
MT9241	4	18.5"	55.5"	16.5"	11 lbs	2.6 lbs	<b>\$108.95</b>
MT9261	3	26.3"	66.1"	13.0"	22 lbs	4.1 lbs	<b>\$126.95</b>
MT9260	4	21.3"	63.8"	19.3"	22 lbs	4.6 lbs	<b>\$153.95</b>
MT9271	3	28.5"	69.5"	11.0"	28 lbs	5.7 lbs	<b>\$163.95</b>

#### Professional Aluminum Tripods

MT9360	4	22.5"	69.3"	16.0"	22 lbs	5.5 lbs	<b>\$155.95</b>
MT9370	4	24.3"	72.8"	14.0"	28 lbs	6.4 lbs	<b>\$189.95</b>
MT9371	3	29.5"	74.0"	14.0"	28 lbs	6.5 lb	<b>\$183.95</b>

### Carbon Fiber Monopods

- Includes: Tool Kit, Adjustable Hand Strap & Monopod Case • Neoprene grip
- Dual 1/4 & 3/8" camera threads • Rubber Leveling foot Anti-Twist lock legs
- Anti-Twist screws under plate • Accepts accessory feet



Model	Leg Sections	Folded Length	Max. Height	Load Capacity	Weight	Price
MM8650	5	18.4"	60"	28 lbs	1.3 lbs	<b>\$164.95</b>
MM8660	6	17.3"	62.3"	28 lbs	1.2 lbs	<b>\$169.95</b>
MM8670	5	20.2"	67.9"	33 lbs	1.6 lbs	<b>\$176.95</b>
MM8680	6	19.95"	71.6"	33 lbs	1.6 lbs	<b>\$183.95</b>

### AEGIS Schott Glass LCD Screen Protectors

- 12 AR Coatings on each side protects & eliminates glare
- |                     |                |                       |                |
|---------------------|----------------|-----------------------|----------------|
| SP8203 Fuji S3      | <b>\$34.95</b> | SP8259 Sony A100      | <b>\$24.95</b> |
| SP82510 D40/s       | <b>\$34.95</b> | SP8181 Rebel XT       | <b>\$24.95</b> |
| SP8201 D50          | <b>\$34.95</b> | SP8258 EOS XT         | <b>\$24.95</b> |
| SP8202 D70s         | <b>\$34.95</b> | SP8254 EOS 30D        | <b>\$24.95</b> |
| SP8257 D80          | <b>\$34.95</b> | SP8253 EOS SD         | <b>\$24.95</b> |
| SP8255 D200         | <b>\$34.95</b> | SP8204 EOS 1D         | <b>\$24.95</b> |
| Call for P&S Models |                | SP82511 D2X           | <b>\$34.95</b> |
|                     |                | SP8256 EOS 1D Mark II | <b>\$24.95</b> |

### Plastic LCD Screen Protectors with cloth

- Protects LCD from abrasions, scratches, dust & moisture
- |                    |               |                        |               |
|--------------------|---------------|------------------------|---------------|
| SP2515 1.5"(3 pk.) | <b>\$7.50</b> | SP2518 1.8"(3 pk.)     | <b>\$7.50</b> |
| SP2525 2.5"(3 pk.) | <b>\$7.50</b> | SP2535 3.5"(3 pk.)     | <b>\$7.50</b> |
| SP2516 1.6"(3 pk.) | <b>\$7.50</b> | SP2520 2.0"(3 pk.)     | <b>\$7.50</b> |
| SP2530 3.0"(3 pk.) | <b>\$7.50</b> | SP2500 1.5-3.5"(7 pk.) | <b>\$7.50</b> |



## Bags & Cases

### ④ tamrac 5684 Digital Zoom 4 Holster Pack



- Front pocket features Tamrac's U.S. patented Memory & Battery Management System
- Dual Foam Technology
- Holds Compact SLR with attached lens up to 4.25"
- Weight 17 oz
- Black, Blue, Steel Grey

### lowepro DryZone Rover Backpack



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

### ④ tamrac

#### Backpacks

5256 CyberPack 6 (B)	12 x 6 x 15"	129.95
5258 CyberPack 8 (B)	12 x 6 x 18"	169.95
5546 Adventure 6 (R/B, G/B)	10 x 8 x 15"	59.95
5547 Adventure 7 (R/B, G/B)	11.5 x 9.5 x 18"	67.95
5375 Adventure 75 (B, FG)	10 x 5 x 14"	99.95
5273 Expedition 3 (B, FG)	8 x 4.6 x 11"	49.95
5574 Expedition 4 (B)	10 x 5 x 11"	124.95

#### Holster Packs

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

#### Slings Packs Series

5766 Velocity 6x Compact (B, BL)	7.5 x 4 x 7"	39.95
5767 Velocity 7x Photo (B, BL)	8.5 x 4.75 x 9.25"	59.95
5769 Velocity 9x Pro (B)	13 x 6.4 x 12.5"	79.95

### lowepro

#### Backpacks

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

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

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



## Tripods

### Manfrotto 190XPROB Tripod Legs



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

### GITZO GT-3531LSV Carbon Fiber Composite Tripod Leg



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

**Up to \$50 Rebate!**  
with purchase of any Manfrotto Carbon Fiber or Aluminum Tripod and Head combo. Rebate expires 8-31-08

### Manfrotto Modo Digital Tripods

785B Maxi Tripod	59.2"	80.95
790B Monopod	57.3"	32.95

#### Magfiber Tripods

055MF3 Magfiber Pro 3-Section	66.5"	319.95
055MF4 Magfiber Pro 4-Section	65"	359.95
190MF3 Magfiber Pro 3-Section	56"	304.95
190MF4 Magfiber Pro 4-Section	51.6"	319.95
<b>"Digi" Digital Tripods with Ball Head &amp; Case</b>		
7185HB Black Compact 4-Sec	48.5"	94.95
718B Black 4-Section	65.5"	94.95
725B Black 4-Section	64.6"	114.95
728B Black 4-Section	64.8"	124.95

#### Tripods Legs Only (Black)

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

#### Tripod Ball Heads

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

Buy any Gitzo Carbon Fiber 6x tripod receive a \$40 Rebate  
Buy any Gitzo Head (over \$100) receive a \$40 Rebate  
Buy them together and receive \$100 Rebate  
Rebate expires 8-31-08

### Traveler (Carbon Fiber 6x) Series

GT-1541T	(4 Section)	52.8"	574.95
GT-1550T	(5 Section)	57.5"	674.95
GT-2530LV Leveling	(3 Section)	62.6"	649.95
GT-2540LV Leveling	(4 Section)	67.7"	699.95

#### Explorer (Carbon Fiber 6x) Series

GT-2531EX	(3 Section)	66.9"	599.95
GT-2541EX	(4 Section)	64.6"	649.95

#### 6x Technology (Carbon Fiber 6x) Series

GT-0531 Mountaineer	(3 Section)	51.6"	399.95
GT-0541 Mountaineer	(4 Section)	55.9"	474.95
GT-1541 Mountaineer	(4 Section)	62.6"	574.95
GT-2531 Mountaineer	(4 Section)	64.95	574.95
GT-2541 Mountaineer	(4 Section)	61.4"	624.95
GT-3531LSV Systematic	(3 Section)	58.7"	674.95
GT-3540XLS Systematic	(4 Section)	78"	799.95

#### Monopods (Carbon Fiber 6x)

GM-3551 Series 5	(5 Section)	75.6"	299.95
GM-2561T Traveler	(6 Section)	56.3"	249.95
GM-2541 Mountaineer	(4 Section)	63"	239.95

### Wimberley WH200 Tripod Head, Gimbal Type II with Quick Release



- Height 9.3" (lens platform adjustable between 3.5-7.1")
- Load Capacity - Any 35mm camera with even the longest telephoto lens
- Tension Control
- 3/8" Thread Size
- Weight 3.15 lbs

#WTHQRQ \$595.00



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**PRO 700 DX**  
Max Height: 74.8 in.  
Max Load: 15.00 lbs.

**PRO 400 DX**  
Max Height: 61.0 in.  
Max Load: 9.90 lbs.

**PRO 330 DX**  
Max Height: 63.0 in.  
Max Load: 8.80 lbs.

**PRO 614 CF**  
Max Height: 64.5 in.  
Max Load: 6.60 lbs.

**SPRINT PRO 3-WAY**  
Max Height: 64.9 in.  
Max Load: 4.50 lbs.



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**SAVAGE**  
Port-A-Stand Background Support System

- Designed to support a paper or cloth background, up to 9' wide by 36' long.
- Folds down quickly, closes down to less than 44"
- Weight 12 lbs

**Kit Includes:**

- 2 x 8' 10" Black Aluminum Stands
- Telescopic 9.5' Crossbar
- Travel Case with Handle

**FREE!**  
53" White Paper with purchase

## BOWENS Pulsar Radio Slave

Operates on specific radio frequencies that are more immune to interference and failure. Designed for use with Bowens or other monolights or AC Strobe power packs.



#BORSP .....\$147.95

## Slaves

Quick Deal 78



**16 Channel AC Radio Slave System**  
with Transmitter & Receiver  
#IMACRSS16KQ .....\$89.95

**FreeWire Digital**  
Transceiver #FW10W .....\$244.00  
Radio Slave 41 Set #S05SRL .....\$354.00

**PocketWizard**  
Plus II Transceiver/Relay Radio  
Slave #801125 .....\$188.95

**MicroSync Digital**  
Radio Slave Kit  
with Receiver & Transmitter  
#MITRKH .....\$199.95

**PN Peanut Slave (100')**  
#W940001 .....\$19.95  
#W940002 .....\$34.95

**L8 "H" Prong Micro Slave (150')**  
#W940050 .....\$29.95  
#W940030D .....\$69.95

**Safe Sync PC #W990515** .....\$49.95  
#W990500 .....\$49.95

**SSL Ultra Slave (3000')**  
#W930010 .....\$89.95

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Quick Deal 79

**Paper Backgrounds**  
53" x 12 yds .....\$23.95  
107" x 12 yds with Core .....\$39.95

**Background Stands**  
Economy .....\$64.95  
Polevault .....\$98.95  
Port-A-Stand .....\$109.95  
Multi 3 Polevault .....\$219.95

**photek**  
Available in 48 Colors  
Background-in-a-Bag 8x12' .....\$159.95  
Background Support System .....\$149.95

**BOTERO**  
Washable - Available in 37 Colors  
Collapsible 5x7' .....\$63.50  
#BOBGC57 .....\$129.95

**Super Collapsible 8x16'**  
with Train #BOBGC816 .....\$129.95

**Muslin Sheets**  
10x12' #BOBGM1012 .....\$82.95  
10x24' #BOBGM1024 .....\$149.95

**Rotary Background Support Sys.**  
Includes: Backdrop Support Unit,  
8" Telescopic Supports, 4 Rollers, Rolling Base &  
4-58" Backdrops (White, Black, Chroma Key  
Green & Chroma Key Blue)

#BORBG55X8 .....\$497.95

## Light Stands

Quick Deal 80

**Multiboom Light Stand**  
8' Reflector Holder  
#MLSRH .....\$79.95

**LS35 Back Light**  
37" Height .....\$24.95  
LS-6B .....\$19.95

**3-Section 6'** .....\$34.95  
LS-8A 4-Section 8' .....\$38.95  
LS-96HAB 3-Section 9.4' .....\$44.95

LS-10AB 4-Section 10' .....\$69.95  
LS-13HAB 4-Section 13' .....\$119.95  
C-Stand Kit #CT40MKIT .....\$119.95

**Manfrotto**  
Chrome Black  
003 Back-Light .....\$24.95  
3330 6' Basic .....\$47.95

305B 7' Stacker .....\$79.95  
051NB 7.5' Pro .....\$62.95  
052B 8' .....\$68.95

3333 9' Basic .....\$56.95  
3336 11' Basic .....\$59.95  
004B018 13' with Casters .....\$134.95

004BAC018 13' Air Cushioned with Casters .....\$143.95

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EL-Skyport Remote triggering system  
One of the smallest, most versatile remote triggering systems on the market today. Not simply a radio slave, it is a complete studio system designed to not only trigger your flashes, but provide a new level of control over your setup. Skyport works with any studio flash system on the market today.

- 165' - 395' operating range
- Long battery life
- Sync up to 1/1000 sec
- 8 channels, 4 groups

Universal Trigger Set #19360  
with Transmitter & Receiver .....\$184.95

RX Trigger Set #19362  
with Transmitter & 2 Receivers .....\$259.95

Computer Trigger Set #19361  
with Transmitter, 2 Receivers & USB Transceiver RX .....\$353.95

Transmitter #19351 .....\$99.95

RX Receiver #19353 .....\$97.95

Universal Receiver #19352 .....\$103.95

USB RX Transceiver #19354 .....\$104.95

**elinchrom**  
Ranger RX "AS" 1100 w/s To Go Kit  
Added power and versatility is available with the Ranger RX Speed 'AS' To Go Kit.

Using the Ranger RX Speed 'AS' eliminates the need for generators, AC outlets and long extension cables. Complete portable power is paramount when on location, and this kit includes an extra battery for back-up.

**Kit Includes:**

- Ranger Asymmetrical Speed RX Battery Power Pack
- Rapid Charger for Ranger
- Battery Drawer and Battery
- Ranger Free Lite 5 Flash Head
- 7" Grid Reflector
- 9.5" Wide Angle Reflector
- 33" Translucent Umbrella
- 16" Sync Cord
- Shoulder Strap
- Ranger Hard Case

AS To Go Kit #EL10282 .....\$2,499.95

**Lastolite**  
HiLite Background  
A new method of creating a "high-key" image by transforming the entire background into a massive light source. Side-zips accommodate one or two light sources to light up the background. This method side-steps the need to illuminate a background in order to prevent the subject from casting a shadow upon it. Therefore, the subject can stand directly in front of the HiLite without forming a shadow on its surface.

- Can be suspended with a Lastolite 1108 background support system (not included)
- Free-standing background can also be used as a giant-sized softbox

White 6x7' #LLLB8867 .....\$419.95



## Optics

Quick Deal 77

**Bushnell**  
8x42 Excursion  
Waterproof & Fogproof Wide Angle Roof Prism  
Ribbed upper body casing easily handled while wet  
Dimensions 4.5 x 5.7" • Weight 1.6 lbs  
#240842 .....\$154.95

**Nikon**  
8x36 Monarch  
Waterproof and Fogproof Roof Prism Binocular  
Ultra rugged, rubber-armored design  
Dimensions 4.9 x 5.1" • Weight 1.2 lbs  
#7513 .....\$249.95

**Canon**  
10x30 IS Image Stabilized  
Wide Angle Porro Prism  
Textured rubber coating provides a sure grip  
Dimensions 5 x 5.9" • Weight 1.3 lbs  
#2897A002 .....\$349.95

**ZEISS**  
8x20 B T\* Victory Compact with Leather Case  
Waterproof & Fogproof Roof Prism  
Singularly unique offset single bridge design  
#ZEBX20VCL .....\$524.95

## LCD Projectors

Quick Deal 821

**Canon**  
Realis SX60 Home Theater  
0.7" LCOS Reflective LCD x3 • 2500 ANSI Lumens  
1400 x 1050 Resolution • 1000:1 Contrast Ratio  
Keystone Correction Vertical +/- 20°  
Dimensions 8.9 x 4.5 x 13.2" • Weight 10.4 lbs

**EPSON**  
PowerLite 77c LCD Projector  
High aperture 3LCD technology x3 • 2200 ANSI Lumens • Auto and manual Keystone Correction  
1024 x 768 Resolution • 400:1 Contrast Ratio  
Dimensions 12.9 x 4.3 x 9.6" • Weight 6 lbs

**EPSON**  
PowerLite 77c LCD Projector  
High aperture 3LCD technology x3 • 2200 ANSI Lumens • Auto and manual Keystone Correction  
1024 x 768 Resolution • 400:1 Contrast Ratio  
Dimensions 12.9 x 4.3 x 9.6" • Weight 6 lbs

<b>Canon</b>	<b>Sharp</b>
LV-7260 .....\$699.00	XR-32X .....\$664.95
LV-7365 .....\$999.00	XR-40X .....\$769.95
<b>Casio</b>	<b>Sanyo</b>
XJ-S31 .....\$829.95	PDG-DSU20N .....\$419.95
XJ-S46 .....\$1,349.95	PLC-XW55A .....\$559.00
<b>Epson</b>	PLC-XU75 .....\$719.00
Powerlite 55 .....\$529.95	PLC-XU78 .....\$769.95
Powerlite 77C .....\$649.95	<b>Sony</b>
Powerlite 1700C .....\$949.00	VPL-CX21 .....\$919.00
Powerlite 1710C .....\$1,379.00	VPL-CX100 .....\$1,069.95
<b>Hitachi</b>	
CP-X253 .....\$649.95	
CP-X5 .....\$719.95	
<b>Infocus</b>	<b>HOME THEATER UNITS</b>
IN-2102 .....\$529.00	<b>Canon</b>
IN-2104 .....\$649.00	Realis SX60 .....\$2,629.95
IN-10 .....\$899.95	<b>Epson</b>
IN-37 .....\$1,044.95	MovieMate 50 .....\$695.95
<b>Optoma</b>	<b>Optoma</b>
EP7155 DLP .....\$949.00	HD-72 DLP .....\$999.00
TX774 .....\$1,599.95	<b>Panasonic</b>
<b>Panasonic</b>	PTLB-60U .....\$1,199.95
PTLB-60U .....\$1,199.95	PT-AX200U .....\$1,299.00



## Power



**024C Mini Battery Module**  
• 100 flashes @ 200 w/s • "PEPI" No-Memory Battery  
#BSML.....140.40

**025C Medium Battery Module**  
• 200 flashes @ 200 w/s • "PEPI" No-Memory Battery  
#BMED.....204.95

Battery Modules with PEPI  
for Cycler System Packs

## Lighting Kits



### 750 watt 3-Light Kit

Includes: 3 Porcelain Sockets with In-Line Switch, 5" Floodlight Reflector, 2 10" Floodlight Reflectors, 3 6" Light Stands, 3 ECA 250 Watt Bulbs

#IMFL7506K  
\$99.95



### Tungsten 3-Light Mini Boom Kit

Includes: 3 Porcelain Sockets with In-Line Switch & Cords, 5" Floodlight Reflector, 2 12" Floodlight Reflectors, Mini Boom Arm, 3 8" Light Stands, 2 45" Umbrellas, 2 Swivel Umbrella Brackets, Light Kit Bag 2, ECA Bulbs & 2 ECT Bulbs

#IMFL1250MBK  
\$204.95



### Digi Ready EX-198A 1-Light Kit

Includes: EX100A Digi Ready Monolight with Flashcube, Modeling Light, 8" Reflector, Impact 6"AC Lightstand, 24" Softbox Silver with Speed Ring & Sync Cord

#IMEX100AK  
\$139.95



### VSD400 3-Light Portrait Backlight Kit

Includes: 2 VSD400 Digital Monolights, 1 100 w/s Monolight with 24 x 24" softbox, 2 A.C. Light Stands, 1 3' Back Light Stand, 1 A.C. 16 Radio Slave Transmitter & Receiver, 2 45" White Translucent Umbrellas, 1 Light Kit Bag

#IMVSD4003PBK  
\$679.95



### 5-In-One Reflector Kits

22" Kit #R1122.....29.95  
32" Kit #R1132.....44.95  
42" Kit #R1142.....59.95  
42 x 72" Kit #CRK4272.....94.95

### Collapsible Reflectors

Three Styles: Translucent, White/Silver or Soft Gold/White  
12".....9.95 22".....16.95  
32".....24.95 42".....32.95  
52".....57.95 41x74".....64.95



### EGO Multi Use 2-Light Fluorescent Softlight Kit

Obtain great looking professional-looking images at home. Setup is easy: plug it in, place it on the table, and turn it on.

Includes: 2 Lowel Ego with lamps and bounce reflector, 2 Impact Air Cushioned 8" Light Stands, 2 Shoe Mount Brackets

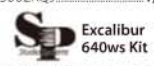


#LOEDLK \$224.95



### Integra Pro 1000ws Kit

Includes: 2 500W/S Integra Pro Monolights, 2 Reflectors, 2 Umbrellas, 2 Light Stands, Case #HEIP5002KQJ.....1,354.95



### Excilbur 640ws Kit

Includes: 2 SP 3200 Excilburs, 2 7" Reflectors, 2 8" AC Lightstands, 2 Impact 43" White Translucent Umbrellas, Impact Light Kit Bag

#SPE3200KZ.....549.95

Kit w/o Bag #SPE3200KQ.....478.95



### Tota-Light Kit

Includes: 2 Lowel Tota Lights, 2 Lowel White Tota Umbrellas, 2 Impact Air Cushioned Lightstands, Impact Light Kit Bag 3

#LOTLK.....384.95

Kit w/o Bag #LOTLKQ.....329.95



### Gemini Esprit Umbrella 2-Light Kit

• 2 Esprit Gemini 500 watt/second AC/DC Monolight with Flashcube and 250W Halostar Modeling Light  
• 2 Umbrella Reflector (Silver) • 2 Light Stands  
• 2 36" Silver and White Umbrella • Deluxe Kit Bag  
#BOG5002LK.....1198.95

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### Basic Starlite™ Kit

Kit Includes:  
• Starlite™ 3200  
• X-Small SilverDome™  
• Starlite™ Connector  
• 500 watt Lamp  
• LS-2205 LiteStand  
#PHDLK.....\$268.95

### MultiDisc™ 5-in-1

Small 22".....  
Medium 32".....  
Large 42".....

### LiteDisc™

Flat-Guaranteed! - guaranteed to be flat to ensure a smooth, even reflection  
Heavy Duty LiteDisc Holder.....\$47.95

	12"	22"	32"	42"	52"	41x74"
Translucent	14.95	25.95	36.95	49.95	69.95	76.95
White/Gold	14.95	26.95	45.95	54.95	69.95	82.95
White/Silver	14.95	26.95	45.95	54.95	74.95	82.95
Silver/Black	14.95	26.95	45.95	54.95	—	—
Soft Gold/White	14.95	32.95	51.95	62.95	81.95	84.95
Silver/Gold	14.95	36.95	54.95	67.95	85.95	92.95

### HalfDome2™

Available Sizes:  
Small  
Medium  
Available  
Colors:  
Silver or White

### MultiDome™

Available Sizes:  
Small  
Medium  
Large  
X-Large

### OctoDome3™

Available Sizes:  
Small (3')  
Medium (5')  
Large (7')

### SilverDome™

Available Sizes:  
X-Small  
Small  
Medium  
Large  
X-Large

### WhiteDome™

Available Sizes:  
Small  
Medium  
Large

## BOWENS

### Gemini Esprit Monolight 3-Light Kit

• 3 Gemini 500 w/s AC/DC Monolights with Flashcube, Modeling Light, Wide Angle Reflector, Sync Cord and AC Power Cords  
• 3 Bowens Light Stands  
• 3 Bowens 24x32" Softbox  
• 2 Bowens Silver/White Umbrella  
• Padded Carrying Case • Light Stand Bag

#BOG5003LK.....\$1,864.95

### Speedlight

### Brown-Line DM1604 4-Light Kit

Kit Includes:  
• DM1604LV 1600 w/s Power Pack  
• M11CC Flash Head with 7" Umbrella reflector  
• M11CC Flash Head with 11.5" grid refl. • 3" Snoot  
• Bamdoor • 15" Sync Cord  
• 2 MW3RCC Flash Heads with 5.5" reflector • Modeling light  
• 3.5" Back-light stand • 3 8.5" Light stands • Flashcube

#SPDM1604UV4K.....\$1,639.95

### VC-500 Three Monolight Kit

• 3 VC-500 Monolights, each with Reflector, Flashcube, Modeling Light, Power Cord  
• 3 Light Stands with Removable Studs  
• 3 White Reflective Umbrellas, Permanent Black Backing  
• 24x36" Softbox with Mounting Ring  
• Mono to PC Sync Cord • Wheeled Kit Case

#IMVC5003K.....\$1,064.95



### Background Support System

Supports seamless paper up to 11' in width, as well as accommodate the 12' width of any brand of muslin background.

Includes: • 2 10.5' Stands  
• 4 Crossbar Sections  
• Canvas Case

#IMBGS12.....\$99.95

## SAVAGE PAPER PRODUCTS

### 40 x 60" Muslin Styled Background Panels

Savage Background Panels are made of a stiff and sturdy paperboard but have been silk-screened to emulate the color, texture, and sophisticated pleasing patterns of a much pricier muslin material. The panels are non-reflective, extremely versatile and can be used again and again for studio as well as portrait shoots.

Available in 12 Colors: Atlantis, Bogata, Firenze, Naples, Olympia, Petro, Pisa, Pompeii, Roma, Sparta, Thebes, or Verona

Atlantis	Verona
Firenze	Thebes
Petro	Sparta
Pisa	Pompeii
	Roma

#SABGP4060".....each \$29.95

### Infinity Vinyl Backgrounds

Unique matte finish allows for a glare free background. Ideal for all portrait and commercial photography. Infinity Vinyl Backgrounds come in rolls on strong cores and can be used on most background support systems.

• Pure White When Properly Lit  
• Ideal for high key photography  
• Easy to clean with damp sponge  
• Sturdy cores prevent wrinkles  
• Professional Quality Vinyl

8 x 10' #SABGIW810.....\$87.95  
8 x 20' #SABGIW820.....\$164.95  
10 x 10' #SABGIW1010.....\$97.50  
10 x 20' #SABGIW1020.....\$189.50



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Overnight service  
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All items are  
complete with  
all accessories  
as supplied by  
manufacturer.

Used equipment  
bought, sold  
and traded

Equipment leasing  
available

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Port-A-Stand Background Support System

- Designed to support a paper or cloth background, up to 9' wide by 36' long.
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**16 Channel AC Radio Slave System**  
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#IMACRSS16KQ.....**89.95**

**FreeWire Digital**  
Transceiver #FW10W.....**244.00**  
Radio Slave 41 Set #S05SRL.....**354.00**

**PocketWizard**  
Plus II Transceiver/Relay Radio  
Slave #801125.....**188.95**

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#W940030D.....**69.95**

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#W990500.....**49.95**  
#W990500.....**49.95**

**SSL Ultra Slave (3000')**  
#W930010.....**89.95**

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53" x 12 yds.....**23.95**  
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Polevault.....**98.95**  
Port-A-Stand.....**109.95**  
Multi 3 Polevault.....**219.95**

**People Popper**  
6x7' Kit with **FREE**  
Neat Seat Posing  
Bench **\$149.95**

**Available in 48 Colors**  
Background-in-a-Bag 8x12'.....**159.95**  
Background Support System.....**144.95**

**BOTERO**  
Washable - Available in 37 Colors  
Collapsible 5x7'.....**63.50**

**Super Collapsible 8x16'**  
with Train #BOBSC816.....**129.95**

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10x12' #BOBGM1012.....**82.95**  
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#BORBG55X8.....**497.95**

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Quick Deal  
**80**

**Multiboom Light Stand**  
8' Reflector Holder  
#MLSRH.....**79.95**

**LS35 Back Light**  
37" Height.....**24.95**  
LS-6B.....**19.95**

**3-Section 6'**.....**34.95**  
LS-BA 4-Section 8'.....**38.95**  
LS-96HAB 3-Section 9.4'.....**44.95**

LS-10AB 4-Section 10'.....**69.95**  
LS-13HAB 4-Section 13'.....**119.95**  
C-Stand Kit #CT40MKIT.....**119.95**

**Manfrotto**  
Chrome Black

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051NB 7.5' Pro.....**62.95**  
052B 8'.....**68.95**  
3333 9' Basic.....**56.95**

3336 11' Basic.....**59.95**  
004B018 13'.....**134.95**  
004BAC018 13' Air Cushioned  
with Casters.....**143.95**

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- Battery Drawer and Battery
- Ranger Free Lite 5 Flash Head
- 7" Grid Reflector • 9.5" Wide Angle Reflector
- 33" Translucent Umbrella • 16' Sync Cord
- Shoulder Strap • Ranger Hard Case

AS To Go Kit #EL10282.....**\$2,499.95**

**Lastolite**

**HiLite Background**  
A new method of creating a "high-key" image by transforming the entire background into a massive light source. Side-zips accommodate one or two light sources to light up the background. This method side-steps the need to illuminate a background in order to prevent the subject from casting a shadow upon it. Therefore, the subject can stand directly in front of the HiLite without forming a shadow on its surface.

- Can be suspended with a Lastolite 1108 background support system (not included)
- Free-standing background can also be used as a giant-sized softbox

White 6x7' #LLLB8867.....**\$419.95**

## Optics

Quick Deal  
**77**

**Bushnell** \*FREE Swiss Army Knife with Purchase

**8x42 Excursion**

- Waterproof & Fogproof Wide Angle Roof Prism
- Ribbed upper body casing easily handled while wet
- Dimensions 4.5 x 5.7" • Weight 1.6 lbs
- #240842.....**\$154.95**

**Nikon**

**8x36 Monarch**

- Waterproof and Fogproof Roof Prism Binocular
- Ultra rugged, rubber-armored design
- Dimensions 4.9 x 5.1" • Weight 1.2 lbs
- #7513.....**\$249.95**

**Canon**

**10x30 IS Image Stabilized**

- Wide Angle Porro Prism
- Textured rubber coating provides a sure grip
- Dimensions 5 x 5.9" • Weight 1.3 lbs
- #2897A002.....**\$349.95**

**ZEISS**

**8x20 B T\* Victory Compact with Leather Case**

- Waterproof & Fogproof Roof Prism
- Singularly unique offset single bridge design
- #ZEBX20VCL.....**\$524.95**

## LCD Projectors

Quick Deal  
**821**

**Canon**

**Realis SX60 Home Theater**

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

**EPSON**

**PowerLite 77c LCD Projector**

- High aperture 3LCD technology x3 • 2200 ANSI Lumens • Auto and manual Keystone Correction
- 1024 x 768 Resolution • 400:1 Contrast Ratio
- Dimensions 12.9 x 4.3 x 9.6" • Weight 6 lbs

**EPSON**

**PowerLite 77c LCD Projector**

- High aperture 3LCD technology x3 • 2200 ANSI Lumens • Auto and manual Keystone Correction
- 1024 x 768 Resolution • 400:1 Contrast Ratio
- Dimensions 12.9 x 4.3 x 9.6" • Weight 6 lbs

<b>Canon</b>	<b>Sharp</b>
LV-7260..... <b>699.00</b>	XR-32X..... <b>664.95</b>
LV-7365..... <b>999.00</b>	XR-40X..... <b>769.95</b>
<b>Casio</b>	<b>Sanyo</b>
XJ-S31..... <b>829.95</b>	PDG-DSU20N..... <b>419.95</b>
XJ-S46..... <b>1,349.95</b>	PLC-XW55A..... <b>559.00</b>
<b>Epson</b>	PLC-XU75..... <b>719.00</b>
Powerlite 55..... <b>529.95</b>	PLC-XU78..... <b>769.95</b>
Powerlite 77C..... <b>649.95</b>	<b>Sony</b>
Powerlite 1700C..... <b>949.00</b>	VPL-CX21..... <b>919.00</b>
Powerlite 1710C..... <b>1,379.00</b>	VPL-CX100..... <b>1,069.95</b>
<b>Hitachi</b>	
CP-X253..... <b>649.95</b>	
CP-X5..... <b>719.95</b>	
<b>Infocus</b>	<b>HOME THEATER UNITS</b>
IN-2102..... <b>529.00</b>	<b>Canon</b>
IN-2104..... <b>649.00</b>	Realis SX60..... <b>2,629.95</b>
IN-10..... <b>899.95</b>	<b>Epson</b>
IN-37..... <b>1,044.95</b>	MovieMate 50..... <b>695.95</b>
<b>Optoma</b>	<b>Optoma</b>
EP7155 DLP..... <b>949.00</b>	HD-72 DLP..... <b>999.00</b>
TX774..... <b>1,599.95</b>	<b>Panasonic</b>
<b>Panasonic</b>	PTLB-60U..... <b>1,199.95</b>
PTLB-60U..... <b>1,199.95</b>	PT-AX200U..... <b>1,299.00</b>



## Power



**024C Mini Battery Module**  
• 100 flashes @ 200 w/s • "PEPI" No-Memory Battery  
#BSML.....140.40

**025C Medium Battery Module**  
• 200 flashes @ 200 w/s • "PEPI" No-Memory Battery  
#BMED.....204.95

## Lighting Kits

### 750 watt 3-Light Kit

Includes: 3 Porcelain Sockets with In-Line Switch, 5" Floodlight Reflector, 2 10" Floodlight Reflectors, 3 6" Light Stands, 3 ECA 250 Watt Bulbs

#IMFL7506K  
\$99.95

### Tungsten 3-Light Mini Boom Kit

Includes: 3 Porcelain Sockets with In-Line Switch & Cords, 5" Floodlight Reflector, 2 12" Floodlight Reflectors, Mini Boom Arm, 3 8" Light Stands, 2 45" Umbrellas, 2 Swivel Umbrella Brackets, Light Kit Bag 2, ECA Bulbs & 2 ECT Bulbs

#IMFL1250MBK  
\$204.95

### Digi Ready EX-188A 1-Light Kit

Includes: EX100A Digi Ready Monolight with Flashcube, Modeling Light, 8" Reflector, Impact 6"AC Lightstand, 24" Softbox Silver with Speed Ring & Sync Cord

#IMEX100AK  
\$139.95

### VSD400 3-Light Portrait Backlight Kit

Includes: 2 VSD400 Digital Monolights, 1 100 w/s Monolight with 24 x 24" softbox, 2 A.C. Light Stands, 1 3' Back Light Stand, 1 A.C. 16 Radio Slave Transmitter & Receiver, 2 45" White Translucent Umbrellas, 1 Light Kit Bag

#IMVSD4003PBK  
\$679.95

## Light Control



**5-In-One Reflector Kits**

22" Kit #R1122.....29.95  
32" Kit #R1132.....44.95  
42" Kit #R1142.....59.95  
42 x 72" Kit #CRK4272.....94.95

**Collapsible Reflectors**  
Three Styles: Translucent, White/Silver or Soft Gold/White

12".....9.95 22".....16.95  
32".....24.95 42".....32.95  
52".....57.95 41x74".....64.95

### EGO Multi Use 2-Light Fluorescent Softlight Kit

Obtain great looking professional-looking images at home. Setup is easy: plug it in, place it on the table, and turn it on.

Includes: 2 Lowel Ego with lamps and bounce reflector, 2 Impact Air Cushioned 8" Light Stands, 2 Shoe Mount Brackets



#LOEDLK \$224.95

### Digital Flash Umbrella Mount Kit

Includes: 2 32" White Satin Umbrellas, 2 Umbrella Brackets & 2 8" Air Cushioned Black Light Stands

#IMDFUMK  
\$98.95

### HENSEL Integra Pro 1000ws Kit

Includes: 2 500W/S Integra Pro Monolights, 2 Reflectors, 2 Umbrellas, 2 Light Stands, Case #HEIP5002KQJ.....1,354.95

### Excilbur 640ws Kit

Includes: 2 SP 3200 Excilburs, 2 7" Reflectors, 2 8" AC Lightstands, 2 Impact 43" White Translucent Umbrellas, Impact Light Kit Bag

#SPE3200KZ.....549.95

Kit w/o Bag #SPE3200KQ.....478.95

### Tota-Light Kit

Includes: 2 Lowel Tota Lights, 2 Lowel White Tota Umbrellas, 2 Impact Air Cushioned Lightstands, Impact Light Kit Bag 3

#LOTLK.....384.95

Kit w/o Bag #LOTLKQ.....329.95

### BOWENS Gemini Esprit Umbrella 2-Light Kit

• 2 Esprit Gemini 500 watt/second AC/DC Monolight with Flashcube and 250W Halostar Modeling Light  
• 2 Umbrella Reflector (Silver) • 2 Light Stands  
• 2 36" Silver and White Umbrella • Deluxe Kit Bag  
#BOG5002LK.....1198.95

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### Basic Starlite™ Kit

Kit Includes:  
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• X-Small SilverDome™  
• Starlite™ Connector  
• 500 watt Lamp  
• LS-2205 LiteStand  
#PHDLK.....\$268.95

### MultiDisc™ 5-in-1

Small 22".....  
Medium 32".....  
Large 42".....

### LiteDisc™

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Heavy Duty LiteDisc Holder.....\$47.95

	12"	22"	32"	42"	52"	41x74"
Translucent	14.95	25.95	36.95	49.95	69.95	76.95
White/Gold	14.95	26.95	45.95	54.95	69.95	82.95
White/Silver	14.95	26.95	45.95	54.95	74.95	82.95
Silver/Black	14.95	26.95	45.95	54.95	—	—
Soft Gold/White	14.95	32.95	51.95	62.95	81.95	84.95
Silver/Gold	14.95	36.95	54.95	67.95	85.95	92.95

### HalfDome2™

Available Sizes: Small Medium Available  
Colors: Silver or White

### MultiDome™

Available Sizes: Small Medium Large X-Large

### OctoDome3™

Available Sizes: Small (3') Medium (5') Large (7')

### SilverDome™

Available Sizes: X-Small Small Medium Large X-Large

### WhiteDome™

Available Sizes: Small Medium Large

## BOWENS

### Gemini Esprit Monolight 3-Light Kit

• 3 Gemini 500 w/s AC/DC Monolights with Flashcube, Modeling Light, Wide Angle Reflector, Sync Cord and AC Power Cords  
• 3 Bowens Light Stands  
• 3 Bowens 24x32" Softbox  
• 2 Bowens Silver/White Umbrella  
• Padded Carrying Case • Light Stand Bag

#BOG5003LK.....\$1,864.95



Travel Pack Battery  
#BOCPE.....\$529.95  
Portrait Light Kit  
#BOCPLK.....\$454.95

### VC-500 Three Monolight Kit

• 3 VC-500 Monolights, each with Reflector, Flashcube, Modeling Light, Power Cord  
• 3 Light Stands with Removable Studs  
• 3 White Reflective Umbrellas, Permanent Black Backing  
• 24x36" Softbox with Mounting Ring  
• Mono to PC Sync Cord • Wheeled Kit Case

#IMVC5003K.....\$1,064.95



### Background Support System

Supports seamless paper up to 11' in width, as well as accommodate the 12' width of any brand of muslin background.

Includes: • 2 10.5' Stands  
• 4 Crossbar Sections  
• Canvas Case

#IMBGS12.....\$99.95



## Speedlight

### Brown-Line DM1604 4-Light Kit

Kit Includes:  
• DM1604LV 1600 w/s Power Pack  
• M11CC Flash Head with 7" Umbrella reflector  
• M11CC Flash Head with 11.5" grid refl. • 3" Snoot  
• Bamdoor • 15" Sync Cord  
• 2 MW3RCC Flash Heads with 5.5" reflector • Modeling light  
• 3.5" Back-light stand • 3 8.5" Light stands • Flashcube

#SPDM1604UV4K.....\$1,639.95



## SAVAGE PAPER PRODUCTS

### 40 x 60" Muslin Styled Background Panels

Savage Background Panels are made of a stiff and sturdy paperboard but have been silk-screened to emulate the color, texture, and sophisticated pleasing patterns of a much pricier muslin material. The panels are non-reflective, extremely versatile and can be used again and again for studio as well as portrait shoots.

Available in 12 Colors: Atlantis, Bogata, Firenze, Naples, Olympia, Petro, Pisa, Pompeii, Roma, Sparta, Thebes, or Verona

#SABGP4060".....each \$29.95



### Infinity Vinyl Backgrounds

Unique matte finish allows for a glare free background. Ideal for all portrait and commercial photography. Infinity Vinyl Backgrounds come in rolls on strong cores and can be used on most background support systems.

• Pure White When Properly Lit  
• Ideal for high key photography  
• Easy to clean with damp sponge  
• Sturdy cores prevent wrinkles  
• Professional Quality Vinyl

8 x 10' #SABGIW810.....\$87.95  
8 x 20' #SABGIW820.....\$164.95  
10 x 10' #SABGIW1010.....\$97.50  
10 x 20' #SABGIW1020.....\$189.50



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BENRO is the leading brand of camera support products in the Asian markets and is gaining rapid popularity in the USA. Benro offers a complete range of professionally designed tripods, monopods and heads.

### Aluminum A-Series Tripods

- High rigidity 1.5mm thick aluminum alloy leg sections
- Grooved center column and leg sections
- Adjustable angle leg locks (24, 55 and 80 degrees)

### Versatile HVC Aluminum Flexpod

- Multi-angle positionable center column
- Dust and moisture resistant rubber grip leg locks
- Adjustable angle leg locks (24, 55 and 80 degrees)

### Carbon C-Series Tripods

- 2nd generation 8 layer carbon fiber technology
- Dust and moisture resistant rubber grip leg locks
- Adjustable angle leg locks (24, 55 and 80 degrees)

### Carbon Monopods

- 2nd generation 8 layer carbon fiber technology
- Dust and moisture resistant rubber grip leg locks
- Closed cell foam hand grip with wrist strap

### KS Ball Heads

- Black anodized A6061 machined aluminum body
- Manual drag control
- Sliding plate quick release system

### Aluminum A-Series Tripods

Model	Sections	Height		Folded Length	Weight	Price
		Max.	Min.			
A-056n6	2-Sec.	22.8"	8.1"	13"	1.54 lbs	\$69 <sup>95</sup>
A-158n6	4-Sec.	58.9"	12.2"	19.5"	3.2 lbs	\$114 <sup>95</sup>
A-258n6	4-Sec.	64.6"	12.2"	21.7"	4.2 lbs	\$139 <sup>95</sup>

### Versatile HVC Aluminum Flexpods

Model	Sections	Height		Folded Length	Weight	Price
		Max.	Min.			
A-298n6	4-Sec.	69.7"	7.8"	21.8"	4 lbs	\$169 <sup>95</sup>

### Carbon C-Series Tripods

Model	Sections	Height		Folded Length	Weight	Price
		Max.	Min.			
C-058n6	4-Sec.	55.7"	12.2"	18.3"	2.4 lbs	\$249 <sup>95</sup>
C-158n6	4-Sec.	58.3"	12.2"	19.7"	3 lbs	\$232 <sup>95</sup>
C-258n6	4-Sec.	60.2"	12.2"	20.9"	3.6 lbs	\$268 <sup>95</sup>
C-357n6	3-Sec.	67.9"	10.2"	28.3"	5 lbs	\$372 <sup>95</sup>
C-358n6	4-Sec.	68.3"	10.2"	24"	5 lbs	\$384 <sup>95</sup>
C-457n6	3-Sec.	72.4"	10.2"	30.3"	6.5 lbs	\$442 <sup>95</sup>
C-458n6	4-Sec.	72.4"	10.2"	25.8"	6.5 lbs	\$454 <sup>95</sup>

### Carbon Monopods

Model	Sections	Height Maximum	Folded Length	Weight	Price
MC-63n6	4-Sec.	57.1"	8.8"	0.73 lbs	\$89 <sup>95</sup>
MC-68n6	4-Sec.	57.4"	13.2"	0.97 lbs	\$89 <sup>95</sup>
MC-91n6	4-Sec.	57.1"	17.6"	1.17 lbs	\$109 <sup>95</sup>
MC-96n6	4-Sec.	66.9"	22"	1.54 lbs	\$114 <sup>95</sup>
MC-98n6	5-Sec.	73.4"	22"	2 lbs	\$139 <sup>95</sup>

### KS Ball Heads

Model #	Load Capacity	Height	Weight	Price
KS-0	17.6 lbs	3.9"	0.8 lbs	\$129 <sup>95</sup>
KS-1	26.4 lbs	4.1"	1.2 lbs	\$149 <sup>95</sup>
KS-2	39.6 lbs	4.7"	1.7 lbs	\$174 <sup>95</sup>

### Quick Release Plates

Model #	Description	Price
QR-0	1.6" (40mm) QR Plate for KS Series Heads	\$19 <sup>95</sup>
QR-1	2.0" (50mm) QR Plates for KS Series Heads	\$17 <sup>95</sup>
QR-2	2.4" (60mm) QR Plates for KS Series Heads	\$19 <sup>95</sup>
QR-3	2.8" (70mm) QR Plates for KS Series Heads	\$21 <sup>95</sup>

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• Impact DVD Camcorder Cleaning Kit  
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#SODCRDVD308K.....\$434.95



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AVCHD 1080i Memory Stick Camcorder  
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• NP-FH70 H Series Info-Lithium Battery Pack  
• 2 Sony 4GB Memory Stick PRO Duo  
• Lowepro Edit 120 Camera Shoulder Bag  
• Master-Works DVD: The JumpStart Guide to Shooting and Producing Better Videos  
#SOHDCRX7K.....\$999.95



**Canon ZR-800 Kit**  
MiniDV Camcorder  
Kit Includes:  
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• Lowepro Edit 110 Camera Shoulder Bag  
• Impact Mini DV Cleaning Kit  
• Master-Works DVD: The JumpStart Guide to Shooting and Producing Better Videos  
#CAZR800K.....\$199.95



**SONY DCR-SR200 Kit**  
40GB Hard Disk Drive Camcorder  
Kit Includes: • DCR-SR200 with Supplied Accessories  
• General Brand 37mm UV Protector Filter - Glass  
• NP-FH70 H Series Info-Lithium Battery Pack  
• Lowepro Edit 110 Camera Shoulder Bag  
• Sandisk 1GB Memory Stick PRO Duo  
• Master-Works DVD: The JumpStart Guide to Shooting and Producing Better Videos  
#SODCRSR200K.....\$598.95



**Panasonic PV-GS320 Kit**  
MiniDV Camcorder  
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#JVGZHD7K.....\$1,079.95



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#CAGL2K.....\$2,098.95



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#SOHDRHC9K1.....\$1,049.95



**SONY DCR-VX2100 Kit**  
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• Impact DV Camcorder Bag  
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#SODCRVX2100K.....\$2,445.00



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**Paying:** Mastercard, Visa, Discover, American Express, Money-Order, Bank Check, Certified Check, (personal check up to \$30,000.00 with name imprinted on check) accepted. When paying by credit card, state card number, expiration date, billing address & phone number. **Gift certificates available.**

**Return Policy:** 14-Day Photo Return Policy (7 days on all other items) (with prior approval only) minus freight charges if returned in mint condition, in original packaging, with unfilled warranty cards (subject to B&H Return Terms and conditions, as stated on our website).

**Shipping Methods:** In the Continental U.S.A. will be via UPS (excluding P.O. boxes which will be shipped via airmail). Alaska, Hawaii via 2nd Day UPS. Over-sized items via truck. We ship to all A.P.O. and F.P.O. addresses (for shipping rates check our website) via US Mail.

**White Glove Delivery Service:** Avoid the hassle & inconvenience of struggling to setup your large plasma or LCD entertainment center. No more heavy lifting: let the experts handle it. Trained delivery professionals will bring your purchase into your home, unpack it and place it on your shelf or stand. The White Glove folks will contact you to arrange a convenient appointment. Anywhere in the 5 New York Boroughs \$80 up to 250 lbs plus insurance. Anywhere in the Tri-State Area \$125 up to 250 lbs plus insurance. To all other states \$185 up to 110 lbs. Call for rates over specified weights.

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## Shipping Charges & Insurance

USA	UPS Ground 5-7 Days	UPS 3-5 Days	2nd Day UPS <sup>1</sup>	1 Day UPS <sup>2</sup>	Truck/Air Freight	Priority Mail	Express Mail <sup>3</sup>
<b>Zip Codes:</b>	Up to 1 lb.	—	\$6.95 <sup>6</sup>	\$12.00	\$27.00	\$135.00 <sup>4</sup>	\$8.50 <sup>4</sup>
01000-08999	each additional lb.	—	45¢	\$1.55	\$2.25	CALL	75¢
10000-29999	Insurance per \$100	—	50¢	50¢	50¢	50¢	\$1.25
30000-33999	Up to 1 lb.	—	\$6.95 <sup>6</sup>	\$12.00	\$27.00	\$135.00 <sup>4</sup>	\$8.50 <sup>4</sup>
34100-38599	each additional lb.	—	65¢	\$1.85	\$3.25	CALL	\$1.55
39801-56502	Insurance per \$100	—	50¢	50¢	50¢	50¢	\$1.25
60000-63999	Up to 1 lb.	\$3.95	\$7.95 <sup>6</sup>	\$14.00	\$32.00	\$135.00 <sup>4</sup>	\$8.50 <sup>4</sup>
38601-39799	each additional lb.	75¢	95¢	\$2.50	\$3.50	CALL	\$2.25
56503-59999	Insurance per \$100	50¢	50¢	50¢	50¢	50¢	\$1.25
64001-96199	Up to 1 lb.	—	—	\$19.00	\$37.00	\$390.00 <sup>7</sup>	\$8.50 <sup>4</sup>
97000-99499	each additional lb.	—	—	3.00	4.00	CALL	\$2.75
00600-00799	Insurance per \$100	—	—	50¢	50¢	85¢	\$1.25
00900-00999	Up to 1 lb.	—	—	—	\$70.00	\$350.00 <sup>4</sup>	\$8.50 <sup>4</sup>
96700-96798	each additional lb.	—	—	—	\$10.00	CALL	\$2.75
96800-96897	Insurance per \$100	—	—	—	50¢	80¢	\$1.25
99500-99999	Up to 1 lb.	—	—	—	—	—	—
00800-00899	each additional lb.	—	—	—	—	—	—
96799-96799	Insurance per \$100	—	—	—	—	—	—
96900-96999	Insurance per \$100	—	—	—	—	—	—

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[2] Overnight service to 50 states & PR. - to US territories, 3-5 days

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[4] Up to 125 lbs

[5] Up to 40 lbs.

[6] Orders for UPS under \$100, \$4.45 for first lb. Orders for Priority Mail under \$150, \$4.00 for first lb.

[7] Up to 100 lbs.

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# A Compassionate Eye With An Educational Intent

From page 85

Lanka to do a project for UNICEF to raise awareness of what is happening to children impacted by war.

"There are a huge number of child soldiers on both sides," Haviv says. "With my photographs I am trying to show what is going on so there will be more pressure on the government and on the rebel side to decommission these thousands of child soldiers in Africa, Uganda, the Congo, and Darfur."

There is always an emotional connection to Haviv's work. Often hard to look at, the images personify the finest in the field of photographic journalism. It is not easy to see a photograph of a soldier kicking a woman in the head as she lay dying on the street—but it happens. I look at the clenched hands of a soldier as he stands watching for the enemy and it is hard to look away from the photograph—I am watching and waiting, too.

To see more of Ron Haviv's work, visit his website at: [www.ronhaviv.com](http://www.ronhaviv.com).

## Blood And Honey



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The Flight of Refugees—Children survivors of the attack on the United Nations (UN) Safe Haven in Srebrenica, Yugoslavia, wait in a refugee camp in Tuzla, Bosnia, on July 16, 1995. Over 7000 men were executed as the UN Safe Haven was overrun by Serb forces, and thousands of bodies were found in mass graves around Srebrenica that still have not been identified.

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**The Opus Pro OPL-L300-Series AC/DC Location Kit**

From page 137

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I carried one light, a stand, an umbrella, and a collapsible reflector to this portrait shoot. First I photographed the youngster seated, using the flash alone, exposing at the flash sync speed. I warmed the shot with an 81-series photo filter in Photoshop. The setup shows all three family members, with a friend of the family helping out with the reflector (but backed off a bit for this shot).

***To avoid damage to the battery and flash heads, never operate the flash or connect it to the battery while charging. Disconnect the battery from the AC outlet, turn off the charging switch, set the flash head to "DC" operation, connect the flash head/s, and activate the battery/car/off rocker switch to the "battery" position. Use the "car" position when powering off a car battery with the supplied cable attached.)***

### What's In The Bag?

While there are standard configurations that even include a radio remote triggering system (worthwhile to help you avoid using the long sync cable), I chose to do a custom configuration. First, I wanted to make the kit as light as possible, so I opted for the lighter-weight 7-foot stands—two of them, one for each head. While I would have preferred that the stands have rubberized leg tips to prevent them from sliding around on the floor, the narrower spread of these lighter stands does give you a bit more breathing room.

I requested the larger case only because it's wheeled. Big mistake. (Again, keep in mind those two flights of stairs.) It proved

way too heavy and too large, especially when I would only be schlepping one head for the portrait shoot. I would have needed the second head for a large group, but not for three people, especially when I'd planned to use a broad light source—namely, an umbrella, complemented by a silver collapsible reflector for fill. Fortunately, I had a smaller wheeled case at hand, so I transferred the gear to this case.

Instead of the umbrella initially offered in the kit, I asked for the largest softbox and the smallest they had—the big one for small groups, the mini for tabletop sets. Well, the big one proved too big and unwieldy for these small lights. In the end, I didn't use either—even the mini-box proved too difficult to assemble (the online video instructions address the systems made for other flash heads). I was thankful for my umbrellas in the end.

### Seeing The Light

One thing about portrait shooting: you tend to focus more on your subjects, their facial expressions and bodily attitudes, and less on flash recycling, provided the power supply keeps pace with your shooting. While both flash heads had visual flash-ready indicators, that's the last thing

you pay attention to—especially when hidden by an umbrella. What I wouldn't have given for an audible beep, but alas, another feature sacrificed for the sake of battery operation. But lo and behold, during the course of the hour session, I never once found myself stopping to wait for the flash to recycle. The battery kept pace. Granted I wasn't shooting at the frenetic pace seen in fashion shoots, nor did I plan to with this lighting system. Not to mention, when you're constantly giving your subjects direction, enough time passes between shots that recycling is not even an issue—unless the battery is wearing down, which it didn't during nearly an hour of shooting.

For this portrait shoot, I used one light with a photographic umbrella (with soft white interior) positioned above head height and off to the right for some nice modeling. A friend of the family who happened to be there was put to work holding a silver collapsible reflector from the left side of the set.

A couple of days later, I hooked up both lights to the battery for a tabletop shot. As a rule, such sets require that modeling lights be used with strobes. And since I was shooting in my home



studio, I could have operated both flash units off house current (120v/60Hz only). But I wanted to test the battery's capacity, not to mention see if one could manage without modeling lights in such situations. To get a better sense of what the lights were doing, I took a wide shot of the set. That let me see exactly where each light was hitting, visualize shadows and colors, and note what adjustments needed to be made. While I won't belittle the need for modeling lights, still I found

myself doing quite well without them in this case. The battery easily held its own for this hour of shooting.

## Conclusions And Recommendations

Add variable output, proportional modeling, and an audible ready signal and I'd buy the system without hesitation. As is, I was generally very pleased with the Opus L300 battery-operated lighting system—and

especially with the results. Small size, lightweight, and ease of use combine to make it palatable to anyone new to studio/mobile strobe lighting.

For more information, contact Nadel Enterprises Inc., 425 Attwell Dr., Toronto, Ontario, Canada M9W 5C4; (416) 745-2622; [www.nadel.ca](http://www.nadel.ca).

Jack Neubart is the author of "Photographer's Exposure Handbook" (Amphoto, 2007).

## Technical Specifications & Price

### Opus OPL-L310 Flash Head

**Type:** Monolight (monobloc)-type strobe

**Output:** 300 ws (full); 150 ws (½); 75 ws (¼)

**Angle Of Illumination:** 55°

**Recycle Time:** Approx 3 seconds to full power

**Triggering:** Photo sensor, sync cord (supplied), test button

**Flash Trigger-Voltage:** DC 6v (safe for digital cameras, but verify with your camera manufacturer)

**Power:** AC 110-120v/60Hz; battery pack OPL-L301; 12v car battery

**Model Lamp:** 60w quartz-halogen

**Color Temperature:** 5500K

### Opus OPL-L301 Battery

**AC Charge Voltage:** AC 110-120v/60Hz

**Full Charge:** Five hours

**Number Of Flashes From Full**

**Charge:** One head/360 at 300 ws; two heads/180 at 300 ws

### Price/basic kit OPL-L300

(includes two heads/flash tubes/modeling lamps/cables/light stands): US \$750 MSRP

### Price/standard kit OPL-L30022

(added to above: two light stands/two umbrellas/snoot/barn doors/wheeled carrying case): US \$995

### Price/deluxe kit OPL-L30088

(adds to above: wireless remote system and 16x20 softbox in place of one umbrella): US \$1195

**When sold separately:** Battery pack: US \$225; 300 ws head (each): US \$320

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## Sigma's DP1 Digital Camera

From page 106

bit of optimizing and re-sizing of JPEGs in Photoshop, I made 10x15" prints that look great.

While shooting in low light without flash, I found that quality at higher ISOs depended on the Capture mode used. The JPEGs made at ISO 400 exhibit obvious digital noise but are still suitable for decent 5x7" prints. By ISO 800 however, there's a serious loss of color saturation and the "grain" pattern is quite coarse, obscuring fine details. Switching to raw capture produced a dramatic improvement at high ISOs.

Even at low ISOs, it's worth shooting raw photos for the best possible sharpness and definition of intricate details if you plan to make prints as large as 12x18". The Photo Pro software is moderately fast and adequately versatile, allowing the user to achieve just about any desired effect. I missed only one feature: sliders for color temperature and hue for more convenient WB fine-tuning. What's really impressive is the caliber of digital noise reduction. This raw converter produces a smooth effect without smudging fine details so my best ISO 400 photos made for beautiful 11x16.5" prints while ISO 800 was fine for good 8x10s.

### Final Assessment

This elegant camera is not intended for all-purpose picture taking because of some speed issues, the lack of a zoom lens, and the mediocre LCD, which is difficult to use in most lighting conditions. And yet, the high-grade 28mm equivalent lens should certainly attract anyone who loves wide angle landscape, cityscape, or travel photography. The DP1 does not target the casual shooter but it will reward those who are willing to use the optional viewfinder, manual focusing wheel, and overrides as necessary. Switching to raw capture for serious image-making will also payoff. That's because this mode

maximizes the value of the oversized sensor and the benefits provided by the Photo Pro converter, particularly in digital noise control, dynamic range, and high resolution.

**Note:** Like all camera manufacturers, Sigma occasionally issues firmware updates for the DP1; these modify some operations, provide better image quality, or add some functions. In June 2008 for instance, Sigma issued firmware Version 1.03, adding an ISO 50 option, allowing icons to be displayed when the Grid mode is being used, and shortening the pre-flash time in Redeye Reduction mode. A newer version of the firmware may be available by the time you read this. If you buy a DP1, be sure to occasionally check the Firmware page for the camera at [www.sigma-dp1.com/software/firmware/](http://www.sigma-dp1.com/software/firmware/).

Although it's pricey when you add accessories, the Sigma DP1 offers value in terms of styling, structural integrity, superior craftsmanship and technology as well as pride of ownership. This is one of those cameras that attracts a lot of attention from other photographers because it's clearly not just another typical pocket-size digicam. If you appreciate the intangibles such as refinement and a bit of exclusivity—and if you're willing to become involved in the photographic process—this is one classy imaging tool.

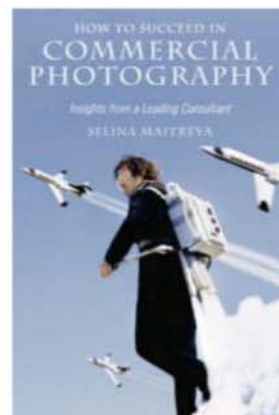
For more information, contact Sigma Corporation of America, 15 Fleetwood Ct., Ronkonkoma, NY 11779; (800) 896-6858; [www.sigma-photo.com](http://www.sigma-photo.com).

*A long-time "Shutterbug" contributor, stock photographer Peter K. Burian ([www.peterkburian.com](http://www.peterkburian.com)) is the author of "Mastering Digital Photography and Imaging" and several "Magic Lantern Guides" to Pentax and Sony D-SLRs. He is also a digital photography instructor, teaching two online courses at [BetterPhoto.com](http://BetterPhoto.com).*

From page 135



of NASA and tells the amazing story of America's struggle to reach the stars. Gorn highlights every mission, including Mercury, Gemini, and Apollo up to the development of the Space Shuttle and the International Space Station. The 465 images vividly bring every phase of this long journey to life and make this book a valued addition to your personal library.

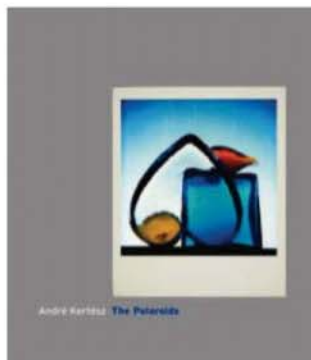


***How To Succeed In Commercial Photography; Insights From A Leading Consultant, by Selina Maitreya, Allworth Press; 240 pages, \$19.95; (ISBN: 978-1-58115-491-7)***

The road to a career as a professional photographer can be long and difficult. This informative guide provides a wealth of tips that will help you rise above your competition. Maitreya uses her nearly 30 years of experience to help you create a winning portfolio, promote your work, set and obtain your goals to survive in this highly competitive and demanding field. This book is a must-have addition to any photographer's personal library.

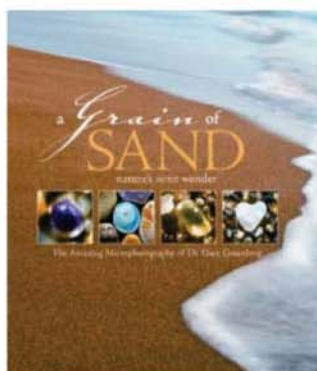
***André Kertész: The Polaroids; Introduction by Robert Gurbo; W.W.***





**Norton & Company, Inc., 128 pages;  
\$35; (ISBN: 978-0-393-06564-0)**

This tiny book is a companion to the exhibits in New York, Chicago, Toronto, and Daytona Beach. It contains a stunning collection of 80 colorful images that highlight the artist's expertise at using light and perspective to create highly imaginative works of art. Kertész experimented with a Polaroid SX-70 camera and found new heights of creativity to explore, taking his work to a new level.



**A Grain Of Sand: Nature's Secret Wonder; by Dr. Gary Greenberg, foreword by Stacy Keach; Voyageur Press, 112 pages; \$20; (ISBN-13: 978-0-7603-3198-9)**

Sand, it's everywhere and may seem ordinary but Dr. Gary Greenberg expertly combined art and science to reveal the true beauty of each microscopic grain. Sand consists of a vast collection of bits of crystals, coral, shells, sea urchin spines, silica, and calcium carbonate each with a unique shape and color. Dr. Greenberg provides 235 vividly colored images and in depth information to provide a fascinating look at how nature is constantly reshaping the earth and hiding tiny treasures beneath our feet. 🌊

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**Fujifilm's FinePix S100FS**

From page 128

actual reproduction. The answer to that "big question" is that it's close enough for most people. The emulation found in Alien Skin Software's ([www.alienskin.com](http://www.alienskin.com)) Exposure 2 is similar to what the S100FS produces, but that Photoshop compatible plug-in also offers emulations for Velvia 50, 100, and 100F film, with and without grain, something Fujifilm's own simulation does not provide.

Studio photography turned out to be a challenge. The S100FS offers both Portrait and Soft modes and I was able to make some nice available light portraits using Soft mode, but when I tried to use the camera in my studio I ran into problems. The camera has a hot shoe but it refused to function with Booth Photographic's ([www.boothphoto.com](http://www.boothphoto.com)) Flash Waves wireless transmitter that works perfectly with all my other hot shoe cameras. I tried the slave on my monolight, hoping to trip it using the S100FS' pop-up flash, but the camera's pre-flash fired the monolight first. In the meantime, I made a few portraits using higher ISOs and softened the camera's built-in flash with Speedotron's LightSox Flash Diffuser. The only studio solution might be to connect a sync cord from the camera to the light, but alas the S100FS does not have a built-in PC (Prontor-Compur) connection. I was not able to test it with a hot shoe

to PC adapter and would be surprised if it did not work. **Tip:** Because of the high voltages across the tip of a sync cord, using a cheapo adapter might fry the electronics inside your digicam, so it's a good idea to use one that, like Booth Photographic's High Voltage Safe Hot Shoe Adapter, only allows 3v to touch the camera's sync circuit.

While the S100FS does not officially offer a digital Infrared mode, like many Fuji cameras I've tested in the past, it is responsive to the use of IR filters. The lens accepts 67mm filters but all I had that would fit the camera was an A-series Cokin 007 infrared filter. I could have used it in a Cokin filter holder with a 67mm adapter ring but was concerned about pollution from "normal" light coming in the sides of the holder. Instead I held the filter in front of the lens with my fingers. Because you'll need to remove the lens hood there is always the possibility of flare and reflections and I experienced some of those problems and so made sure to shoot more than one exposure of each shot. Since I was bracketing (in Manual mode) anyway, that was not a biggie.

The good news is that the Fujifilm FinePix S100FS is a well designed, high-quality electronic viewfinder camera with almost unlimited imaging

capabilities. The bad news is that all these capabilities have the possibility of confusing the newbie who's just upgrading from a point-and-shoot camera. After all, what good is having Dynamic Range Bracketing capabilities if the user doesn't know what HDR is and when they might want to use it? On the other hand, if users of any background are willing to slog through a so-so, no index User's Guide, they will discover that the FinePix S100FS is highly capable and its ability to capture interesting and challenging images appears limitless.

For more information, contact Fujifilm U.S.A., Inc., 200 Summit Lake Dr., Floor 2, Valhalla, NY 10595; (800) 755-3854; [www.fujifilmusa.com](http://www.fujifilmusa.com).

## Technical Specifications

**Number Of Effective Pixels:** 11.1 million pixels

**CCD Sensor:** 1/2" Super CCD HR

**Lens:** Fujinon 14.3x optical zoom lens, f/2.8-5.3

**Lens Focal Length:** 101.5mm (equivalent to 28-400mm on a 35mm camera)

**Aperture:** f/2.8-f/11 (wide)/f/5.3-f/11 (telephoto)

**Exposure Control:** TTL 256 zones metering

**Exposure Modes:** Programmed AE, Aperture-Priority AE, Shutter-Priority AE, Manual

**Image Stabilizer:** Lens-shift type

**Shutter Speed:** Auto mode—1/4 sec to 1/4000 sec; all other modes—30 seconds to 1/4000 sec; Bulb mode—up to 30 seconds

**Continuous Shooting:** Top-7—max. 3 fps, CCD-Raw—Top-3; High-Speed Top-50—max. 7 fps, 3M pixels; Last 7—max. 3 fps, CCD-Raw—Last-3

**Focus:** Autofocus (Area, Multi, Center)/Continuous AF/Manual focus; one-push AF mode included; AF assist illuminator available

**Power Supply:** Rechargeable NP-140 lithium ion battery (included)/AC power adapter AC-84V (sold separately)

**Dimensions:** 5.3x3.7x5.9"

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The Shutterbug classified ads are for used equipment only excluding expendables such as film, paper, flash bulbs, etc. Equipment classified as new or unused must be advertised in display ads. There will be no exceptions to this policy.

Shutterbug reserves the right to reject any ads which do not comply with these standards. Shutterbug further reserves the right to edit ads for clarity, and to reclassify under the proper heading if we feel the ad is classified incorrectly by advertiser.

Shutterbug strongly recommends a 15 day trial period on equipment (excluding expendables or equipment sold on an as is basis). This means 15 days in the hands of the buyer, not 15 days from time of shipment. This allows the buyer reasonable time to shoot test film and have it processed.

Dishonest or inaccurate descriptions of your merchandise will only cause you and Shutterbug needless correspondence.

### SB NEW

Never sold to a customer and never used. New as shipped by the manufacturer or distributor with all original packing and instruction manuals. Merchandise sold as "NEW" must be eligible for full warranty service from the officially authorized importer/distributor in the U.S.A. SB NEW CANNOT BE ADVERTISED IN THE CLASSIFIED ADS.

### SB MINT

100% original finish. Just like factory new, but may not include original packing material or instruction books. Must be pre-owned to qualify as SB MINT.

### SB EXCELLENT PLUS (SB EX+)

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### SB EXCELLENT (SB EX)

80 to 89% original finish. May have a finish flaw or two which detract from appearance, but must be optically and mechanically perfect.

### SB EXCELLENT MINUS (SB EX-)

70 to 79% original finish. May have relatively large flaws in finish which do not affect function. Must be optically and mechanically perfect.

### SB GOOD (SB G)

60 to 69% original finish. Must be complete, but may be scratched or scuffed. Metal may show wear but should have no corrosion, rust or pits. Must be optically and mechanically perfect.

### SB FAIR (SB F)

50 to 59% original finish. May or may not be perfectly functional, but all functional defects must be clearly stated in ad. Would not be attractive to the eye.

### SB UGLY (SB UG)

50% or less original finish. Well used and worn. May have missing parts or may not be fully functional. All defects must be clearly stated in ad.

### SB-ABBREVIATIONS

MBG .....Money back guarantee  
PP .....Postage paid  
RF .....Rangefinder  
SASE .....Self Addressed, Stamped Envelope  
SLR .....Single Lens Reflex Camera  
SFH or CFH .....Sheet film holder, cut film holder

WA .....Wide angle  
IB .....Instruction book  
15 DRP .....15 day return privilege as defined above

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# CLASSIFIED INFORMATION

## CLASSIFIED DEADLINES

2008 Issues	
November—September 1	No ads taken
December—October 1	by telephone.
2009 Issues	
January—November 1	
February—December 1	
March—January 1	
April—February 1	
May—March 1	
June—April 1	
July—May 1	

If the 1st falls on a Saturday or Sunday, ads will be accepted on Monday.

**SPECIAL NOTE:** Ads will appear on the web to coincide with the newsstand release. Web address: <http://www.shutterbug.net>

### INSTRUCTIONS

1. Use a SEPARATE SHEET of paper for each ad, making sure your name and address is on the bottom of each ad.
2. Type or print your ad legibly.
3. Write the desired category at the top of each ad. See index for categories available.
4. Begin all ads with the brand name of the equipment. Ads run alphabetically.
5. Your ad will be run in the 1st available issue.
6. Full name must appear in ad.
7. No ads will be accepted unless accompanied by name, street address and telephone number. For office use only. No charge unless included in ad.

### RATES

- There is a minimum charge of \$20.00 per ad, category & issue for subscribers and non-subscribers.
- 75¢ per word for the first fifty words in a category and \$1.00 for each additional word over fifty per ad, category & issue.
- Double per word rates for non-subscribers.
- The first two words and your name OR phone number will appear in bold free of charge. Additional bold words are 75¢ extra per word.

- Payment MUST accompany your ad.
- Any group of letters or numbers with a space before and after it is considered a word.

### REFUND POLICY

- There will be a \$8.00 handling charge for all refunds.
- Ads running for only one issue cannot receive a refund after they are typeset.
- If your ad is to be repeated in more than one issue you may cancel the ad and receive a refund for the remaining months.

### REPEAT ADS

(Ads running in subsequent issues.)

A repeat ad will be coded at the end of the ad with the month ad started and issue ad ends. **EXAMPLE**—6-291. Ad started June ends issue Volume #291 or December. **NOTE:** Please check to make sure your ad has been correctly coded.

### ATTENTION GETTERS

#### STARS

A line of STARS is available at a charge of \$10.00.



\$10.00

**BOLD HEADINGS** (plus word count)

6 pt. (\$4.00)  
MMMMMMMMMM

10 pt. (\$6.00)  
MMMMMMMMMM

12 pt. (\$8.00)  
MMMMMMMMMM

Only one line of stars and one line of bold heading may be used at beginning of ad. Add the above charges to your total ad price when utilizing the stars or bold type.

### LEADER DOTS

Leader dots are the dotted lines that extend from a listed item to the price. Add \$4.00 to your total price for each line of leader dots. No more than 10 lines of leader dots.

## CLASSIFIED ORDER FORM

E-Mail: [classifieds@shutterbug.com](mailto:classifieds@shutterbug.com)

Classified Dept., SHUTTERBUG

Phone: 321-225-3124

1419 Chaffee Dr., Suite 1, Titusville, FL 32780

Fax: 321-225-3149

The rate is 75 cents per word for the first 50 words and \$1.00 for each additional word over 50 per ad, category & issue. \$20 per ad, category and issue, minimum charge. If no category # is listed the ad will be placed in Category 59 (Misc.). Double per word rate for non-subscribers. We do not accept anonymous ads.

Category # _____	Subscriber _____	Yes _____	No _____
See Index _____	Subscription # _____		

(Please type or print legibly)

INCLUDE 75-CENTS PER WORD FOR YOUR NAME AND ADDRESS WHEN USED IN AD.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\*Name \_\_\_\_\_

\*Address \_\_\_\_\_

\*City \_\_\_\_\_

\*State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

Remittance for \$ \_\_\_\_\_ is enclosed.

VISA MC AMEX

Acct. # \_\_\_\_\_ Exp. \_\_\_\_\_

Signature \_\_\_\_\_

You may run my ad \_\_\_\_\_ issues(s).

\*Required — Office Use Only





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## fine cameras

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New R8 Rebate Program  
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M8 w.1 year warranty Box Ex++/M-	..\$3995/4269
M8 w.50mm Lens M-	..\$5195
M8 camera w.50mm M-	..\$5195
MP Set black w.50mm M-	..Call
M7 0.85 black Mint	..\$2999
M7 0.72 black Ex+/M-	..\$2229/2795
M6 TTL 0.85 black w.box M-	..\$1799
M6 black Ex++/M-	..\$1399/1499
M6 TTL & Classic	..Wanted/Call
M4 black Ex++/M-	..Call
M4 chrome W.M6 RF Ex+/M-	..\$1299
M4-P black M-	..Call
M3 Ex++/M-	..\$545/995
M2 Ex++/M-	..\$545/995
M2 blk paint w.50/2 blk paint	..Rare/Call
MDa Post	..\$499
SF20 Flash Ex++/M-	..\$169/199

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### LEICA M LENSES (USA DEALER) www.LeicaSam.com

21/2.8 Elmarit M 6 bit w.box & finder M-	..\$2199
21/4.5 Biogon W.hood covered lens	..Call
Voigtlander 35/1.2 Nokton w.box, hood M-	..\$899
35/2 Summicron-M w.hood M-	..\$1399
35/2 & 35/1.4 Asph Bk or Chr	..WANTED
35/2.5 Summarit-M USA	..\$1595
35/2.5 Summarit-M M-	..\$1399
35/2.8 & 35/3.5 Summaron RF M-	..Call
50/1.0 Noctilux-M w.box LN-	..Call
50/1.5 C-Sonnar T* Zeiss blk or chr New	..\$969
50/1.5 C-Sonnar T* Zeiss blk w.hood M-	..\$869
50/2 Summicron-M 50 year w.box M-	..\$1799
50/2 Summicron DR w.eyes Ex++/M-	..\$499/699
50/2 Summicron-M Ex++/M-	..\$699/899
50/1.5 C-Sonnar T* Zeiss blk or chr New	..\$1299
50/2.5 Summarit-M USA	..\$1295
50/2.5 Summarit-M M-	..\$1145
75/1.4 Summilux-M 6 bit M-	..\$2999
75/2.5 Summarit-M USA	..\$1595
90/2 Summicron-M Apo blk paint M-	..\$2569
90/2 Summicron-M chrome M-	..\$795
90/2 Summicron-M black M-	..\$895
90/2.8 Tele-Elmarit Ex+/M-	..\$399/699
90/2.8 Elmarit-M chr latest w.box M-	..\$1399
90/2.8 Elmarit chrome Ex+	..\$295/395
90/2.5 Summarit-M USA	..\$1595
135/4 Elmar (E39) Ex+/M-	..\$245/595

135/4.5 Hektor Ex+/M-	..\$89/145
16-18-21mm Asph Tri Elmar w.finder LN-	..\$4799

### LEICA SCREWMOUNT www.LeicaSam.com

11f, 11l, 11la, 11lb, 11lc, 11f Cameras in stock	..\$295/495
lc / lf	..In stock/Call
11cK Luftwaffen-Eigentum RARE	..Call
Voigtlander Besa L w/12/5.6 + VF & 35/1.7mm	..Call
Canon II D1, IV, SB, II S2, 11la, 11f, 11b Cameras	..\$125/395
35/50/65/90/127/135/200/280/400mm	..In Stock
73/1.9 Hektor / 90/2.2 Thambar & 105/6.3 / 125mm Call	

Call for more stock info, much more items In Stock

### LEICA SLR (USA DEALER) www.LeicaSam.com

DMR Mint-	..Call
R9 M-/Ex++	..\$2299/1999
R8 Ex++/M-	..\$899/1099
R3/R4 Ex+	..\$345/499
SL/R3/R4 /	..Call
21/4 Super Angulon	..\$549/899
28/2.8 Elmarit-R Ex++/M-	..\$395/695
35/2 Summicron-R E55 latest lens M-	..\$695
35/2.8 Elmarit-R Ex++/M-	..\$285/499
50/2 Summicron-R	..\$199/395
50/1.4 Summilux-R Ex++	..Call
90/2.8 Elmarit-R Ex+/Ex++	..\$289/395
90/2 Summicron-R Ex++/M-	..\$399/599
90/2 Summicron-R Apo Asph Rom M-	..Call
100/2.8 Elmarit-R Apo-Macro M-	..\$1799
100/4 Elmarit-Macro Ex++	..\$799
135/2.8 Elmarit-R Ex+	..\$275/495
180/2.8 Elmarit-R Ex++/M-	..\$695/995
250/4 Telyt-R Ex++/M-	..\$449
280/2.8 Apo Telyt-R w.case/filter Ex++/M-	..\$2669
28-70/3.5-4.5 Vario-Elmar-R Ex++	..\$345
28-70/3.5-4.5 Vario-Elmar-R Rom Ex++/M-	..\$399/599
35-70/4 Vario-Elmar-R M-	..Call
75-200mm Vario-Elmar-R Ex+	..\$395
80-200/4.5 Vario-Elmar-R Ex	..\$395
80-200/4 V. Elmar-R Rom M-	..\$1399

Take 10% off price below:	
105-280 F4.2 V. Elmar-R Rom M-	..\$2349
400/6.8 Telyt with tube & stock Ex++	..\$499
M400 Mirror MR-Telyt-R, box, filters M-	..\$799
280/400/560 APO (small modular Head) M-	..\$3499
400/560/800 APO (large modular Head) M-	..\$5999
1X Focus Modul R (280 f2.8 / 400 f2.8) M-	..\$2799
1.4x Focus Modul R (560 f4 / 800 f5.6) M-	..\$4595
2X Extender & 2X Apo M-	..Call

### LEICA DIGITAL & COMPACT (USA DEALER)

M8 10,3MP Digital Rangefinder M-	..\$3995
M8 10,3MP w.1 year warranty	..\$4395
V-Lux 1 10MP New \$849 Less \$150 mail	
in rebate	..\$699
D-Lux-3 10mp Compact camera	..\$599
D-Lux-2 8mp M-	..\$349
C-Lux-2 M-	..\$339
C-Lux-1 M-	..Call
Minilux Zoom /C3 & Mini Zoom DB	..In stock
Minox Binoculars / Monocular / Night Vision /	
Sport Optic / Windwatch Binoculars 8x11 mm /	
Minox: 11f, Contax I / Minox Digital	..Call

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RTS III Ex++/M-	..\$845
25/2.8 / 35/2.8 / 50/1.7 / 60/2.8 / 85/2.8 mm	..In Stock
85/1.4 / 200/3.5 / 300/4 40-80/3.5 80-200mm M-	..Call
24-70/2.8-80/2.0-200/70-300mm AF N-Mount	..Call
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G1 w.case and TLA 140 flash Ex++	..Call
90mm G black w.Hood M-	..Call
28/2.8 / 35/2 / 90/2.8 - G chr Lenses New	..Call
35-70/3.5-5.6mm -VS- G M-	..Call
RTS, RTS III, ST, RX	..Wanted

Rollei 35 chrome & black	..Call
Rollei QZ 35W complete w. flash, box M-	..Call
Zeiss Super Ikonta	..In Stock / Call

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Zeiss Camera system is in Leica M Mount

Zeiss Ikon Camera blk & chr New	..\$1408
Zeiss Ikon SuperWide blk or chr New	..\$923
Zeiss ZM (Leica M Mount) Lenses New USA	..Call
15/2.8 Distagon ZM T* New	..\$4015
18/4 Distagon ZM T* blk or silver New	..\$1108
21/2.8 Biogon ZM T* blk or silver New	..\$1108
21/4.5 Biogon ZM T* blk or silver New	..\$969
25/2.8 Biogon ZM T* blk or silver New	..\$969
28/2.8 Biogon ZM T* blk or silver New	..\$877
35/2 Biogon ZM T* blk or silver New	..\$877
35/2.8 Biogon ZM T* blk or silver New	..\$817
50/2 Planar ZM T* blk or silver New	..\$692
50/1.5 C-Sonnar T* blk or silver New	..\$969
85/2 Sonnar T* black New	..\$2912
Zeiss Hoods & view finders New	..In Stock
Zeiss Ikon ZF Lenses (Nikon F mount Al-S) .In stock	
Zeiss Contarex Lenses from 18 to 250mm	..Call



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EOS 5D New	..Call
Eos 10S Mark III New	..Call
D40 with Lens	..Call
Canon Txi New	..\$499
100 w. 28-70/2.8 Zoom Lens M-	..\$799
Rebel XTi Kit / 300 / 1Ds MK II New	..Call
F-1/A-1/AE-1/AV-1/EF/TF/FP/FD lenses	..Call
Rangefinder Cameras III / IVSB/IIla / III / P & Lenses	

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New Nikon Digital Call for the best price	
D3 12.1 Mega Pixels New	..\$4999
New D700 12.1MP	..\$2999
D300 New	..\$1799
D200 Mint-	..\$1299
D80 w.18-135mm New	..Call
D40X Kit New	..Call
F100 / 90s N80, N800D, and N60 /F4s M-	..Call
F3/HP Ex++/M-	..\$279/475
F3	..\$95/295
F2 Photomic black with Box LN-	..Call
Zeiss Ikon ZF Lenses (Nikon F mount Al-S)	..Call
Zeiss 25/2.8 F mount New	..\$787
Zeiss 28/2 F mount New	..\$984
Zeiss 35/2 F mount New	..\$787
Zeiss 50/2 Makro F mount New	..\$984
Zeiss 50/1.4 F Mount New	..\$492
Zeiss 85/1.4 F Mount New	..\$984
Zeiss 100/2 Makro F Mount New	..\$1,507
24/28/35/50/55/85/105/180/200/300mm	..In Stock
35-200 / 70-300 / 80-200 / 70-210/4-5.6 AF	..Call
20-35/2.8mm Nikkor ED Ex++	..Call
SP Black Kit Limited Edition New	..\$5499
S RF body with 50mm Used	..\$399/545

### ROLLEIFLEX & OTHERS USA DEALER

Rollei Mini Digi 5 MP Digital TLR Camera New	..\$329
Rollei 4.0 FW, 2.8 FX & 6000 Ser New	..Call
Rolleicord TLR Camera	..In Stock

### CLASSIC & COLLECTABLE

Leica M4 blk/chr Midland M-/LN	..\$2777/3232
Leica M4-M blk paint Ex++/M-	..\$4325
Leica M5 3 Lug black w.box, card LN	..Call
Leica M5 3 Lug chrome w.box, card LN	..Call
Leica M5 50 Jahre w.box M-	..Call
Nikon SP blk kit w 35/1.8mm Lens New	..\$5499
Leica IIIa "Adolf Hitler Strasse"	..Call
Leica I B Compur Rim Set Camera	..\$3999/4999
Leica Black Mooly	..Rare
Super Ikonta	..\$249/399
Pentax SP Asahi w.motor & 250 back Ex++	..Call
Exakta camera & lenses	..Call
Alpa SI 2000 w.Lens	..Call
Kodak Retina, Contaflex, Pentax SM, Olympus OM	

### WANTED FOR BIG \$\$\$\$

Nikon Rangefinder Cameras & Lenses  
Canon P, 7, 7s, VT, VT De Luxe  
Leica MP blk • Leica M3 blk paint • Leica KE7a  
Leica 50/1.2 Noctilux • Leica 35/2mm element blk  
paint M • Leica Proto type Lenses  
Zeiss 15/8mm Original Lens NEW or Mint/-  
Honor, Ducati, Kardon, Leotax, Nicca,  
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**HASSELBLAD 500CM**, planar 2.8 T\*, sonnar 150mm T\* (all recent cl by Ken Ruth), 4 backs, 2x multipler, meter winder, 45° and w/l view finders, close-up set, many filters, hoods, manuals, lens and body caps, 50B to 52mm adapter, 55mm tube and misc. All clean and ready to go. \$1900, obo. DPM1926@clearwire.net or D. Miller, 360-848-5029(WA).



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## (2) MEDIUM FORMAT SLR EQUIPMENT WANTED

A FREE call to 800-325-7664 will get you a great price on your medium format equipment. Call **Columbus Camera Group** or fax to 614-267-5526(OH).

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PAYS TOP Prices. PH: 888-534-2272 or 203-371-2352/2353(CT) e-mail sam@classicconnection.com

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## (5) 35MM SLR EQUIPMENT FOR SALE

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## (6) 35MM SLR EQUIPMENT WANTED

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## (8) 35MM RANGEFINDER

## EQUIPMENT WANTED

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## (11) LEICA EQUIPMENT FOR SALE



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## (12) LEICA EQUIPMENT WANTED

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## (14) LARGE FORMAT EQUIPMENT WANTED

### \$\*Large Format Lenses Wanted\*\$

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## (15) STEREO EQUIPMENT FOR SALE

STEREO REALIST f3.5 with case and strap, great camera ex+ \$269; Realist #2062, A.C., rheostat, interocular, focusing, viewer, mint \$249 original box. Classic Photographics, 212-358-5843(NY).

## (17) CLASSIC EQUIPMENT FOR SALE

RETINA IIA f:2/50mm Type 016 Xenon lens (made in Germany by Kodak in 1953). \$350. Mr. Jessen, 321-636-5678(FL).

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## (21) DARKROOM EQUIPMENT FOR SALE



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ARE YOU switching to digital or just ready to upgrade your photographic equipment? If so, then sell your used items through Shutterbug's Classified Ads! For one low price your ad is seen in our magazine and on our website for maximum exposure that gets you noticed. Don't delay, send your ad with payment to **Shutterbug**, 1419 Chaffee Dr., Suite #1, Titusville, FL 32780 or fax: 321-225-3149 for speedy service.

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## (27) MOTION PICTURE EQUIPMENT FOR SALE

16MM EQUIPMENT. Please visit our web site, sheltontcomm.com to view our inventory of Arriflex, Bolex, Bell & Howell, Canon, and Kodak, cameras, lenses and accessories. We treat every client with integrity, professionalism, and courtesy. Call **Shelton Communications** at 512-864-7700(TX) for additional information.

3/461

## (28) MOTION PICTURE EQUIPMENT WANTED

16MM MOTION Picture Cameras. We're interested in buying your Arriflex and Bolex RX cameras, lenses and accessories. **Shelton Communications**, 512-864-7700(TX).

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## (37) STUDIO EQUIPMENT FOR SALE

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Nikon F3/F3HP, Exc	.....\$285/\$335
Nikon 24/2.8 AIS, Mint in box	.....\$285
Nikon 55/2.8 AIS Micro, Mint in box	.....\$215
Nikon 105/2.8 AIS Micro, Mint in box	.....\$415
Nikon 180/2.8 ED AIS, Mint in box	.....\$495
Nikon 200/4 AI Micro, Mint-	.....\$435
Nikon 300/4.5 EDIF AIS, Mint-	.....\$495
Nikon 50-135/3.5 AIS, Mint-	.....\$195
Nikon TC-301 teleconverter, Mint	.....\$295
Nikon 105/4 Nikkor-P, Mint	.....\$325
Nikon PB-5 bellows, Mint	.....\$195
Sigma EX 135-400/4.5-5.6 for Nikon, Mint-	.....\$350
Mamiya 7 II (black) w/80mm f4, Mint	.....\$1750
Mamiya 7 body, Mint	.....\$925
65/4 (for Mamiya 7), Mint	.....\$795
150/4.5 (for Mamiya 7), Mint	.....\$675
Leica M3 body, single stroke, Exc	.....\$650
Leica 50/2 Dual Range, Exc	.....\$295
Pentax 6x7 body w/TTL prism, Mint-	.....\$495
Pentax 55/4 (for 67), Mint	.....\$495
Pentax 90/2.8 (for 67), Mint	.....\$275
Pentax 135/4 Macro (for 67), Mint	.....\$225
Pentax 200/4 (for 67), Mint	.....\$295
Pentax Rear Converter 2X (for 67), latest, Mint in box	.....\$255
Canon EOS 35/2, Mint-	.....\$195
Canon EOS 100/2 USM, Mint-	.....\$325
Sigma EX 17-35/2.8-4 (Canon), Mint	.....\$325
Mamiya RB67 ProS, 90/3.8C, 120, Mint-	.....\$495
Nikon F100 body, Mint in box	.....\$495

Nikon 18-70/3.5-4.5G ED AF-S DX, Mint in box	.....\$275
Olympus EVOLT E-520 outfit, Mint in box	.....\$550
Tamron SP AF 11-18/4.5-5.6 (Canon), Mint in box	.....\$425
Tamron AF 18-200/3.5-6.3XR (Canon), Mint in box	.....\$225
Hasselblad 500CM, 80/2.8 CF T*, A12 DSH, Mint	.....\$1250
Pentax AF-360 FGZ flash, Mint in box	.....\$150
Tamron SP AF 90/2.8 Di Macro (Pentax AF), Mint in box	.....\$275
Tamron SP AF 28-75/2.8XR (Pentax AF), Mint in box	.....\$275
Leica SL, chrome, Exc+	.....\$295
Leica SL, black chrome, Exc	.....\$295
Leica 21/4 Super Angulon-R, Exc	.....\$395
Leica 28/2.8 Elmarit-R, Exc	.....\$325
Leica 60/2.8 Macro-Elmarit-R, Exc+	.....\$450
Leica 90/2 Summicron-R, Mint-	.....\$425
Leica 180/2.8 Elmarit-R (E67), Mint-	.....\$595
Leica 75-200/4.5 Vario-Elmar-R, Exc	.....\$275
Leica 2X Extender-R (for SL/SL2), Mint	.....\$325

### DIGITAL

Leica M8, chrome, never registered, Mint in box	.....\$4495
Leica M8, black, complete, Mint in box	.....\$3950
Nikon D3, New	.....\$4795
Nikon D200, complete, Mint in box	.....\$1050
Nikon D200, with battery and charger, Mint	.....\$995
Canon 30D, complete, Mint in box	.....\$795
Canon Rebel XT, complete, Mint in box	.....\$395
Canon Digital Rebel kit (w/18-55mm zoom), Mint-	.....\$295
Fuji FinePix S5 Pro, complete, Mint in box	.....\$1250
Fuji FinePix S3 Pro, Mint	.....\$675
Sony Alpha 700 kit (w/18-70mm zoom), Mint in box	.....\$1150
Sony Alpha 100 kit (w/18-70mm zoom), Mint in box	.....\$595



## (37) STUDIO EQUIPMENT FOR SALE

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WE HAVE 100s of USED OLD TIME PHOTO COSTUMES for sale. <http://www.carolelusterreality.com/Buzzardgulcholdtimephotos.html> <http://webmail.suddenlink.net/do/edirect?url=http%253A%252F%252Fwww.carolelusterreality.com%252FBuzzardgulcholdtimephotos.html> Buzzard Gulch Old Time Photo Warehouse, 361-574-9627(TX). 10/459

## (38) STUDIO EQUIPMENT WANTED

### \$\*All Of It! Wanted\*\$

WE WANT all your Studio Equipment: cameras, lenses & acces. lighting, etc. ALL OF IT! Will come. Pay highest and immediately. Midwest Photo Exchange, 614-261-1264(OH), fax 614-261-1637. 1/459

A FREE call to 800-325-7664 will get you a great price on your medium format equipment. Call Columbus Camera Group or fax to 614-267-5526(OH). 1/459

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## (42) FILM WANTED

WANTED NEGATIVES Film or glass. Late 1800's to 1960's. No 35mm. Also photographs of the same era. Tom Reed, 312-285-4186 or email [thr20000chicago@aol.com](mailto:thr20000chicago@aol.com) 7/465

## (43) USED BOOKS & MAGAZINES FOR SALE

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www.kgsimaging.com Linotype-Hell Drum Scans up to 19,000 dpi 48-bit color. Ultra-high quality. Great Service. Steve, 210-854-9717(TX). 5/459

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## (58) MISCELLANEOUS SERVICES

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Sponsored by Newdarkroom.com

With: Photo expert Jim Miotke of BetterPhoto.com

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## TRADE SHOWS

### OCTOBER 2008

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#### 12 CA—PASADENA CAMERA SHOW AND SALE.

All equipment guaranteed! Pasadena Elks Lodge, 400 W. Colorado Blvd., 10am-3pm. Contact: Anton, Bargain Camera Shows, Box 5352, Santa Monica, CA 90409, 310-578-7446. website: [www.BargainCameraShows.com](http://www.BargainCameraShows.com).

#### 12 NJ—SECOND SUNDAY CAMERA SHOW.

Firemans Hall, 97 Parish Dr., Wayne, New Jersey. Antiques, collectibles, new and used equipment, lenses and accessories. 9am-2pm. Contact: Second Sunday Camera Show, 973-838-4301, website: [www.showsandexpos.com](http://www.showsandexpos.com).

#### 18-19 MN—F-STOP SWAP PHOTO EQUIPMENT AND COLLECTABLE IMAGE SHOW AND SALE.

Bloomington Armory, 3300 W 98th St., Bloomington, Minnesota, 55431. Contact: Gordy Granger, 612-866-5811, website: [www.F-stopswap.com](http://www.F-stopswap.com).

#### 19 CA—BAGNALL'S CAMERA EXPO.

Carson Center, 801 E. Carson St., Carson, California. 9:30am-2:30pm. Contact: Camera Expo, 925-253-0466 or 760-329-4417. website: [www.cameraexpo.com](http://www.cameraexpo.com).

#### 19 OH—CLEVELAND-RICHFIELD CAMERA SHOW.

Cleveland-Richfield Quality Inn. 10am-3pm. Contact: Photorama, 330-659-6151, website: [www.photorama.com](http://www.photorama.com).

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Super 8 Motel, 709 Spence Lane, Nashville, Tennessee. 9:30am-1pm. Contact: Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339, 954-564-1022, e-mail: [ngcameras@aol.com](mailto:ngcameras@aol.com).

#### 26 AL—HUNTSVILLE ALABAMA PHOTO FLEA MARKET.

Von Braun Center, Huntsville, Alabama. 10am-5pm. Contact: Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339, 954-564-1022, e-mail: [ngcameras@aol.com](mailto:ngcameras@aol.com).

**26 CA—SAN DIEGO CAMERA SHOW AND SALE.** All equipment guaranteed! Al Bahr Shrine Center, 5440 Kearny Mesa Road, 10am-3pm. Contact: Anton, Bargain Camera Shows, Box 5352, Santa Monica, CA 90409, 310-578-7446. [www.BargainCameraShows.com](http://www.BargainCameraShows.com).

### NOVEMBER 2008

#### GERMANY—INTERNATIONAL CAMERA SHOWS.

There are 2 events this month: Frankfurt 8th international show, Essen 13th international show. Contact: Heinfried Schmidt, POB 761022/ D-22060 Hamburg, website: [www.camera-trade-shows.de](http://www.camera-trade-shows.de).

#### 2 VA—WASHINGTON CAMERA CAMERA SHOW & SALE.

Best Western, Tysons Westpark (McLean, Virginia). 10am-3pm. Contact: Photorama, 703-734-2800, website: [www.photorama.com](http://www.photorama.com).

#### 9 IL—CHICAGO CAMERA SHOW & SALE.

Radisson Hotel, Schaumburg, Illinois. 10am-3pm. Contact: Photorama, 847-397-1500, website: [www.photorama.com](http://www.photorama.com).

#### 13 NJ—SECOND SUNDAY CAMERA SHOW.

Firemans Hall, 97 Parish Dr., Wayne, New Jersey. Antiques, collectibles, new and used equipment, lenses and accessories. 9am-2pm. Contact: Second Sunday Camera Show, 973-838-4301, website: [www.showsandexpos.com](http://www.showsandexpos.com).

#### 16 CA—PASADENA CAMERA SHOW AND SALE.

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#### 16 PA—PHILLY FT-WASHINGTON CAMERA SHOW & SALE.

Holiday Inn, Ft. Washington, Pennsylvania. 10am-3pm. Contact: Photorama, 215-646-4637, website: [www.photorama.com](http://www.photorama.com).

#### 22 IL—DETROIT CAMERA SHOW & SALE.

Clawson

Troy Elks Lodge, Troy, Michigan. 10am-3pm.

Contact: Photorama, 248-591-7433, website: [www.photorama.com](http://www.photorama.com).

#### 23 CA—BAGNALL'S CAMERA EXPO.

Carson Center, 801 E. Carson St., Carson, California. 9:30am-2:30pm. Contact: Camera Expo, 925-253-0466 or 760-329-4417. website: [www.cameraexpo.com](http://www.cameraexpo.com).

#### 23 MI—DETROIT CAMERA SHOW & SALE.

Sheraton Hotel, Novi, Michigan. 10am-3pm. Contact: Photorama, 248-349-4000, website: [www.photorama.com](http://www.photorama.com).

#### 29-30 OH—CINCINNATI CAMERA SWAP.

7777 Ted Gregory Ln. (Sycamore St.), Montgomery, OH. Saturday 10am-4pm. Sunday 1pm-3pm. Contact: Bill Bond, 8910 Cherry St., Blue Ash, OH 45242, 513-891-5266.

### DECEMBER 2008

#### GERMANY—INTERNATIONAL CAMERA SHOWS.

There are 4 events this month: Bremen 70th regional show, Hamburg 80th international show, Leipzig-Schkeuditz 27th regional show, Berlin 49th international show. Contact: Heinfried Schmidt, POB 761022/ D-22060 Hamburg, website: [www.camera-trade-shows.de](http://www.camera-trade-shows.de).

#### 14 CA—BAGNALL'S CAMERA EXPO.

Carson Center, 801 E. Carson St., Carson, California. 9:30am-2:30pm. Contact: Camera Expo, 925-253-0466 or 760-329-4417. website: [www.cameraexpo.com](http://www.cameraexpo.com).

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#### GREAT OUTDOOR IMAGES THROUGH DIGITAL EXPOSURE.

Mammoth, California. A workshop with Sean Arbabi. Contact: [www.betterphoto.com](http://www.betterphoto.com).

#### 2-6 CO—COLORADO AUTUMN COLORS IN SAN JUAN WITH GEORGE STOCKING.

Contact: Mountain Trail Photo Workshops, 864-270-0919, website: [www.mtphotoworkshops.com](http://www.mtphotoworkshops.com).

#### 3-4 CA—TAMRON'S PHOTOGRAPHY WORKSHOPS.

A workshop with Les Voorhis, Keeble & Shuchat, Palo Alto, California. Contact: Tamron, [www.tamron.com](http://www.tamron.com).

#### 3-6 NH/VT—NORTHERN NEW ENGLAND:

FALL FOLIAGE WITH WEEK OPTION. Digital workshops teach you to strengthen and expand your vision. Make Epson prints. Contact: Barefoot Contessa Photo Adventures, website: [www.BCphotoadventures.com](http://www.BCphotoadventures.com).

#### 4 IL—BASIC PHOTOGRAPHY WORKSHOPS.

Tailor-made workshops for individual students, held monthly in the Chicago area. Beginners welcome. Contact: Wilderness Institute, Box 351, Lisle, IL 60532, 630-551-5401, website: [www.naturestuff.com](http://www.naturestuff.com).

#### 4-17 BHUTAN—FULL CIRCLE JOURNEYS,

LLC, PHOTOGRAPHY WORKSHOP. Explore and photograph Paro, Thimpu, Wangdue, Jakar, Phobjikha Valley, and Phunakha. Contact: Full Circle Journeys, LLC, Meg Matlach, 510-291-4059,

## WORKSHOPS

### OCTOBER 2008

#### AZ—CAVECREAK PHOTOGRAPHIC WORKSHOPS.

Various workshops offered this month. Fiesta Days, Macro Photography, Arizona State Fair, Horse People, Foto Fashion Fetishes. Contact: Cavecreek Photographic Workshops, 2135 E. Gaffney Road, Phoenix, AZ 85087, website: [www.cavecreek-photo.com](http://www.cavecreek-photo.com).

#### CA—STEPHEN JOHNSON PHOTOGRAPHY

WORKSHOPS. Digital photography workshops offered all year for all skill levels. Contact: Stephen Johnson Photography, 1220-C Linda Mar Blvd., Creekside Suites 5-7, Pacifica, CA 94044, 650-355-7507, website: [www.sjphoto.com](http://www.sjphoto.com).

#### FL—GLAMOUR WORKSHOPS IN MIAMI.

Digital and film workshops are open to all skill levels and are held bi-weekly. Contact: Paul, 305-803-5726, website: [www.phantasyp photography.com](http://www.phantasyp photography.com).

**ME—MAINE MEDIA WORKSHOPS.** There are various photography workshops offered this month. Contact: Maine Media Workshops, 70 Camden Street, Rockport, ME 04856, 877-577-7700, website: [www.theworkshops.com](http://www.theworkshops.com).

#### NC—JOHN C. CAMPBELL FOLK SCHOOL.

Three classes offered this month: The Basics Of Color Photography, Autumn Light, and Capturing Mountain Water In Digital Photographs. Free catalog with course descriptions. Contact: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902, 800-folk-sch, website: [www.folkschool.org](http://www.folkschool.org).

#### NC & US—PRIVATE PHOTOGRAPHY & PRINTING WORKSHOPS.

Courses offered all year. Contact: Barefoot Contessa Photo Adventures, 919-643-3036, website: [www.BCphotoadventures.com](http://www.BCphotoadventures.com).

#### NJ—DIGITAL GLAMOUR PHOTOGRAPHY

WORKSHOPS. Open to all skill levels, digital and film. Contact: Michael, 973-661-3320 4pm-9:00pm EST, e-mail: [info@glamourworkshopsnj.com](mailto:info@glamourworkshopsnj.com), website: [www.glamourworkshopsnj.com](http://www.glamourworkshopsnj.com).

#### OR—PRIVATE FILM OR DIGITAL WORKSHOPS

WITH STEVE ANCHELL. Salem, 1-day, weekend, or 5-day workshops. Contact: Anchell Photography Workshops, 503-375-2163, website: [www.anchellworkshops.com](http://www.anchellworkshops.com).

#### VA—VIRGINIA NATURE PHOTOGRAPHY AND

AUTUMN COLORS WORKSHOPS. There are four courses offered this month. Contact: Mountain Trail Photo Workshops, 864-270-0919, website: [www.mtphotoworkshops.com](http://www.mtphotoworkshops.com).

#### 2-5 CA—EASTERN SIERRA PHOTO WORKSHOP:



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With: Photo expert Jim Miotke of BetterPhoto.com

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Super 8 Motel, 709 Spence Lane, Nashville, Tennessee. 9:30am-1pm. Contact: Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339, 954-564-1022, e-mail: [ngcameras@aol.com](mailto:ngcameras@aol.com).

#### 26 AL—HUNTSVILLE ALABAMA PHOTO FLEA MARKET.

Von Braun Center, Huntsville, Alabama. 10am-5pm. Contact: Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339, 954-564-1022, e-mail: [ngcameras@aol.com](mailto:ngcameras@aol.com).

**26 CA—SAN DIEGO CAMERA SHOW AND SALE.** All equipment guaranteed! Al Bahr Shrine Center, 5440 Kearny Mesa Road, 10am-3pm. Contact: Anton, Bargain Camera Shows, Box 5352, Santa Monica, CA 90409, 310-578-7446. [www.BargainCameraShows.com](http://www.BargainCameraShows.com).

### NOVEMBER 2008

#### GERMANY—INTERNATIONAL CAMERA SHOWS.

There are 2 events this month: Frankfurt 8th international show, Essen 13th international show. Contact: Heinfried Schmidt, POB 761022/ D-22060 Hamburg, website: [www.camera-trade-shows.de](http://www.camera-trade-shows.de).

#### 2 VA—WASHINGTON CAMERA CAMERA SHOW & SALE.

Best Western, Tysons Westpark (McLean, Virginia). 10am-3pm. Contact: Photorama, 703-734-2800, website: [www.photorama.com](http://www.photorama.com).

#### 9 IL—CHICAGO CAMERA SHOW & SALE.

Radisson Hotel, Schaumburg, Illinois. 10am-3pm. Contact: Photorama, 847-397-1500, website: [www.photorama.com](http://www.photorama.com).

#### 19 NJ—SECOND SUNDAY CAMERA SHOW.

Firemans Hall, 97 Parish Dr., Wayne, New Jersey. Antiques, collectibles, new and used equipment, lenses and accessories. 9am-2pm. Contact: Second Sunday Camera Show, 973-838-4301, website: [www.showsandexpos.com](http://www.showsandexpos.com).

#### 16 CA—PASADENA CAMERA SHOW AND SALE.

All equipment guaranteed! Pasadena Elks Lodge, 400 W. Colorado Blvd., 10am-3pm. Contact: Anton, Bargain Camera Shows, Box 5352, Santa Monica, CA 90409, 310-578-7446. website: [www.BargainCameraShows.com](http://www.BargainCameraShows.com).

#### 16 PA—PHILLY FT-WASHINGTON CAMERA SHOW & SALE.

Holiday Inn, Ft. Washington, Pennsylvania. 10am-3pm. Contact: Photorama, 215-646-4637, website: [www.photorama.com](http://www.photorama.com).

#### 22 IL—DETROIT CAMERA SHOW & SALE.

Clawson

Troy Elks Lodge, Troy, Michigan. 10am-3pm.

Contact: Photorama, 248-591-7433, website: [www.photorama.com](http://www.photorama.com).

#### 23 CA—BAGNALL'S CAMERA EXPO.

Carson Center, 801 E. Carson St., Carson, California. 9:30am-2:30pm. Contact: Camera Expo, 925-253-0466 or 760-329-4417. website: [www.cameraexpo.com](http://www.cameraexpo.com).

#### 23 MI—DETROIT CAMERA SHOW & SALE.

Sheraton Hotel, Novi, Michigan. 10am-3pm. Contact: Photorama, 248-349-4000, website: [www.photorama.com](http://www.photorama.com).

#### 29-30 OH—CINCINNATI CAMERA SWAP.

7777 Ted Gregory Ln. (Sycamore St.), Montgomery, OH. Saturday 10am-4pm. Sunday 1pm-3pm. Contact: Bill Bond, 8910 Cherry St., Blue Ash, OH 45242, 513-891-5266.

### DECEMBER 2008

#### GERMANY—INTERNATIONAL CAMERA SHOWS.

There are 4 events this month: Bremen 70th regional show, Hamburg 80th international show, Leipzig-Schkeuditz 27th regional show, Berlin 49th international show. Contact: Heinfried Schmidt, POB 761022/ D-22060 Hamburg, website: [www.camera-trade-shows.de](http://www.camera-trade-shows.de).

#### 14 CA—BAGNALL'S CAMERA EXPO.

Carson Center, 801 E. Carson St., Carson, California. 9:30am-2:30pm. Contact: Camera Expo, 925-253-0466 or 760-329-4417. website: [www.cameraexpo.com](http://www.cameraexpo.com).

#### 14 NJ—SECOND SUNDAY CAMERA SHOW.

Firemans Hall, 97 Parish Dr., Wayne, New Jersey. Antiques, collectibles, new and used equipment, lenses and accessories. 9am-2pm. Contact: Second Sunday Camera Show, 973-838-4301, website: [www.showsandexpos.com](http://www.showsandexpos.com).

#### 21 CA—PASADENA CAMERA SHOW AND SALE.

All equipment guaranteed! Pasadena Elks Lodge, 400 W. Colorado Blvd., 10am-3pm. Contact: Anton, Bargain Camera Shows, Box 5352, Santa Monica, CA 90409, 310-578-7446. website: [www.BargainCameraShows.com](http://www.BargainCameraShows.com).

#### GREAT OUTDOOR IMAGES THROUGH DIGITAL EXPOSURE.

Mammoth, California. A workshop with Sean Arbabi. Contact: [www.betterphoto.com](http://www.betterphoto.com).

#### 2-6 CO—COLORADO AUTUMN COLORS IN SAN JUAN WITH GEORGE STOCKING.

Contact: Mountain Trail Photo Workshops, 864-270-0919, website: [www.mtphotoworkshops.com](http://www.mtphotoworkshops.com).

#### 3-4 CA—TAMRON'S PHOTOGRAPHY WORKSHOPS.

A workshop with Les Voorhis, Keeble & Shuchat, Palo Alto, California. Contact: Tamron, [www.tamron.com](http://www.tamron.com).

#### 3-6 NH/VT—NORTHERN NEW ENGLAND:

FALL FOLIAGE WITH WEEK OPTION. Digital workshops teach you to strengthen and expand your vision. Make Epson prints. Contact: Barefoot Contessa Photo Adventures, website: [www.BCphotoadventures.com](http://www.BCphotoadventures.com).

#### 4 IL—BASIC PHOTOGRAPHY WORKSHOPS.

Tailor-made workshops for individual students, held monthly in the Chicago area. Beginners welcome. Contact: Wilderness Institute, Box 351, Lisle, IL 60532, 630-551-5401, website: [www.naturestuff.com](http://www.naturestuff.com).

#### 4-17 BHUTAN—FULL CIRCLE JOURNEYS,

LLC, PHOTOGRAPHY WORKSHOP. Explore and photograph Paro, Thimpu, Wangdue, Jakar, Phobjikha Valley, and Phunakha. Contact: Full Circle Journeys, LLC, Meg Matlach, 510-291-4059,

## WORKSHOPS

### OCTOBER 2008

#### AZ—CAVECREAK PHOTOGRAPHIC WORKSHOPS.

Various workshops offered this month. Fiesta Days, Macro Photography, Arizona State Fair, Horse People, Foto Fashion Fetishes. Contact: Cavecreek Photographic Workshops, 2135 E. Gaffney Road, Phoenix, AZ 85087, website: [www.cavecreek-photo.com](http://www.cavecreek-photo.com).

#### CA—STEPHEN JOHNSON PHOTOGRAPHY

WORKSHOPS. Digital photography workshops offered all year for all skill levels. Contact: Stephen Johnson Photography, 1220-C Linda Mar Blvd., Creekside Suites 5-7, Pacifica, CA 94044, 650-355-7507, website: [www.sjphoto.com](http://www.sjphoto.com).

#### FL—GLAMOUR WORKSHOPS IN MIAMI.

Digital and film workshops are open to all skill levels and are held bi-weekly. Contact: Paul, 305-803-5726, website: [www.phantasyp photography.com](http://www.phantasyp photography.com).

**ME—MAINE MEDIA WORKSHOPS.** There are various photography workshops offered this month. Contact: Maine Media Workshops, 70 Camden Street, Rockport, ME 04856, 877-577-7700, website: [www.theworkshops.com](http://www.theworkshops.com).

#### NC—JOHN C. CAMPBELL FOLK SCHOOL.

Three classes offered this month: The Basics Of Color Photography, Autumn Light, and Capturing Mountain Water In Digital Photographs. Free catalog with course descriptions. Contact: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902, 800-folk-sch, website: [www.folkschool.org](http://www.folkschool.org).

#### NC & US—PRIVATE PHOTOGRAPHY & PRINTING WORKSHOPS.

Courses offered all year. Contact: Barefoot Contessa Photo Adventures, 919-643-3036, website: [www.BCphotoadventures.com](http://www.BCphotoadventures.com).

#### NJ—DIGITAL GLAMOUR PHOTOGRAPHY

WORKSHOPS. Open to all skill levels, digital and film. Contact: Michael, 973-661-3320 4pm-9:00pm EST, e-mail: [info@glamourworkshopsnj.com](mailto:info@glamourworkshopsnj.com), website: [www.glamourworkshopsnj.com](http://www.glamourworkshopsnj.com).

#### OR—PRIVATE FILM OR DIGITAL WORKSHOPS

WITH STEVE ANCHELL. Salem, 1-day, weekend, or 5-day workshops. Contact: Anchell Photography Workshops, 503-375-2163, website: [www.anchellworkshops.com](http://www.anchellworkshops.com).

#### VA—VIRGINIA NATURE PHOTOGRAPHY AND

AUTUMN COLORS WORKSHOPS. There are four courses offered this month. Contact: Mountain Trail Photo Workshops, 864-270-0919, website: [www.mtphotoworkshops.com](http://www.mtphotoworkshops.com).

#### 2-5 CA—EASTERN SIERRA PHOTO WORKSHOP:



## COMING EVENTS

### WORKSHOPS

website: [www.fullcirclejourneys.biz](http://www.fullcirclejourneys.biz).

**5-11 ITALY—SECRET ITALY—THE PHOTOGRAPHY WORKSHOP WITH KEVIN KUBOTA.** A workshop for professional and amateur photographers.

Contact: Kubota Image Tools Communications Inc., 541-330-1468, website: [www.kubotaimagetools.com](http://www.kubotaimagetools.com).

**6-10 ME—JOHN PAUL CAPONIGRO**

**WORKSHOPS.** Black And White Mastery. Contact:

John Paul Caponigro, 73 Cross Road, Cushing, ME 04563, 207-354-0578, website: [www.johnpaulcaponigro.com](http://www.johnpaulcaponigro.com).

[johnpaulcaponigro.com](http://johnpaulcaponigro.com).

**8-12 NH/VT—NEW ENGLAND FALL FOLIAGE WITH PRINT ELEMENT.** Capture the beauty of Fall foliage. Contact: Barefoot Contessa Photo Adventures, 919-643-3036, website: [www.BCphotoadventures.com](http://www.BCphotoadventures.com).

**8-15 UT—SET UP YOUR NATURE PHOTOGRAPHY: NEW TECHNIQUES AND TRENDS, ARCHES NATIONAL PARK, UTAH, GREAT AMERICAN PHOTO WEEKENDS.** Moab, Utah. A workshop with Rob Sheppard. Contact: [www.betterphoto.com](http://www.betterphoto.com).

**9-11 NM—DAVID CRAMER PHOTOGRAPHY**

**WORKSHOPS.** Land Of Enchantment workshops offered all year. Visit O'Keeffe country with the red rocks of Abiqui and wild horses. Contact: David Cramer, 505-771-0236, website: [www.davidcramer.com](http://www.davidcramer.com).

**9-12 WV—FALL IN EAST CENTRAL WEST VIRGINIA WITH BILL AND LINDA LANE.** Contact: Nature's Image Photography Workshops, 15325 Mountain Road, Montpelier, VA 23192, 804-883-7740, website: [www.lanephoto.com](http://www.lanephoto.com).

**10-12 HI—3 DAY HAWAII PHOTO TOUR EXPLORE SOUTH KONA, VOLCANO & HAMAKUA COAST, FILM**

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1570D, 1580D, 1590D, 1600D, 1610D, 1620D, 1630D, 1640D, 1650D, 1660D, 1670D, 1680D, 1690D, 1700D, 1710D, 1720D, 1730D, 1740D, 1750D, 1760D, 1770D, 1780D, 1790D, 1800D, 1810D, 1820D, 1830D, 1840D, 1850D, 1860D, 1870D, 1880D, 1890D, 1900D, 1910D, 1920D, 1930D, 1940D, 1950D, 1960D, 1970D, 1980D, 1990D, 2000D, 2010D, 2020D, 2030D, 2040D, 2050D, 2060D, 2070D, 2080D, 2090D, 2100D, 2110D, 2120D, 2130D, 2140D, 2150D, 2160D, 2170D, 2180D, 2190D, 2200D, 2210D, 2220D, 2230D, 2240D, 2250D, 2260D, 2270D, 2280D, 2290D, 2300D, 2310D, 2320D, 2330D, 2340D, 2350D, 2360D, 2370D, 2380D, 2390D, 2400D, 2410D, 2420D, 2430D, 2440D, 2450D, 2460D, 2470D, 2480D, 2490D, 2500D, 2510D, 2520D, 2530D, 2540D, 2550D, 2560D, 2570D, 2580D, 2590D, 2600D, 2610D, 2620D, 2630D, 2640D, 2650D, 2660D, 2670D, 2680D, 2690D, 2700D, 2710D, 2720D, 2730D, 2740D, 2750D, 2760D, 2770D, 2780D, 2790D, 2800D, 2810D, 2820D, 2830D, 2840D, 2850D, 2860D, 2870D, 2880D, 2890D, 2900D, 2910D, 2920D, 2930D, 2940D, 2950D, 2960D, 2970D, 2980D, 2990D, 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**OR DIGITAL.** Big Island Hawaii. A workshop with Kathleen T. Carr. Contact: [www.betterphoto.com](http://www.betterphoto.com).  
**10-14 WV—AUTUMN COLORS IN WEST VIRGINIA HIGHLANDS WITH JOE ROSSBACH.** Contact: Mountain Trail Photo Workshops, 864-270-0919, website: [www.mtphotoworkshops.com](http://www.mtphotoworkshops.com).  
**11 CA—CENTERFOLD MODEL PHOTO SHOOTS.** Contact: Glamour Photographers International, PO Box 84374, San Diego, CA 92138, 619-575-0100, website: [www.glamourphotonet.com](http://www.glamourphotonet.com).  
**15 CA LINGERIE AND LACE PHOTO SHOOT.** A workshop open to amateur and freelance

photographers and models. Contact: Glamour Photographers International, PO Box 84374, San Diego, CA 92138, 619-575-0100, website: [www.glamourphotonet.com](http://www.glamourphotonet.com).  
**15-18 NY—AUTUMN IN UPSTATE NEW YORK.** Landscapes and portraits with professional photographer D. Brent Walton and Tom O'Connor. Contact: D. Brent Walton, 925-759-3002, 800-541-9373, website: [www.nediw.com](http://www.nediw.com).  
**17-18 OH—TAMRON'S PHOTOGRAPHY WORKSHOPS.** A workshop with David Maynard, Cord Camera, Columbus, Ohio. Contact: Tamron, [www.tamron.com](http://www.tamron.com).

**17-18 TX—TAMRON'S PHOTOGRAPHY WORKSHOPS.** A workshop with Roy Toft, Arlington Camera, Arlington, Texas. Contact: Tamron, [www.tamron.com](http://www.tamron.com).  
**17-19 NC—AUTUMN COLORS ALONG THE BLUE RIDGE PARKWAY, ASHEVILLE NORTH CAROLINA WITH RICHARD BERNABE.** Contact: Mountain Trail Photo Workshops, 864-270-0919, website: [www.mtphotoworkshops.com](http://www.mtphotoworkshops.com).  
**17-20 ME—JOHN PAUL CAPONIGRO WORKSHOPS.** Fall Foliage. Contact: John Paul Caponigro, 73 Cross Road, Cushing, ME 04563, 207-354-0578, website:

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## WORKSHOPS

www.johnpaulcaponigro.com.

**18-19 AZ—SOUTHWEST PHOTO WORKSHOPS**

**BY IAN WHITEHEAD.** Photograph Sedona fall color and Antelope Canyon. Contact: South West Photo Workshops, website: www.southwestphotoworkshops.com.

**19-22 NC—NATURE'S IMAGE PHOTOGRAPHY FIELD**

**WORKSHOPS, BILL AND LINDA LANE.** Water Falls And Fall Foliage In Southwestern North Carolina. Contact: Bill and Linda Lane, 804-883-7740, website: www.lanephoto.com.

**22-26 NM—DAVID CRAMER PHOTOGRAPHY**

**WORKSHOPS.** Land Of Enchantment workshops offered all year. Capture autumn color and wild horses. Contact: David Cramer, 505-771-0236, website: www.davidcramer.com.

**23-26 UT—MOAB FALL PHOTO ADVENTURE.**

Contact: Bret Edge Photography, 602-571-4170, website: www.moabphotoworkshops.com or www.bretedge.com.

**25 CA GLAMOUR/NUDE PHOTO SHOOT.**

A workshop open to amateur and freelance photographers and models. Contact: Glamour Photographers International, PO Box 84374, San Diego, CA 92138, 619-575-0100, website: www.glamourphotonet.com.

**25-NOVEMBER 4 YUCATAN—UNIQUE PHOTO**

**TOURS.** Explore Mayan ruins, villages, and view celebrations like The Day Of The Dead. Contact: Kim or David Walker, PO Box 3637, Evansville, IN 47715, 402-877-8687, website: www.uniquephototours.com.

**25-NOVEMBER 12 KOREA—AUTUMN IN KOREA**

**WITH MICHELE BURGESS.** Photograph the beauty of Korea. Contact: In Focus With Michele Burgess, 20741 Catamaran Lane, Huntington Beach, CA 92646, 714-536-6104, website: www.infocustravel.com.

**26 TO NOVEMBER 4 GUATEMALA—SPIRIT OF**

**PLACE WITH DOUG BEASLEY.** A photography workshop. Contact: Art Workshops In Guatemala, 612-825-0747, website: www.artguat.org.

**27-31 CA—BUILDING BLOCKS FOR BETTER**

**PHOTOGRAPHY.** Los Osos, California. A workshop with Rob Sheppard. Contact: www.betterphoto.com.

**29-NOVEMBER 6 MEXICO—EL DIA DE LOS**

**MUERTOS (DAY OF THE DEAD), APER TOURS DIGITAL AND FILM PHOTOGRAPHY WORKSHOPS.** Chiapas, Mexico. Contact: Aperi Tours, Calle Tonalá #27, San Cristóbal de las Casas, Chiapas, Mexico,

website: www.apertours.com.

**30-NOVEMBER 2 NC—LIGHTHOUSES OF THE**

**OUTER BANKS.** Digital workshop to help you make beautiful prints. Contact: Margo Pinkerton, Barefoot Contessa Photo Adventures, website: www.BCphotoadventures.com.

## NOVEMBER 2008

**AZ—CAVECREAK PHOTOGRAPHIC WORKSHOPS.**

Various workshops offered this month. Fall Color, Indian Pow Wow, Shooting Old Arizona Ghost Towns, Bridal Wedding Portraits, Learn To Photograph Wolves. Contact: Cavecreek Photographic Workshops, 2135 E. Gaffney Road, Phoenix, AZ 85087, website: www.cavecreek-photo.com.

**CA—STEPHEN JOHNSON PHOTOGRAPHY**

**WORKSHOPS.** Digital photography workshops offered all year for all skill levels. Contact: Stephen Johnson Photography, 1220-C Linda Mar Blvd., Creekside Suites 5-7, Pacifica, CA 94044, 650-355-7507, website: www.sjphoto.com.

**FL—GLAMOUR WORKSHOPS IN MIAMI.** Digital and film workshops are open to all skill levels and are held bi-weekly. Contact: Paul, 305-803-5726, website: www.phantasyphotography.com.

**ME—MAINE MEDIA WORKSHOPS.** There are various photography workshops offered this month. Contact: Maine Media Workshops, 70 Camden Street, Rockport, ME 04856, 877-577-7700, website: www.theworkshops.com.

**NC—PRIVATE PHOTOGRAPHY WORKSHOPS.**

Courses offered all year, learn about lighting and digital printing. Contact: Margo Pinkerton, Barefoot Contessa Photo Workshops, 919-643-3036, website: www.BCphotoadventures.com.

**NC—JOHN C. CAMPBELL FOLK SCHOOL.** Polaroid Image & Emulsion Transfers. Free catalog with course descriptions. Contact: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902, 800-Folk-SCH, website: www.folkschool.org.

**NC & US—PRIVATE PHOTOGRAPHY & PRINTING**

**WORKSHOPS.** Courses offered all year. Contact: Barefoot Contessa Photo Adventures, 919-643-3036, website: www.BCphotoadventures.com.

**NC—JOHN C. CAMPBELL FOLK SCHOOL.**

One class offered this month: Polaroid Image & Emulsion Transfers. Free catalog with course descriptions. Contact: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902, 800-folk-sch, website: www.folkschool.org.

**NJ—DIGITAL GLAMOUR PHOTOGRAPHY**

**WORKSHOPS.** Open to all skill levels, digital and film. Contact: Michael, 973-661-3320 4pm-9:00pm EST, e-mail: info@glamourworkshopnj.com, website: www.glamourworkshopnj.com.

**OR—PRIVATE FILM OR DIGITAL WORKSHOPS**

**WITH STEVE ANCHELL.** Salem, 1-day, weekend, or 5-day workshops. Contact: Anchell Photography Workshops, 503-375-2163, website: www.anchellworkshops.com.

**1 IL—BASIC PHOTOGRAPHY WORKSHOPS.**

Tailor-made workshops for individual students, held monthly in the Chicago area. Beginners welcome. Contact: Wilderness Institute, Box 351, Lisle, IL 60532, 630-551-5401, website: www.naturestuff.com.

**1 NY—A DIGITAL DAY WITH LEWIS KEMPER.**

Hamburg, New York. Contact: www.betterphoto.com.

**1-13 AFRICA—PHOTO SAFARI TO KENYA WITH**

**ROGER MOORE.** Capture the culture of the Maasai and Samburu tribes. Contact: Born Free Safaris & Tours, 800-372-3274, e-mail: alana@bornfreesafaris.com.

**2-8 MEXICO—ZEN AND THE ART OF**

**PHOTOGRAPHY.** San Miguel de Allende, Mexico. Contact: Vision Quest Photo Workshops, 2370 Hendon Avenue, St. Paul, MN 55108, 651-644-1400, website: www.douglasbeasley.com.

**2-15 CHINA—PHOTOGRAPHY TOUR EWEN BELL.**

Photograph China with Ewen Bell, group size is limited. Contact: Ewen Bell, website: www.ewenbell.com.

**4-9 CA—THE EXPRESSIVE BLACK AND WHITE**

**PRINT WORKSHOP WITH JOHN SEXTON.** Darkroom demonstrations of black and white printing. Contact: John Sexton Photography Workshops, PO Box 30, Carmel Valley, CA 93924, 831-659-3130, website: www.johnsexton.com.

**6-9 NM—DAVID CRAMER PHOTOGRAPHY**

**WORKSHOPS.** Land Of Enchantment workshops offered all year. Visit Bosque del Apache for autumn color and wild horses. Contact: David Cramer, 505-771-0236, website: www.davidcramer.com.

**7-9 AZ—SOUTHWEST PHOTO WORKSHOPS BY**

**IAN WHITEHEAD.** Photograph Slot Canyons, Horseshoe Bend, and Alstrom Point. Contact: South West Photo Workshops, website: www.southwestphotoworkshops.com.

**7-9 VA—CHINCOTEAGUE WITH BILL AND LINDA**

**LANE.** Contact: Nature's Image Photography Workshops, 15325 Mountain Road, Montpelier, VA 23192, 804-883-7740, website: www.lanephoto.com.

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**8 CA—CENTERFOLD MODEL PHOTO SHOOT.**

Contact: Glamour Photographers International, PO Box 84374, San Diego, CA 92138, 619-575-0100, website: [www.glamourphotonet.com](http://www.glamourphotonet.com).

**9-15 NV—LAND OF EXTREMES: DEATH VALLEY**

**NATIONAL PARK.** Stove Pipe Wells, Nevada. A workshop with Doug Johnson. Contact: [www.betterphoto.com](http://www.betterphoto.com).

**10-20 BHUTAN—LAND OF THE THUNDER DRAGON PHOTOGRAPHIC AND SPIRITUAL JOURNEY**

**WITH JAMIE KOWAL.** Photograph magnificent architecture and landscapes. Contact: Jaime Kowal, #206-234 E. 5th Avenue, Vancouver, BC, V5T 1H3, Canada, 604-879-0728.

**14-16 NC—OUTER BANKS AND CAPE HATTERAS LANDSCAPE AND NATURE PHOTOGRAPHY**

**WORKSHOP WITH RICHARD BERNABE.** Contact: Mountain Trail Photo Workshops, 864-270-0919, website: [www.mtphotoworkshops.com](http://www.mtphotoworkshops.com).

**15 IL—NATURE PHOTOGRAPHY SEMINARS.**

Explore Nature Photography from equipment, techniques, field procedures, and skills. Classes held monthly in the Chicago area, beginners welcome. Contact: Wilderness Institute, Box 351, Lisle, IL 60532, 630-551-5401, website: [www.naturestuff.com](http://www.naturestuff.com).

**18-23 CA—FINE TUNING THE EXPRESSIVE**

**PRINT.** Darkroom demonstrations of black and white printing. Contact: John Sexton Photography Workshops, PO Box 30, Carmel Valley, CA 93924, 831-659-3130, website: [www.johnsexton.com](http://www.johnsexton.com).

**19 CA LINGERIE AND LACE PHOTO SHOOT.**

A workshop open to amateur and freelance photographers and models. Contact: Glamour Photographers International, PO Box 84374, San Diego, CA 92138, 619-575-0100, website: [www.glamourphotonet.com](http://www.glamourphotonet.com).

**20-DECEMBER 10 ANTARCTICA—PHOTOGRAPHY**

**SEMINAR WITH RICHARD HARKER.** Photograph the pristine snow and ice. Capture dramatic sunsets and wildlife photos. Contact: Abercrombie & Kent, 800-554-7094, website: [www.abercrombiekent.com](http://www.abercrombiekent.com).

**21-23 MD—WILDLIFE AND NATURE**

**PHOTOGRAPHY IN BLACKWATER NATIONAL WILDLIFE REFUGE WITH IAN PLANT.**

Chesapeake Bay. Contact: Mountain Trail Photo Workshops, 864-270-0919, website: [www.mtphotoworkshops.com](http://www.mtphotoworkshops.com).

**22 CA GLAMOUR/NUDE PHOTO SHOOT.**

A workshop open to amateur and freelance photographers and models. Contact: Glamour Photographers International, PO Box 84374, San Diego, CA 92138, 619-575-0100, website: [www.glamourphotonet.com](http://www.glamourphotonet.com).

**DECEMBER 2008**
**AZ—CAVECREAK PHOTOGRAPHIC WORKSHOPS.**

Various workshops offered this month. Zoo Photography, Hand Coloring Black And White Photographs, Chihuly Glass, Tattoo Model Workshop. Contact: Cavecreek Photographic Workshops, 2135 E. Gaffney Road, Phoenix, AZ 85087, website: [www.cavecreek-photo.com](http://www.cavecreek-photo.com).

**CA—STEPHEN JOHNSON PHOTOGRAPHY**

**WORKSHOPS.** Digital photography workshops offered all year for all skill levels. Contact: Stephen Johnson Photography, 1220-C Linda Mar Blvd., Creekside Suites 5-7, Pacifica, CA 94044, 650-355-7507, website: [www.sjphoto.com](http://www.sjphoto.com).

**FL—GLAMOUR WORKSHOPS IN MIAMI.** Digital and film workshops are open to all skill levels and are held bi-weekly. Contact: Paul, 305-803-5726, website: [www.phantasypotography.com](http://www.phantasypotography.com).

**NC—PRIVATE PHOTOGRAPHY WORKSHOPS.**

Courses offered all year, learn about lighting and digital printing. Contact: Margo Pinkerton, Barefoot Contessa Photo Workshops, 919-643-3036, website: [www.BCphotoadventures.com](http://www.BCphotoadventures.com).

**NC & US—PRIVATE PHOTOGRAPHY & PRINTING**

**WORKSHOPS.** Courses offered all year. Contact: Barefoot Contessa Photo Adventures, 919-643-3036, website: [www.BCphotoadventures.com](http://www.BCphotoadventures.com).

**Studio Kits**

From page 132

were taken at  $\frac{1}{60}$  sec to  $\frac{1}{100}$  sec at f/2.8 to f/4. That doesn't give a lot of depth of field, so multiple subjects would have to be grouped tightly, but it would be possible to shoot several people at once.

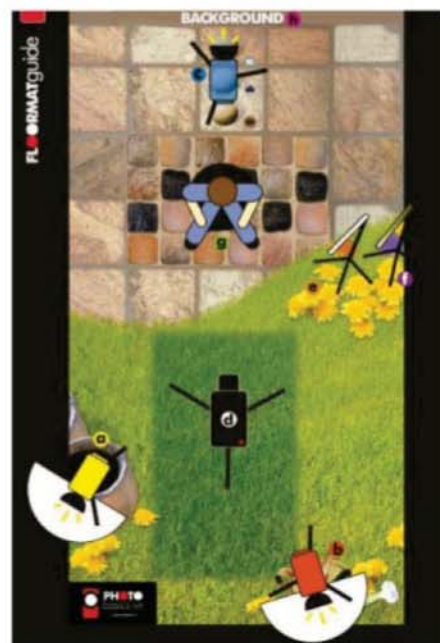
When shooting, the subject could be standing or seated, possibly on a stool or chair. It would be nice if the back light stand extended a little higher for shots of the subject standing. To get the best halo lighting effect in back, the model had to be sitting.

A couple of things make shooting easier. While everything fits into the canvas case that comes with the kit, it's a tight fit, particularly if there's anything else that you might want to carry along. Instead of just using the case for everything, I pulled out one of my deep-rolling padded suitcases and carried the three heads in it. They fit like they were made for it. That made it possible to transport them without having to take the reflectors and bulbs apart each time, and it freed up space in the other case.

It's a good idea to carry spare bulbs along. These bulbs last quite a long time, but Murphy's Law applies. Bulbs will go out during the most critical shooting situation. At around \$5 each at professional camera stores, that's a small investment for the peace of mind of knowing that spares are available.

When setting up, instead of plugging the heads into outlets and turning them on and off individually, I plugged them into a power strip and turned them on and off with a click of one button. And, since I was shooting at somebody else's location, instead of using the supplied hooks to hang the backdrop, I used duct tape that had been rubbed several times to reduce its adhesiveness. (A roll of duct tape always comes in handy.) That way the backdrop would stay up but the paint wouldn't be pulled off of the wall when it was taken down. Duct taping the corners of the flooring material also kept it from moving around too much as the subject and light stands were being repositioned.

Even though the floor grid is a good positioning starting point, adjusting and repositioning the subject and the lights



Floor-positioning mat guide.

is where the creativity comes in. Try moving the lights up or down or closer to the subject to see what might be possible. Just watch for problem shadows.

Once you get beyond the need for the floor grid, experiment even more. Try shooting without the grid or the background. Try different things that might work as backgrounds. One thing I tried was taking some sheer red cloth, to make it look like it was draped in back. For different effects, change lighting configurations. Use props when appropriate.

You may have a two- or three-light setup, but there are times when all you need is one light. The close-up portrait of the model sitting on the daybed was taken with a single light. Single lights can be used for very dramatic effects. There are all sorts of things you can try.

Westcott's Photo Basics kit is the ideal solution for photographers who are interested in getting involved in taking studio portraits. The two-light kit has an MSRP of \$513.50, while the three-light kit lists for \$641.90.

For more information, contact Photo Basics by Westcott, 1447 N. Summit St., Toledo, OH 43604; (800) 886-1689; [www.photobasics.net](http://www.photobasics.net).



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# A Long Road To A Happy Accident

From page 74



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Getting in really close to a small blossom sometimes means you cannot get it all in focus at any aperture, so concentrating on one element and adjusting the angle of view can reduce the distraction of out-of-focus elements.

least eliminate most of the color cast in the mid tones. But these Bodger greenhouse shoots are for fun, so why use a professional method I'd use if it were a commercial assignment and spoil the fun for myself?

I recalled that I had been successful on my first two film forays using SilverFast and my Minolta scanner using Color Cast Removal. I had used an early version of SilverFast DC (Digital Camera) in the past, so why not see if the SilverFast DCPPro for processing raw digital camera files also has the Histogram Color Cast Removal function? It did, and it worked so well over the last few years that SilverFast DCPPro Studio has become my personal choice to do all of my raw file processing. I did this despite the fact that when compared to Apple's Aperture, SilverFast's image management/browser function is a bigger pain than pleasure to use.

## A Parting Comment

If I may digress to another bit of personal biography, I grew up through public schools in a small city in the center of the Canadian prairie provinces. When I was 6 my most vivid memory was when I heard a kid yelling in the street in front of our house, "War! War!"; it was '39 and he was selling newspapers

telling us that as part of the British Empire Canada was now a part of World War II. Thereafter, my grade school days were dreary times; everything kids love like candy was either not available or rationed. The one bright spot in life was going to the Saturday movie matinees. Those glamorous images from Hollywood set an ideal of what was beautiful for me. I never dreamt then or later I would eventually spend 30 years of my life in Hollywood making photographic images. It was never a goal, just a series of unrelated opportunities ("happy accidents") that placed me at the heart of where the most impressive images from my childhood were created. But when I got there in the late '50s Hollywood was in a serious depression. It was so bad that major studios were auctioning off their back lots to become condos, and even Dorothy's red shoes from *The Wizard of Oz* went on the block.

Times and the ideas of what is beautiful change. The glamorous stars of the heyday of Hollywood were no longer the popular ideal of beauty, although I did in a very small way sustain the memory and style of photography of that golden age—but that is another story I've already told. The one enduring aesthetic that is as universal, the one subject that



With so much to photograph be careful you don't miss some hidden treasures. Luckily this shot caught my eye. This pot of daisies pushed under a larger foliage plant made what was to me a most satisfying composition, and the kind of photograph I never tire of.



A contrast in color and tone between a close-up subject can make an otherwise prosaic flower picture one with lasting appeal.

a photographer's camera has always endured is the myriad shapes and colors of flowers. Of all the many kinds of photographs I have made over a long career, the most enduring pleasure and satisfaction has come from photographing flowers.

Even in the dead of winter flowers may be growing in a hothouse near you, just waiting to be photographed and made into colorful and enjoyable photographs. But with few exceptions, like the wonderful, fully restored, Victorian greenhouse, the Conservatory in San Francisco's Golden Gate Park, very few are well-known. However, entering "public greenhouses" in a Google search elicited thousands of references. Maybe someone will research and explore these possibilities and create a *Photographers' Guide to Greenhouse Flower Photography*. If I were only younger... 🌸

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## The "Poison Dart Frog" Challenge

From page 78

lighting ratio become ineffectual when the ring flash acts as a single source of light. This is why I photographed the frogs with a 50mm macro and not one of the others. When the ring is right on top of the subject, the lighting ratio helps make the images look beautifully lit.

### Exposure Strategy

When very small subjects fill the frame, the depth of field will be exceptionally shallow unless the smallest f/stop is used. I decided, therefore, to use the camera on Manual Exposure mode and I chose f/32 as my lens aperture. I chose Manual mode as opposed to Aperture Priority for one important reason. On Manual mode, I could choose the shutter speed, too. If I used Aperture Priority, I would choose my lens aperture but the camera would choose the shutter speed. The reason I didn't want that to happen is simple: If the background behind the frog were dark, the shutter speed would be slow in an attempt to balance the flash with the dark background by allowing the ambient light to contribute to the exposure. A fast shutter speed, which is what I wanted, would render the background very dark or black because of the very small aperture of f/32. I didn't want to drag the shutter this way ("dragging the shutter" is the term for using flash plus a long exposure) because I handheld all of these pictures. A slow shutter speed could cause the images to be blurred. Also, I didn't want an influence on the daylight-balanced ring flash by the ambient light in the room. I wanted only the flash to expose the scene. Therefore, Manual mode was the best choice.

The only way that the backgrounds behind the frog could be exposed well on Manual mode would be if it were only a few inches at most behind my tiny subjects. In other words, a flower petal an inch or two behind the frog would be exposed well from the ring flash. However, a background element

that was a foot or two behind the frog wouldn't receive enough light from the flash to make a good exposure, and therefore it would turn out very dark when using Manual mode and a fast shutter speed.

### The Reflection Issue

There are two areas of concern with respect to reflections from the flash. First is the reflection in the eye of the frog from the ring itself. Even though there is a piece of diffusing material covering the flash that softens the light, the reflection is very pronounced and it looks terrible. Especially in an animal where the large eye is such a prominent feature, the ring of light is very distracting and unattractive. Second is the problem of the flash reflecting off the skin. It doesn't just reflect in one spot, but instead it's often seen all over the body because of the multiple contours in the back, legs, and head that bounce the light from the flash back into the lens.

The conclusion that I came to was that there was nothing that could be done to prevent these problems. No other type of artificial light source would be any better. A white umbrella and a studio strobe, a softbox, an on-camera flash, and a flash bracket with two strobes would all do the same thing. A softbox would diffuse the light like a white sky, but the curvature of the frog's eye was like a fisheye lens, and the shape of the softbox would be seen clearly. That would be just as bad. The best-case scenario would be to shoot outside under an overcast sky, but then there wouldn't be enough light to use very small lens apertures unless I bumped the ISO up to an undesirable setting like 1600 (undesirable because of the increased digital noise and decrease in image quality).

The solution, then, was to use Photoshop to eliminate as best as possible the unwanted reflections. Removing the ring of light from the eyes with the Clone tool wasn't difficult, but the challenge was replacing a black eye with something that looked good. I couldn't leave the large eyes solid black because they would obviously be reflecting a light source no matter what

## Dendrobates Variabilis From Peru



Canon EOS-1Ds Mark II, ring flash set to lighting ratio 1:1, 50mm macro, f/32, Manual Exposure mode.

## Cryptophyllobates Azureiventris From Peru



Canon EOS-1Ds Mark II, ring flash set to lighting ratio 1:1, 50mm macro, f/32, Manual Exposure mode.

it was. If I put a dot of light in the eyes, this would look like flash and I don't like that look. Even though I used flash for the images, I didn't want it to look like that if I could get away with something else.

### The Photoshop Approach

What I did, then, was to "borrow" a real reflection from a poison dart frog I photographed outdoors in Costa Rica. The pictures in the wild weren't as perfect as the studio shots, but the eye facing the camera reflected an overcast sky. I selected the reflection in the eye using the Lasso tool when the image was magnified to 200 percent, used Command/Ctrl C to copy it to the clipboard, and then pasted it into the eye of my studio subject with Command/Ctrl V. Using Command/Ctrl T, I sized it correctly and then used the Healing Brush to blend the edges of the new reflection.

The reflections in the skin required a different solution. They went solid white,



## Dendrobates Azureus From Surinam



Photos © 2008, Jim Zuckerman, All Rights Reserved

Canon EOS-1Ds Mark II, ring flash set to lighting ratio 4:1, 50mm macro, f/32, Manual Exposure mode.

which means they were completely blown. No texture, no detail. I had to keep some of the reflections or else the picture would look artificial as if it were retouched too much. To remove the unwanted blown areas I used the Clone tool and took areas of the frog where the color and texture were rich and defined and I simply replaced the overexposed highlights. I find that both the Clone tool and the Healing Brush work together well, and I alternately use one and then the other to blend the "digital surgery" so it looks as flawless as possible.

I was very happy with the way the frog shoot turned out. The contrast of colors between the flowers and the frogs is bold and powerful, and my complete depth of field allows us to see and appreciate all the intricate details in these fascinating creatures that few people ever get to see. 🐸

Jim Zuckerman is one of the world's best-known nature, wildlife, and travel photographers. His work has been sold in dozens of countries around the world in commercial, editorial, and fine art venues. Zuckerman is also a respected photo educator and the author of 12 books on a wide range of photographic subjects. He leads international photo tours to exotic destinations such as Burma, Morocco, Turkey, Papua New Guinea, Peru, Indonesia, and Africa. You can sign up for his mailing list at: [jimzuckerman.com](http://jimzuckerman.com). He also teaches online photography courses at [BetterPhoto.com](http://BetterPhoto.com).

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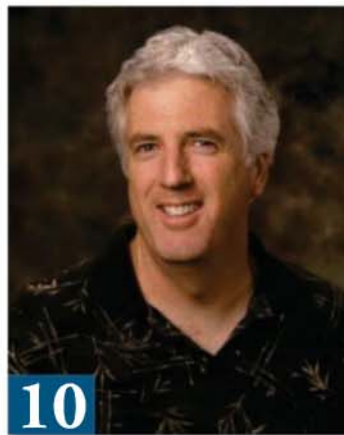
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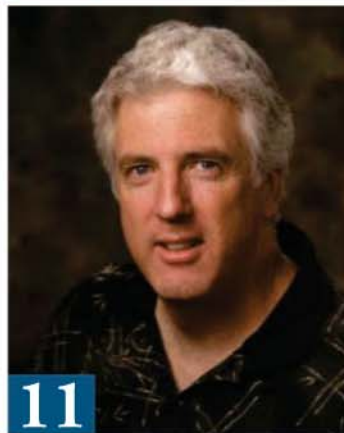
WEB PHOTO SCHOOL: Norm Haughey

More Posing & Lighting

From page 89



10



11

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However, #11 shows how much better the classic masculine pose works for this male subject. Notice how he is leaning toward the camera and a little away from the main light? With the lens tilted slightly, it makes for a nice composition. 🌀

To see an extended version of this lesson online, visit [www.webphotoschool.com](http://www.webphotoschool.com) and sign up for one of four Member options.

## Equipment Used

### Camera/Media:

- Olympus EVOLT E-510
- Olympus 14-54mm f/2.8-3.5 Zuiko Digital zoom lens
- Olympus 40-150mm f/3.5-4.5 Zuiko Digital zoom lens
- Sturdy tripod

### Lighting Equipment:

- Photoflex BackDrop 10'x20' Earth
- Photoflex Boom
- Photoflex BoomStand
- Photoflex Casters
- Photoflex HalfDome2 Small White (strobe)
- Photoflex LiteDisc 32" White/Silver
- Photoflex LiteDisc Holder
- Photoflex ProDuty BackDrop Support Kit
- Photoflex StarFlash 650 Gemini OctoDome Kit with Bag
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### Ilfochrome Found

Re: June Agur's inquiry about Ilfochrome/Cibachrome papers in the May 2008 issue. I just received the Spring edition catalog from Freestyle Photographic and noted on page 34 that these papers are available on special order. Phone (800) 292-6137 or visit [www.freestylephoto.biz](http://www.freestylephoto.biz).

Earl Fritz  
St. Louis, MO

Referring to the May 2008 issue, a reader asked about Ilfochrome paper. I use and obtain Ilfochrome Classic CPS.1K from my dealer in Memphis who orders it through Ilford's distributor Winit (800-469-9648). Ilford (888-453-6731) can tell you what dealers can order.

Jerome Siegel, M.D.  
via e-mail

Our thanks to these two readers who provided different sources for hard-to-find Ilfochrome direct positive color printing papers. Thanks for writing.

### Olympus E-510 And Microscope

Q. I have an Olympus E-510 and a Southern Precision Stereo Microscope, Model 1883. Is there any way I can connect them together for digital image capturing?

Alan Stover  
Whitehall, MI

A. I have never attempted to attach any camera to my old Olympus microscope, but my research paid off in dozens of firms that offer products for this purpose. I looked at the websites for several, which I will mention, but there are many more out there for you to choose from. Edmund Optics has been in business for many years offering moderately-priced optical items. You can contact them at [www.edmundoptics.com](http://www.edmundoptics.com) or (800) 363-1992. Two others are Zarf Enterprises ([www.zarfenterprises.com](http://www.zarfenterprises.com), (509) 326-1683) and GreatScopes, Inc. ([www.greatscopes.com](http://www.greatscopes.com), (877) 454-6364). I believe if you contact any of these firms you should be able to adapt your Olympus digital camera to your microscope.

Continued on page 200

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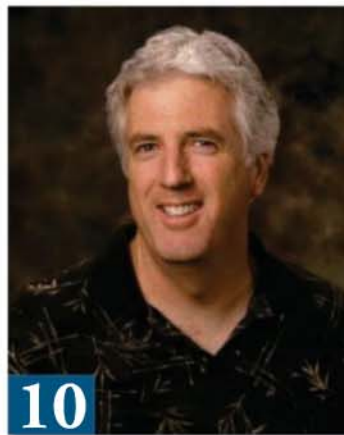
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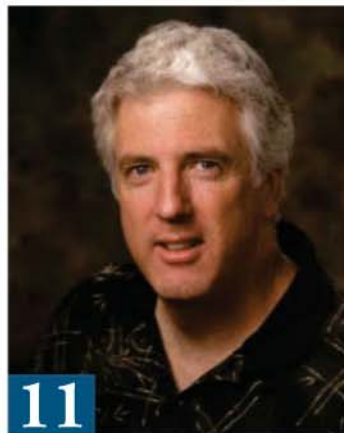
WEB PHOTO SCHOOL: Norm Haughey

More Posing & Lighting

From page 89



10



11

Photos © 2008, Norm Haughey, All Rights Reserved

However, #11 shows how much better the classic masculine pose works for this male subject. Notice how he is leaning toward the camera and a little away from the main light? With the lens tilted slightly, it makes for a nice composition. 🌀

To see an extended version of this lesson online, visit [www.webphotoschool.com](http://www.webphotoschool.com) and sign up for one of four Member options.

## Equipment Used

### Camera/Media:

- Olympus EVOLT E-510
- Olympus 14-54mm f/2.8-3.5 Zuiko Digital zoom lens
- Olympus 40-150mm f/3.5-4.5 Zuiko Digital zoom lens
- Sturdy tripod

### Lighting Equipment:

- Photoflex BackDrop 10'x20' Earth
- Photoflex Boom
- Photoflex BoomStand
- Photoflex Casters
- Photoflex HalfDome2 Small White (strobe)
- Photoflex LiteDisc 32" White/Silver
- Photoflex LiteDisc Holder
- Photoflex ProDuty BackDrop Support Kit
- Photoflex StarFlash 650 Gemini OctoDome Kit with Bag
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## Here Is A Quick Tip List On Letters For The HELP! Desk:

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When sending a response or suggestion that refers to a published letter please include the month and page of the original question.

All postal letters to HELP! must be accompanied by a stamped, self-addressed envelope to be considered for reply. We will respond to e-mail queries with an e-mail.

### Ilfochrome Found

Re: June Agur's inquiry about Ilfochrome/Cibachrome papers in the May 2008 issue. I just received the Spring edition catalog from Freestyle Photographic and noted on page 34 that these papers are available on special order. Phone (800) 292-6137 or visit [www.freestylephoto.biz](http://www.freestylephoto.biz).

Earl Fritz  
St. Louis, MO

Referring to the May 2008 issue, a reader asked about Ilfochrome paper. I use and obtain Ilfochrome Classic CPS.1K from my dealer in Memphis who orders it through Ilford's distributor Winit (800-469-9648). Ilford (888-453-6731) can tell you what dealers can order.

Jerome Siegel, M.D.  
via e-mail

Our thanks to these two readers who provided different sources for hard-to-find Ilfochrome direct positive color printing papers. Thanks for writing.

### Olympus E-510 And Microscope

Q. I have an Olympus E-510 and a Southern Precision Stereo Microscope, Model 1883. Is there any way I can connect them together for digital image capturing?

Alan Stover  
Whitehall, MI

A. I have never attempted to attach any camera to my old Olympus microscope, but my research paid off in dozens of firms that offer products for this purpose. I looked at the websites for several, which I will mention, but there are many more out there for you to choose from. Edmund Optics has been in business for many years offering moderately-priced optical items. You can contact them at [www.edmundoptics.com](http://www.edmundoptics.com) or (800) 363-1992. Two others are Zarf Enterprises ([www.zarfenterprises.com](http://www.zarfenterprises.com), (509) 326-1683) and GreatScopes, Inc. ([www.greatscopes.com](http://www.greatscopes.com), (877) 454-6364). I believe if you contact any of these firms you should be able to adapt your Olympus digital camera to your microscope.

Continued on page 200

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10-20/4.5-6.3 EX-DG	569.00	569.00	569.00	569.00	569.00	569.00
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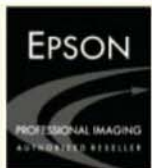
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Portrait ED, 24" Wide 8 Color  
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via e-mail*

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### Movikon 8

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A. Check out [www.camerapedia.org](http://www.camerapedia.org) where you'll also find a Zeiss Historical Society link. Evidentially there were two versions of this movie camera. The first, introduced in 1933, had a more "normal" movie camera shape (rectangular boxy design with the narrow side having the lens pointing toward the subject). It has a folding wind lever on the right side and a Sonnar 10mm f/2 lens. A later version in '56 was held similar to most 35mm cameras since the larger flat side had the lens that was pointed toward the subject. This model has a winding key on the front near the 10mm f/1.9 Zeiss Movitar lens. This model has a complicated film-threading path as the film has to be twisted before entering the film gate platform. It was available in crinkled gray or brown finish. I found this later version offered at [www.KEH.com](http://www.KEH.com) for \$69. The only other prices I found were in English pounds. Most movie cameras today only command about \$10, so even \$69 is considerably more than other movie cameras bring. 📷

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- Full size memo pocket album
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DIGITAL HELP: David B. Brooks

# Q&A For Digital Photography

Digital Help is designed to aid you in getting the most from your digital photography, printing, scanning, and image creation. Each month, David Brooks provides solutions to problems you might encounter with matters such as color calibration and management, digital printer and scanner settings, and working with digital photographic images with many different kinds of cameras and software. All questions sent to him will be answered with the most appropriate information he can access and provide. However, not all questions and answers will appear in this department. Readers can send questions to David Brooks addressed to *Shutterbug* magazine, through the *Shutterbug* website ([www.shutterbug.com](http://www.shutterbug.com)), directly via e-mail to: [editorial@shutterbug.com](mailto:editorial@shutterbug.com) or [goofotografx@gmail.com](mailto:goofotografx@gmail.com) or by US Mail to: David Brooks, PO Box 2830, Lompoc, CA 93438.

## Shutter Lag In New P&S Cameras

**Q.** I asked Canon how long the delay is in pressing the shutter release and the image being taken on their new G9. I was interested in buying that model. But I do not need the shutter lag if it's like my Canon PowerShot A530. Their reply was they did not know. Here is their reply to me:

"Shutter lag time is not an official specification of the camera. However, of course we all know what it is. Because it is not an official spec, this information isn't documented here at technical support. We do not have the references or resources available to provide this information. I apologize for any inconvenience this may cause."

Daniel Bitar  
via e-mail

**A.** Although one of our writers, Jason Schneider, has reported on the Canon PowerShot G9 (see [www.shutterbug.com](http://www.shutterbug.com) for the web exclusive), and it has been mentioned in a couple of reviews in *Shutterbug*, the only specific testing I could find with shutter lag results was on Imaging Resource: [www.imaging-resource.com/PRODS/G9/G9A.HTM](http://www.imaging-resource.com/PRODS/G9/G9A.HTM).

A shutter lag test result of 0.088 seconds if pre-focused and a range of 0.57-0.69 seconds, including autofocus, was reported. This is quite short and close to some D-SLR cameras, but not as short as professional D-SLR cameras of course.

The camera has had very positive reviews regarding overall performance and is considered competitive with the best models in this field. I would assume if shutter lag were a serious deficit it would have been noted as an issue, but it has not.

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So my advice is to buy from a source that will accept it back and provide a full refund if unacceptable, and just give it a try. I doubt seriously that you will be disappointed.

### Dark Prints A Common Problem

**Q.** I have followed your digital camera raw workflow from start to finish and have had no success at all. I set the camera to Adobe RGB color space, Photoshop 4, choose full color management and the correct printer for printer color space. Then I set "no color management" in printer settings, and the print is far too dark. The only way I can get a good print that looks anything like what I see on the monitor is to select ColorSync. I know this is an incorrect method for maintaining color management. Also, my monitor has been calibrated with Spyder2; is it possible for you to give any help as I have no idea how to perform this task?

*Larry Hazeldine  
via e-mail*

**A.** Although, as you say, you have followed a color-managed workflow, getting print results darker than what's on screen seems to be a common problem these days. With most users now having LCD displays, the cause is that the display is too bright and the images are then adjusted setting the midpoint gray too low. This can be corrected when you calibrate your display if you have the Spyder2PRO version by setting the software to Advanced mode so you can choose the CD/M2 value specifically for the display's white point. The white point should be between 110.0 and 120.0 CD/M2. In other words, you have to ignore the portion of the ColorVision instructions to leave the display at factory defaults, and usually lower the white point significantly by lowering the contrast adjustment of your LCD display. Of course with Apple Cinema Displays this is not possible, and Apple says their displays are optimally set at the factory. I have argued with management at ColorVision on this point to no avail and Apple is not listening. So I hope you have an LCD display other than one made by Apple.

### Troubleshooting Scanner Problems

**Q.** I work with a Mac OS X (10.3.9) and an Epson 4870 using SilverFast Ai 6. It has been successfully scanning 120 film and flat art for years. Recently, for no apparent reason, it disconnected Photoshop CS before showing the scanned image. Repeated scans resulted in the same disconnect. The image is pre-scanned, shown larger, then scanned, then a message appears stating that Photoshop has unexpectedly quit. The Epson scanning software works fine. Have you any suggestions as to what the problem might be?

*Sandy Noble  
via e-mail*

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DIGITAL HELP: David B. Brooks

the computer and scanner to function, and that function seems to cause problems. Very likely part of the SilverFast software has been corrupted by a disk error. So the first thing to do is download a fresh copy of the software from LaserSoft and reinstall it after thoroughly deleting the old copy. Go to [www.silverfast.com](http://www.silverfast.com). If your version is older than the current 6.5 you have to pay an upgrade fee, but some of the new features are worth the expense.

If that does not fix the problem I would suggest contacting LaserSoft's technical support at their office in Florida at (941) 921-4815, or use the e-mail help feature on their website. They have figured out problems I've encountered that were beyond me to figure out myself.

## Adobe's Elements (5.0 And 6.0) For Color To B&W Conversion

Q. Sometime ago I asked your advice concerning converting a color image file to black and white. I have one more question. I am using Elements 5.0 and will be printing on an Epson R2400. After selecting Enhance>Convert To Black and White from the toolbar at the top of the Elements work space, should I go to Image>Mode and select Grayscale before printing? The Mode by default is RGB.

Ray Welch  
via e-mail

A. Converting color to black and white is not always or usually fully advantageous simply by making a Mode change from RGB to Grayscale. Most current applications like Elements 6.0, Apple's Aperture 2.0, Adobe's Lightroom, and LaserSoft's SilverFast have provided a Convert From Color To Black and White which includes a dialog with RGB sliders and a side-by-side thumbnail before and after comparison.

These facilities allow changing the primary color values to lighter and darker tones. This will allow you, for example, to darken a light blue sky, lighten the often too dark tones of a conifer forest, or change the contrast between a red and a green of the same color intensity. Elements 5.0 includes the Convert Color To Black and White dialog to allow adjusting colors to different levels of black and white tones.

## ANNOUNCEMENT

I am pleased to announce a new Third Edition adding five chapters to my eBook DIGITAL DARKROOM RESOURCE CD. The CD now contains 26 chapters totaling 318 pages in Adobe Acrobat .PDF format, providing easy-to-read text and large high-quality illustration. The CD is available for \$20 plus \$4 shipping and handling (US Mail if available). Ordering is as simple as sending a check or money order for \$24 made out to me, David B. Brooks, and mailed to PO Box 2830, Lompoc, CA 93438.

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- Adjustable flash extension from 6" to 18" above the camera lens.
- All metal construction with a rubber grip for comfort.
- 1/4"-20 mounting thread for use on a tripod, and a standard accessory shoe (non-TTL) on the top of the extension post.



## 36 Inch Wired Remote Release for Digital Cameras



The remote release allows the camera to be released from a distance. All electronic, just plug in and use. 36" long, has a momentary release as well as a locking position for time release

## WIRELESS RADIO REMOTE Release for Digital Cameras



- Omni-Directional Wireless RF Radio Remote Release
- Consists of Receiver which connects to camera's cable release socket and Sender
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- Works on all 10 Pin Cameras

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Three AlienBees B800  
Large Octabox  
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7" reflector  
CyberSync

## **Model**

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## **Photographer/Artist**

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