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SEPTEMBER 2008

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TOOLS, TECHNIQUES & CREATIVITY

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On the Cover

You're in for a treat this month with our digital darkroom sampler. We explore a variety of products from display to output, including X-Rite's ColorMunki, Apple's Aperture 2.1, Adobe's Lightroom 2.0 Beta, and ProJet's inkjet papers. In addition, we have digicam, D-SLR, and medium format D-SLR test reports. Our cover image of a moonrise over Monument Valley was taken by Ferrell McCollough. To see more of his HDR images, turn to page 83.



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Dennis D. Craft & Profoto ComPact

"If you're going to do this for a living, you need the best equipment."

Because when you press the shutter it may be a once-in-a-lifetime shot. In this photo, for example, when the baby started to drool, I didn't hesitate. And neither did my Profoto strobes. The mother, however, didn't like the idea at first. But when she saw the image her heart melted. It's at times like that when you are grateful for consistent, durable and dependable Profoto strobes. It's what I do for a living, so I buy only the best."



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What To Do With All Those Images

There's no doubt that digital allows you to blithely shoot away without concern for film and processing expense and to record every possible angle and compositional permutation, with bracketing to boot. In that, it has freed the image from the implied cost of every snap of the shutter—not to worry, you paid for most of that up front. Now what you get to spend is time in downloading and processing those images, and hopefully editing to your best along the way. With everything else digital has done it has certainly given us all the potential to be custom processors and printers, something that only a select few mastered, and many people paid for, in the past.

Think on how you would increase sensitivity of the recording material in the past. You might swap out for a higher speed film, or even "push" the film, with the concomitant increase in contrast and grain, using lengthened developing times, a trick limited to certain limits of speed and the exclusion of color negative film. Now you simply find the ISO setting on the Menu and turn the command dial to increase speed, still with an increase in contrast and noise, albeit heavily processed out in the image processor or later.

What happens after exposure is even more impressive. As regular readers know we are proponents of shooting in raw file format, even with its bothersome proprietary nature. This gives you the most image information and levels of brightness, as well as a seemingly infinite set of options for a whole host of image characteristics when you "convert" it to a more universal format such as JPEG or TIFF. That's where the processing steps begin, and how "far" you take it is up to you and your need to manipulate or correct each image.

In my book there are two primary directions in image processing—corrective and creative. The corrective

part is where you make up for the problems you might have had with exposure or with the settings you or the "default" camera setup provided. This can include the basic four steps every image needs—exposure, contrast, color, and sharpening. From there you get into the creative aspects—the fine-tuning of burning and dodging, the retouching, and even the subtle color and toning changes that differentiate a recording from an expressive image.

The point is that digital images, be they from a digital camera or scanned from film, give us all the potential of being our own custom processor and printer. In fact, it might even yield too many choices, something that you have to limit if you wish to spend some free time in your life away from the monitor and mouse or stylus and tablet. The variations you can attain are unheard of in the history of the visual arts, in both the emulation of other forms and the exploration of new ways of re-creating or completely changing what you photographed.

To me, processing and printing my own work is the way I complete the circle I started to inscribe when I first pressed the shutter release, or saw something before me that I thought would be worth my while photographing. There is a great deal of satisfaction in engaging in the post-exposure part of the craft, not to mention the memories and thoughts it engenders as you revisit the moments you took the time to record.



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George Schaub

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I've Seen Better Days...



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Hustling down through the forest looking for a bald eagle picture opportunity on the Skagit River in upper Washington state, my head spun around as this old 1941 Studebaker truck called out to me.

Being an eye doctor, my first impression was, "Oh, he's blind." Both headlights were busted out, with the wires hanging limp out of the "sockets." There he stood draped with a mantle of moss, which comes only from years of being a part of the forest.

I willingly acknowledged his presence and captured his soul with my camera, and now share his spirit with the world. As I walked off down the leaf-covered lane, was it only the wind, or did he whisper, "Thanks"?

—Dr. Spencer Moore
Waco, TX

Technical Info: Canon EOS 5D with a Canon EF 24-105mm zoom lens.

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.

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Spring Has Sprung

While the Picture This! topic this month, "Spring Has Sprung," might seem seasonally inappropriate, the assignment was made during the height of the season so we'd get fresh, new images and not have readers sorting through their files from last year. The result was a profusion of amazing images ranging from florals to landscapes to a good deal of wildlife photography showing the activities of animals in that most effusive season. It wasn't easy to pick from the hundreds of images we received, so here are some of those that caught our eye.

Big & Small



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Dr. Spencer V. Moore wrote: "This is a tiny lime green cucumber beetle wandering through a thicket...that appears to be massive but in reality is only a small thistle weed flower..." Moore worked with a Canon EOS 40D and a Canon EF 100-400mm IS lens.

Baby Barn Owl



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Sanford Shapiro made this portrait of a baby barn owl in Anza-Borrego Desert State Park in California with a Panasonic Lumix DMC-FZ5 and a Leica DC Vario-Elmarit 6-72mm lens. Exposure was f/3.3 at 1/60 sec.

Twig For The Nest



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David G. Boyd caught this egret in flight carrying materials for its spring nest using a Canon EOS-1Ds Mark III and a Canon 100-400mm IS lens with an exposure of f/18 at 1/640 sec at ISO 400.

First Prairie Flower



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Rebecca A. Helm wrote: "The Pasque is the first prairie flower that appears in the spring. It is often called the 'wild crocus,' though it is not in the crocus family." She worked with a Sony DSC-F828 camera with an exposure of f/8 at 1/250 sec.

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19 Elmarit-R f2.8 #350xxxx (2nd ver.), hood, near Mint	\$2,999
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21 Super-Angulon-R f4 #282xxxx, Ex+	\$799
24 Elmarit-R f2.8 #332xxxx, hood, near Mint	\$849
24 Elmarit-R f2.8 #300xxxx, without hood, near Mint	\$899
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
50 Summicron-R f2 #311xxxx, near Mint	\$499

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60 Macro-Elmarit-R f2.8 #272xxxx (Ser.8), Ex	\$599
60 Macro-Elmarit-R f2.8 #3335xxx, Ex++	\$779
80 Summilux-R f1.4 #315xxxx, Ex++	\$1,299
90 Elmarit-R f2.8 #237xxxx 2-cam, Ex+	\$249
90 Elmarit-R f2.8 #332xxxx, near Mint	\$499
90 APO-Summicon-R ASPH, USA, demo	\$2,495
100 Macro-Elmar-R f4 #292xxxx, near Mint	\$399
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 #334xxxx, Ex++	\$369
135 Elmarit-R f2.8 #273xxxx, near Mint	\$399
180 Elmar-R f4 #292xxxx, near Mint	\$499
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180 APO-Telyt-R f3.4 Ser. 7.5, UV/case/box, Ex++	\$729
180 APO-Telyt-R f3.4 E-60 #315xxxx, Uva, near Mint	\$899
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28-70 Vario-Elmar-R f3.5-4.5 ROM, box/case, near Mint	\$679
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35-70 Vario-Elmar-R f3.5 E-67 #365xxxx, Ex/Ex+	\$599
35-70 Vario-Elmar-R f3.5 E-67 #339xxxx, near Mint	\$799
35-70 Vario-Elmar-R f4 ROM, near Mint	\$1,299
35-70 Vario-Elmar-R f4, cards, demo/Mint	\$1,499
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The Bench



© 2008, Susan Bailey, All Rights Reserved

This park scene with azaleas in high bloom came in the form of a card, a nice touch and use of the image by Susan Bailey. She worked with a Canon EOS 5D and a Canon 100-400mm lens. Exposure was f/22 at 1/4 sec, with some additional work in Photoshop.

Flooding River



© 2008, Cheryl Battrum, All Rights Reserved

Cheryl Battrum wrote: "The banks of the Bow River bulge with muddy water during spring runoff... Beautiful, massive Mount Rundle borders this section of the river; it has multiple buttresses and extends from Canmore (Alberta) all the way to Banff." This photo was made with a Pentax K10D and a Tamron AF18-200mm XR Di-II lens. Her exposure was f/8 at 1/400 sec at ISO 125.

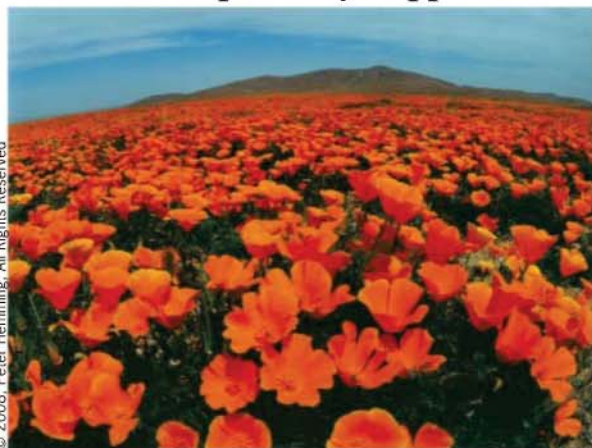
Flower Heaven



© 2008, Ron Schoenwald, All Rights Reserved

Ron Schoenwald made this shot with a polarizing lens on his Sony DSC-F828 at Yankee Boy Basin outside Ouray, Colorado. Exposure on a tripod was f/8 at 1/40 sec.

Antelope Valley Poppies



© 2008, Peter Hemming, All Rights Reserved

Peter Hemming wrote: "Due to drought conditions I waited three years to get this image of California golden poppies. They only bloomed for one month before the heat and dryness made the flowers go to the ground, but it was worth it!" We agree. Hemming shot with a Nikon D300 and a Nikkor 16mm f/2.8 lens; exposure was f/8 at 1/320 sec.

Claret Cup Cactus



© 2008, Jeff Dye, All Rights Reserved

Jeff Dye made this shot of blooming cacti in the Toroweap area of Grand Canyon National Park with a Nikon D200 and a Nikkor 18-200mm lens. Exposure of f/22 at 1 second was made on a Gitzo tripod with an Arca-Swiss head.

Floral Study #3



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This exciting and dramatic close-up was made by Mark Chasin with a Nikon ES200 with an exposure of f/3.2 at 1/180 sec.

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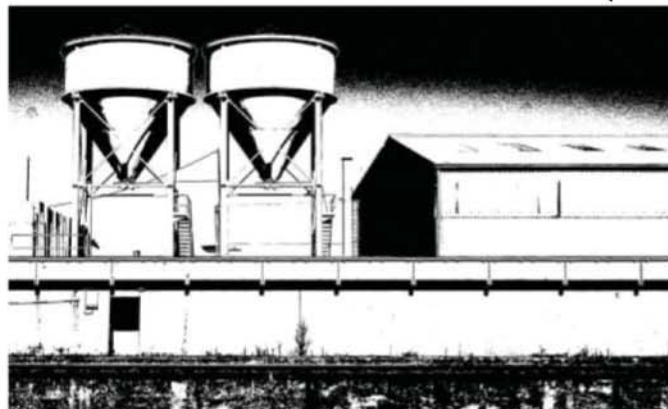
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To Request Information on RS# 135, See Page 6.

CREATIVITY

COMMUNITY: Picture This! – Our Next Assignment

Just Black And White (No Grays)



This industrial site photo was made with a Canon EOS 30D and converted in Photoshop using Image>Adjustment>Threshold.

© 2008, George Schaub, All Rights Reserved

Our Picture This! assignment this month is "Just Black and White (No Grays)," which deals with a graphic treatment of images akin to pen and ink drawings or charcoal or woodcuts using only black and white to define form. There is a strong tradition of this in black and white photography, often begun in camera with the use of lith film and enhanced or built in the darkroom using lith negatives or positives made from enlarging slides or negative film, respectively, onto graphic art materials and then contacting or enlarging that film onto paper later. These days of course digital imaging allows for a much easier course of creation using various tools, such as Photoshop's Threshold command, but we don't care how the images you send are made as long as they exploit the potential for black and white only in the image.

Please Read This

It is important that you read and follow these guidelines. We need to follow this procedure because of the large volume of images we receive. If you have any questions, please e-mail us at: editorial@shutterbug.com.

- 1) Images sent to us cannot be returned. You retain complete copyright over the images, but do grant us permission to print your image(s) in the magazine and on our website, www.shutterbug.com.
- 2) Because images are not returned please send a quality print or duplicate transparency. We will not accept or view 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: October 15, 2008. Images will appear in our January 2009 issue.

Our next topic: Anomalies, Misplacements, And Oddball Juxtapositions

Deadline: November 15, 2008 Publication Date: February, 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.

Want to see images selected for past Picture This! assignments? Go to www.shutterbug.com and click on Picture This! in the "More Articles..." box on the homepage.

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A new, completely foam-padded front pocket provides quick access to most 14.1" laptops, without disturbing photo gear. A new Dual Hinge Divider System adjusts to accommodate a second D-SLR with lens attached plus there are two "wing" accessory pockets that provide quick access to important accessories and feature Tamrac's patented Memory & Battery Management System for identifying available memory cards and batteries. A QuickClip Tripod Attachment System holds a tripod centered and balanced and there's a state-of-the-art harness system that provides maximum carrying comfort for extended use. **Contact:** Tamrac, Inc., 9240 Jordan Ave., Chatsworth, CA 91311; (800) 662-0717; www.tamrac.com.

EZDigiMagic Portable Photo & Video Backup Burner

EZPnP has introduced the EZDigiMagic DM220-U08 portable photo and video backup DVD burner. This compact and lightweight device allows you to copy data from a USB drive or flash card without the aid of a computer. It is Windows XP/Me/2000 SP3 and Mac OS X 10.2 compatible and supports all of today's most popular memory card formats and USB storage devices. It features a backlit LCD display, runs on four AA rechargeable Ni-MH batteries, and comes with a carrying case, USB cable, and CD/DVD burning software. The suggested retail price is \$359.

Contact: EZPnP USA, 1855 Northwestern Dr., El Paso, TX 79912; (800) 828-6475; www.ezpn-pusa.com.



Lighting Kits From CHIMERA

CHIMERA has improved their 24x32 lighting kits. Their versatile Triolet Light replaces the Mogul Socket Ring and they have included a heavy-duty Single Axis Stand Adapter as well as a Quick Release Speed Ring. The #8000 kit contains a Video Pro Plus One Lightbank, a Triolet Light, a long-lasting 500w blub, a 10' 8" Manfrotto light stand, a 40 Degree Fabric Grid, and a durable ballistic cloth bag. The list price of the kit is \$723.

Contact: CHIMERA, 1812 Valtec Ln., Boulder, CO 80301; (303) 444-8000; www.chimeralighting.com.



More on page 22



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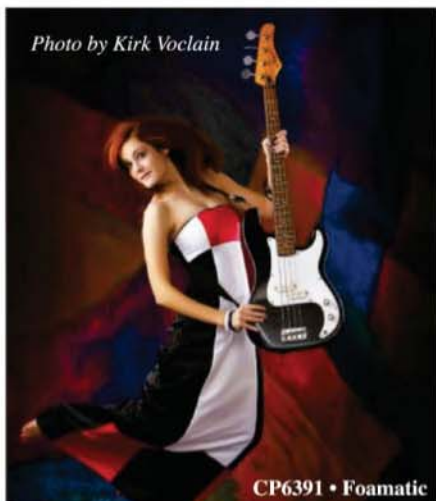
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Photo by Kirk Voclain



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TOOLS

ROUNDUP: C.A. Boylan

Induro's Adventure-Series Tripods

This new line of tripods was created with the budget-conscious photographer in mind. Each of the durable and lightweight Adventure tripods comes as a kit that includes a head and carrying case. The tripods feature three-position leg angle adjustment that allows you to adjust each leg section independently and lock them in place with flip-lever locks. The center column is reversible and has a grooved slot to prevent unwanted rotation. The single action ball-locking level controls movement; the tripods also feature a quick-release plate system. The AB0 model has a retail value of \$136; the AB1, \$159; and the AB2, \$181. **Contact:** MAC Group Induro Division, 8 Westchester Plaza, Elmsford, NY 10523; (914) 347-3300; www.indurogear.com.



Waterproof Pentax Optio W60

The Pentax Optio W60 is a compact, lightweight 10-megapixel digital camera that is fully waterproof. It can safely operate in up to 13 ft of water for two hours and endure extreme temperatures below freezing. The Optio W60 features a 5x zoom lens, a wide angle LCD monitor, HD resolution, Auto Picture mode, a Face Recognition function, and high sensitivity Digital Shake Reduction. Available in Ocean Blue or Silver, the Optio W60 has a retail value of \$329.95. **Contact:** Pentax Imaging Company, 600 12th St., Ste. 300, Golden, CO 80401; (800) 877-0155; www.pentaximaging.com.



Photogenic's OB42 Case And StudioMax III Radio Trigger Lights

The OB42 Accessories Case was designed to accommodate up to eight light stands or umbrellas up to 41" long. It measures 42x14x4" and features foam-padded sides, canvas handles, two large zippered pockets for flat accessories, and four clear plastic protective covers. The StudioMax III AC and AC/DC monolights feature a built-in four channel RTR radio receiver. The four available units range in price from \$249.95-\$336.95. **Contact:** Promark International, Inc., 1268 Humbracht Cir., Bartlett, IL 60103; (630) 830-2500; www.photogenicpro.com.



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

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Photography Around The Net

Building Websites And Creating Images

"That the automobile has practically reached the limit of its development is suggested by the fact that during the past year no improvements of a radical nature have been introduced."—Scientific American, June 2, 1909



A few months ago I mentioned the creation of a new automobile photographic website to replace the aging www.joefaraceshootscars.com. Shortly thereafter I discovered that designing websites was a lot less fun than making images or riding in cars such as the Maserati MC12. I'm going to try again with Apple's iWeb (www.apple.com) software that was used to create www.joefaraceblogs.com. In the meantime, if you want to learn some of my automobile photographic tricks, tools, and techniques go to www.blurb.com and search the Bookstore using "Farace" to order *How I Photograph Cars*, an 80-page book containing more than 100 images and featuring tips on photographing automobiles at shows and motorsports events. There's even a little digital darkroom magic. The soft-cover version costs less than \$20 (plus shipping).

<http://web.mac.com/carart>



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This automobile photographic website *was* created using iWeb and features remarkable photographs of incredible automobiles. Carl Edwards—not the NASCAR driver—was an experienced pro shooting fashion and commercial images before switching to cars in 1999. "The Garage" leads you to several collections as well as the inevitable Contact and Clients. Fans of the unusual are urged to click on "The 2007 Alpine RLS." If you're not up on your Benzes, this show car is based on the homely, mostly unloved Mercedes R-Class minivan and Edwards' outstanding studio photography takes you in, out, and around one of the most unusual cars you're likely to see.

Especially noteworthy are the marvelous interior shots, which are notoriously difficult to make. Notoriously difficult to drive—or even get into—Edwards' dramatic photographs of the Saleen S7 successfully demonstrate that the best cars are indeed sculpture

and the lighting, composition, and just plain artfulness of these images are hard to deny. His fashion background shows in portraits of Courtney Hansen, demonstrating that she's even more beautiful than she appears on Spike TV's *PowerBlock*. Other exotic cars that Edwards captures include a black Porsche Carrera GT and a red and white Cobra that showcases his location photography with dramatic angles and an unerring sense of color. Sprinkled throughout the site are a few slide shows, including one on a Jay Leno/Chip Foose Chevy Nomad project that's not to be missed.

More on page 28

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Paul Papanek knows the ingredients required for the perfect website: Start by adding several heaping teaspoons of photographic talent, season with an attractive, easy-to-navigate design, and mix well with clever features that make the site unique—but never lose focus on the *images*. Yeah, Papanek photographs food, among other subjects. And his culinary images range from those showing basic ingredients to mouth-watering—my favorite—desserts. All of his portfolio photographs may be viewed individually, serially (via a pop-up thumbnail window), or as a slide show.

His “People” images show an obvious emotional connection with his subjects even though they may be photographed in diverse parts of the world. Sometimes their locations are obvious from their environments, but clicking on the “i” button at the bottom of the viewing frame provides (skimpy) caption information that sometimes shows the location where the image was captured. Papanek’s photographic style as exhibited in “Places” is one of well crafted composition combined with an unerring sense of color and whether it’s eye-popping, bright, or subtle, his use of color enhances the images to produce more than a few “gee-whiz” moments. The “Things” photographs combine a wry sense of humor (don’t miss the “donkey shot”) with delicateness (sandals) and his sensitive application of color is used to heighten the experience of these travel-based images. There are only a few images to be found in “Architecture” but what’s there shows how much Papanek understands composition and color and how his skills immerse a viewer in the worlds he’s guiding them through. Don’t miss the trip.

www.richardgreenphoto.com



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Monochrome imagery, even monochrome travel photography, is alive and well on Richard Green’s website, although I think the term *compassionate photojournalism* may be more appropriate when describing his work. Green’s photographs exhibit an interesting synthesis of old school W. Eugene Smith photojournalism wrapped around a chic, 21st century mentality. They combine traditional style within a pop culture subtext. The site’s diptych design is simple and elegant and places the emphasis on his images of the everyman and sometimes, as you will discover, the everywoman.

Captured in North America and Asia, Green’s sometimes intense, often hip, and always engaging street photography seems like Kurt Vonnegut’s Billy Pilgrim and “come unstuck in time” with side trips into the ’50s juxtaposed with a flash forward in time to a very *Blade Runner* close-up of an Asian woman’s face. Whether these specific facial images—sans

zeppelin—that appear in various guises throughout the site on everything from billboards to a large projection screen are part of Green’s conscious or unconscious mind when he’s making them is something I don’t care to ponder, but clearly there is more here than meets the initial glance. I enjoyed looking at his photographs, especially in slide show mode where left- and right-hand diptych images sometimes contextually collide, producing Louis Buñuel-esque combinations and permutations. Overriding it all is Green’s impeccable photographic talents of making the commonplace most uncommon.

www.adamsviews.net



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Bookending this month’s column is a site that, along with awe-inspiring landscape images, also features automotive photography. John Adams’ site is hosted, including software and e-commerce services, for \$3 per month. He does all the work using open source software and free programs such as Joomla! (<http://demo.joomla.org>). What’s even more impressive is the quality of these high dynamic range images that live in a dreamy twilight zone somewhere between photography and a David Hockney photo-realistic painting. Equipment freaks out there should be sure to read the linked interview in the About Us section and learn about the simple gear Adams uses to create these spectacular images. (Here’s a hint: “a broken \$18 tripod.”)

But it’s the photographs that star in Adams’ galaxy. You’ll never look at a sunrise or sunset in the same way after you see the images in his “Sun, Sky and Water” gallery. The intense colors showcased in stylish compositions take you to a world not all that different than what J.M.W. Turner painted. “The Boats” collection includes photographs that might have started out as traditional compositions but then take on kaleidoscopic color. The “Natures Glory” gallery contains a grid of quiet yet striking landscape images that are available from imagekind (www.imagekind.com) at most affordable prices. The “Choppers and Bikes” along with “Cars, Rods and Automobiles!” galleries feature multiple collections containing more photographs using his trademark intense style. While all these collections showcase amazing images, the “Car Art” collection includes what Zaphod Beeblebrox would have called “amazingly amazing” photographs of cars, such as a ’40s taxi parked in front of an historic Macy’s building. These images, like many of the classic cars they depict, are *Happy Days* on acid and exist in an alternate universe where art and machine collide. 🌀



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New Vistas For My New iMac

A Delicious Assortment Of Utilities And Digital Goodies

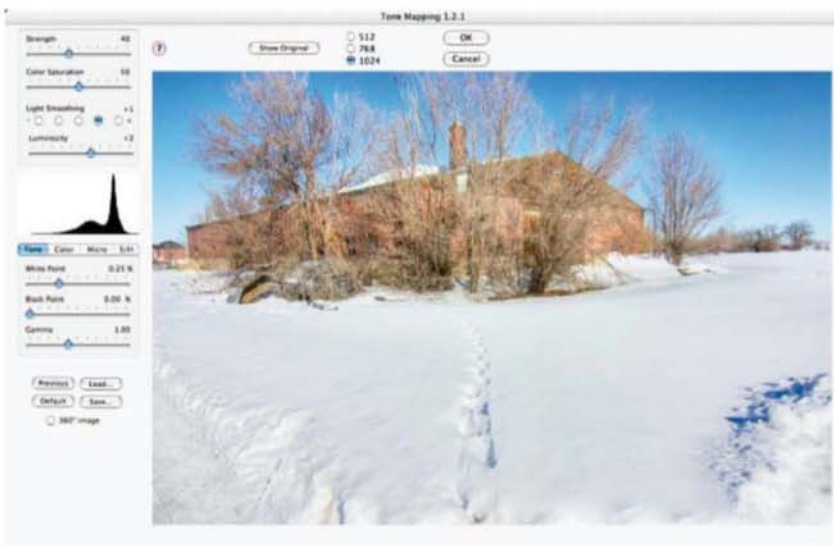
"But some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality..."—H.P. Lovecraft, The Call of Cthulhu

Instead of "starting up" my Windows computer recently greeted me by sitting there and just beeping, something I know spells trouble. Having suffered far too many slings and arrows of outrageous misfortune from this particular computer, a new approach was needed. Even though I write about both platforms, some readers believe that I *only* use a Mac OS or a Windows computer, when in fact I use both. My pal Mr. Gadget (www.mrgadget.com) suggested installing Windows on an iMac using Apple's Boot Camp and switching back and forth between operating systems. I ordered an iMac with the biggest hard drive Apple offers (only \$100 more) then installed 4GB of additional memory (\$200 cheaper than Apple) from Other World Computing (www.macsales.com). I installed an OEM version of Microsoft's Vista Home Premium that's designed for system builders and is cheaper than a normal boxed copy, and while it doesn't include Microsoft's customer service, I've never called them before so why start now?

Both Mac OS and Vista aspects of the iMac network perfectly with my Mac Pro. At this point, I'm not sure if I have a Vista computer and will only use the Mac OS from time to time or vice versa. Time will tell. Naturally within one week of purchasing the iMac, Apple introduced a newer model with a faster processor, more memory, and a better video card for the same price. As Charlie Brown once said, "ARGHHH!"



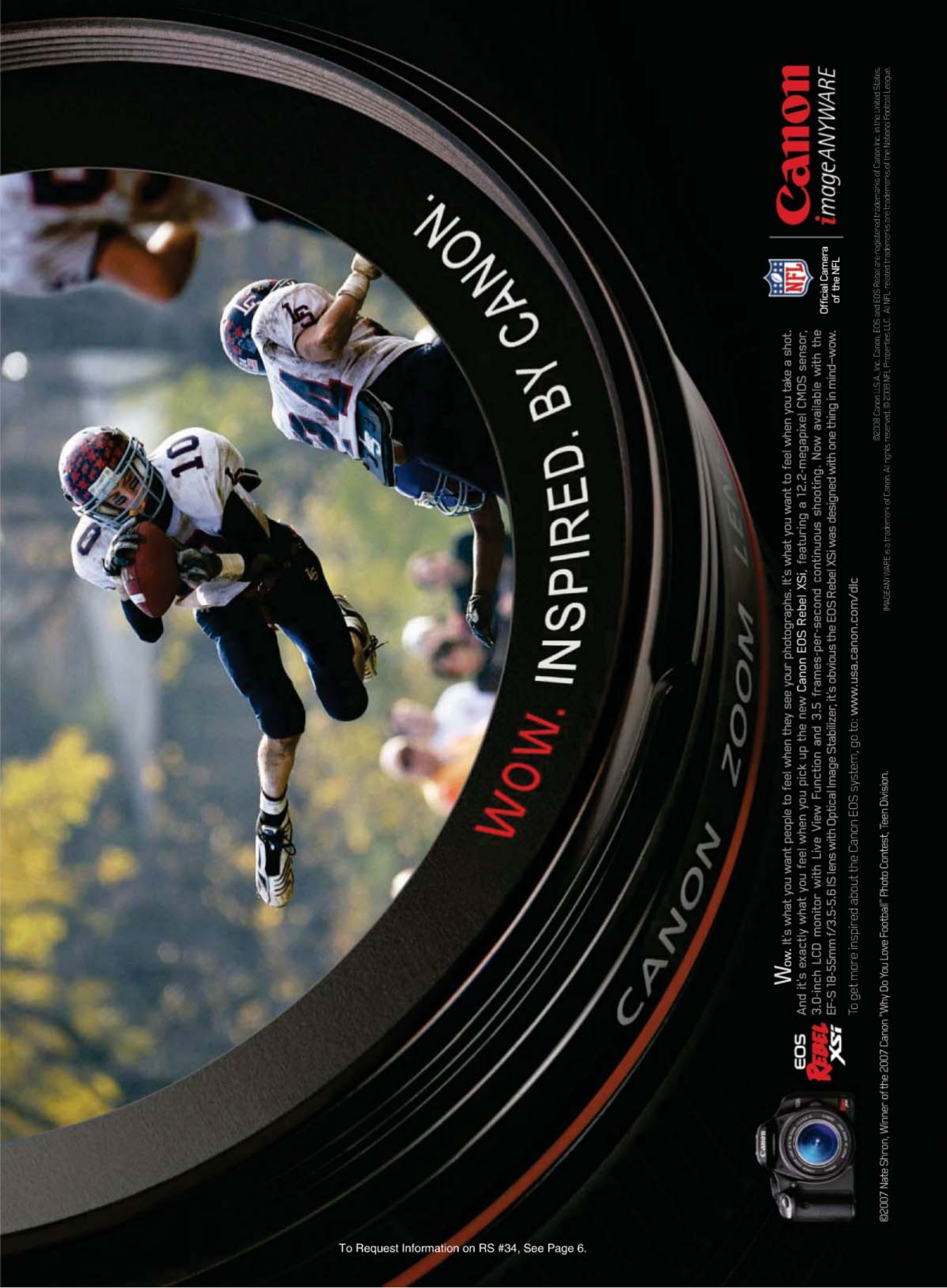
Tone Mapping Plug-In



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Tone mapping is the process of converting an image's tonal values from a high range to a lower one so they can be properly displayed on a monitor or printed. Many scenes that we photograph have high contrast, a.k.a. High Dynamic Range (HDR), with part of the scene in shadows and part full of the blown-out highlights. One of the most amazing tools I've found for dealing with this problem is HDRsoft's (www.hdrsoft.com) Tone Mapping plug-in that works with raw image files captured in 16- and 32-bit mode and is compatible with the Mac OS and Windows versions of Adobe's Photoshop CS2 and CS3. You can apply Tone Mapping's corrections to a single raw file or an HDR image created by merging several raw files made at different exposures using Photoshop's Merge to HDR command or your favorite HDR software. The results can be startling and I urge you to download a free trial version (the finished image file will be watermarked) as it may convince you to spend \$69 for this amazing product.

More on page 32



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ACDC...Not The Band, Beavis



As I write this, ACDSee Photo Editor 2008 (www.acdsee.com) is in open beta and Windows users might want to give it a try. The upgrade, scheduled for release around the time you read this, includes new image adjustment capabilities, custom text paths, and an array of scrapbooking templates. Other features include advanced journaling and text curving capabilities; a "trim to shape" feature for quick and easy use of templates; new re-sizing, cropping, and masking options; artistic effects that can be added, modified, or deleted; and optimization for web and advanced printing. Photo Editor integrates with ACDSee 10 Photo Manager, the company's signature tool for viewing, organizing, and managing photo and digital scrapbooking

collections, but I was unable to open Canon's .CR2 raw files using the program, which if you've read my previous reviews of the company's products is *so* ACDSee. Insanely cool interface, though, and maybe they'll fix that limitation in the shipping version that will sell for \$49.99.

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Keeping It Raw



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The Rosetta Stone for raw file conversion for many people, including yours truly, is Adobe Camera Raw. Sure, it's part of the pricey Photoshop CS3, but it's also bundled with the under-\$100 Photoshop Elements. If you're looking for another affordably-priced alternative, take a look at ArcSoft's (www.arcsoft.com) PhotoStudio Darkroom 1.5. It focuses on nondestructive processing for image files and offers a complete set of enhancement tools and export options, including a thoughtfully-designed user interface. Features include a built-in browser and you can import image files from a camera or removable media. The program supports JPEG, TIFF, and raw files for cameras from Canon, Nikon, Panasonic, Sony, Kodak, Olympus, Sigma, Mamiya, and Epson. PhotoStudio Darkroom can also import and export Adobe DNG (Digital Negative) files, a format that's

Earth

Blue Skies

Autumn

Portrait White

Whirlwind

Golden Sand

Stormy

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C100-0910	9' x 10' (2.74m x 3.04m)	Autumn
C100-0920	9' x 20' (2.74m x 6.09m)	Autumn
C200-0910	9' x 10' (2.74m x 3.04m)	Stormy
C200-0920	9' x 20' (2.74m x 6.09m)	Stormy
C300-0910	9' x 10' (2.74m x 3.04m)	Golden Sand
C300-0920	9' x 20' (2.74m x 6.09m)	Golden Sand
C400-0910	9' x 10' (2.74m x 3.04m)	Whirlwind
C400-0920	9' x 20' (2.74m x 6.09m)	Whirlwind
C500-0910	9' x 10' (2.74m x 3.04m)	Blue Skies
C500-0920	9' x 20' (2.74m x 6.09m)	Blue Skies
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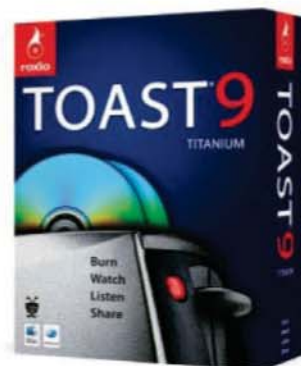
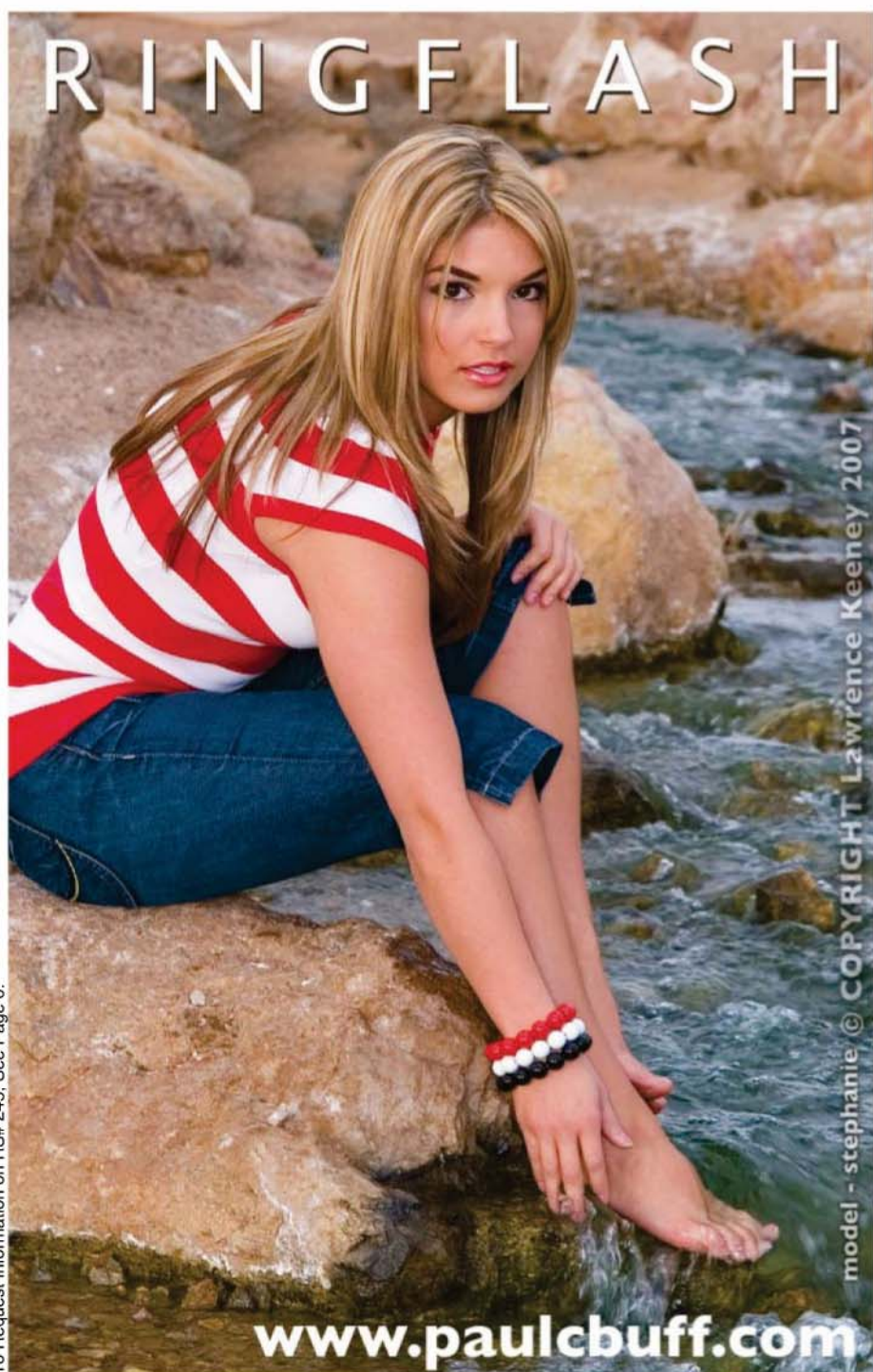
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To Request Information on RS #244, See Page 6.

bound to catch on *really soon now*. PhotoStudio Darkroom lets you adjust exposure, white balance, as well as make lens corrections, adjust Levels and Curves (something you can't do in Elements), and automatically removes reddy. The software costs \$99.99 and works with the Mac OS and Windows, including Vista.

Your Toast Is Ready

While I was setting up the iMac, I decided to add a second optical drive to my Mac Pro. Other World Computing sells one for \$30 and installation is literally plug-and-play, although you have to snap the front fascia from the sliding CD tray to make it fit through the Mac Pro's optical drive slot. No biggie, though. The next step was installing Toast 9 Titanium from Roxio (www.roxio.com), the best ever CD/DVD burning software. One new feature I really like is the option of avoiding splitting a file across two discs when burning multiple discs, something that can create unpleasant surprises for people who you send/give the disc. Some users just don't know what to do with it; now you have the option of *not* splitting files. Keep that option checked!



Toast's other disc burning options include Blu-ray and the now dead-on-arrival HD DVD media. It also has lots of new features, including compressing, copying, and converting video for viewing on those ubiquitous mobile devices. For example, Toast 9 lets you trim unwanted segments, capture streaming audio from any source, even automatically add title, artist, and other tags, and then enjoy it on your iPod.

Keeping It Clean

La Fresh's Tech Pack (<http://lafreshgroup.com>) is a compact mini travel bag that contains individual towelettes for keeping all of your digital gadgets clean while on the road. They're great for glasses, screens, lenses, telescopes, cameras, PDAs, cell phones, or laptops and there's no need for a liquid cleaner or separate applicator cloth. The La Fresh Tech Pack includes four Wet & Dry Dual Action Screen Cleaning towelette packets, three Lens Cleaning towelette packets, and three Anti-Bacterial towelette packets. All of the towelettes are biodegradable! The Tech Pack is travel friendly and meets TSA regulations so they can be carried onboard a plane for your next trip. Tech

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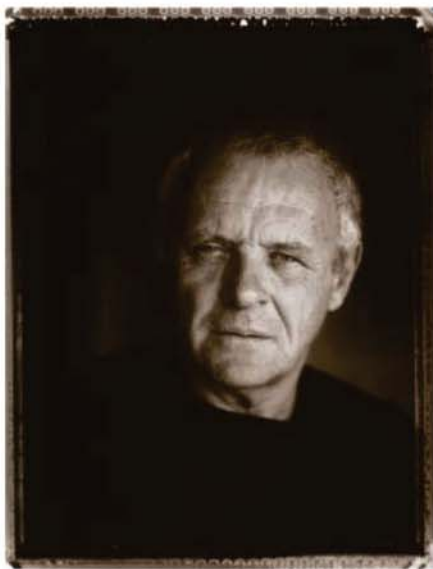
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Business & Pleasure

A Commercial/Creative Balancing Act



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Jim McHugh (www.jimmchugh.com) came to my attention most recently with his program for the Advertising Photographers of America/Los Angeles chapter (APA/LA) titled "Walking the Tightrope." In the workshop, he offered his personal story and thoughts on how to balance successful commercial work with the creation of personal work. This topic comes up many times in my own business and marketing workshops, so I talked with McHugh to have him share his thoughts on the matter.

For almost 30 years McHugh has been doing things his way and from celebrity portraits to large format urban landscapes, his award-winning work has been crossing over from commercial to art with international and solo exhibitions. McHugh is one of the original contributing photographers for *People* magazine, and has worked extensively with *TIME*, *TV*

Guide, and is presently on the masthead of *Architectural Digest*. He has published several books and his artists' portraits hang in the permanent collections of The Museum of Modern Art in New York, the Los Angeles County Museum of Art, and the Walker Art Institute in Minneapolis.

In the past few years McHugh has dedicated much of his time to photographing the "urban built environment" as a "vanishing landscape." Ten of these images are included in the Polaroid Permanent Collection and in 2004 he won the Graphis Photography Award for Architecture with his unique image of architect Albert Frey's mid-century "Filling Station in Palm Springs." McHugh also received first prize from the International Photography Awards in 2004 for his images of Los Angeles.

His special interest now is combining traditional and digital techniques to create

fine art prints. A traveling exhibition sponsored by the Polaroid Corporation, "On The Sunny Side of the Street: Polaroid Images from Los Angeles" has been on tour traveling from Los Angeles in July 2006 to the Pacific Design Center in Los Angeles through 2007, and then onto London in October 2008.

Shutterbug: What range of clients do you currently work with?

Jim McHugh: I work with architectural and editorial clients such as *Architectural Digest* and various architects and interior design firms. I also work with The Grammy Awards and commercial clients such as Barclays Bank. I recently did a book with art consultant Barbara Guggenheim, *Decorating on eBay*, published by Regan Editions.

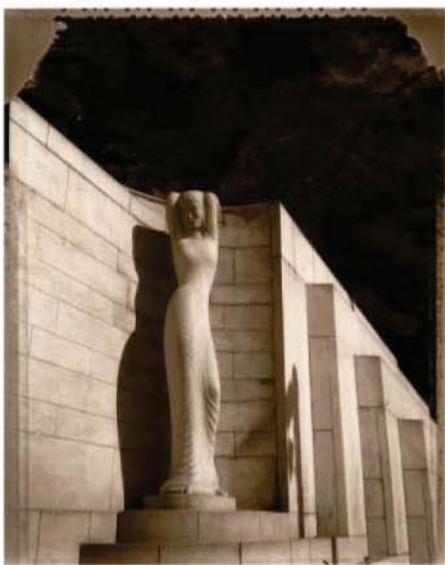
SB: How do you find clients for your personal work?

JM: I sold work out of my studio originally. I think that by having art shows

clients will come to me so I find ways to put the work out there. Finding ways to create (and sell) my personal work really started when I changed the way I started thinking of my work. I now look at the work as it would be seen on a wall as opposed to in an ad or brochure or as an illustration. It is a completely different way of looking at making images for me.

SB: What changes did you go through to create more personal work for sale?

JM: The beginning of the process was to think that the work had to stand on its own; it is a very different process from the usual approach to photography. The real



point I want to make is that I started to do my own personal work and I did not wait to be asked. If you wait to have someone ask you to shoot urban landscapes or a dance company or famous authors or anything that you can think of, you will wait forever. Just go. Now. You have to shoot something that's fascinating and wonderful for you and then find a way to show it, and the clients will then find you.

SB: How do you recommend photographers change their thinking?

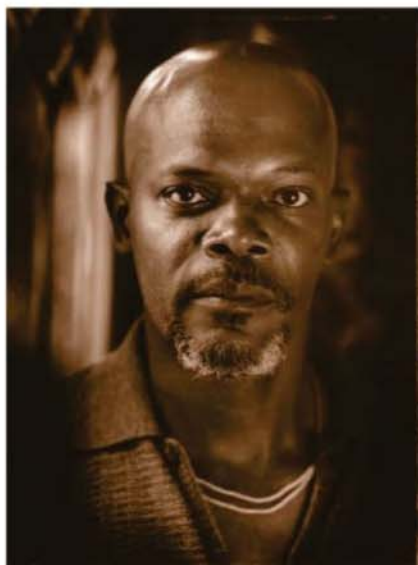
JM: I recommend you start by getting rid of the idea that you are a photographer and replace it with the idea that you are not on assignment or recording an event or making this image for someone else. The longer you are thinking about creating work for a wall, the more the photo laws go away and you find your way into creating a body of work.

SB: How have you combined your pursuit

of personal work as part of your business?

JM: That's the point; I have always pursued personal work, and encourage your readers to do so. Because I wanted to do it, I did a series of projects on artists. Out of that body of work came several shows and books. For example, these three books were published: *California Painters: New Work* with curator Henry Hopkins, *The Art of Light and Space* for Abbeville Press with Jan Butterfield, and *That's the Way I See It* with David Hockney.

Then in the 1980s and '90s things started happening for me with shows and exhibits both national and international. I



had a show at the James Corcoran Gallery in Los Angeles in '84 and at the Santa Monica Museum of Art in Los Angeles. I have pictures from this work at MOMA in New York and the Walker Art Institute in Minneapolis. My photograph of David Hockney was the portrait used by the George Pompidou Centre in Paris for their grand reopening. Another Hockney portrait was recently acquired by the National Portrait Gallery in London.

SB: What are you working on now?

JM: About 10 years ago I started shooting the urban landscapes of my childhood, here in Los Angeles and in Europe, particularly Italy where I spent many teen-age years. For me, it was about looking back at a vanishing landscape. The Los Angeles images have turned into several shows and traveling exhibits. "On The Sunny Side of the Street: Polaroid Images from Los Angeles" and "Let's Get Lost: An Exhibition

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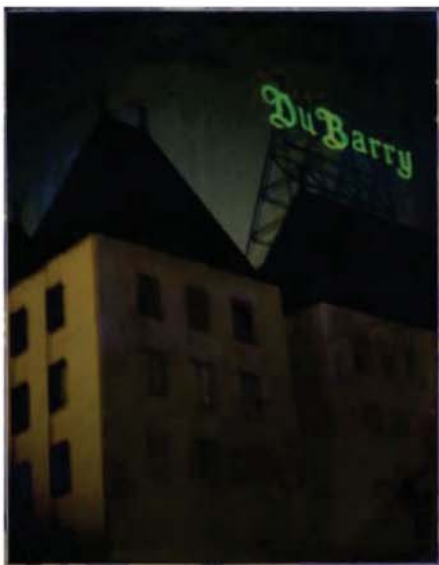
of Photographs from Los Angeles" will be in London in October of 2008.

SB: What inspired you to pursue personal work as part of your photographic business?

JM: All of this is because it is increasingly difficult to get hired on a regular basis to shoot assignments. At one time I was shooting for *People* magazine three days a week. Now, so much of that business has gone away, and my interests as an artist have changed. I want to spend more time doing what I like; commercial work is so much about pleasing others and being popular. Personal work is about letting yourself go. I like to do both. I shoot for myself almost constantly. Several years ago I began to concentrate on selling prints. That has become the majority of my focus. It's very satisfying.

SB: I am curious, what inspired you to present this as a workshop?

JM: A lot of things have changed dramatically in photography over the years with lots of photographers asking this



question—what can I succeed at? This question has led me to pursue my personal style and create my own vision and since I find that is far more marketable for me, I was asked to share my story.

SB: What marketing tactics do you recommend to find clients for both commercial and personal work?

JM: First, I have to make the images to market so I think a lot about how to take pictures that I have not taken before. For my personal work, I try to get them in front of people by showing the work in a public setting, having exhibitions and marketing the exhibitions. This business is also publication-driven so I recommend you find a way to create a body of work and then get it published.

After that, all the usual things you do for marketing. Really, there is only one answer: knocking on doors. I use e-mail, post cards, press releases, sponsorship from both corporate or collectors, taking people to lunches. One of my best marketing



stories was a deal closed sitting next to someone at the opera: I was at the Opera in Los Angeles and by this time had photographed many artists for my books *California Painters: New Work* and *The Art of Light and Space*. I realized sitting at the Opera that the person next to me was the great artist Ellsworth Kelly.

I introduced myself and told him how much I liked his work. I told him that I was a photographer and asked if I could do a portrait. He said yes, but that I would have to do it the next day. So the next day I went to Gemini G.E.L. in Los Angeles where he was working and took the portrait. I had to be flexible enough to pull together a shoot for the next day. I had to be willing to put myself out there even when I was not "working." If I had not asked him on the spot when he was sitting right there next to me I would probably never have that opportunity again. I do everything I can think of to get the work and then to get the work out there. 🍷

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Interiors

Sean
Lamoureux
New Hampshire
Institute of Art
Manchester,
New Hampshire



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Although Sean, a senior in the four-year BFA program, is well versed in digital photography—his work/study efforts call for him to photograph with a D-SLR—the images here were taken with a 4x5, a camera that's not only a part of his studies, but a preference as well. "I splurged and purchased a 4x5 during the first semester of my junior year," he says. "I was feeling a little detached from SLR photography. I like the idea of slowing down and paying more attention to my composition."

Sean's goals include exhibition of his work and attending graduate school to study fine art and photography. "No matter where I go from there," he says, "it'll have something to do with the arts. That's what my life revolves around."

Sean Lamoureux was recommended by Gary Samson, chair of the Photographic Department at the New Hampshire Institute of Art.

If you know a student whose work deserves recognition, contact our editorial department by e-mail at: editorial@shutterbug.com or call (321) 225-3121.

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OUR WORLD

His aesthetic charm was more dazzling than the summer sun.

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

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

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BOWENS
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Bohm & Marrazzo Bring Digital To Kids And Pets

Shooting Indoors And Out Requires A Flexible Approach

Twenty years in business together, the team of Bohm-Marrazzo (Montclair, New Jersey—www.bohm-marrazzo.com) comes well equipped to tackle the challenge of photographing kids and animals for their advertising clients. Experience has taught them to incorporate these highly animated subjects into the picture to make an even more impactful statement about a product, service, or institution and appeal to the consumer on a more personal level. They've developed this into a niche market, even though they continue to photograph people and products without these lively "accessories."

Being a well-equipped studio means many things when it comes to photographing children, pets, and quasi-wild animals. Aside from having honed an understanding of what makes kids and animals tick, they've fine-tuned the techniques that go into successfully capturing telling moments with their subjects—something their advertising clients appreciate with repeated business. And part of that success revolves around choosing the best gear for the job.

Tools Suited To The Task

When Linda Bohm and Gerard Marrazzo shot film, they worked with a Hasselblad 553ELX and Canon EOS-1N, as well as a Sinar 4x5 and 8x10. The view cameras come to the fore when the subject is strictly still life and small product. After moving into digital, a Kodak Pro back replaced the film backs,



For this digital composite shot with a Hasselblad, Bohm and Marrazzo first captured the beach scene, then brought 750 lbs of sand into the studio and recreated the lighting with the three youngsters. For the studio shot they used a Broncolor Satellite Reflector to mimic sunlight.

and was itself replaced by a Leaf Valeo 22, for their existing Hasselblad and Sinar cameras. To support these various cameras in the studio they employ both Gitzo and Foba tripods, as well as Foba camera stands. The heads used are Manfrotto 3D and Foba ball heads.

A Canon EOS-1Ds Mark II replaced the 1N, and will soon be supplanted by the Mark III. The Canon comes to the fore when shooting kids and animals in the studio, but especially outdoors and on location. For the Canon, the

24-105mm IS replaces a 24-70mm (both L-series), but the 70-200mm f/2.8L continues to dominate. "We'll use the Canon because kids and animals are always moving, and it's just easier with this camera's more responsive autofocus system," Marrazzo points out. Having said that, there are no hard and fast rules as to which camera, Hasselblad or Canon, dominates in every situation. Many factors come into play. As Bohm remarks, "If the image is not going that large, we can deal with the



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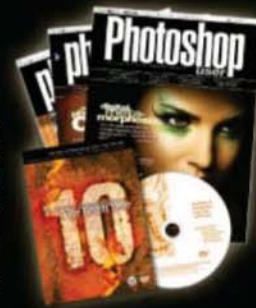
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16-megapixel capture of the Canon."

Color Management Is Of Vital Importance

We can't overlook the workstations in this Macintosh-based studio. They have three Quad-Core G5s; seven computers in total. The monitor used for critical color work is a high-end EIZO, which they calibrate using GretagMacbeth's Eye-One Pro. They print on an Epson

4800 with an ImagePrint RIP. And they have an extensive back-up system involving various RAID drives, storing onto Kodak archival DVDs and other external hard drives.

Marrazzo adds: "I feel that the closer we can get during capture, the less work we have to do in the end, and that also leads to better results overall." With the Leaf back, they use the Leaf software's color-balancing tool and shoot a gray

card once they have the final lighting setup. For the Canon they'll take a color temperature reading with a Broncolor color meter and input that Kelvin temperature into the camera. Given the variety of reflectors and related light modifiers that affect color temperature, the color meter is in constant use, along with a Macbeth ColorChecker.

And one thing is practically a given, tethering the camera to a computer, whether on location or in the studio. They feel it produces a more inviting environment and facilitates on-site review of the images with the client. They will also use a webcam for clients who can't make it to a shoot. Clients log in to a secure URL to watch and art direct as if they were on set.

What Light Through Yonder Window...?


When it comes to lighting, Broncolor often takes center stage in their 3200-square-foot studio (a mix of 3200 and 1600 ws packs) and on location, but a legacy light from the past, a Lucifero Window Light, continues to hold its own. "We use this Italian-made light a lot for portraiture," notes Marrazzo. "It's a large softbox, with a metallic reflecting surface, and it produces an unusually nice light." They keep the last remaining replacement flash tube safely tucked away. When that goes, so does the Lucifero. We should add that lights are triggered remotely using a PocketWizard.

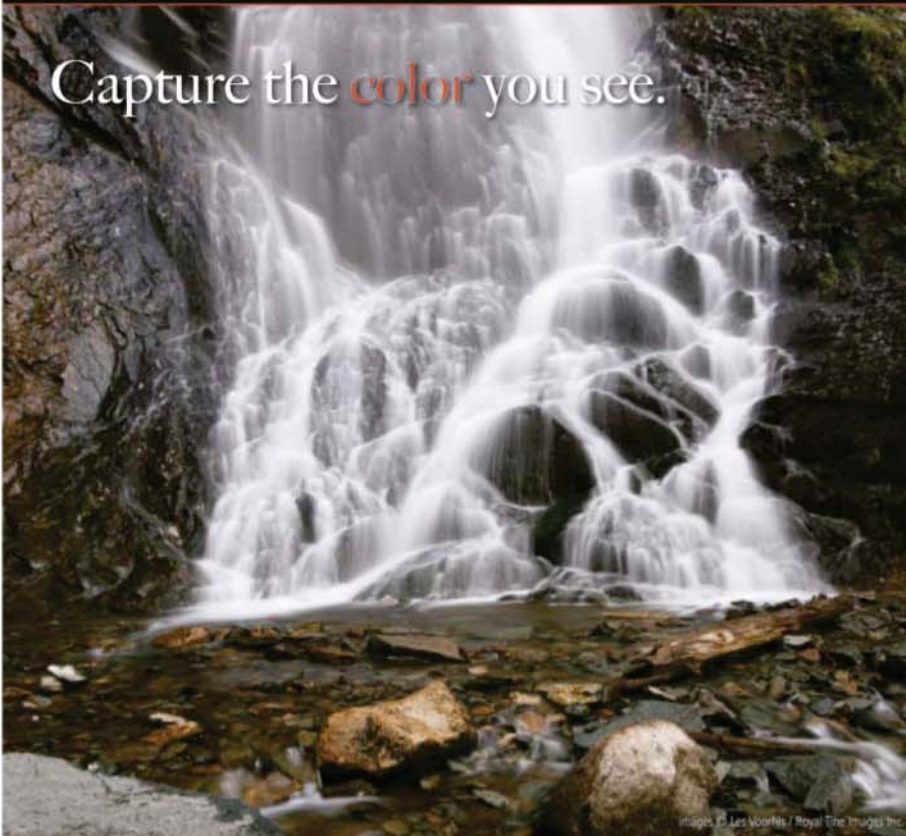
The plethora of lighting gear gives them the added advantage of flexibility. As Bohm is quick to point out: "Having different lights allows us to design different looks at a moment's notice. Also, we're always experimenting with our lighting. We own practically every accessory that Broncolor has made, softboxes, strip lights—we don't believe in jury-rigging lighting. We believe there's a reason the manufacturer created the different light-shaping accessories, and that each lends the shot a unique texture and quality."

Bohm continues: "If you look at the photograph of the three children on the beach, we have a light which mimics sunlight—the Broncolor Satellite Reflector. For that shot, we wanted it to look like it was shot outdoors."

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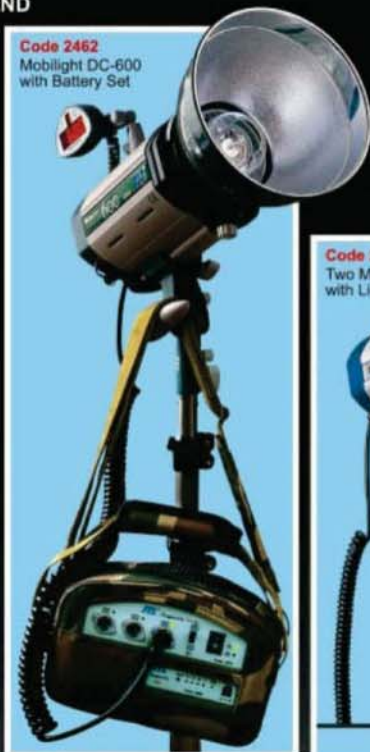
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To achieve that effect, they first photographed the beach scene with the Hasselblad at the Jersey Shore. Then they brought 750 lbs of sand into the studio and recreated the beach scene for the portrait session. The final image is a digital composite.

Quick Tips

When it comes to photographing kids, two other assignments reflect Bohm and Marrazzo's mastery of their craft. On one assignment for EK Success (a scrapbooking company), they had to photograph a mother and baby, nose to nose. Total strangers to each other, the two models instantly developed a rapport. How? Bohm explains: "What's very important with a photograph like this is that you cast an adult who is good with children, because babies know the difference. If this woman did not like this child, we would not have gotten this photograph." The picture itself was shot against a seamless white backdrop, with the window (from their stock library) later dropped in. They used the Canon 1Ds with the 70-200mm for the main shot.

Shooting for a scrapbooking company, they had to capture a poignant moment of mother and baby. Despite the fact that the two were total strangers to each other, the studio succeeded through adept model selection and expert handling of the baby. This was shot with a Canon EOS-1Ds Mark II, employing the Lucifero Window Light as the key light.

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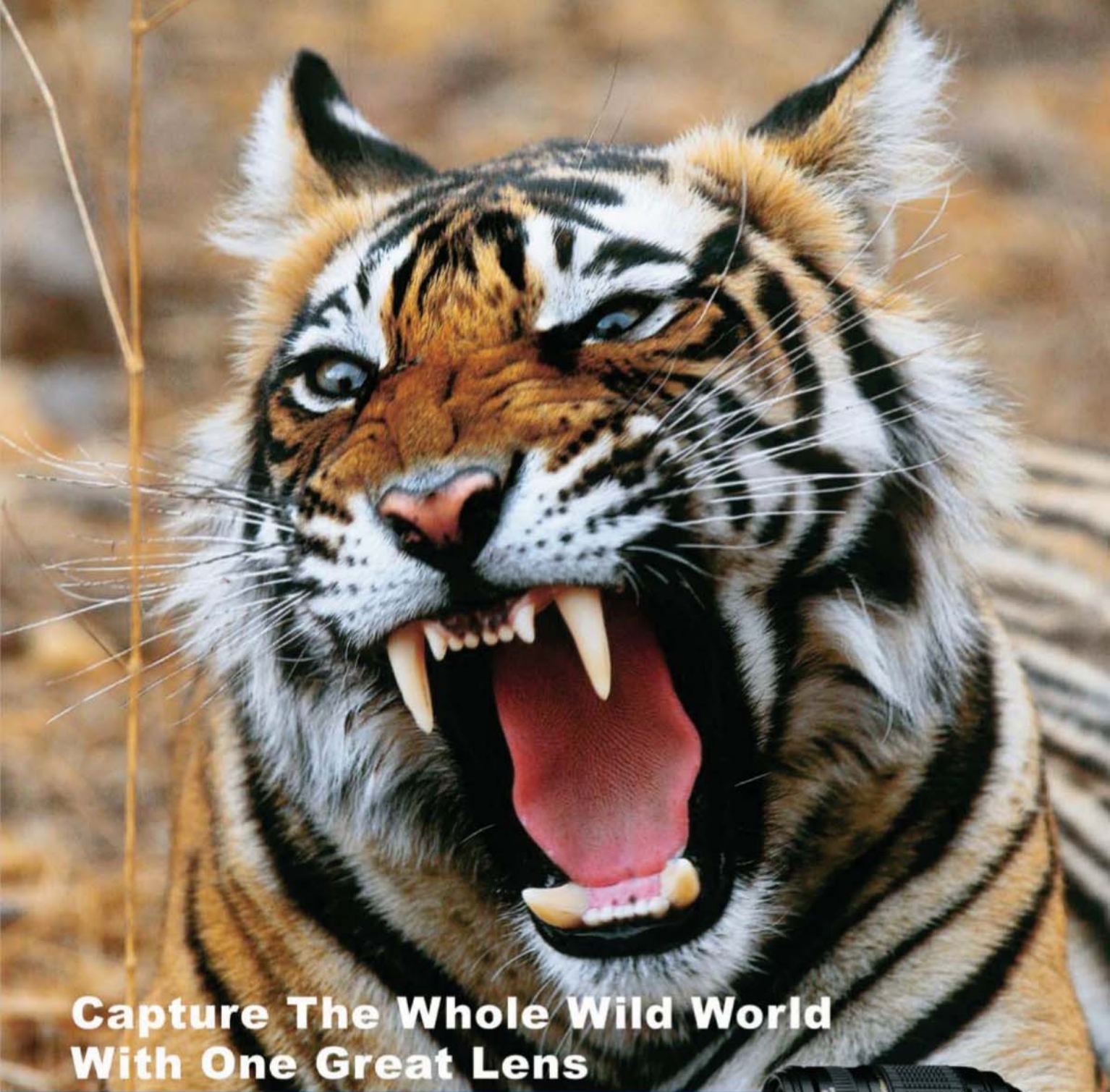
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Almost forgot... The studio doesn't use wranglers with kids: when either Bohm or Marrazzo is behind the camera, the other is doing what's needed to get the child's attention. In this instance, one of them was standing above the mother's head, making noises to attract the baby's attention.

Next we come to an ad for a diaper company called Arquest. Not every diaper ad has to have a diaper in it. Of course, trends change, but here the focus was on the baby and the kitten. "We told the cat to stay there," Bohm recalls, "and said to the little girl, 'Look, the kitty cat's in there.' And of course you have to let things progress naturally from that moment." This was shot with the Hasselblad and Leaf back, with a 150mm lens, with lighting from the Lucifero Window Light, plus a collapsible reflector for fill and another light on the background. The softboxes here allowed them to light a broader area, which gives kids room to move around on a set. 🌟

Jack Neubart is the author of numerous books on photography. His latest book is "Photographer's Exposure Handbook" (Amphoto, 2007).

The kitten did what it was told to do and the baby naturally responded to it for this shot captured with a Hasselblad. The Lucifero Window Light came to the fore as the main light, with a collapsible reflector for fill and another light on the background.



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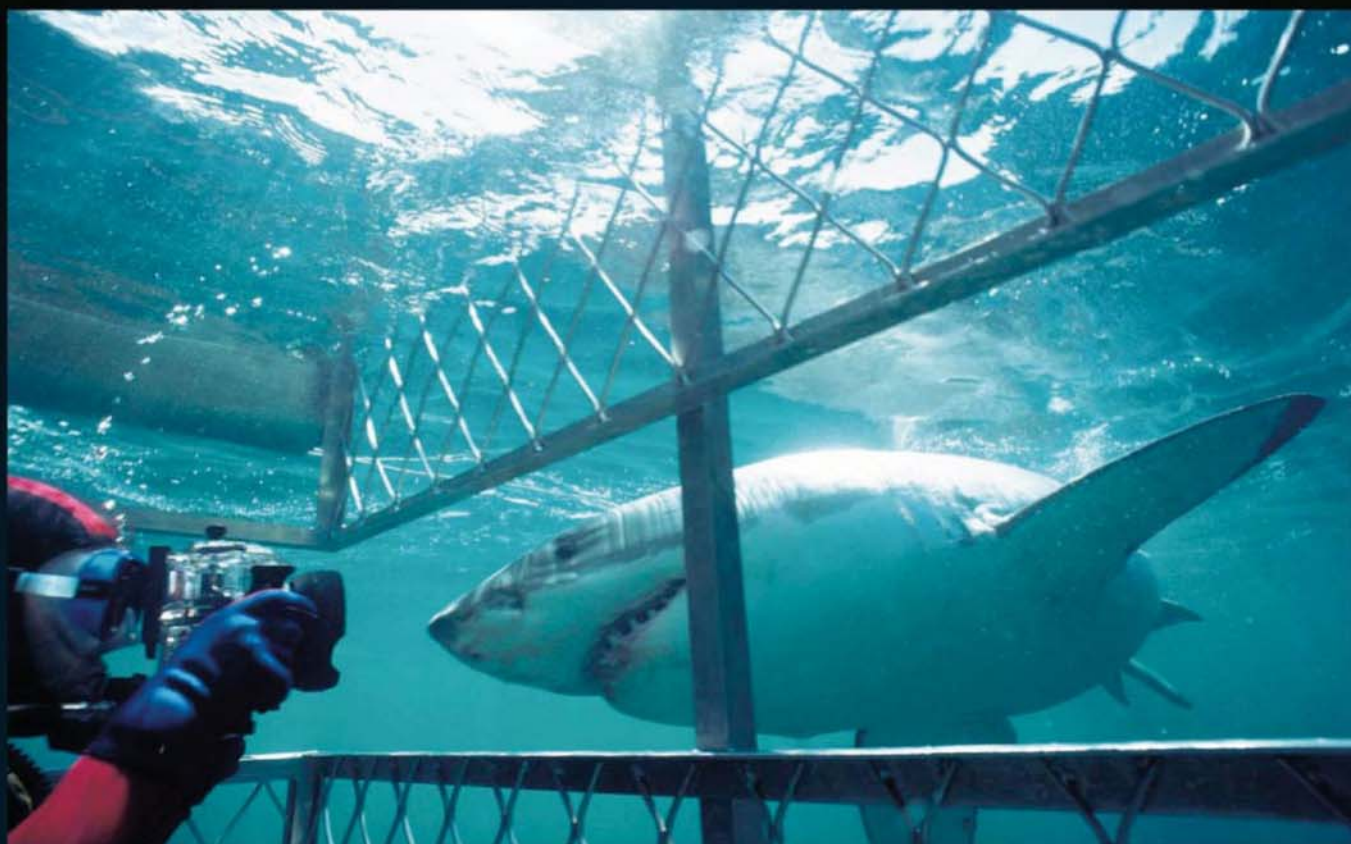
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New Ink Mix From Epson

The New Stylus Photo R1900

The Epson Stylus Photo R1800 has been a popular choice for digital photographers needing a 13x19 format but not willing or able to spend the additional money for the R2400. Add to that exceptional gloss printing thanks to a special Gloss Optimizer, and you have an excellent option for high-quality printing at an attractive price.

But, as usual, the market doesn't sit still. It seems that no matter how good a product might be, there's always a need to come out with a new and improved version. The Stylus Photo R1900 is Epson's answer to this need, and they've done an admirable job with the updates.

The biggest change, especially for anyone coming from the R1800, is the new mix of ink colors. Dubbed UltraChrome Hi-Gloss 2, the inks have reformulated the Gloss Optimizer to be more transparent, and improved the red ink. Gone is the original blue, being replaced with orange. Epson claims this results in better skin tones, which we'll take a look at in just a bit.

Setup

Setting up the R1900 (#1) couldn't be easier, although I'd love to have stock in the company that makes the tape every printer seems to be wrapped in these days. After removing all the packing materials, plug the printer in, power up, and then install the inks. The R1900 has eight individual ink tanks—cyan, magenta, yellow, red, orange, photo black, matte black, and Gloss Optimizer



1

(#2). Included with the printer is a spare Gloss Optimizer cartridge, and you're going to need it sooner than you'd expect. Because the Gloss Optimizer covers the entire page when used, the small cartridge size quickly empties. I was able to get about 14 11x17 prints before replacing the cartridge.

After installing and charging the printer, install the software for your system. Epson includes drivers, a Print CD, profiles, and an online help system. Mac OS X 10.5 users should be sure to check online at www.epson.com for updated drivers that are designed for Leopard. These new drivers include

The Epson Stylus Photo R1900 is an updated version of the popular R1800. The Gloss Optimizer has been enhanced, and Epson has replaced the blue ink with an orange to improve skin tones.



2

Like other printers in this class, the R1900 uses individual ink cartridges. The R1900 has both matte and photo black on-board and automatically switches between the two depending on the type of media loaded. Although it's technically an eight-ink printer, only six colors are used at any one time. The other ink is a Gloss Optimizer.



"Sparks Lane" © 2007 Tony Sweet. This image was scanned from 35mm film with the Microtek ArtixScan M1 Pro.



Tony Sweet, Photographer
© 2006 Susan Milestone

Nature photography is one of the most demanding subjects when it comes to composition. Good composition distinguishes an outstanding nature photograph from a tourist snapshot. To illustrate this point, look at the photograph above taken by Tony Sweet. Tony is a professional nature photographer. When you see his collection of nature photographs, you clearly see how good composition grabs your attention. To see more of Tony's photographs go online to www.tonysweet.com.

One of Tony's passions is panoramic pictures that he captures on 35mm film with his Hasselblad XPan® camera. Like many photographers, Tony needs these images in digital form and he uses Microtek scanners to scan his film. The image above was scanned with the Microtek ArtixScan M1 Pro which is designed for high-quality film scanning. We are proud to feature Tony as one of the many professional photographers using Microtek scanners.

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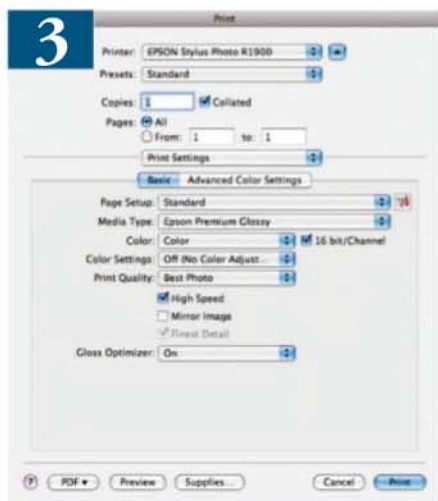
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TOOLS

OUTPUT OPTIONS: Jon Canfield

support for 16-bit printing and an enhanced print dialog layout (#3).

The R1900 includes a PictBridge connection for printing directly from a camera or portable device, and also has two USB 2.0 ports, allowing you to



Epson printer drivers are very easy to navigate. If you're on a Mac running Leopard, you'll also have an option to print in 16-bit color for more color information and smoother tonal ranges. Right now, you'll be waiting for applications to support this feature, but it is nice to see.

connect multiple printers at one time.

Also included with the R1900 are roll feed adapters, supporting panoramic printing (up to 13x44"), a tray for printing directly onto inkjet compatible CD and DVD media, and a rear feed adapter for printing with thicker media.

Using The R1900

Epson printers are among the easiest photo printers to use when it comes to user interaction. The driver is straightforward, letting you select paper type and quality, along with color management. If you're printing from Photoshop, I recommend using Photoshop to manage color and turning off color management in the printer driver to get the most accurate results. You'll also want to use this mode if you're working with custom profiles. There are only four buttons on the printer itself (#4); Power, Page Feed, Ink Replace, and Roll Feed.

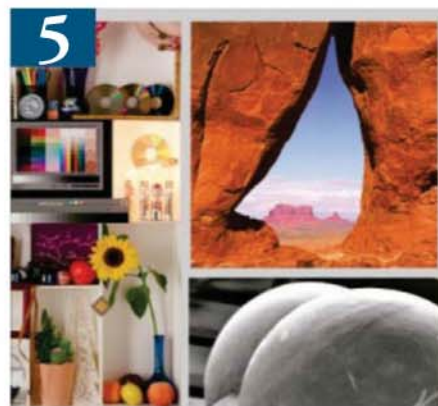
Depending on the type of media you're using, there are several Quality



Controls on the R1900 are very simple. There are only four buttons, all on the top panel. The printer also includes a PictBridge connection and two USB 2.0 ports, letting you share the printer between multiple computers.

modes available. For normal use, I find that Photo mode is a good compromise between print quality and ink use. It's also much faster. For final prints, I seldom go beyond Best Photo mode. In this mode, an 8x10 print took less than 2 minutes.

New to the R1900 is Epson's Radiance technology. Essentially, this is an algorithm that increases color gamut through intelligent blending of ink colors. It also reduces grain patterns and gives smoother transitions in areas like sky and skin (#5). Finally, it seems to reduce metamerism problems that are seen when moving a print from one type of light source to another. Combined with the small drop size of 1.5 picoliters, it's difficult to see any dot pattern without magnification.



The new Radiance technology, combined with the small drop size, gives you excellent output with smooth tonal gradations in sky and skin. Dot patterns are essentially invisible.

Unlike the R2400, both matte and photo black are installed at the same time, and the printer switches between the two based on your paper type with

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Photograph by: Michael Burnham



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TOOLS

OUTPUT OPTIONS: Jon Canfield

no ink waste. For dedicated black and white fans though, this comes at a cost. There is no gray or light gray included with the printer. In practice, I was pleasantly surprised at the quality of black and white prints on both gloss and matte surfaces. The R2400 certainly does a better job here, but it's closer than I would have expected (#6).

6



Although not up to the standards of the Epson Stylus Photo R2400, Canon PIXMA Pro9500, or HP Photosmart Pro B9180, black and white output on the R1900 is very good.

Although I don't have an R1800 to do a direct comparison of skin tones, the new orange and red inks in the R1900 certainly live up to Epson's claim. The image of Karlee (#7) was my test print for this, selected because it has good skin tones and gave me the opportunity to see how the printer did with actual reds and strong fall colors.

I was very impressed with this print.

7



Looking at this print of Karlee, the Epson claim of better skin tones due to the new orange ink holds true. Reds were equally good, with a very accurate print.

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Jon Canfield

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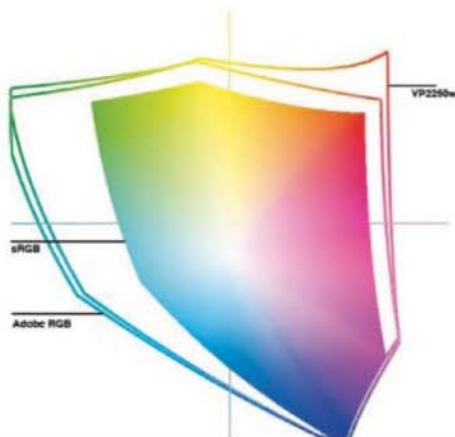
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The New ViewSonic VP2250wb LCD Display

Higher Performance, Lower Cost Display For Photographers



(Far left): This new ViewSonic 22" LCD display features the performance digital photographers need at an affordable \$449 estimated street price. (Left): Compared to sRGB's small gamut, shown filled in inside the Adobe RGB gamut that's about 30 percent larger, the gamut of the VP2250wb is only slightly less in blue and green and larger in red compared to Adobe RGB. This is based on the profile gamut size displayed by CHROMiX's ColorThink profile measurement and analysis software.

When it comes to choosing a display for your computer to do photographic image editing and color correction there is an old saying, "You can't control what you can't see." This should be your primary guide as to what to buy. ViewSonic has been a brand name associated with monitors and displays from the earliest days of personal computers and the company recently announced new, professional models. The leading specification for the ViewSonic VP2250wb 22" widescreen LCD is a larger color gamut that is 106 percent of the NTSC standard. What is NTSC you might ask? Well, it is a standard established for television video color space in 1953 that is similar in size to Adobe RGB, and is much larger than sRGB. It has a stronger red and a slightly weaker blue and green. The bottom line is that this new ViewSonic model has a significantly larger color gamut than typical consumer home/office LCD computer displays and better supports the Adobe Photoshop standard and requirement

for editing digital photography.

Some of the other ViewSonic features crucial to digital photographic image work involve the adjustment controls necessary to be able to calibrate and profile the display. These include both a brightness and contrast control, as well as a color temperature setting. In addition, the 22" designated size of this new ViewSonic model has a viewing area that is 18.3" wide by 11.4" high with a diagonal measurement of 21.6". This screen size has a native resolution of 1680x1050 pixels. A very high motion response time of 2ms is quite favorable to video display playback. The display features both analog input with a 15-pin D-sub as well as the now standard DVI digital input connector. And there is a built-in USB hub with an input and four output connectors. The ViewSonic VP2250wb can be used with both Windows PCs and Apple Mac computers. The good news for the budget conscious is the estimated selling price given by ViewSonic for the VP2250wb, \$449.

Set Up And Calibration

My first action was to connect and use a ColorVision Spyder2PRO to calibrate and profile the display. Everything about this LCD display is consistent with industry standards, including the on-screen adjustment controls, consisting of five buttons at the center of the bottom bezel framing the display. After 20 minutes or so I had the VP2250wb adjusted to my parameters of 0.50 cd/m2 for the black point and 120.0 cd/m2 for the white point, and set at 6500° Kelvin color temperature and a gamma of 2.2. This became my custom profile as the system default for the display. The result was a very neutral gray and good color brilliance, with quite sharp detail and clear, contrasty text fonts in documents and application control windows. For anyone installing this LCD display after using even a large CRT, the 1680x1050 pixel resolution does make standard 10/12-point typefaces quite small in appearance. Don't lower the display resolution setting to get the type larger as LCDs do not perform nearly as well at any

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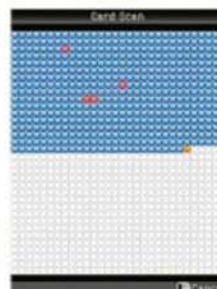
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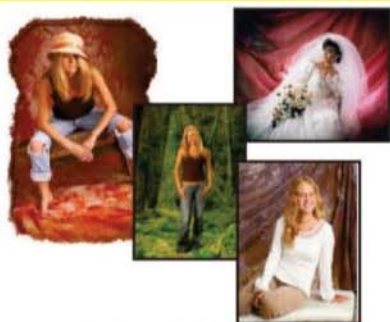
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TOOLS

TEST REPORT: David B. Brooks



Working with an image-editing application like Photoshop, the new ViewSonic VP2250wb provides a wide format viewing space of 18.3x11.4", which allows the display of a full-frame 2:3 aspect ratio image with room on the sides for the Toolbox and all the standard control dialog windows.

resolution other than their native setting.

I have been using two name brand pro graphic LCDs for a year or so now, and although this ViewSonic VP2250wb has a considerably lower street price, even though larger than my 20" LCDs, the overall appearance of photo images is not appreciably different. I found I could adjust and edit images in Photoshop with a very similar result as I had been doing with my two LCDs. However, my 20" LCD displays have a height to width ratio of 3:4, taller and not as wide as the VP2250wb widescreen shape. Although widescreen allows lots of room at the side of the viewing area for control windows and application dialogs, a lot of my photographs are vertical (portrait mode) and the widescreen then becomes a relative disadvantage. But I am an old-timer and not so easily impressed by some newer things like the now ubiquitous widescreen displays.

Is this new, more affordable LCD as good as the name brand pro graphic models I have tested and reported on in the past couple of years? In many ways it is and will satisfy many users, but I did experience differences working with the ViewSonic VP2250wb. To obtain the appearance of equal brightness top to bottom of the vertical angle relative to your eye position the display has to be tilted very precisely. If you slump down in your chair, for example, the top of the screen will look darker. When sitting with my head centered relative to the screen and leaned a little to left the right few inches of the screen looked warmer. In other words, if you back 3 ft away from the screen it looks quite even in brightness and neutral in color, but get 16-18" from the screen to see detail clearly and any variation in your angle of view will change a part of the screen's appearance. This is

a bit limiting and may be an occasional annoyance, but should anyone not expect at least some minor deficiency at a bargain price compared to displays that are 2-3 times the price?

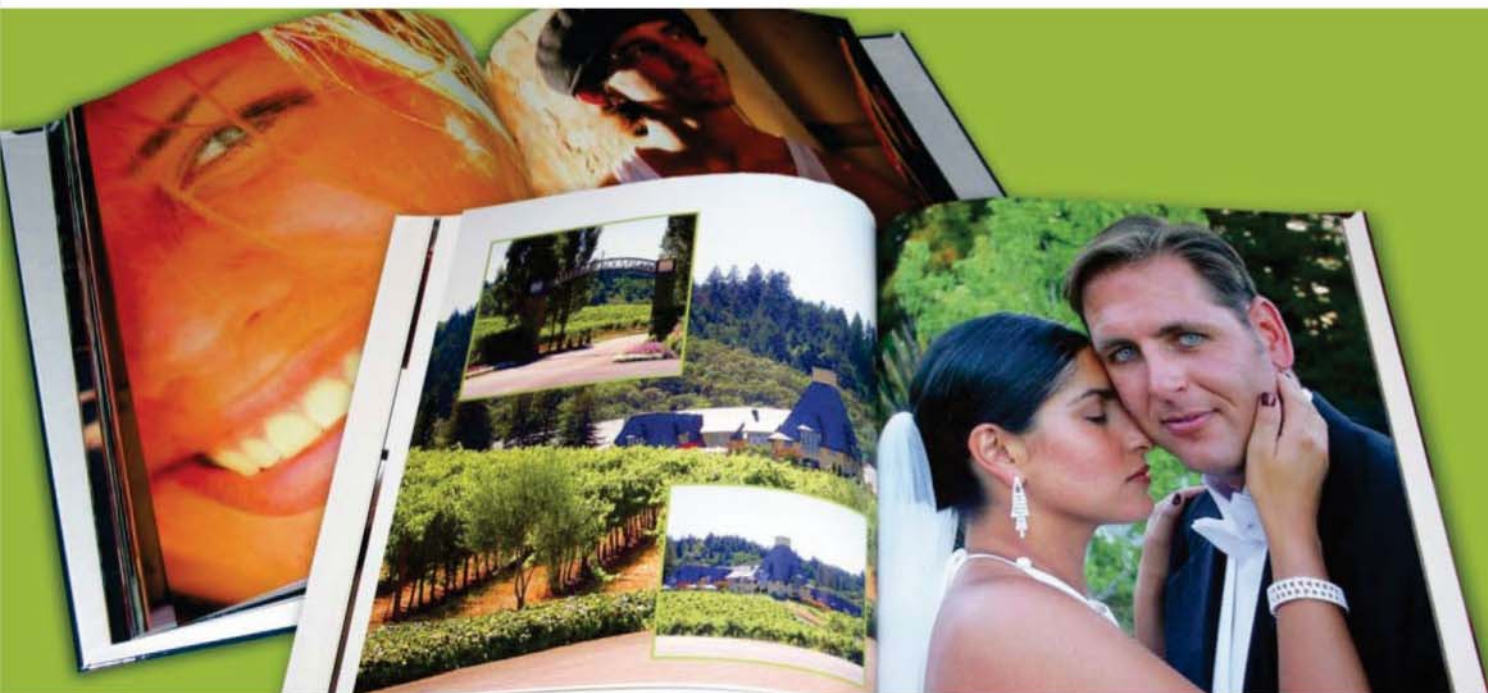
Evaluation And Recommendation

Even though the price of LCD displays have declined in the consumer market considerably over the last couple of years, the pro graphic models featuring larger color gamuts and the kind of control support needed for image adjustment and editing work have remained comparatively expensive, especially for larger display sizes. The ViewSonic entry into this category, which offers a generous-sized LCD display with a large color gamut that can be easily calibrated and profiled at a much more affordable price, is very welcome. And although it does not compete entirely in perceived screen performance with the top-end, name brand models, the detractions are not serious enough to preclude recommending the VP2250wb for those whose budgets have to be considered.

I found once I was familiar with this new ViewSonic display I could work with it both comfortably and effectively. Of course there are some aspects of quality like durability that a short test period does not address. But ViewSonic is a very well established brand and has enjoyed a good reputation with all the users who have reported they have a ViewSonic product both to me directly and in comments in various photo forums. Personally, I am pleased that now when someone asks for an LCD display recommendation and has a modest budget there is something I can suggest with confidence.

For more information, contact ViewSonic Corporation, 381 Brea Canyon Rd., Walnut, CA 91789; (800) 688-6688, (919) 573-4233; www.viewsonic.com.

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Apple's Aperture 2.1

A Better Workflow?

In a perfect world, photos would magically transport themselves from your camera to a safe location, fully metatagged and color corrected. Alas, the professional's workflow is not that simple. In a digital age, a streamlined workflow hinges on two factors: photo viewing speed and editing agility.

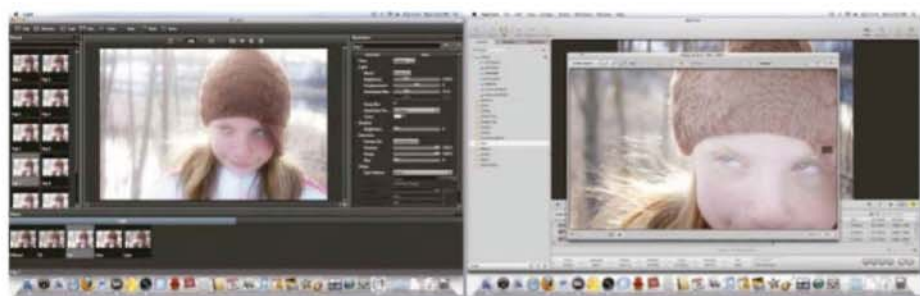
Apple's Aperture 2.1 addresses both factors with a revved-up database engine that makes it easier to find that one photo of the woman in the red scarf you took last Monday. In addition, new Adjustment features encourage more experimentation and produce better results. To find out exactly how these new enhancements change the workflow, I put Aperture 2.1 through a series of tests (see "Aperture 2.1 Vs. Adobe's Lightroom 1.4" sidebar). I also uncovered new features, including powerful plug-in support and a few new interface tweaks.

Before I get to the enhancements, it's important to review Aperture's strengths, and weaknesses. For the professional, Aperture is an all-in-one program. It's the digital equivalent of a light table where you can review your recent shoots and examine color attributes and metadata. It's like having camera and darkroom in one as you can adjust color, exposure, add sepia tones, lower the black point of a photo, and make other "adjustments" to contrast, definition, saturation, and vibrancy. As a professional photographic tool, Aperture assumes your photos do not need extensive retouching and editing—which is to say: this is not Adobe's Photoshop. It's an important distinction. Photoshop is essentially a graphic program—it's for postproduction, not selection.

Here's an example: Say a client wants



Courtesy Of Apple



New plug-in support in Aperture 2.1 means you can use third-party tools, such as this Dodge & Burn plug-in (included with Aperture) and DFT Light, which helps you control and edit image lighting.

to show a banana stalk in a grocery store ad. The photographer would use Aperture primarily to select the ideal photo, so the speed of browsing is critical. The longer it takes to flip through 100 shots of bananas, the longer the workflow. She may choose to correct the color, perhaps sharpen an image or two, but the ultimate goal is delivering the photo to the client. Photoshop, conversely, is primarily an editing tool, which means photo browsing, color correction, and delivery

are secondary to retouching a photo: e.g., removing blemishes on one bad banana.

Once you understand these differences, it's easier to see why Aperture works the way it does. Editing, though certainly available, is secondary to browsing and delivery to clients. You can quickly e-mail full-res raw images to a client, upload them to a .Mac Web Gallery, or just save them to a disc. There's also a full-screen view that removes all the clutter and helps

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Before And After Images

Color correcting images is the core of what makes Aperture such a critical tool. Here, I added a brownish pale to my daughter's face and the background to make the colors more uniform.



Photos © 2008, John Brandon. All Rights Reserved

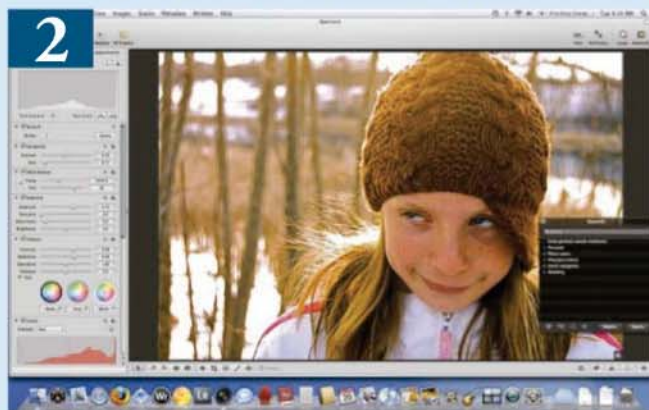
Steps To Correct Image



1. Use the Retouch tool to remove smudges, blemishes, or stray hair.

2. Use the exposure options to add more color depth, brightness, and clarity.

3. Compare the images to see how the changes impact the photo.



you focus on examining photos, using a digital loupe if you wish.

New plug-in support—while so freshly minted that there are only a handful of add-ons available—means third-party developers can now enhance the product. I used one called DFT Light, which can add lighting behind a portrait shot, increase lens flare, or

just make the image look softer. There are also a few minor tweaks to mention: a new All Projects view shows photo albums—you can flip through photos in an album thumbnail just by moving the mouse back and forth. As far as I can tell, metagging works the same in Aperture 2.1 as previous releases, which is to say: it works quite well.

Browsing And Editing Speed

Of course, the real improvements in Aperture 2.1 are all under the hood. I decided to load the program on the fastest Mac currently available: a 17" MacBook Pro that uses the Intel Penryn Core 2 Duo processor running at 2.6GHz. This machine uses a jaw-dropping 6MB of on-board cache to help speed up

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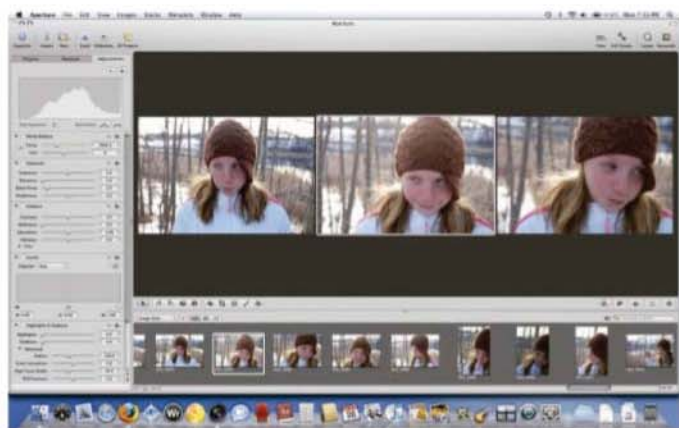
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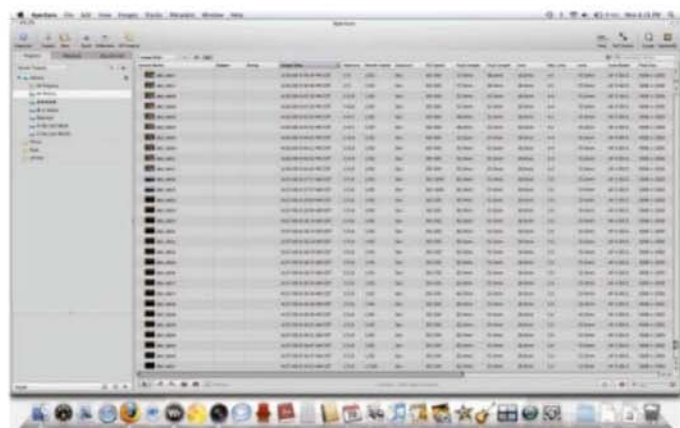
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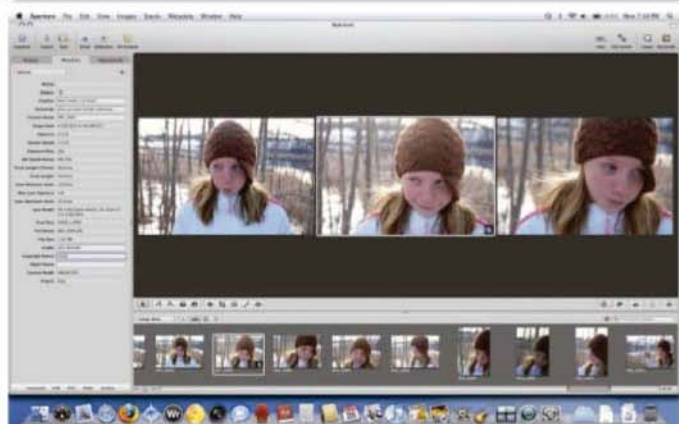
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Aperture 2.1 allows you to see images in a comparison view so that you can see how your color corrections change the tonal quality of the image.



After importing images, you can view smaller thumbnails without a large preview, which helps you quickly add metadata (helpful in finding images later) and organize the raw images.



With three images on screen at the same time, you can select the one you want and add more details to the metatag information, such as photo credit and copyright.



You can browse images in a full-screen view, which has no impact on the browse speed thanks to how Aperture stores image data, and use processor caching to keep workflows fluid.



Here, I added a sepia tone to an image that just didn't look right without the new tones. Note the loupe which helps you examine specific areas of the photo for defects or color problems.



Once you choose the photos you want and make color corrections, you can easily e-mail, archive, burn photos to disc, or publish your photos to the web from within Aperture 2.1.

memory-hungry tasks, such as browsing 5MB photos or metatagging thousands of photos.

On the MacBook Pro, there's more fluidity than even the original Aperture 2.0 release—the program absolutely sings. With exactly 2847 photos in

my archive, I was able to quickly scan through images, organize them into projects, view images in a full-screen view, and occasionally stop to quickly view one or two images and make edits. New gesture controls for zooming in on an image and quickly flipping through

an archive—features that only work on the MacBook Pro I tested—help with browsing as well. Editing adjustments were instantaneous, even on very large resolution images, mostly thanks to the MacBook Pro's memory cache. Importantly, Aperture taps

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into this power for color corrections as well, so I never had to wait to see my edits take effect. The ultimate payoff? My workflow was faster and more elegant—I produced better results thanks to the speed.

Overall, Aperture 2.1 is a major boon for photographers who need to work quickly but produce professional results. It's not just a photo browser,

it's a productivity enhancer without any superfluous features in software packages you probably already own anyway.

Aperture 2.1 has an MSRP of \$199. See the Apple store for upgrade and recent Aperture 1.5 purchaser prices.

For more information, contact Apple Inc., 1 Infinite Loop, Cupertino, CA 95014; (408) 996-1010; www.apple.com. 

Aperture 2.1 Vs. Adobe's Lightroom 1.4

In comparison to Lightroom 1.4 on the same MacBook Pro, Aperture was noticeably more nimble. Lightroom would occasionally pause or stutter during photo browsing, especially when flipping through very high-resolution 5MB images. While scrolling in Lightroom, a series of blank white images would invariably appear (placeholders for the real image), while Aperture seemed to keep up easier.




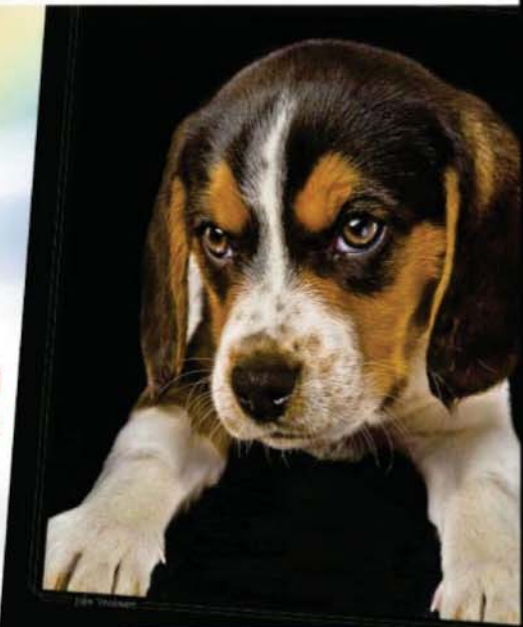
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Adobe's Lightroom 1.4 lagged behind Aperture in raw image browsing speed, although the actual photo-editing options are richer and may help you produce better color-corrected images.

In terms of editing prowess, Aperture 2.1 is geared for the professional who likely already uses Photoshop. There are a few minor tweaks in the latest release for how the user interface works for adjustments, such as a new Vibrancy tool for adjusting saturation for the selected portion of an image, and a new retouching brush helps you remove blemishes in photos. In terms of detailed corrections, Adobe's Lightroom still has the edge. Some Lightroom advantages include tonal controls for fill lights and clarity, better histograms, and effects such as selenium and cyanotype that dramatically alter tonal quality.


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X-Rite's ColorMunki Photo

A Unique And Compact Color Management Tool

In midwinter I had a sneak peek of a new color management product. I was lucky enough to get a beta unit then and have been using it for the past couple of months. But, I don't review beta products, so I've been holding out for the release version of the product, dubbed ColorMunki Photo (#1). The ColorMunki combines high-end technology with easy-to-use features and a palatable price tag, for most users.

Typically, you would buy a monitor calibration device like Datacolor's Spyder3 or X-Rite's i1Display 2. These are both colorimeters that sit on your monitor and read a series of colors to define what your monitor is capable of reproducing. In the case of the Spyder3, you can also calibrate a digital projector. Both of these products cost about \$250.

This doesn't give you the ability to create custom printer profiles, an important matter for anyone wanting to create high-quality prints of their images. Until now, you were looking at either the Datacolor Spyder3Print for \$499 (a bundle, the Spyder3Studio is available for \$599 and includes both the Spyder3Elite and Spyder3Print products) or the X-Rite i1Photo. The i1Photo LT is a spectrophotometer that is generally regarded as a more accurate device for measuring color. This product does both monitor and printer profiling at a cost



Launching ColorMunki gives you access to all features of the program, including monitor and printer profiling as well as the other components for packaging images and building color palettes.

of \$1095. But, to have the best possible quality printer profiles, you also needed to purchase additional software, such as the \$2495 ProfileMaker software. All this seems like overkill for many photographers and printmakers.

ColorMunki claims to change all of that with a single product that does monitor, printer, and projector profiling, all for \$499 (#2). This isn't a stripped-down hardware product either. It uses the same

spectrophotometer found in the high-end profiling devices sold by X-Rite, but it brings a much friendlier interface that is more intuitive for the average user.

If you've ever profiled your monitor, you'll be comfortable and familiar with this part of the process. If you have multiple displays, you'll select the one you want to profile (ColorMunki will profile multiple displays for you) and select whether you want Easy or

ColorMunki is a new color management product from X-Rite that is designed to make it easier and less expensive for the average person to create a color managed workflow.

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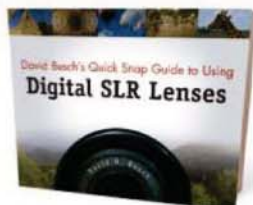
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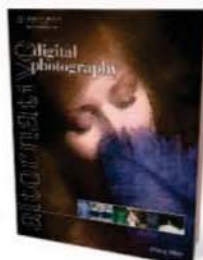
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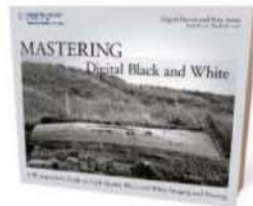
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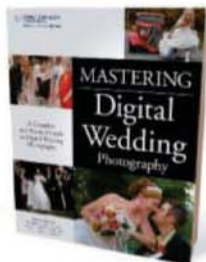
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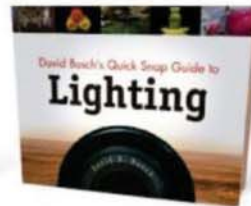
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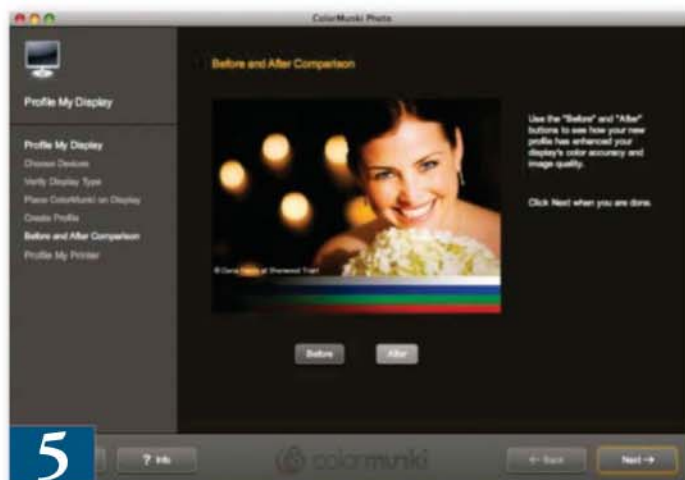
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(Above, left): ColorMunki can profile multiple monitors and has both an Easy and Advanced mode. The Advanced mode lets you set target color temperatures and measure ambient lighting conditions. You can also profile digital projectors with the same device. (Above, right): Once the profile is complete, you can review before and after settings to verify that the profile is good and to see how much difference there is between uncalibrated and calibrated displays. You can also set the frequency for profiling reminders. I typically profile every two weeks. (Left): The ColorMunki hangs off your monitor in the included pouch. A series of color values are read and a monitor profile is built. The entire process takes just a few minutes. (Below, left): The on-screen prompts make ColorMunki pretty foolproof. You access the different modes by turning the dial on the ColorMunki depending on the type of measurement you're doing. The device has a built-in calibration tile and will calibrate itself before measuring your monitor or prints. (Below, right): One of the most impressive features of ColorMunki is the ability to create a high-quality printer profile from only 100 color patches. You start off by printing and measuring a set of 50 patches. ColorMunki then determines the next 50 patches that need to be read and you'll print that chart to measure. The scanning process only takes about 30 seconds, although you should let each print dry for 10 minutes before scanning. ColorMunki has a progress bar to indicate how long you should wait before reading the patches.

Advanced mode. Advanced mode (#3) lets you set the color temperature and measure ambient room light to optimize the display. To be honest, I find very little difference between the Easy and Advanced modes. The ColorMunki comes with a padded case and strap that you'll hang on your monitor in the location shown on screen (#4), and then the software will display a range of colors that the ColorMunki will read. When

completed, the ColorMunki creates a profile for you and gives you the opportunity to see a before and after view before setting it as the default profile (#5). You can also set a calendar reminder that your display should be recalibrated.

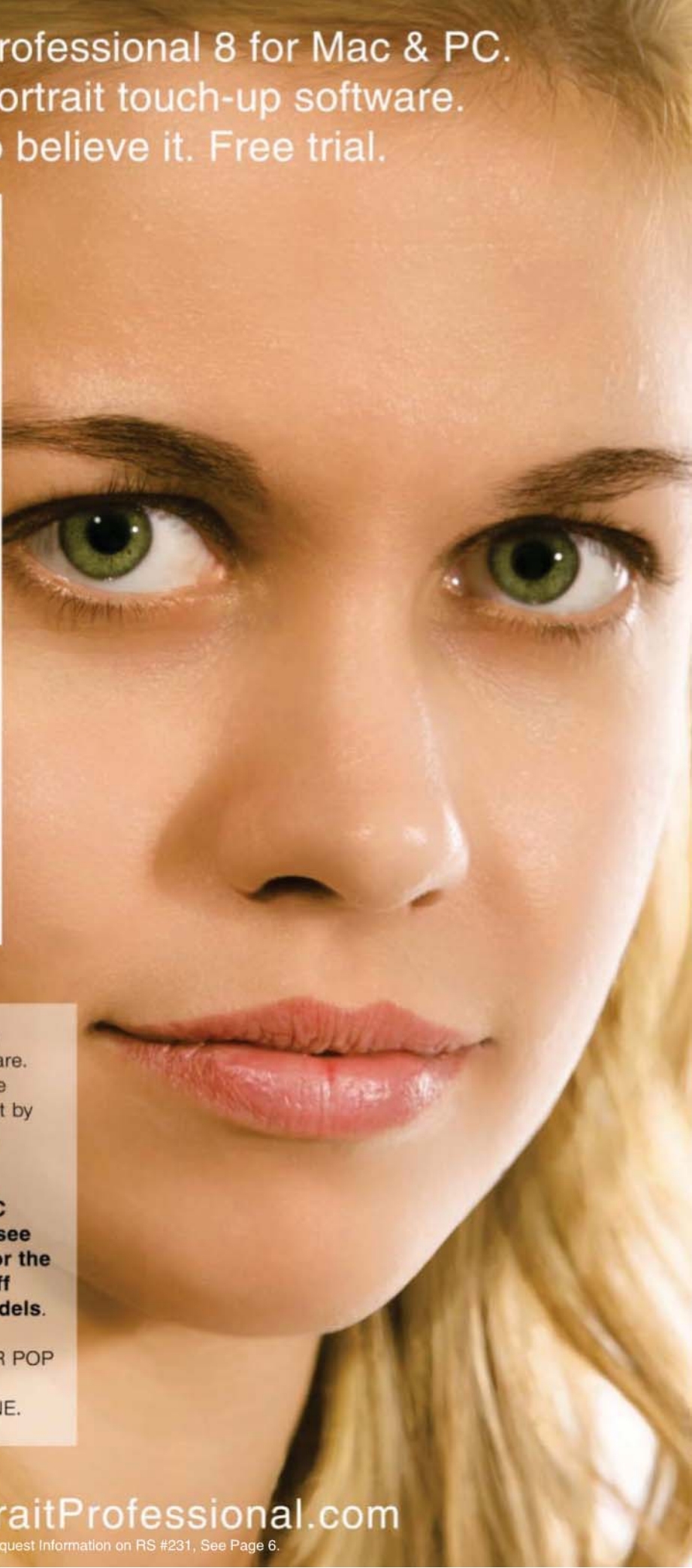
Profiling a projector works the same way as a computer display, but rather than placing the ColorMunki on the screen, you mount it on a tripod using

the built-in adapter and point it at the screen. One feature that will appeal to the newcomer especially is the on-screen directions. When you use the ColorMunki, it has a built-in calibration routine. The software directs you to turn the dial to the correct position for the current operation and lets you know when it's ready for the next step (#6).

Printer profiling is where ColorMunki really breaks new ground (#7). Typically,



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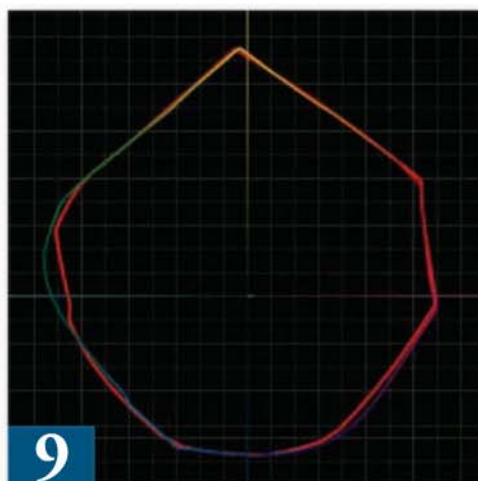
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(Far left): Charts are read by sliding the ColorMunki along the color patches. You'll see on-screen verification that the chart was read correctly. If you make a mistake, you just scan that row again. (Left): The solid red line indicates a profile I made using an i1Photo LT and ProfileMaker 5, a \$3500 combination. The hue line is the profile made with the ColorMunki. While there is some difference in the greens, in actual prints this is virtually identical in output.

a high-quality printer profile uses 1000 or more color patches to generate a profile for a particular paper and ink combination. The Datacolor Spyder3Print is able to produce high-quality profiles with about 500 color patches (including the extended grays target to improve black and white print quality). ColorMunki, on the other hand, breaks the profiling process into two parts. It creates a 50-patch chart which is printed and measured (#8), and based on the results of that measurement, creates a second 50-patch chart. So, you're scanning a total of 100 patches. The scanning process itself takes only about 30 seconds to complete, although you do have to allow time for your prints to dry prior to scanning. So, plan on about 25 minutes from start to finish for a printer

profile. When the profile is complete, ColorMunki will automatically set that as the default print profile for Photoshop, InDesign, or QuarkXPress if you want.

What amazed me was the accuracy of these profiles. I've used small patch targets before with less than acceptable results. Usually there is much less shadow detail and colors go out of range earlier than with a high-quality target. The ColorMunki surprised me by being almost identical in quality to what I was able to generate with the i1Photo LT and ProfileMaker combination (#9). Remember that we're now talking about a \$499 product vs. the \$3500 products I've been using.

The ColorMunki Photo adds a few more features as well. You can also create CMYK profiles and do spot color

measurements. Finally, if the generated profile isn't completely to your liking, you can optimize the profile by using an image of your choice. The software will analyze the selected image and generate another 50-patch chart for measurement. So, if skin tones are critical, or you're doing extensive black and white work, you can create a profile that is tuned to that type of output. This optimization process can be repeated with different images to continue to optimize the profile.

Other Features

While monitor and printer profiling are the key elements for most users, additional features in ColorMunki Photo will be of interest. DigitalPouch (#10) is a way to bundle images along with



DigitalPouch is a way for you to package up images to send to clients or others. It puts your images into a color managed viewing application to ensure that your images are being seen the way you intended and it protects your images from being copied.

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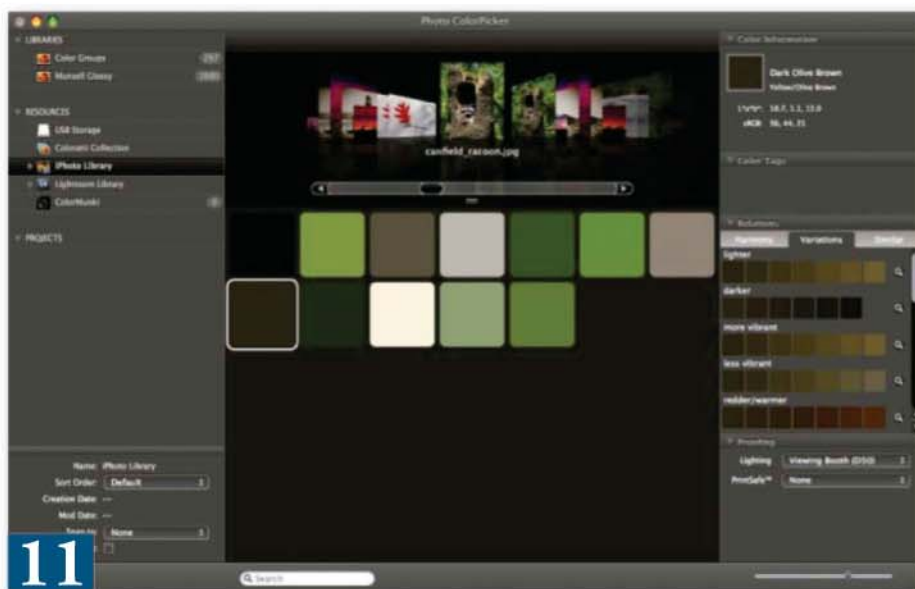


Photo ColorPicker helps you build palettes of complementary colors by selecting an image. The color patches shown are all linked to several different libraries. You can also use ColorMunki to do spot measurements of anything the device can be placed on, including skin.

their embedded profiles into a color managed viewing application (most e-mail clients and web browsers don't understand embedded profiles and will default to using sRGB; if your documents are in a different color space, they may look very different than intended). After adding your images, click on the Create button and a self-contained viewer is created that you can send off to clients or publishers.

Photo ColorPicker (#11) allows you to create palettes of complementary colors based on any image. When you select an image in the browser, all the primary colors will be displayed. Selecting any one of those patches shows you the related colors in Harmony, Variations, or Similar groupings. This is helpful for designing around an image. Although probably not an everyday need for the typical photographer, anyone in design or layout will appreciate how much easier this makes color selection. You can also use ColorMunki to capture the color value of literally anything you can place the device on, including skin and fabric.

Conclusion

X-Rite has a real winner with the ColorMunki Photo. Combining monitor calibration with printer profiling at a reasonable price, the ColorMunki should take care of all your color management needs. The additional features, like the

Requirements

- Windows XP or Vista (32 and 64 supported)
- Macintosh OS X 10.4 or later
- Powered USB port
- Network connection

ability to optimize a printer profile for specific needs, and the DigitalPouch for sharing and viewing color managed images, are intuitive and go a step beyond what anyone else has available.

The process isn't foolproof, though. You still need to pay attention to printer settings in order to get the most from ColorMunki or any profiling solution. With the wrong options set in the printer driver, you can create a profile that is unusable. X-Rite has done everything on their part to make the process easy, but you have to do your share.

For more information, contact X-Rite Incorporated, 4300 44th Street SE, Grand Rapids, MI 49512; (800) 248-9748; www.xrite.com, www.colormunki.com.

Jon Canfield is the author of several books on digital imaging and printing. A popular instructor at BetterPhoto.com, Canfield also teaches workshops for the Panasonic Digital Photo Academy (www.digitalphotoacademy.com). You can reach Canfield via e-mail at: jon@joncanfield.com.

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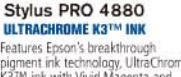
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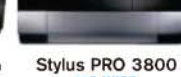
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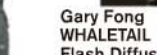


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THE LONG RANGER

With HDR Photography, What You Can See Is Now What You Can Get



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In the early days of digital imaging, we were promised much. Suppliers, manufacturers, photo writers, and early-adopter photographers talked about how digital would allow us to do more with photographs. We'd be able to see them instantly, send them quickly, and, most important to the serious-minded among us, control them creatively. Digital cameras and the digital process would allow us to do things we could never do before—like change the ISO in mid-shoot. We heard that we'd be able to capture images that were once impossible.

At first many were skeptical. Technology had always promised a lot and delivered mostly advertising slogans.

Computers were going to make our workload easier, our workweek shorter. Electronic communication would create the paperless office. How'd those work out for you?

But digital imaging delivered. The promises were kept, and the end is nowhere in sight.

Digital isn't responsible for the development of High Dynamic Range (HDR) photography, but it makes it easily accessible. In an HDR photograph we can finally see reproduced on paper and displayed on a monitor the wide range of tones that our eyes can perceive but no film or sensor can capture in a single image.

Ferrell created this HDR image of the Washington National Cathedral in Washington, DC, from seven images at 1 EV spacing. The perspective is due to his use of a 10.5mm fisheye lens. "I needed seven images to capture the details of the towers in the bright sun and the ceiling of the shaded gazebo."

HDR photography involves taking a series of exposures of the same scene, each at a different EV setting, and using a software program to combine the images. With your camera on a tripod, you take a bracket of three, four, or more exposures, ranging from under- to overexposure; in that series you'll capture all the shadows, highlights, and mid tones of the scene. The software—and the decisions you make about how you're

going to use it—will basically do the rest. The result is an image that combines the best of our individual takes, complete with color in the highlights and details in the shadows. What you need is a camera capable of exposure compensation control (auto-bracketing is a plus), a tripod, a computer, and the software.

The software performs essentially two functions: merging, which creates from your exposures a 32-bit file that represents in one image the full dynamic range of the scene; and tone mapping, which converts the file back to a range that's able to be viewed on screen and on paper.

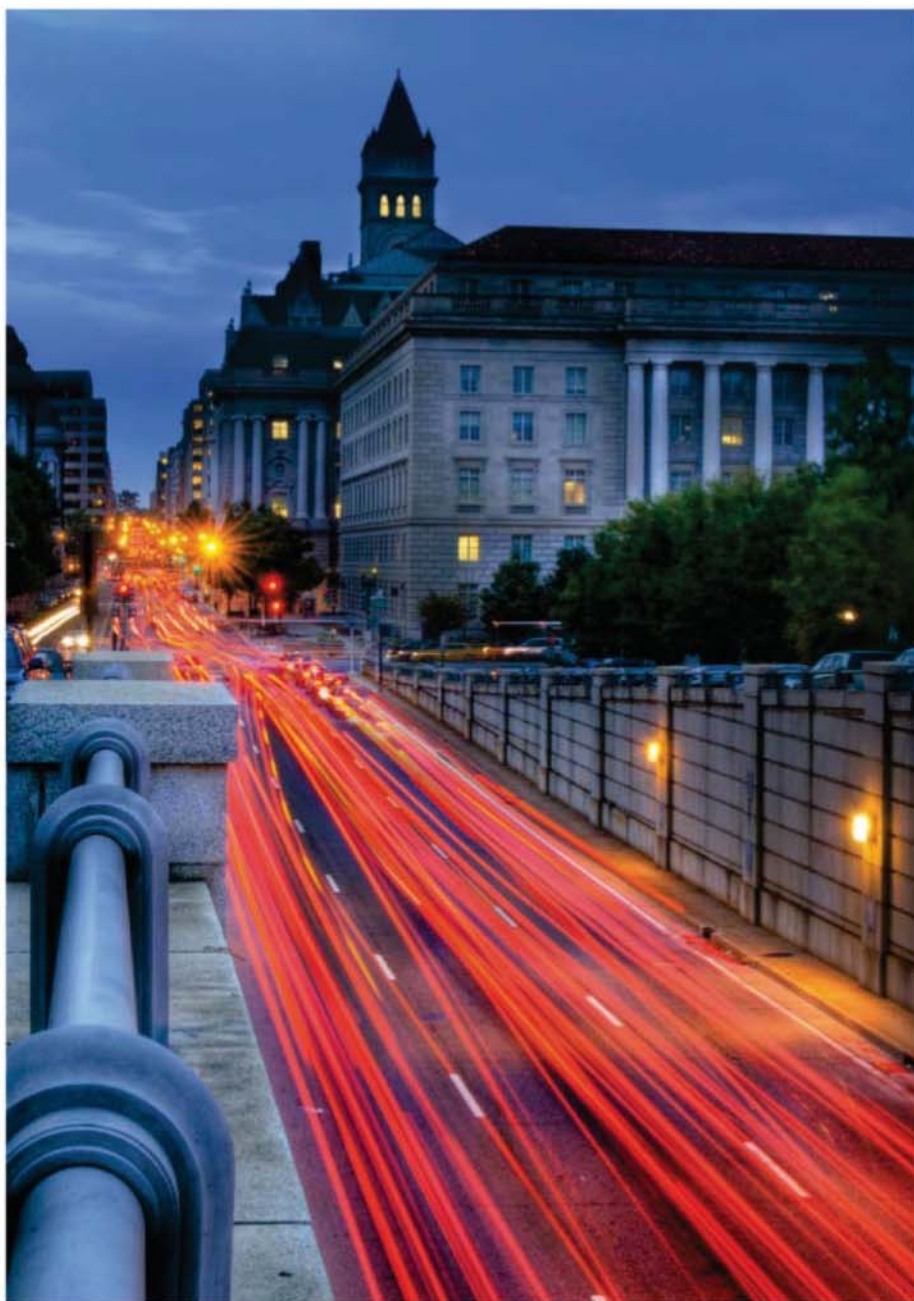
I talked recently with Ferrell McCollough, a professional photographer who's written the *Complete Guide to High Dynamic Range Digital Photography*. I didn't want to find out the details of how the process works—that's in his book, and in the books of others, of course; I wanted to know why he became fascinated with HDR.

"I saw HDR photos for the first time at the Flickr website," Ferrell says, "and I was blown away by the detail in the shadows. I didn't know what it was yet, but the wow factor just grabbed me."

Eventually he picked up enough information to start doing it. "It opened up the possibilities. I used to never take a camera out of my camera bag at noon; in fact, I'd avoid any shooting after 9am and before 5pm. Now I take the camera out at any time. HDR has expanded the time when I can shoot and get good images."

Along the way, Ferrell made something of a breakthrough. "Most of the reading I did on HDR said that you can't use flash when you shoot HDR image sets, but I didn't listen. I worked out a technique for flash. I call it flash merging, and it involves using a flash off-camera, handheld, to spotlight various areas of a scene."

Judging how many exposures to make of a particular scene is an important element of HDR photography. Ferrell calls that judgment "scene awareness," and his guidelines for judging scene contrast involve the direction of the light. "If the scene is frontlit, or the skies are overcast,



Ferrell captured this image of car taillights in five photographs at 1 EV spacing. "Each exposure records the action in a different position," he says, "so this final image required some post-processing cloning to correct ghosting."

the scene will have low contrast, and you can usually capture that in a short EV range—three images will probably do the trick." If the scene is sidelit, he classifies it as a medium contrast scene, and that would require capturing a greater EV range. Backlit scenes are, he says, pretty much the highest contrast scenes you're going to see in nature, and for those you'll need to capture a larger dynamic range. "You might go from three to nine

images for a backlit scene or an interior, which can have a large range of contrast."

The imaging program that Ferrell prefers is Photomatrix; he also has experience with Dynamic Photo HDR, FDRTools, and Artizen and has worked with Photoshop CS3's "merge to HDR" function. While it may sound like the imaging programs do all the decision-making, there's plenty of input



Ferrell used flash merging techniques for this image. "I took six images with the flash held in a different position for each exposure. The images were then merged and tone mapped."



This is the result of six images taken with the flash unit held in a different position for each exposure. "I took care to fill in the shadows created from the previous flash exposures," Ferrell says, "so a fully illuminated scene would result after merging."



Four images were taken using a handheld flash with a different color gel for each flash exposure.

from the photographer. In tone mapping, for example, you're given anywhere from five to 15 sliders to adjust, depending on the program. "Those sliders control the compression of the image," Ferrell says. "They bring out shadow detail and smooth the highlights, and there's a range of things you can control that are similar to the adjustments you'd have in Photoshop. The tone mapping decisions you make personalize the image."

What makes a scene an HDR candidate? "There are a couple of things," Ferrell says. "The contrast of the scene immediately indicates to me that the digital sensor can't capture all this—I need multiple images to get the full range of light. So it's typically an image that has sky and dark shadows. And HDR is great for grungy scenes—a junkyard, urban decay, graffiti, peeling paint; it just brings out those details."



For this image, a flash was fired from five locations around the glasses.

If you're interested in HDR, the best way to learn it is simply to do it: sit down at your computer with a set of exposures, the software program you've chosen, and an HDR guide. Ferrell's is one, but there are others, including Michael Freeman's *Mastering HDR Photography*; HDR: *An Introduction to High Dynamic Range Photography* by Jack Howard; and a DVD from Ben Willmore titled *High Dynamic Range Mastery*. 📺

The Photography Of Thom Rouse

Where Technician And Artist Meet



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(Above, left): "The Unbearable Lightness of Being." An homage to Man Ray's painting and the literature of Milan Kundera. (Above, right): "Cubist Blue Spirit." An exercise in applying cubism to a photograph. The first in an, as yet unfinished, triptych.

The first time I saw some of Thom Rouse's work, I was stunned. It was so artistically and technically excellent I had to stop and study it for a while, just like you do when visiting a gallery. That's why I had to share it with you. Rouse is a portrait and wedding photographer who regards digital photography as not just an advancement of conventional photography but as a whole new medium unto itself. The Illinois photographer has also helped raise the bar in the Professional Photographers of America (PPA) print competition. For those who think the PPA exhibit is basically "salon" work of "Old Salt" characters, think again. Rouse's work has earned him PPA "Diamond" status (all four images in the

prestigious Loan Collection) not once but three times! And his 2006 image "Symbol Tree" earned him the American Society of Photographers Gold Medallion Award, which is pretty much the best image in the entire show.

I asked Rouse to share some of his philosophies and techniques.

Shutterbug: Thom, tell us about your wedding and portrait work.

Thom Rouse: I no longer own a studio—I sold it about five years ago. I do most of my work on location now and I love it. I used to hate leaving the studio—now I really appreciate the challenge and new opportunities of each new location. When I need studio space I rent (or more often borrow) space. I

am also in joint ventures with several studios. I couldn't bring myself to be an employee again so I have joint venture relationships with studios to do weddings for those who don't do weddings and high school seniors for those who don't do seniors. I shoot as a partner without any overhead and the host studio is responsible for marketing or sales, neither of which is my strong point, or interest. I just take pictures and realize a higher net than I ever did as a studio owner.

SB: Your fine art work is a wonderful blend that uses both sides of the brain. You seem equally adept at the artistic and technical aspects. Does one come easier to you?

TR: I'm a strong believer that image



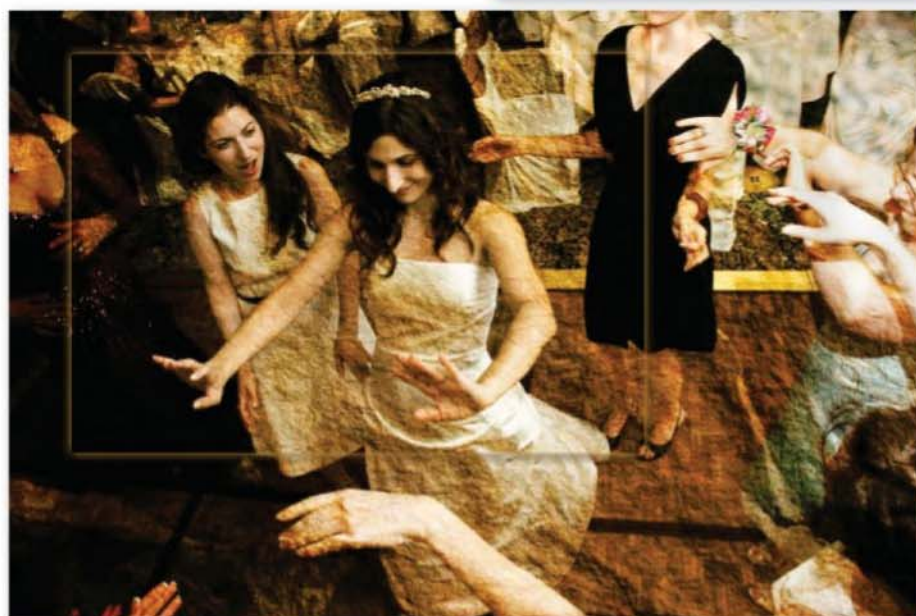
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making requires using both halves of our brains. The popular emphasis on accessing our "right brain" is, I'm afraid, often being made by people who have not read the source literature on the issue. Our brains know what side to use appropriate to the task our conscious minds ask of them. Obviously, f/stops and shutter speeds are left-brain issues, but so too is the acquisition of visual literacy and understanding the rules and concepts that make images successful. We want the viewers of our images to respond with their

right brains—that's why we make images—because some things are ineffable...they can't be expressed in words.

SB: Where do you get the inspiration for your images?

TR: I believe that inspiration comes most often from the unconscious mind. My inspiration sometimes comes from dreams with very clear and specific images. I also find that a process called "incubation" seems to work for me. Sometimes we work very hard and concentrate on a project and nothing seems to work. Then we mentally

set it aside for a while (we incubate), and suddenly we are struck with inspiration and insight for the project. Seeking out and critically viewing works of art, movies, comic books, natural scenes, and almost everything visual contributes to our visual literacy and eventual inspiration.

SB: How do you try to market your fine art work? Have you been successful at it?

TR: Selling fine art is all about business and marketing and it is something I'm working more on now. I'm concentrating on gaining more gallery representation in

a wider geographic area than Chicago. I'd like to gain representation in several major cities and I'm concentrating on markets that I think would be most receptive to my work. I'd never assumed that I could make my entire income solely from fine art sales (very few artists do), but as time goes on I think it's increasingly possible that in a few more years fine art will be my principal activity.

SB: Many of your works are heavily manipulated. Do you have a vision in mind when you start or does it unfold before you?

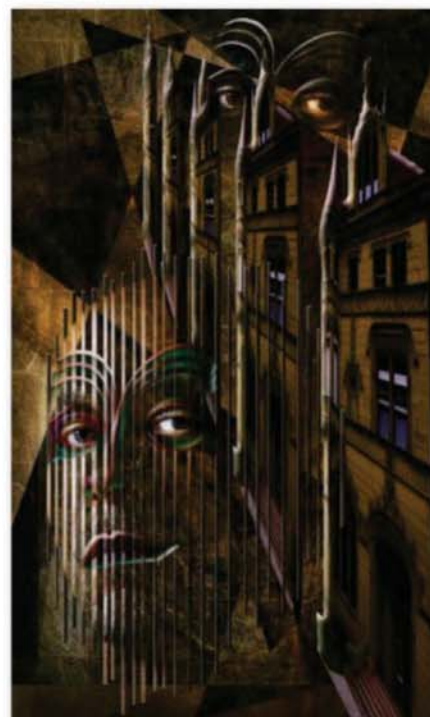
TR: About a third of my pieces are previsualized and are finished very close to my original concept. About a third began with a previsualized concept and evolve into something else during the process. And about a third are simply the result of fooling around on the computer until I see something I like. Initially I thought it

was "cheating" to produce an image that was not entirely previsualized but I have come to think that we really don't create anything—all possible images are already out there. Our task is to recognize them—discover them—and harvest them when we see them, whether in our own heads or on the screen.

SB: Can you take us through a typical fine art workflow? What camera/lenses do you use?

TR: I'm currently using the Nikon D200 as my principal camera and expect to buy the D3 soon. I use a variety of lenses, both Nikons and Tamrons, including a few older manual focus Nikon primes that I can't seem to live without. For studio sessions and figure studies I edit in Lightroom but save as raw and do very little manipulation

"Charles' Street." The central figure Charles and the house for which he is known—a well-known feature of the Chicago party circuit.



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"Time After Time"

What began as a pre-wedding portrait of three generations of women evolved into a commissioned fine art portrait of a family's matriarch. After completing a traditional portrait of grandma with her daughter and granddaughter, I began a fine art piece with Mrs. Yamaoka as the central figure. I started with a "yin/yang" line bisecting the subject's face from the upper left corner in a sinusoidal curve to the bottom right corner of a square frame. The Pen tool was used to create a path and was stroked in red. I wanted to give a sense of the totality of the subject's life from youth through old age. I retained the subject's face to the right of the yin/yang curve and to the left of the curve I constructed a youthful face from elements in my personal image stock. On multiple layers selected features of Mrs. Yamaoka's eyes and lips were masked over the left (youthful) image and stylized into what I imagined her features might have been as a younger woman. Because Mrs. Yamaoka had spent portions of her life in both the East and the West I wanted to incorporate a subtle Western motif into the composition to balance the Eastern yin/yang motif. My thought was that the "golden mean" is among the most Western of visual motifs. In a separate document I constructed a grid of various but proportionally-sized golden rectangles. I stroked the lines in the same red I'd used for the yin/yang and dragged the layer over the image in Overlay Blending mode. The right angles of the grid seemed overly regimented for the overall composition so I took the grid overlay into "liquefy" and added a clockwise spin to the entire layer.

Several selected images of an Asian model's hair were brought into the image, manipulated with the Transform tool, and masked into position. Saving the layered original (just in case!), a duplicate was flattened and taken into Painter. My experience with Painter was and still is very limited. In this case (as in most cases) I defaulted to a large palette knife. I added broad strokes of red to the left half of the image, dark blue/black to the right half. I continued with the



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palette knife in Clone mode and (in Jeremy Sutton's terms) began a "mucking up" of the entire image. Finally, I added back detail and original contour with the soft cloning brush. The original image is printed on Kodak metallic paper (a material I once thought was a gimmick but have since come to use for many of my images). Mrs. Yamaoka died on her granddaughter's wedding day—a fact that was kept from the bride until late in the day. Although at the time it seemed to be a terribly unfortunate circumstance, the bride and her family perceive the events as having given symmetry to the arc of their family's history. A number of the wall prints included in the wedding package were foregone in favor of printing "Time After Time" as mementos for family members.



(Above): "Natural History." A depiction of natural history with the Fibonacci sequence dominating the composition.

(Left): "Symbol Tree." A surreal image of a tree, a face and stylized leaves with symbols.

until I start a specific project. I also collect and file objects and textures wherever I see them and save them as raw files. Many of them sit on a hard drive for months and sometimes years before I discover an appropriate use for them. Although textures are readily available for sale on disc I prefer to photograph everything that goes into a finished image, and I think the search for and discovery of textures is important to the process and to visual literacy.

For fine art work I rarely use Actions and often forget exactly how and what I've done to produce the final image. I want the process to be driven by concept and visualization not by the technology. It's too great a temptation to fall back on old tricks stored as Actions or Scripts. Each new image should be a process of discovery. Except for a few files I've saved for demonstration my finished images are flattened. At first I flattened them to save storage space but it has become part of the process and forces me to declare an image finished and to resist the temptation to tamper with it further.

SB: Do you have any favorite Photoshop plug-ins and do you use other software?

TR: Yes, I shoot raw and can't understand why anyone would shoot anything else. One of the joys of digital is having the postproduction opportunities that allow for greater spontaneity during capture. My principal software is Photoshop. I'm convinced that you can do everything in Photoshop—although a

plug-in may well save time for specific manipulations. I use LucisArt sparingly—I rarely want it to be obvious—and a few of the Flaming Pear plug-ins, including Flood. I also have Painter X and use it occasionally but I'm not very good at it.

SB: File sizes must become cumbersome with the amount of layers involved. Tell us a little bit about your computer setup and how you deal with large file sizes.

TR: I'm currently on a Mac G5 Quad with 4GB of RAM. Most of my images range from 750MB to 1GB, but occasionally well over 1GB in size. The G5 seems to be sufficient, although I may have time for a short nap while it renders an extensive liquefy manipulation. I'm an obsessive user of layers in what is probably a very inefficient way. I know I've had images with well over 400 layers but I kept them with the idea that I could always go back to an earlier state and rearrange individual elements. In fact, I almost never move back—I either declare the image finished or declare it a failure and move on. (I've learned far more from the failures than from the successes.)

The current trend in retail photography is to use software to save time; to use Actions and Scripts to automate production. There is great emphasis on saving time—sometimes to the detriment of our craft. Time is of course important in production work but for fine art or self-assignments or carriage trade work saving time should not be a major issue. I had a brief conversation with Arthur

Rainville from the New England School of Photography who said that photographers are always worried about saving time when they might be better served by "savoring the time."

SB: Do you think it's possible for a photographer to have a viable business by creating unique artwork such as yours?

TR: It is certainly my intention to make my living solely as a fine artist but my primary motivation is one of self-discovery, so I'll be doing it regardless of whether or not it is economically viable. That said, each year seems to bring an increase in revenue from fine art. And I think that just as in portrait and wedding photography, financial success is dependent on attention to business and marketing—not just to image making. I've tried hard to avoid it but I've made a resolution to pay more attention to business and marketing. 🌀

To see more of Thom Rouse's work, visit www.thomrouse.com. Rouse can be contacted via e-mail at: rouse@comcast.net.

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Modern Pictorialism

Printing Techniques For Smooth Tonalities

As someone who prefers a minimal style, I want to control, beyond the usual photographic variables, the level of detail and the sense of depth in an image. For this I have embraced the use of diffusion while enlarging. The use of diffusion during film exposure to soften a scene, or when used in a portrait to reduce skin texture and flaws, is long established. Nature

can be just as imperfect and by using diffusion while printing I am able to control the level of fine detail in a print. Diffusion also has a significant effect on the appearance of tonal gradations in a print. In all, I am striving for a certain look, a modern pictorialism, if you will.

I am often asked how I achieve the smooth tonal gradation that appears in my prints. There isn't one particular

technique or ingredient; it's more of an overall process I keep in mind during the entire photographic experience. While I can elaborate on the elements of that process, every image offers many different choices along the way. Each choice alters and customizes the end result.

One of the biggest enemies of smooth tonality is film grain, so to start I decide on what film and film size to use. This

Lone Tree



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Tuscan Trees



Power Lines, Palouse



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is an important first choice because I can't go back on this one after the film is exposed. Excessive grain will produce a coarse tonality and the best way to reduce film grain is by using a fine-grained film and/or using a larger film format. Finer grain usually means slower film speed; larger format usually means slower working, less portability, and higher film costs. I often use 120 roll film in a 6x12cm format with either a dedicated 6x12cm camera or with a view/field camera and a 6x12 rollfilm back. This combination gives me the best combination of speed of use, portability, ease of travel, and image quality.

As 120 roll film is cheaper and easier to carry in quantity than large format

film, I "wait out" a scene. That is, I can continue to expose film as the light or conditions in a scene improve. I can also try different filters and vary exposure times to show cloud or water movement. Often I may shoot 5-6 rolls (30-36 frames of 6x12cm) of the same scene.

I won't discuss specific film and developer combinations as there are too many variables there. However, films like Kodak's T-MAX 100, Fuji's Acros, and Ilford's Delta 100 and Pan F are among many excellent choices.

An integral part of my printing style is the use of some sort of diffuser on the enlarging lens during print exposure. I am not referring to a diffusion enlarger vs. a condenser enlarger, but to adding

a diffuser to the enlarging lens and altering, or filtering, the optical image after it leaves the lens. You can use diffusers, foggers, misters, cellophane, nets, Vaseline on a filter, etc. There are many choices and they each create a different look.

These choices allow me to customize the effect. In addition, I can further customize the effect by choosing to break up print exposures and use differing filters during different exposures, or even differing contrast settings if I am using VC paper. This works well when using split filtration. I can use one type of diffusion during the magenta exposure and a different or even no diffusion during the yellow

Prescott Trees



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Kananaskis Lake

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exposure. I even use this technique during burns. However, sometimes I encounter a focus or even positional shift when exposing a print with a filter and then exposing it again without one. This is most noticeable on the edges of the image. The best solution that I have found for this problem is to replace the diffuser with a plain filter—a skylight works best. I'm not an optical engineer but this seems to replicate the added optical density, or if I understand correctly, the minute focal length shift of the diffusion filter and keeps the image's registration intact.

The downside to diffusing the print exposure is that I can seriously lower contrast and will often find myself printing at contrast Grades of 4 and 5. Keep this need for added contrast in mind during the entire creative process. With the somewhat dwindling supply of black and white enlarging paper, even greater thought has to be given to creating a negative with high enough inherent contrast so as not to require paper Grades 4 and higher.

If you choose to photograph a low-contrast scene, you will have great difficulties with the lower contrast produced by the enlarging diffusion. So choose your subject matter carefully if you plan to use enlarging diffusion. Additionally, you may find that film that was exposed with high-contrast filters, such as a red, may work better with this technique than film exposed using a yellow filter. I also tend to add contrast

to the film image when processing. This can be done by push processing, which can increase grain, or by the method I prefer, selenium intensification. This last method enables me to add up to an N+1 to my film without the grain increase of longer development time.

I have the added advantage of being able to monitor the contrast increase. There are some risks, though; there is a small possibility of staining or of having uneven or marbled densities on the film, so a little reading and experimentation would be advisable before you try this on your important negatives. Selenium intensifies a negative by bonding with the silver and forming silver selenide. The more silver, that is, the denser the area of the negative, the more selenium is bonded and the denser it gets. This increases contrast in a negative by adding density to the existing areas of high density in a far greater proportion than it does to the less dense areas of the negative. On the negative the highlights get lighter while the shadows hardly change.

One of the characteristics of diffusing the enlarger lens is what is known as "bloom" in the shadows. "Bloom" is a smearing of the shadows. It's basically the shadow equivalent of flare. The shadows will appear to bleed into surrounding tones. The greater the diffusion, the more the "bloom." For my own work I try to avoid the "bloom," which can be a difficult task, while other photographers embrace it and use it as

an integral part of their "look." This is purely a subjective call but it is also another choice that enables me to cater this effect to my own vision.

If you plan on experimenting with this process plan to have a fair amount of paper handy, and maybe start with smaller size prints first because you'll find that there are many variables that can be adjusted and that the look can be taken in many directions. Should you then make larger prints you'll have to recalibrate many of the variables, beyond simply exposure, to achieve a matching print.

For me the use of this process is very conscious, and while I don't use it in all of my work, because it's completely the wrong direction to take sometimes, it is an excellent process to be aware of and to use when appropriate. 🌀

For 25 years Brian Kosoff was an advertising and editorial photographer. Then at the end of 2002, he changed the direction of his work from still life to landscape photography and closed his Manhattan studio. He travels extensively seeking images that he finds compelling, particularly as the contours and content of our world rapidly change and many scenes of natural beauty disappear. His black and white silver gelatin prints are available in galleries across America. There is also a book of his work in early production, with an expected release for autumn 2009. To see more of his images, visit www.kosoff.com.

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Aleratec's 1:3 DVD/CD Tower Publisher HLS

Pro-Quality Disc Duping And Label Printing

Sending out a CD/DVD to a duplicating service can cost hundreds of dollars—and requires a minimum order, usually in the neighborhood of several hundred copies, which is not a practical solution for most of us. Yes, there are inkjets capable of printing on pre-labeled discs, but one thing they can't do is duplicate CDs and DVDs—and the process is limited to one disc at a time. And in this day and age, when we're handing out discs with pictures, videos, and music like they were Halloween candy, it would really help to have some means of efficiently duplicating discs and printing labels at home, in our spare time—on the same machine. There are pricey machines that will do the job, but if you don't mind the no-frills approach and are willing to spend under \$500, then consider the *Aleratec 1:3 DVD/CD Tower Publisher HLS*. This peripheral device lets you publish 1-3 discs at one and the same time, practically hassle-free. It was something I had to see for myself.

LightScribe Technology

The Aleratec uses HP's LightScribe technology for imprinting on the surface of a CD or DVD. This is a monochrome (gray scale) process, producing silkscreen-quality labels. The process involves laser-etching into a specially embedded coating on the disc. The finer the setting, the deeper the etching, and the more pronounced the result. But this can take a while. Printing graphics could take upward of a half hour per disc, or longer. However, when you consider that you can imprint three discs simultaneously, the time it takes to burn the label becomes more manageable.



Photos © 2008, Jack Neubart, All Rights Reserved

(Left) The Aleratec three-disc tower uses the same laser to burn data and labels (in monochrome). It takes up little space, is plug-and-play compatible (on PC and Mac), and each drive can be used for any purpose, just like a typical CD/DVD drive. But take it to the next level and burn/print three CD or DVD discs at once.

(Middle) The bottom tray is holding a LightScribe CD with label-side up, which means the disc is ready for a data write. Flip it over so the shiny side faces you and it's ready for laser imprinting. To show how easy the process is, think of it as flipping pancakes for Sunday morning breakfast.

(Right) While the process of laser-etching a graphic image can be time-consuming, the end result has a quiet, professional look. Color is great, but there is something especially appealing about a monochromatic image.

On the flip side, there are no cartridges to deal with or replace, since the device uses the same laser that is used for conventional disc burning. This means no running to the store at the last minute when you realize your printer is low on ink, and no added expense. For those of you who have been using adhesive disc labels, well, just think of all the work you'll no longer have to do. And you'll no longer have to worry about discs wobbling in the drive because you didn't center the label *exactly*.

How many times have you printed on a disc, only to realize you left something out? Well, if you print over an inkjet label a second or third time, all you're left with is mush. With LightScribe, you can preprint a whole bunch of discs, and then personalize them with additional text or graphics—without ruining your work! And the printing can't be marred by fingerprints (although continued exposure

to strong sunlight may have adverse effects). But you can't undo it either—it's there to stay, kind of like a tattoo. What's more, the laser-etching process does not affect the life of the disc (at least that's what they say).

There are other external CD/DVD drives available with embedded LightScribe technology, including some home computers. But, again, with the Aleratec tower, you have the option of burning up to three discs at once. What's more, do the job in your computer (especially the printing), and you'll be tying up some of its resources and the CD/DVD drive for some time.

Compatible Media

There is a wide range of media that can be used with this device when simply reading or writing to disc, including rewritable media. The media for label printing, however, is limited to



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LightScribe-compatible discs—CD and DVD. But if you're into Blu-ray, there's good news and bad: there is a Blu-ray-compatible version of this machine—but at a cost of \$3000.

While the cost of LightScribe DVDs is not much more than CDs for this purpose (\$89 vs. \$75 per 100), the significantly faster write speeds for CD makes CD a more prudent choice than DVD, unless you really need the DVD's acreage for data-intense writes.

Installation And Interface

As with any label printing, additional software is needed. And all the printing must be done from your computer. The tower comes with bundled software for this purpose—for Windows. Installing the software suite was a breeze. The Roxio software takes care of disc burning, while the Acoustica application handles LightScribe laser imprinting. Mac software is available online at www.lightscribe.com. The Mac label printer is a no-frills application. There are also additional

graphics that can be downloaded from this website.

Installing the hardware could be instantaneous or not, depending on your machine. While the Aleratec LightScribe tower offers plug-and-play compatibility via high-speed USB 2.0 (cable included), that feature was best supported on my Intel iMac, whereas my Windows XP machine had to undergo some machinations to get going. And once installed on a Windows machine, Windows wants to install the drivers again each time you turn the Aleratec unit on or plug it into the computer's USB port—now that can become trying over time! Just say *no* when the driver install dialog pops up.

Unlike other external duplicating towers that operate wholly independently of the computer, the Aleratec 1:3 has few buttons and lacks any LCD panel, although it does sport several LED indicators. Essentially, there's the on/off button and one eject button per tray. A very simple interface indeed! And, aside

from laser imprinting, it operates just like any CD/DVD drive. Except that now I can use one drive to install a program, a second drive to listen to music, and a third drive to burn a disc—all at the same time.

From the front, the tower is even smaller than my Epson PictureMate Zoom, but its footprint extends out back to almost twice the length of the 4x6 printer. On the back of this AC-operated unit is the high-speed USB 2.0 port. There is also what appears to be a set of RCA audio output jacks, although not mentioned in the documentation (which is sparse). Tech support wasn't too clear on the use of this audio connection, and frankly it seems superfluous, since all audio is driven through computer software anyway. The last thing you need is more wires and speakers.

In Operation

The process is popularly referred to as “Burn, Flip, Burn.” Think of it as flipping pancakes when one side is done. For starters, the correct (writable) side must be inserted in the drive tray facing **downward**. The disc-writing side has that traditional sparkly surface, whereas the LightScribe side is tinted, with a dulled finish. When done with one process (laser-etching or burning data), **flip** the disc over and proceed to the next step—for each applicable drive.

My experience began with designing a label in the Acoustica software. The

Technical Specifications

Recording Formats: DVD-RAM, DVD+R, DVD+R DL, DVD+RW, DVD-R, DVD-R DL, DVD-RW, CD-R, CD-RW

Disc Labeling—DVD/CD:

Data Writing Speed: DVD±R 20x, DVD±R DL 8x, DVD-RAM 12x, DVD+RW 8x, DVD-RW 6x, CD-R 48x, CD-RW 32x

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bundled Acoustica program immediately recognizes the drive and features a LightScribe icon to simplify the printing process. It doesn't matter if you imprint the label first or burn the disc first. While the included Roxio software can print CD labels, it doesn't support LightScribe directly. Use it primarily for copying/burning the CD (select the "Copy" module when simply duplicating discs—other modules are tailored for backup, audio and DVD mastering, and more). *(Please be aware of copyright restrictions when doing this—it may be unlawful to copy a CD or DVD that is rights-protected.)* Acoustica will also produce CD/DVD inserts.

I chose to copy a CD with my own

original music, since it was already on disc. My next task would be to burn a CD with images culled from the hard drive. By the way, if you indicate the wrong drive, or if you ask for a disc-write or label printing when the disc is facing the wrong way, the machine will stop the process and advise you of the error.

My initial experience taught me to select the best settings, and to use an image with punchier contrast for better output. One setting is made in the LightScribe driver; the other in Acoustica.

After producing one LightScribe label, I realized that I forgot to add a credit line for the photo. So I added the text

in the Acoustica software and reprinted. Unfortunately, the process took just as long as the original label imprinting. On the plus side, perfect alignment was maintained thanks to a bar code embedded into the CD (around the hub).

When all is said and done, I was rewarded by the understated yet classy look of the CD. So when I send my discs around to stock houses or promote my electronic music, I can do so with an air of confidence at having produced something that reflects a professional attitude.

For more information, contact Aleratec, 9851 Owensmouth Ave., Chatsworth, CA 91311; (866) 882-5372; www.aleratec.com.

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Tripod F-1328	63-3/4"	21.65"	24.2 lbs	3.96 lbs	\$299.95
Ball Head F-1	-	-	8.8 lbs	11.6 oz.	\$54.95
Ball Head F-2	-	-	11 lbs	14.4 oz.	\$59.95
Ball Head F-3	-	-	17.6 lbs	16.1 oz.	\$74.95
Monopod	55.11"	18.75"	11 lbs	10 oz.	\$89.95

Adobe's Photoshop Lightroom 2.0

The Beta Version Tells Us What's To Come

By the time you are reading this it will be almost a year and a half since Adobe Systems introduced Photoshop Lightroom (LR) 1.0. The introduction of the original version of LR took place after an extensive period of online beta testing by photographers from all over the world. The full release was followed by a series of updates which steadily improved the functionality of the program. The current version is 1.4.1.

On the one-year anniversary of the introduction of LR 1.0 Adobe announced another beta period, April 1st to August 31st, 2008, for the next major upgrade, Version 2.0. The beta version contains Adobe's suggested changes and upgrades to the current release and lets us in on what we might expect when the final is released. There's no question that LR 2.0 Beta contains some definite improvements and new features. But is it a major renovation or just a face-lift? The major changes in the beta version are to be found in the Library, Develop, and Print modules.

Library Module

When you first open LR 2.0 Beta you will notice the improved layout in the Library module (#1). A more intuitive approach to image organization simplifies the location of the features needed to find and filter photographs. It includes a new feature called Smart Collections, which automatically updates collections with images that match desired criteria such as star rating, keyword, or other metadata (#2). You can use the default Smart Collections determined by Adobe



or you can create your own custom Smart Collections.

As a functional image management tool LR 2.0 Beta is more streamlined. Essential tools have been moved front and center for speedy access. For example, still in Library, a Filter bar has been placed at the top of the Grid View (#3). This allows photographers to rapidly find, sort, and edit images using filters. The Filter bar has three categories: Text, Refine, and Metadata.

Text allows you to search across your images using text search fields; Refine allows filtering the Grid View by flags, star ratings, color labels, and the type of file, Master or Virtual Copy. This function is not new to LR 2.0 Beta. In 1.0 it is located to the right of the filmstrip. It is still in that



position in LR 2.0 Beta, labeled RF so that it can be accessed in any of the other modules.

Metadata is presented in easy to browse filter columns that can be added, removed, and customized. The column

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arrangement can be stored as a preset.

The final improvement to the Library module is in the Keywording panel, to the right of Grid View (#4). The Keywording panel includes a set called "Suggested Keywords." This new set is able to suggest keywords for the current image based on existing keywords already applied to the image as well as keywords applied to images that are close neighbors in terms of capture time.

For example, I use the same keywords, "Wild Horse," for all of my photos of wild horses. But I use further descriptors such as "standing," "grazing," and "running." If I select, or type in, wild horse, the option to select any or all of the other words is made available. I did not feel this feature was fully developed but I can see its potential.

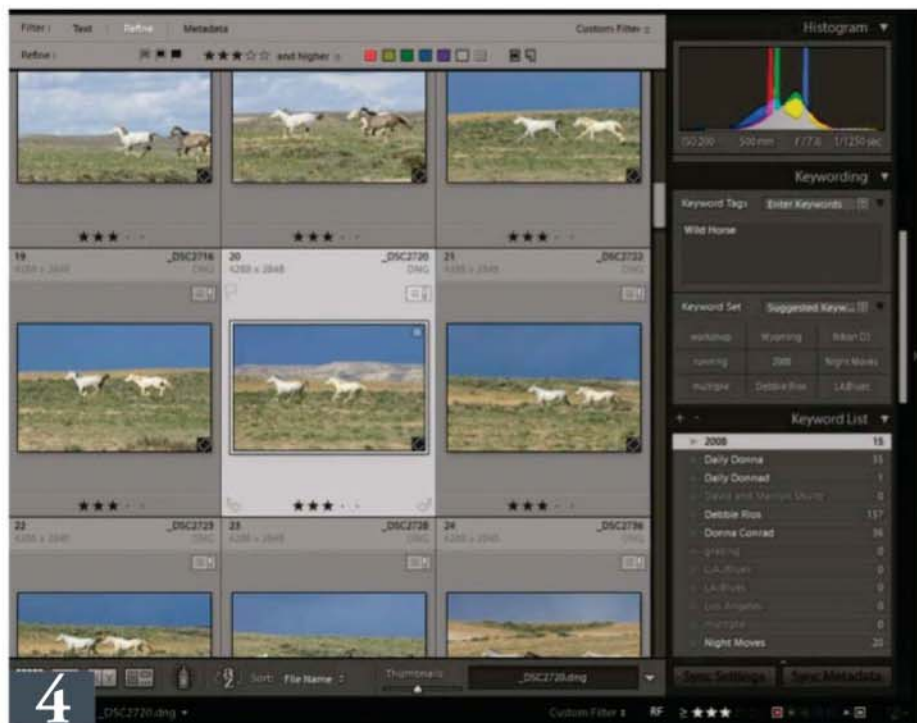
Develop Module

LR is an image management program. It is not designed or meant for major image corrections or manipulation. LR 1.0 does have some features of this kind, though they were meant to be used globally, except for red-eye correction and the Clone/Heal tool. LR 2.0 Beta has added a Local Correction Brush, which allows you to make localized changes to specific areas of an image (#5).

This is perhaps the most important fundamental improvement to LR 2.0 Beta. Currently I introduce students to LR 1.0 before teaching them Photoshop basics. By the end of the week most of them are asking why they need Photoshop. With the ability to mask off specific areas then dodge, burn, enhance exposure, brightness, clarity, and saturation to those areas, the only reason for using Photoshop may be for advanced manipulation—such as pasting flying fish over Los Angeles.

The retouching tools have also been moved. Previously they were to be found in the toolbar. In LR 2.0 Beta they have been relocated to the right-hand panel just below the histogram. This enables the options for the tool to drop down when the tool is selected.

Another improvement, which falls under "do we really need this—well okay, what the heck," is the framing vignette effect (#6). LR 1.0 included a lens correction vignette effect which corrected light falloff



Lightroom 2.0 Beta has an improved keywording system which includes "suggested keywords." The current photo contains the keywords "Wild Horse" so the option to select "workshop," "Wyoming," "Nikon D3," "running," and "2008" are the first keywords shown as they are all contained in the previous photos.



A Local Correction Brush allows localized changes to specific areas of an image. The retouching tools have been moved to the right-hand panel so that the tool options can drop down below them for ease of access.



The framing vignette allows you to use vignette as a creative effect on the cropped image (compare the full-frame image of running horses in #5).

in the corners of the original image. When the image was cropped so was the vignette effect. The new framing vignette allows you to use vignette as a creative effect on the cropped image (compare the image of running horses in #5 to the cropped with vignette image in #6).

Other improvements to the Develop module, though unseen, are improved keyboard shortcuts for Exposure adjustment, and improved Auto adjustment.

Print Module

The big improvement in the Print module

is the addition of a great new function which will benefit everyone, from casual photographers to full-time pros. This is a feature called Picture Package, which sounds like something that you order with your high school portrait (#7). In fact, it is. Picture Package allows you to place multiple images of various sizes on a single page to print. After all the various size images have been added to the page you can manually position them where you want or use Auto Layout to automatically reposition them in an efficient, easy-to-cut layout.

More on page 104

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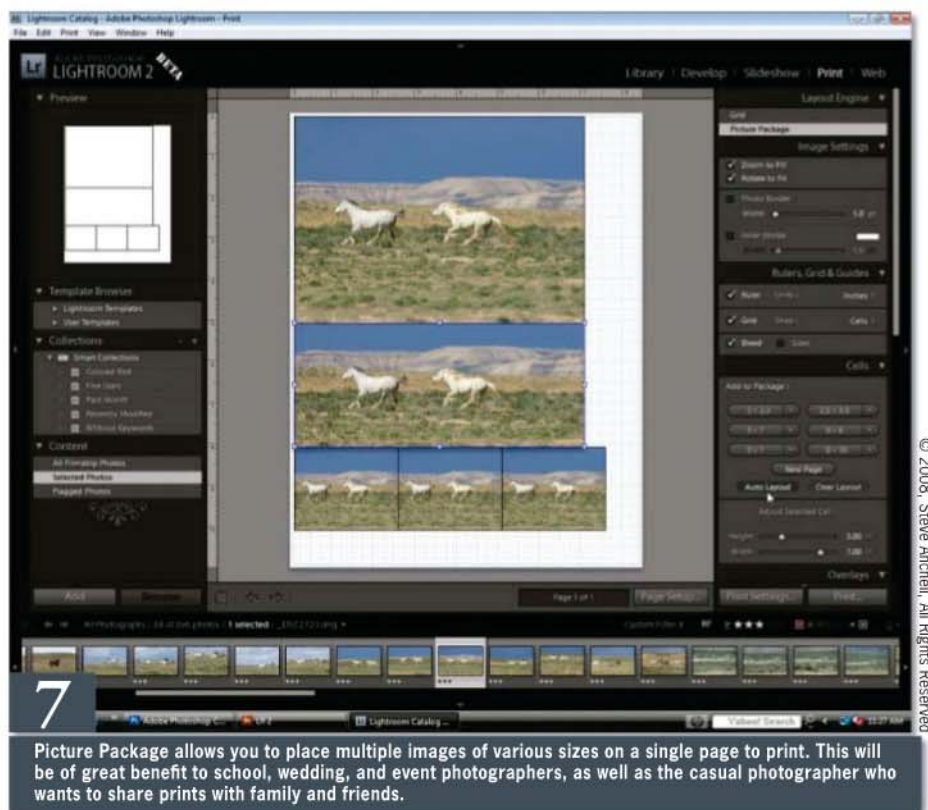
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This maximizes paper use, minimizes waste, and is a boon for those wishing to sell their work to portrait clients, or simply pass out prints to family and friends. In my opinion, this new feature is too cool for... dare I say it?...school.

There are two more deceptively simple enhancements to the Print module. The first is the ability to print to JPEG. It doesn't sound like much but this feature allows you

to send a LR print layout directly to a lab that will print JPEG files, another time-saving device for the working pro and casual photographer alike.

The second enhancement is in print sharpening. The current version of LR provides three levels of print sharpening. New algorithms in LR 2.0 Beta automatically determine the correct amount of print sharpening required based on the

output media and resolution of the file. While I did not try this feature, it sounds promising.

Additional Improvements And Features

There are several other improvements to the beta version which will bring cheer to photographers. The first is the ability to use multiple monitors. There are numerous possibilities for using multiple screens. One example would be to move the Grid View to the secondary monitor while working in the Develop module. Or you can use the grid to reorder images while creating a slide show, print, or web output.

Improvements have also been made in Photoshop integration, including the ability to open files in Photoshop as Smart Objects to utilize the nondestructive workflow this allows; the ability to merge multiple exposures into a single Photoshop HDR; and to select images to merge as a panorama.

All in all, I would say that LR 2.0 Beta contains some major improvements, enough to warrant an upgrade to LR 2.0. Some of them will greatly enhance image management and others will make LR a more all-around useful tool. Which of these new features will make it into the final LR 2.0, and which others are yet to come out of the beta forum, remains to be seen.

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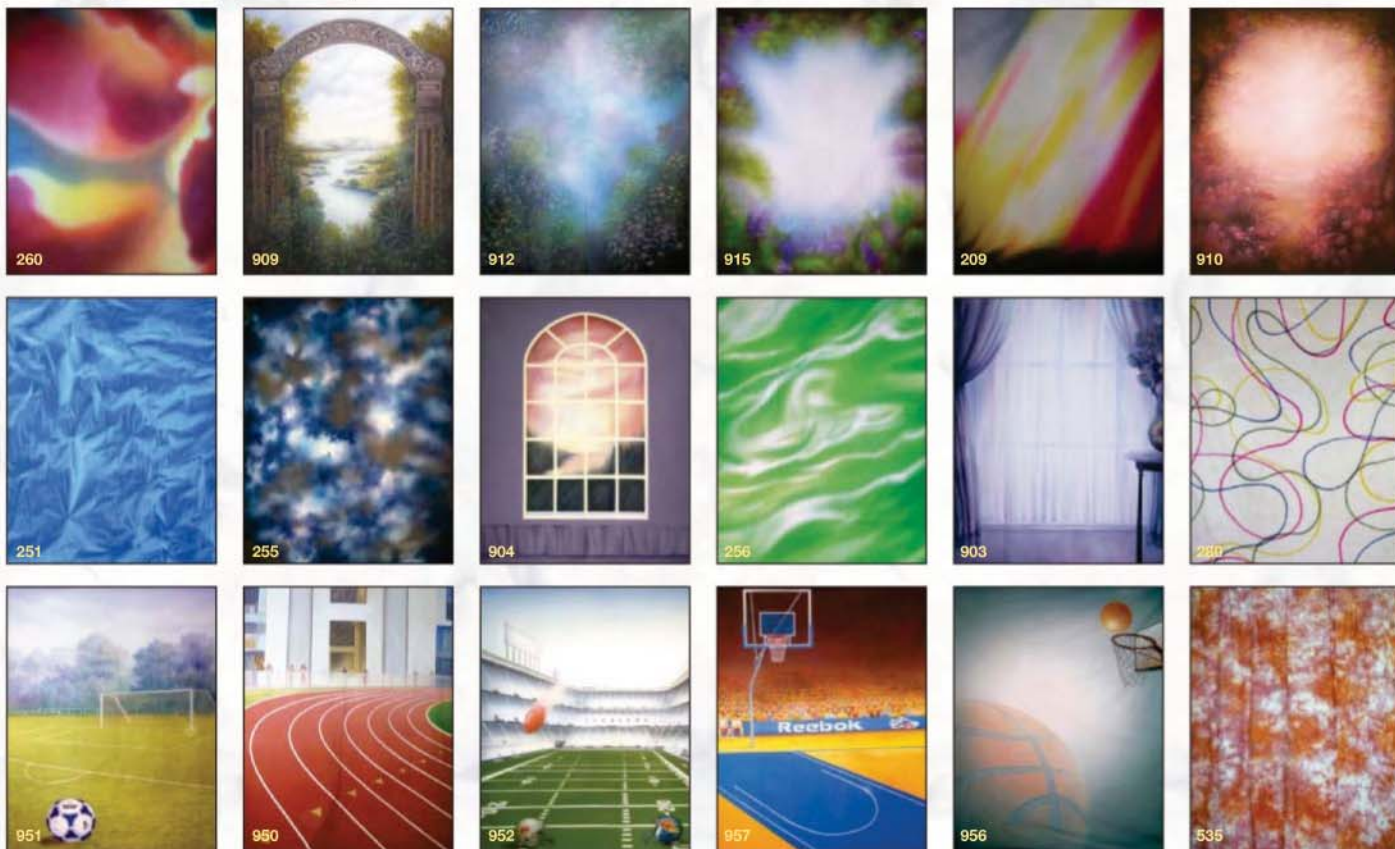
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CoolPix S600

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Lumix DMC-FX55

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- 5x Optical Zoom

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- 3x Optical Zoom

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Casio's EXILIM Pro EX-F1

Digital Still Or Video Camera?

The EXILIM Pro EX-F1 is the *second* Casio digital camera I've ever tested. I wrote about that first one, the QV-10, for a computer magazine back in 1995 and boy, things have really changed. The Pro EX-F1 marks a departure for the company from its line of stylish point-and-shoot digicams. Instead, it's a capable electronic viewfinder (EVF) digicam that delivers high-speed still capture and HD and digital video files in such a manner that I sometimes wondered if this was a video camera that made stills or vice versa. Maybe it's a new class of digicams that my Hollywood pal Ralph Nelson has dubbed "V-still."

To achieve its blend of video and still capture, the EXILIM Pro EX-F1 uses a 6-megapixel CMOS sensor and high-speed LSI (Large Scale Integration) processor. In the camera's Still Image Burst mode, you can shoot at 60 frames per second (fps) and the frame rate can be varied from between 1 and 60 while shooting. Variations include the option of capturing those 60 shots at once or shooting bursts of five shots per second for 12 seconds. What does this mean to you besides the obvious application for sports analysis or just a way to capture that *decisive moment*, at least after sorting out the other 59 image files?

There is an old school of thought from the days of film that holds with blasting images at the highest frame rate in hopes of catching that *one frame* that's perfect, but most serious sports shooters tend to shoot in short bursts, which is also possible with the Pro EX-F1, thus shooting to capture the *peak* of action. You can also use the camera to capture images not just at the instant you snap the shutter but before! Continuously recording at up to 60 images per second begins when you slightly depress the shutter; a maximum of 60 images can be saved in the camera's own buffer memory even before the shutter button is fully depressed. Even if you press the shutter a



(Left) This dancer from the dance troupe Chimatonali was captured during a Cinco de Mayo celebration in Denver. Exposure was 1/320 sec at f/9.9 at ISO 200 in Aperture Priority mode. Visit the Shutterbug website (www.shutterbug.com, then go to the Instant Links section) for a look at a 60-frame sequence made of some of the other dancers. (Right) This young dancer from the dance troupe Chimatonali was captured during a Cinco de Mayo celebration in Denver. Exposure was 1/160 sec at f/11.7 at ISO 200.

little late, you still may be able to catch that one moment using the camera's Save Method.

While using flash it's possible to take

up to 20 continuous shots at a speed of up to 7 fps. An internal LED located just below the pop-up flash's tiny flash head allows high-speed burst shooting at



between 10 and 60 fps. It even turns on for recording video clips, although I'm guessing that tiny light isn't gonna work all that well in a really dark room like at a wedding reception. And speaking of video...

The EXILIM Pro EX-F1 can record high-speed video footage for ultra slow motion playback. You can select a recording speed of 300 fps, 600 fps, or 1200 fps. The Movie button even lets you start recording video *without* switching from Still Image mode. (It's that whole V-still thing...) The camera features HD video recording capability and even offers a High-Definition Multimedia Interface (HDMI) port, something you don't often see on a digital still camera. All this sounds like bad news for battery life, but even on a day when I was shooting many different 60 fps sequences and doing lots of chimping, it never let me down, although I did see the low battery indicator toward the end of the day.

If you're going to shoot a lot of photos you're going to need a big memory card and for this test most of the images were captured on an 8GB SanDisk (www.sandisk.com) Extreme III SD card that has a minimum 20MB per second sequential read and write speed. You'll need both a speedy and large capacity memory card to capture all of those 60-shot sequences.

In The Field

Don't let the thick manual fool you; there are only 29 pages in English. I'll give it, hands down, the award as worst manual of all time. While there may

be some who ask, "Who reads manuals anyway?" With a camera like this the answer is *you* should because the mode dial includes features you don't often see, such as a "BS" mode. No, I'm not making that up. Best Shot mode lets you pick from any of the modes that the BS icons offer when appearing on the 2.8" LCD screen. Just use the camera's four-way controller to select the sample

scene that matches the type of image you want to capture and the camera automatically sets it. Sure it's just Scene mode by another more unfortunate name, but it works and is sure easy to use.

The EXILIM Pro EX-F1's shiftable Anti-Shake CMOS makes it possible to shoot blur-free images even when shooting at slower shutter speeds and the longest 432mm (equivalent) end of the

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non-interchangeable lens. BS mode offers something called Digital Anti-Shake that automatically captures multiple images and combines them into a single file to correct shaken not stirred photographs. This cool feature works surprisingly well. The big 2.8" monitor makes it easy to see captured images and you can use the oh-so-point-and-shoot zoom control located around the shutter release control to zoom into images displayed on the screen. Sadly, the 959x240 LCD screen's



The Pro EX-F1's mode dial has the unfortunately named "BS" mode that stands for Best Shot and features this Brady Bunch interface that lets you pick the kind of photograph you are making and lets the camera make all of the necessary adjustments.

resolution, while adequate, doesn't deliver the kind of crisp images that other similarly priced cameras deliver.

Image quality is acceptable for a 6-megapixel camera and far superior to the .25-megapixel QV-10 I tested so long ago, but the Pro EX-F1's small chip (less than a 1/2" wide) means noise can become an issue even at ISO 400, although not objectionably so. It's still there, though, and if you plan to shoot under low light at ISO 1600 be prepared for fine,



I love the 16x9 ratio of HD video, but unlike the Leica D-LUX 3 that produces the maximum 10-megapixel resolution using this format, the Pro EX-F1 reduces the camera's maximum 2816x2112 resolution to 2304x1728 to capture in this ratio. This photograph was made in BS (Portrait) mode and shows Mary really getting into her flower photography. Exposure was 1/640 sec at f/5.1 and ISO 100.

multicolored noise in the image file. Under static low-light conditions a better choice would be to use BS mode's Digital Anti-Shake that automatically sets the ISO to 400 but creates sharper, less noisy images. Clearly the Pro EX-F1 is a sunny day camera.

In addition to JPEG, the Pro EX-F1 is one of the few cameras that captures raw files using Adobe's DNG (Digital Negative) format. Since Casio only includes Windows software with the camera, Mac OS users will have to use Adobe Camera



Even though the camera tosses out resolution to achieve 16x9 mode, it can be a big help with composition, especially when the car is illegally parked and I only had a few minutes to make this photo before the gendarmes came along. Exposure was 1/640 sec at f/8.1 and ISO 200 in Aperture Priority mode.

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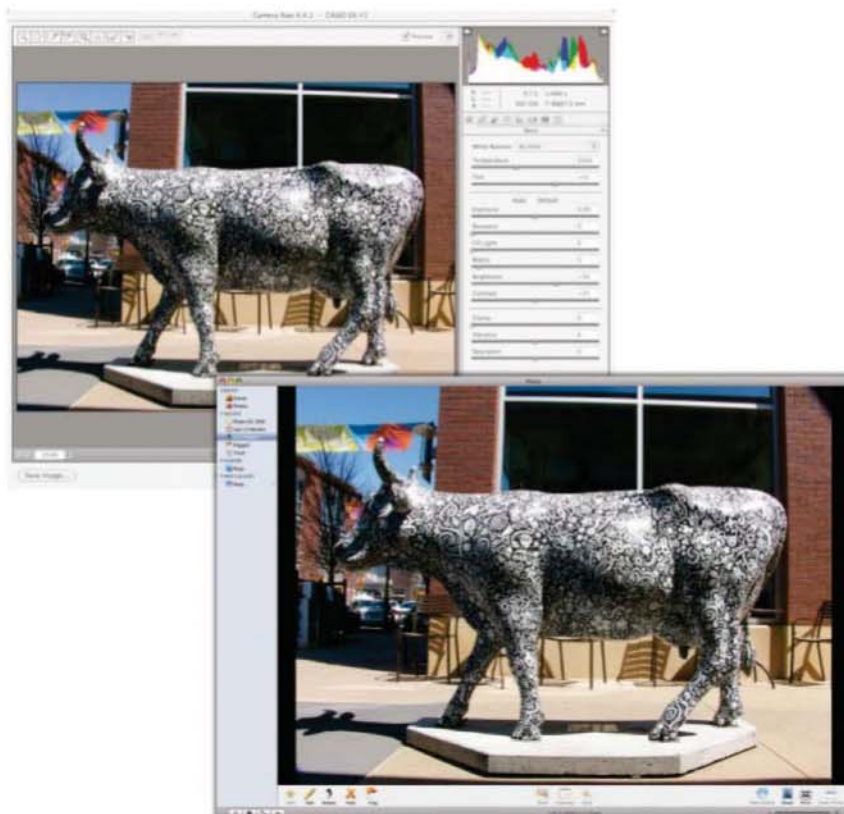


When parked legally in Denver's City Park, I was able to switch the Pro EX-F1's Color mode to Monochrome, put the car's top down, and make this photograph. Exposure was 1/320 sec at f/8.7 and ISO 200 in Aperture Priority mode.

Raw that's part of Adobe's Photoshop as well as the inexpensive Photoshop Elements to deal with these image files. ArcSoft's cross-platform PhotoStudio Darkroom is another \$99 alternative, but thrifty Mac users will be glad to know that the free iPhoto bundled with your computer reads these files, too.

While I'm guessing that nobody at Casio checked to see if the Pro EX-F1 had infrared capture capabilities, you know that your friends at *Shutterbug* would do it and you'll be further gratified (if you care about this stuff) to learn that it has *some* IR capabilities when used with the appropriate filter. The front of the lens accepts 62mm filters and, for the example that appears here, I used a Cokin 007, holding the filter in front of the lens with my fingers. Because you'll need to remove the lens hood to hold the filter, there's a possibility of flare and reflections, but I experienced few of those problems that couldn't be solved with Photoshop's Clone Stamp tool.

According to my postal scale, the 6-megapixel Pro EX-F1 weighs 1 $\frac{7}{8}$ lbs (including battery and strap) and a 10-megapixel Olympus E-420 weighs 1 $\frac{5}{8}$ lbs with battery, strap, and a 40-150mm (80-300mm equivalent) lens attached. The Pro EX-F1 costs almost \$1000



The Pro EX-F1 is one of the few cameras that captures raw files using Adobe's DNG (Digital Negative) format. Since Casio only provides Windows-based software, Mac OS users should use Adobe Camera Raw that's part of Adobe's Photoshop as well as the inexpensive Photoshop Elements and free (with your computer) iPhoto to read these files.



This digital IR image was made with a Cokin 007 filter held in front of the Pro EX-F1's lens, producing an exposure of 8 seconds at f/7.9 at ISO 400. Because of the small sensor size and extended exposure there is more noise than you might otherwise expect. In this case I applied the Neat Image (www.neatimage.com) Photoshop compatible plug-in to a duplicate layer and then changed the opacity to 50 percent before flattening. Then I toned it with the Platinum toning effect that's part of PhotoKit (www.pixelgenius.com).



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To Request Information on RS #3, See Page 6.



Shooting action with the Pro EX-F1 can be a challenge. Casio claims a lag time of "approx. 0.01 second" and I guess the keyword here is "approx." because it feels much, much longer, especially when the action is fast and furious. The best way to shoot any kind of moving subject is with the camera's ultrahigh-speed Burst Shooting mode of 60 still images per second.



Photos © 2008, Joe Farace. All Rights Reserved

Back in the late 1970s I was tremendously influenced by the photography of Eva Rubinstein and when visiting this house and seeing this stairway I felt an irresistible urge to shift the camera in the B/W mode that's found under the Color Filter menu (that also includes Sepia, Red, Green, and Blue) to create this homage to her artistry.



This image was captured at Barr Lake State Park in Colorado under the shade of a picnic shelter, which acted like a big lens hood to block reflections and flare from the Cokin 007 filter I held in front of the Pro EX-F1's lens. Exposure was 8 seconds at f/7.9 at ISO 400 in Manual mode and was just a bit underexposed.

and the Olympus is only \$600 with a 14-42mm lens. The 40-150mm f/4.0-5.6 zoom lens adds \$199. But will the E-420 capture 60 shots in a second? Nope. The 11-megapixel Fuji FinePix S100FS, an EVF camera I tested recently for a forthcoming review in these pages, costs \$799.95 and produces higher quality images than the Pro EX-F1. But will it capture 60 frames in a second? Fat chance.

And therein lies the tale. The Pro EX-F1 is a niche camera that does what it does better than anything else. It can capture that decisive moment at 60 fps and can record high-quality HD video clips. If that's what you want—or need—*nobody* does it better.

For more information, contact Casio America, Inc., 570 Mount Pleasant Ave., Dover, NJ 07801; (800) 706-2534; www.casio.com.

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Sensitivity: Still Images—Auto, ISO 100, 200, 400, 800, 1600; Movies—Auto (Hi-Speed Movie when Manual Exposure Mode: ISO 100, 200, 400, 800, 1600)

Input/Output: USB/AV port, HDMI output (Mini), hot shoe, external microphone jack

Dimensions: 5.03x3.13x5.12"

Weight: 23.67 oz (excluding battery and accessories)

Price: \$999.95



Unlike some other EVF cameras, the Pro EX-F1 performed well in wet and cold weather such as this spring storm on May Day. It was cold, I was cold, and the camera was cold but never failed to operate. Exposure was 1/200 sec at f/6.7 and ISO 400 in Aperture Priority mode.

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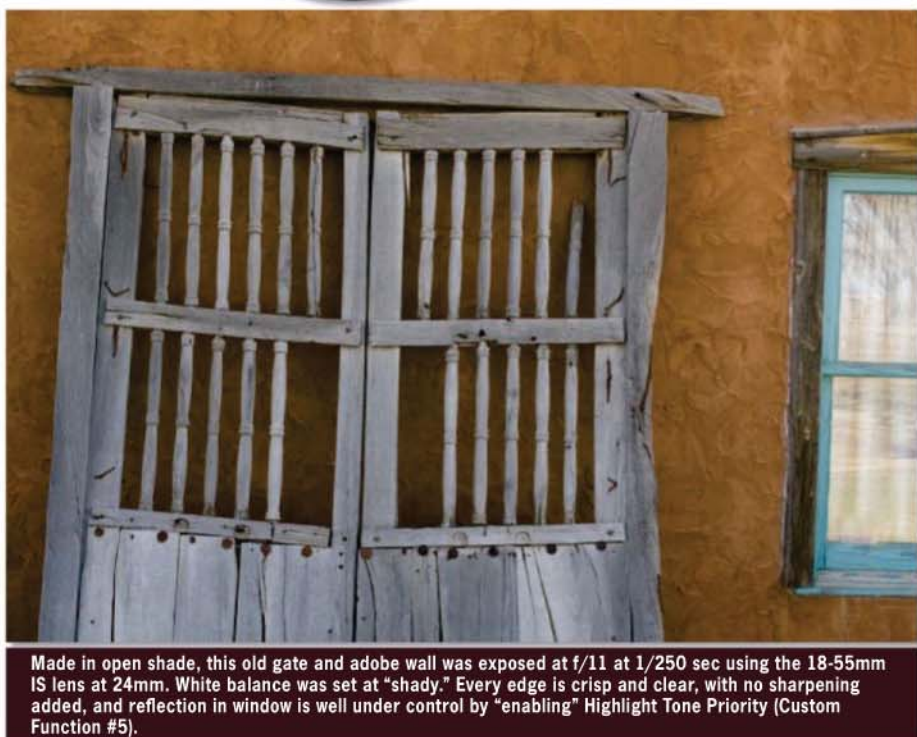
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Canon's EOS Rebel XSi (EOS 450D)

Lightweight And Easy 12.2Mp D-SLR

The Canon Digital Rebel series draws on a long tradition of Rebel cameras, going back to the 35mm SLR days, with cameras that were always companionable, easy to use, lightweight, and “simplified” for the general user. That simplification does not mean unsophisticated; to get simple to work there has to be lots of tech in the background. That was true with the Rebel film cameras and has become more so with the Digital Rebel series. The XSi sports a 12.2-megapixel (effective) sensor and DIGIC III processor, which allows for some new tricks up the Rebel’s sleeve.

In a number of ways the Rebel is sort of a junior EOS 40D (for a complete review of the 40D see our December 2007 issue or online by typing Canon 40D in the Search box at www.shutterbug.com). The 40D, oddly enough, drew some inspiration from the previous Rebel and its pro siblings; now the circle becomes complete with the new Rebel model. This circular migration of technology benefits buyers of lower-priced models (the XSi runs about \$899 with kit lens and \$799 body only) and sometimes the borders between the advanced and amateur models get fuzzy. But in the end, it shouldn’t matter what niche the camera gets placed in by marketers; what really matters is how it performs in the field.



Made in open shade, this old gate and adobe wall was exposed at f/11 at 1/250 sec using the 18-55mm IS lens at 24mm. White balance was set at “shady.” Every edge is crisp and clear, with no sharpening added, and reflection in window is well under control by “enabling” Highlight Tone Priority (Custom Function #5).

The first thing that strikes you about the XSi is the weight, or should I say lack of it. At 16.8 oz without lens and an additional 7.1 oz with the kit EF-S



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Morning fog was no challenge for the evaluative metering system with the camera set on Program. Exposure was f/8 at 1/60 sec at ISO 400. Noise reduction is available, but I noticed little or no objectionable noise even at ISO 800. Noise reduction is applied at all speeds with the DIGIC III processor, but I did not set it for any shots. (Custom Function #4 can be used for greater noise reduction if warranted, and suggested for speeds at or above ISO 800.)

18-55mm f/3.5-5.6 IS lens, it hardly gets in the way. It is also wonderfully "packable," something that will become more and more appreciated as airlines get more stringent about carry-ons. The XSi is the first Rebel to use SD cards, it being compatible with the higher capacity SDHC format, plus there's a new battery (and charger form) that adds to the shooting time and capacity over the previous model. The charger does not use a cord and plugs right into a wall socket, another plus for packing efficiency. One of the most noticeable changes is the 3" LCD screen, which is nicely set flush to the left-hand side of the body, thus buttons and toggles are not cramped as they sometimes can be when the screen is set dead center. Other items of note are a depth of field preview button placed nicely on the front lower left; a well marked mode dial atop the camera (no LED read-out screen); and a set of buttons that bring you right to the menus on a very well lit LCD screen. And there is Live View, with numerous options.

This may sound a bit nerdy, but I have to say that this is one of the most well designed set of controls and interfaces on a camera I have seen. I will not use the "e" word, but it is an excellent combination of hand/eye controls that is

both intuitive and highly accessible (and quickly "learnable") in the field. When you look at the display on the camera and search for the button to control it on the camera (such as ISO) it is almost as if the graphic notation of the control on the LCD is placed in the same hand/finger control "grid" on the camera. For example, the ISO setting is in the upper right of the LCD, and the ISO button on the camera is in the upper right quadrant of your hand control. The White Balance (WB) notice is in the middle of the LCD, and the WB button that opens the WB menu is in the middle of the camera back. And so on for all the controls and options you expect from a D-SLR.

While I suspect that buyers of this camera will work mostly with Program or Scene modes at first, they might well be tempted to try out many of the other creative options. The design makes it easy to do so, and many of those creative controls are reminiscent of those available on the more advanced 40D, such as spot metering (with easy access exposure compensation); a self-timer with more than one shot at the end of the countdown (up to 10, a sort of poor man's intervalometer); a tonal curve adjustment (dubbed Highlight Tone Priority and an Auto Lighting Optimizer, courtesy of the DIGIC III processor); advanced noise reduction (and up to ISO 1600 speed); and easy access to the Picture Styles, where you can create any "look" desired for image processing. There's also manual, shutter- and aperture-priority and 1/4000 sec shutter speed and a sufficient nine-point autofocus setup. There's even an option for color space, being sRGB and Adobe RGB. In fact, the options here might make some buyers consider a toss-up between the 40D and the XSi for their camera dollar.

Custom Functions (CF) are clearly explained when accessed on the Menu, a sort of Help menu that goes along with the item itself. These CFs can be used to have the Set button bring up one Menu option or another; set the functioning of the shutter release and exposure lock buttons for AF or AE or any combination thereof; set AF during Live View; and set Noise Reduction and Highlight Tone



The New Mexico sky never disappoints, and here there's a snow shower over the Sangre de Cristo Mountains with blue sky above. This shot was made at ISO 400 with an exposure of f/11 at 1/60 sec using the 55-250mm lens with Image Stabilization (IS) turned on. Lens was racked out to maximum focal length.

Priority, among others.

Another bonus is the information display during playback. Press the Display button on the camera and you get all the shooting information plus a histogram and a small screen displaying "blinkies," as they have affectionately become known, in highlight areas. I would very much like to see the blinkies available right after the shot on the instant review or simply as an option on playback without having to go through the Display button and options. Like almost every camera the playback on the raw+JPEG is the JPEG image, but I don't think you should make judgments based on screen playback alone anyway. Speaking of the screen it is quite good in playback in the field; more importantly the graphics and options read very well even in bright daylight. There's a "sensible" font and the aforementioned excellent coordination between graphic and body control configurations.

Format choices are JPEG in various sizes and compression ratios and raw. Mercifully the JPEG options have been reduced to six, including L, M, and S with two "stairstep" compression ratios for each. Canon's instruction book refers to these quality levels as "high," "medium," and "low," something lost in translation I assume as it would be odd for anyone to spend \$800 for a low-quality image. Nevertheless, I still think that's too many choices for a camera aimed at this audience (or any audience for that matter) and could be greatly simplified by keeping it at three options and calling them web shots, small prints, and enlargements, reserving raw for those who want to engage in image processing themselves. And, while we're at it, I am unclear as to why Canon would make the raw+option a Large JPEG rather than Small, but that's my personal bias. Why waste space on a companion Large JPEG when I already have a raw file of the shot next to it? I just want a thumbnail for reference with the raw file, not another Large file.

The XSi kit comes with a very lightweight 18-55mm IS lens, a nice touch for the user and a fairly inexpensive way to get a pretty good lens. Of course the lens is max f/3.5 at



(Left) The "opened" 35MB files are large enough to satisfy anyone's desire for large prints. This shot of an old pickup truck was made at ISO 200 with an exposure of f/16 at 1/400 sec with the 18-55mm lens at 20mm. Every edge is crisp, colors are true and dazzling, and highlights are well controlled using the Highlight Tone Priority Custom Function. This made for a beautiful 13x19" print using an HP 9180 printer on HP Photo Rag paper. I could have gone even larger or cropped in even more if desired. The true value of such a large file is not only in the print size you can obtain but in the ability to crop into the frame and still maintain edge and color quality.
(Right) I used the Rebel XSi Live View function to make this tabletop shot of a Nokia N82 camera phone, which I was reviewing at the time for our newsletter. Live View is very easy to set up. Choose it in the Menu, press the Set button on the back of the camera and the image pops up on the LCD. I used manual focus and lit the phone with a single household bulb with a Daylight Auto WB setting.

shortest focal length and f/5.6 at the longest. It drops to f/4 max aperture at 24mm; f/4.5 at 35mm and then proceeds to f/5.6 at the longest. Keep in mind that this is an APS-C Canon sensor so the multiplication factor for those still referring to 35mm focal length lenses is 1.6x. If you do the math an equivalent focal length of 80mm at f/5.6 maximum aperture will need some help with a higher ISO or Image Stabilization in quite a few shooting scenarios. So IS in this class of lens has come to the rescue to keep lens prices down while adding quality value to the shooting experience, or at the least helping users get steadier pictures.

Live View, as regular readers might know, is not something I get too thrilled about, but I must admit it is an interesting and actually helpful way of working indoors when doing setups or still life images. I just don't see how

it is helpful outdoors unless there is a revival of dark cloth usage or you mount a hood device over the LCD. While I was working with the XSi I was also doing a Nokia N82 camera phone review for our monthly newsletter (sign up at www.shutterbug.com) and found that Live View worked great for the indoor beauty shot of the device. It is very easy to set up; you go into the Menu and enable Live View, press the Set button on the camera back and Live View pops up on the LCD display. I worked with manual focus and played with WB and other settings for a preview of the effect. A note to black and white shooters: Set the camera to Monochrome and use Live View to preview the image in black and white as you shoot. Very cool for those who have trouble making the switch from seeing in color to previsualizing in black and white.

In the field the camera is one of the



HDR imaging seems all the rage these days, so I set the Rebel XSi up for auto-bracketing, a simple task, and mounted the camera on a Gitzo G2227 carbon-fiber tripod and Gitzo G1276M ball head (see www.bogenimaging.us for info on Gitzo products). I made three one-stop interval exposures, then opened them in Adobe Bridge and chose Tools>Photoshop>Merge to HDR, converted the 32-bit file to 16 bit, and played with the Exposure and Gamma sliders to create an exposure that brought full shadow and highlight detail out of the over and under shots.

easiest to use, with the aforementioned control/display ergonomics (there, I used the "e" word). I played with Picture Styles; set up bracketing sequences for merging images; used exposure lock, exposure compensation, etc. all with ease. I worked mostly with the 18-55mm kit lens, though I also worked a bit with the other affordable IS lens that seems made for the Rebel buyer, the EF-S 55-250mm f/4-5.6 IS. This combo is made for the traveler who wants coverage for just about every subject and scene. I found the moderate wide to tele lens great to work with and coupled with the 12.2-megapixel sensor (about 35MB opened file) I got stunning 13x19" prints.

While I am not sure how much difference 2 megapixels make in the long run, I have no complaint with image quality from this camera at all. I did find that default settings did produce a slightly cold (blue) image, but do keep in mind that I was shooting the test at about 7400 ft in early spring, a UV playpen. But when played with in Photoshop (which, by the way, had this camera's raw file converter (ACR) ready as soon as I got the test camera out of the box) or when I used a Shady WB, the images came out fine. I was not totally enamored with the 55-250mm zoom when racked all the way out even with IS on, so if tempted keep it back a bit from max zoom when shooting at minimum

aperture, but that's common sense with most such lenses anyway.

In all, I was very impressed with the Canon EOS Rebel XSi and would wholeheartedly recommend it to someone looking for a good camera and lens

combo in that price range. I came to know its inner and outer workings very quickly, thanks to a very smart design and layout. Options for more creative shooting were there if desired, but for the most part working in Program and delving into the Picture Styles for fun (even though that's kind of moot when shooting raw) got me where I wanted to go. I even appreciated the depth of field preview and the ability to disengage focus and exposure lock from one another, a simple matter, you might think, but something that encourages the beginner, to whom this camera is aimed, to step into more creative realms. And while the Rebel has been a beginner brand for years, I know quite a few road warriors who swear by it as their favorite traveling companion. After working with it for a few weeks in New Mexico I can understand why.

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The Olympus E-420 Digital SLR

An Affordable, Compact D-SLR
Loaded With Enthusiast-Level Features And Speed

Billed as the “world’s smallest digital SLR,” this Olympus model is an upgraded version of the E-410 with several benefits. These include a slightly larger (2.7”) LCD screen with better display quality, more versatile autofocus in Live View, plus support for wireless off-camera TTL flash. Image quality has also been improved slightly with a tweaked sensor and processor; these modifications allow the E-420 to provide a wider dynamic range with new Gradation options that provide full user-control.

At the time of this writing, the E-420 was also the most affordable of the recently-released D-SLRs and the most versatile in the sub-\$500 category. Like all other Olympus D-SLRs, the E-420 employs the “Supersonic Wave Filter,” the most effective automatic sensor cleaner currently available. While resolution has remained at 10 megapixels, that should be plenty for most families, the target market for this incredibly portable camera. And in spite of the attractive price, the E-420 is surprisingly fast and well specified with most of the features that even photo enthusiasts expect.

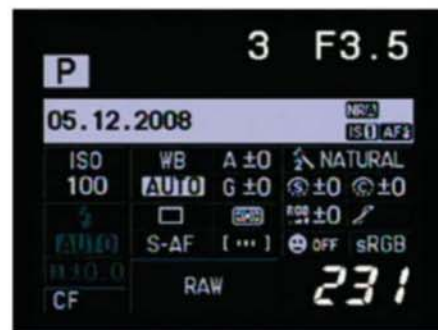
Design And Capabilities

Unusually light and slim, this camera exudes a solid, high-quality look and feel. It’s very portable, especially with the 25mm f/2.8 lens (50mm equivalent) that’s only 0.9” long and weighs only 3.35 oz. There’s a contoured, rubberized grip that protrudes slightly, but overall, the E-420 may be bit too petite for



those with large hands. The viewfinder is also smaller than average but it’s bright and contrasty.

The E-420 was intelligently designed. It’s equipped with quite a few well-placed, well-marked controls, including an **OK** button for access to the Super Control Panel, a submenu of numerous camera functions on a single screen. Simply scroll to the item you want, access the available options and select the desired setting. The individual icons and abbreviations are small, and some do require reference to the Owners Manual. Even so, this is a very intuitive arrangement that makes camera operation quick and convenient. Additional functions can be found in the five-part electronic menu. In spite of the logical layout, menu navigation is tedious



The E-420 is convenient to operate thanks to many analog controls and a Super Control Panel submenu (shown here) that allows for quickly selecting frequently used functions. Naturally, many other advanced features are also available in the full electronic menu that’s divided into five distinct tabs.

because of the sheer number of items and options. After an initial setup to meet personal preferences however, there’s

rarely a need to access the full menu.

Although this is a full-featured camera, first time D-SLR buyers will find the E-420 easy to use thanks to numerous fully automatic Program modes. The mode dial allows for selecting any of five subject-specific modes, but rotate it to the SCENE position and a full 18 options are available. The purpose of each is illustrated on the LCD screen with a sample photo showing the effect that it will provide, plus explanatory text. When appropriate, the built-in flash pops up automatically in certain Scene modes. This setup is great for the novice who wants a D-SLR that's as easy to use as a point-and-shoot digicam.



As this sample screen indicates, each Scene mode is illustrated with a sample photo—as well as text, not shown here—on the LCD display, making the selection process simple and intuitive.

The E-420 does not include an Image Stabilizer. And somewhat surprisingly, Olympus is still using a three-point AF sensor for standard operation while some competing cameras boast nine- or 11-point systems. An 11-point sensor is available with the E-420, in one Live View AF mode, with a bonus (Face Detection AF) as discussed in a later section.

Performance And Speed

This D-SLR is not only sleek but also speedy. Start up takes just over a second but that includes the very effective automatic sensor cleaning. Outdoors, the camera responds almost instantly, without any noticeable shutter lag. That's because autofocus performance is very good with the 14-42mm kit lens and excellent with zooms featuring the

Supersonic Wave Drive (ultrasonic) focus motor. In dark locations, the AF system usually remains reliable, finding focus in about 1 second.

When using a 133x CompactFlash card, I was able to shoot a dozen Large/Fine JPEGs at 3.5 frames per second (fps) before the framing rate slowed to about 2 fps. The camera then kept firing for a very long series. (In raw capture the framing rate became very slow after seven shots.) The large buffer and TruePic III processor handled the series quickly so I could take some extra shots after 2 seconds. Full buffer clearing took 8 seconds, but the camera was usually ready to take a few more shots at any time. With a 300x card, burst depth and processing speed were even more impressive.

Evaluation: In terms of framing speed, buffer clearing, and general autofocus performance, the E-420 is fast enough for most families and for many hobbyists. When I was shooting ski board stunts and runners leaving the Start line—with the new 50-200mm f/2.8-3.5 ED SWD (ultrasonic) lens—the continuous tracking AF system was not 100 percent effective, especially at long focal lengths. Because of the fast, erratic motion of the competitors, not every frame in a long series was sharply focused. Roughly 60 percent of those images are technically excellent however and that equates to average performance for an entry-level camera.



Live View Features

Like all recent Olympus D-SLRs, the E-420 allows for composing images on the LCD monitor when Live View is selected. Although the 2.7" LCD cannot be tilted or articulated, its 176° viewing angle makes the live display visible

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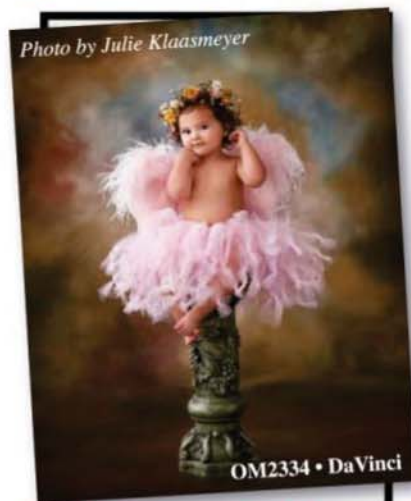
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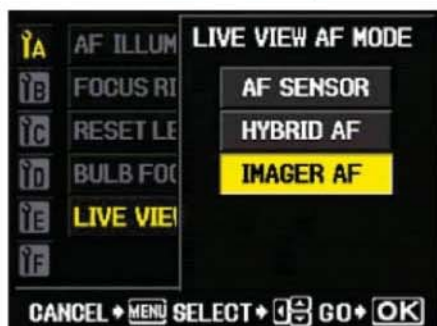


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To Request Information on RS# 8, See Page 6.

even when the camera is held at arm's length above your head. Note, too, that Live View includes a very useful feature: Perfect Shot Preview provides a visual evaluation of the effect that you'll get with some of the camera's overrides. Scroll through the various options in the submenu while watching the preview image change and select the one that provides the desired effect.

During Live View, the LCD display is bright, even in dim lighting, especially when Live View Boost is activated in the menu. That makes it possible to compose images in most circumstances. While manual focus can be used in Live View—with high magnification for checking critical focus, if desired—the E-420 is very versatile in terms of autofocus. Three Live View AF modes are available under the AF/MF item in Setup Menu 1. Here's a brief summary as to the function and value of each option:



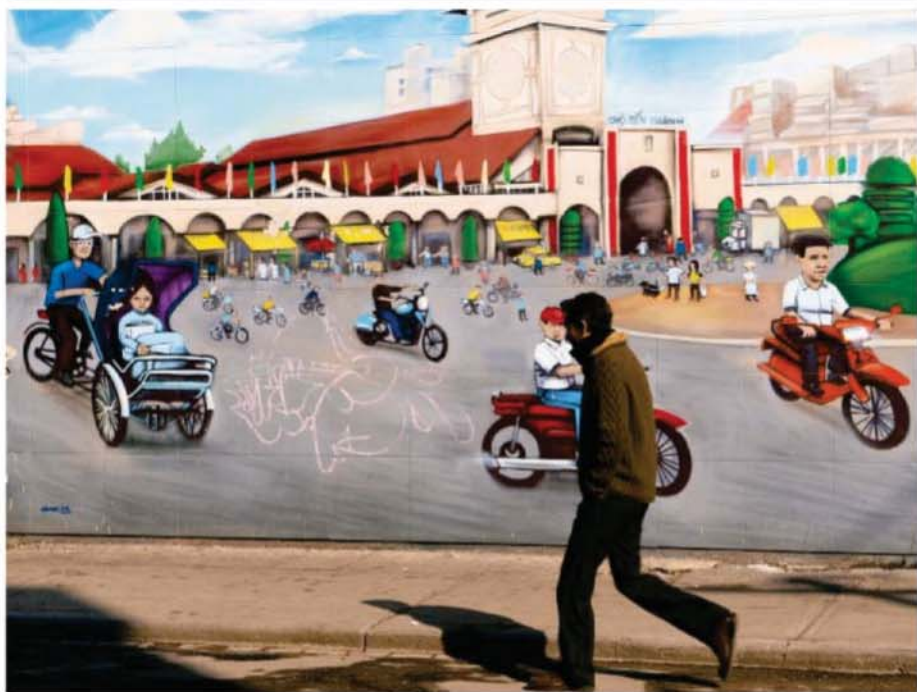
Any of the three AF modes available in Live View can be selected in the camera's menu; it may take a few minutes to find them but the extra effort will pay off in terms of versatility.

Sensor AF: The familiar system available with all D-SLRs, this mode employs phase-detection autofocus with a dedicated AF sensor below the reflex mirror. (This is the only available AF mode when the optical viewfinder is used.) In Live View, Sensor AF provides optimal autofocus speed and reliability. Press the AEL/AFL button and the reflex mirror flips out of the AF sensor's light path, allowing for autofocus. That does produce a drawback. The live display freezes during focusing, but usually for less than a second, and there's a bit of clicking caused by mirror action.

Imager AF: Available only in Live View, this new mode activates contrast-detection AF employing the



Available only when Imager AF is set in Live View mode, the Face Detection AF/AE feature can be useful when taking people pictures; it's particularly effective when the 11-point AF sensor option is used. The camera can automatically find faces and it optimizes focus and exposure for the most important area. (This image was made at ISO 400 with the 50-200mm ED SWD zoom, using Program mode.)



Likely to appeal to anyone upgrading to a D-SLR from a digicam, Live View can be convenient. As with any camera however, the viewfinder is still preferable for composing photos when shooting outdoors in bright light where the LCD display can be difficult to see. (This image was made at ISO 100 in P mode, with the camera's Auto Gradation feature.)

camera's Live MOS sensor instead of the AF sensor. That eliminates the need for reflex mirror action for autofocus so the live preview display is not interrupted. However, autofocus is

noticeably slower, especially in low light. Note that in Imager AF the camera can use a full 11 points, increasing the odds of sharp focus on a subject that's far off-center. Face Detection AF

is also available for optimizing focus and exposure for people in a scene; this feature is very reliable and works well.

Hybrid AF: When this mode is selected, the camera first employs contrast-detection AF to set approximate focus so the image looks quite sharp on the LCD monitor. There's no interruption of the live preview display. Press the shutter button to take a photo and the reflex mirror flips up allowing the camera to use phase-detection AF for more accurate focus and greater low-light reliability. This combination of strategies was intended to take advantage of the benefits of both types of autofocus technology.

Evaluation: Autofocus is faster when using the optical viewfinder, but Sensor AF is quite fast and reliable even in Live View. Imager AF is more convenient and versatile but it is noticeably slower anytime, particularly in dark locations. (Do note that Imager AF works only with recent Zuiko Digital lenses: the 14-42mm, 40-150mm, 25mm, and 18-36mm models and future lenses.) Hybrid AF is quick in bright light but the need for two focusing methods does produce more of a shutter lag in dark conditions; that can make it difficult to capture a fleeting instant in low light.

Continuous AF cannot be set in Live View regardless of the AF mode in use. That makes sense because the real-time preview is interrupted—either during focusing or while an image is being taken—making Live View impractical for action photography. On the other hand, anyone who enjoys using Live View for portraits, landscapes, or architecture will benefit from a wide range of focusing options.

Image Quality And Characteristics

The Olympus E-420 provides a vast range of Capture modes and overrides for modifying every aspect of an image to suit every user's personal preferences. For the sake of consistency, I conducted initial testing with Large/Fine JPEG capture, the Natural Picture Style mode, and the Standard level for Noise Reduction (NR). Later, I began to experiment with other options. These

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The Natural Picture Style mode (left) produces an accurate color rendition but for most subjects I found the Vivid style (right) to be more appropriate. The slightly richer colors do not produce an artificial effect but simply make the photos more visually appealing. (These JPEGs were made at ISO 400 with AWB, using the 12-60mm SWD zoom and a Hoya Pro1 D circular polarizer.)



include monochrome with various filters; Vivid and Portrait Color modes; Levels adjustment for contrast, sharpness, and saturation; as well as Super Fine JPEG and raw capture.

During preliminary shooting the camera produced JPEGs that seemed a bit flat so I tried the other options. The Vivid style—particularly with a +1 setting for Sharpness—provided more striking photos that my family preferred. Auto White Balance (AWB) worked well in outdoor photography. Images of light-toned scenes were often underexposed, easy to prevent with a $+2/3$ Exposure Compensation setting. The Automatic Gradation option was useful on sunny days, helping to boost shadow detail without “blowing out” highlight areas. Image enhancement in Playback mode (post-processing) can also be used to increase boost shadow detail, modify saturation, convert to monochrome, fix redeye, and more.

Image quality at ISO 100 to 400 is first-rate—particularly in Super Fine JPEG or raw captures—with great resolution of intricate detail in 13x17” inkjet prints made at 240dpi. Sharpness was a tad low, easily solved in camera or later in Photoshop. At ISO 800, the Low

The Gradation control options (new with the E-420 and E-520) allow for modified shadow detail as a method for increasing the tonal range. While these examples were produced with the Studio 2 converter program, the same four options are available in camera. (This raw photo was made at ISO 200 with raw capture, using Continuous AF and Drive mode, with the 50-200mm ED SWD zoom.)



In raw capture or with the Super Fine/Large JPEG option, the E-420 produces superlative quality, particularly at ISO 100. A 13x17" print made from this image is technically excellent in all respects, including resolution of intricate detail and a wide dynamic range. (This Super Fine JPEG was made with the 12-60mm SWD zoom at f/8, using a Hoya Pro1 D circular polarizer.)



The Master 2 software includes a raw file converter that's designed for simplicity with a series of basic tools for image modification before conversion to TIFF or JPEG. Olympus also markets the optional Studio 2 converter program (\$100) with more advanced utilities, some additional features, and greater speed.

NR setting provided optimal results; a mottled color pattern is visible but the images still made for very nice letter-size prints. By ISO 1600, I found that the Standard NR level was preferable.

There was some slight "smearing" of fine detail but adequate resolution for making very good 5x7" glossies.

Evaluation: This 10-megapixel D-SLR provides very high resolution with

excellent definition of fine detail. The Large/Super Fine JPEG mode is a fine choice for serious photography. Slightly better image quality is possible

Continued on page 168

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MAKING MONEY FROM YOUR IMAGES

An Online Event Photography Solution



The photographic career of Jody Gomez started off simply enough, as a spectator parent when her son began riding steers. Frustrated by the poor quality of the pictures snapped and sold by another parent, Gomez began taking her own photographs, starting off with an entry-level 35mm Canon Rebel. In short order, Gomez was installed as the official photographer for the California Junior Bull Riders Association, which led directly to more bull riding coverage and other opportunities. As the work started rolling in, Gomez reinvested in her company's success.

Today, she uses high-end D-SLRs to shoot everything from weddings and concerts to large events like San Diego Padres games and football matches for Pop Warner, the nation's largest youth football organization. For all her high-profile event work, however, Gomez finds that "the bread and butter is still in the everyday event shooting."

To help ensure she has enough time to get out and shoot those everyday events that generate a significant part of her cash flow, Gomez signed up with an online photo sales service in late 2005. "After two years of online sales, I can unequivocally say that if you are



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not selling online, you are wasting a lot of time that could be spent behind the lens, taking more shots."

The online sales service Gomez uses is functionally identical to that recently launched by this magazine, www.shutterbugstorefront.com. Gomez detailed some of the features she relies on to make her business run as smoothly and profitably as possible.

A primary consideration, of course, is getting the photos online, so they can be seen and prints ordered. "I have the ability to upload quickly," by first uploading every photo in a smaller size for online display. Then, when a customer settles on prints of particular photos, Gomez can "upload the optimized files when an order is placed." This workflow ensures Gomez's limited time is spent where it matters; rather than color correcting, cropping, and otherwise massaging every print, she can focus only on the prints actually purchased, while making every photo snapped available to her clientele.

Selling photographs is what it's all about and Gomez says her online sales site is "one of the best marketing resources available." Event participants know Gomez; she uses business cards so families know where to purchase prints and gifts.

Once a photograph is selected by one of Gomez's customers, the service allows her to effortlessly "offer multiple products in a variety of finishes," from the customary 4x6" glossy to popular gift items such as mugs, T-shirts, and even puzzles, with no inventory requirements. All the orders are fulfilled by a pro lab, which handles production, any necessary adjustments, quality control, and shipping.

In addition, vouchers can be used to pre-sell events. You sell a voucher at the event. It guides the customer to your website and they can order their choice of photos they've prepaid for. You can also set up package pricing, provide coupons, and more.

Gomez pays a modest annual fee, and



the service takes a nominal commission against her sales. "I've done the calculations time and again," Gomez says, "and I couldn't run my own site for anywhere near the cost" of her service. Too, with a hosted service, Gomez does not have to concern herself with the actual operation of her sales site, the demands of which would have left her with "less time to actually get those shots!"

Gomez stresses, "What's best though is that the e-commerce storefront is completely transparent. My clients are on my website, looking at my photography and then they can buy the images they want."

Gomez's website has been a large part of her success, as it helps her build awareness in her community and at the events she shoots. "Name-brand recognition is key," she says, noting "that takes a lot of work." Her online sales galleries are customized with her branding, and her orders are sent out under her name, where possible; the

involvement of the professional service is almost completely transparent. Gomez's brand is as front and center in her online operation as it is in the rest of her business. Those efforts have paid off, sometimes in flattering ways: high school students captured by her lens and


"I've done the calculations time and again," Gomez says, "and I couldn't run my own site for anywhere near the cost."

featured on her site have been known to "act like I'm famous when they finally meet me," Gomez recounts.

For all of her current success, Gomez started out as a hobbyist with a comparatively low-end camera and the skill necessary to wring the full potential from her equipment. Online

galleries with a supporting sales system allow her to easily put her best work forward, and generate revenue from that work.

These online photographic exhibition and sales services are a pivotal part of an explosive trend in the industry, that of hobbyist photographers turning semipro and letting their hobby help pay for itself, or finding new career paths opening and making the leap to becoming full-time professionals. In launching the *Shutterbug* Storefront, *Shutterbug* magazine hopes to help its readers turn their passion for photography into profit. With industry-leading pricing, and a special free offering for *Shutterbug* subscribers, the barrier to entry has been lowered to permit any photographic enthusiast to try their hand at selling their work.

Gomez's photography sales site can be reached online at: www.jodygomez.com. Readers interested in getting started on their own site can learn more at: www.shutterbugstorefront.com. 

Hasselblad's H3DII

Medium Format D-SLR

Medium Format Digital Has Truly Evolved



(Left): The "quiet" side of the camera houses the X-sync and dedicated flash terminals, as well as the FireWire port. (Center): In case you were wondering how to tell the H3DII apart from the H3D, even though the new camera bears the same logo on the outside, just look at the back. The H3DII sports a larger 3" color LCD display (that is visible even outdoors under bright light) and a new interface, including a new rocker switch. Besides that, the new camera uses a heat sink (to help it run cooler), thereby doing away with the vents found on the older model. (Right): This camera keeps you on top of the situation from practically any angle. The top panel provides a full-information display, while the viewfinder display is notably information-rich in its own right without overwhelming you. The primary function buttons are on the top, with auxiliary buttons on the back. The EV (AE) compensation and Exposure/Metering mode buttons can be found alongside the finder.

The latest member of the H-series Hasselblad cameras is the H3DII, which takes digital photography and the H-series to new levels. With one version boasting an astounding 39 megapixels, this camera captures unrivaled detail. If you don't need that many pixels, the camera is also available with either a 22- or 31-megapixel sensor. I should also add that although we're looking at and working with this camera as a D-SLR in this test, the H3DII is equally capable of shooting film with an optional film magazine. Moreover, this digital (or film) back can be used on a view camera with the appropriate adapter.

How did the H3DII do? I won't keep you in suspense. While we largely expected these results, we still marveled at the amazing pictures we got and the camera's admirable performance, with one or two caveats.

Well Suited To The Task

The H3DII does not have the boxy look or feel of a traditional Hasselblad. In fact, it was designed more as a 645 than a 6x6cm capture device, considering that the CCD sensor more closely matches the 6x4.5cm format. And, like a 645, the camera is equipped with a comfortable handgrip and sleek styling, plus some really neat surprises. The camera comes with the 90° HVD 90x viewfinder for convenient eye-level viewing.

I had both the 39- and 31-megapixel versions at my disposal, but I especially wanted to see how the 39-megapixel H3DII would perform in the hands of two of the nation's top child and pet photographers, as well as in my own hands. Toward that end I worked closely with Linda Bohm and Gerard Marrazzo (Bohm-Marrazzo Photography, Montclair, New Jersey—www.bohm-marrazzo.com).

After a brief introduction to the camera, we were well on our way. We put the camera to the test with a family of seven children, their mom, and Bohm's dog Whoopee—all during a long day of shooting both in the studio and at a nearby park. Bohm and Marrazzo also photographed one of the studio's resident cats the next day. And I made some tests with the 31-megapixel camera that I took back home with me, focusing on tabletop subjects. The camera was up to the task at every turn, falling short only occasionally, as you'll see.

Under The Hood

First, the sensor. The Hasselblad H-series digital cameras use sensors made by Kodak. You would think that it would take forever for a camera with a sensor this size to process an image. Wrong. Images appeared on

Model Comparison

	Pixels	Sensor Format	ISO Range	Capture Speed	HC Lens Factor	Price w/ HVD 90x Finder/80mm Lens (MAP)
H3DII-22	22 million	36.7×49.0mm	50 - 400	1.4 sec/capture	1.1	\$24,995
H3DII-31	31 million	33.1×44.2mm	100 - 800	1.2 sec/capture	1.3	\$26,995
H3DII-39	39 million	36.7×49.0mm	50 - 400	1.4 sec/capture	1.1	\$33,995



Photos © 2008, Bohm-Marrazzo, All Rights Reserved

(Left): Hasselblad uses a proprietary 3FR raw format, which can be opened in select applications, among them Hasselblad's own *Phocus* (Mac OS X Leopard and Windows XP/Vista—64-bit compliant), as shown here. Gerard Marrazzo remarked that he liked the new software's intuitive look and feel. Apple's Aperture (on OS X Leopard) is said to support 3FR files, whereas support in Adobe's Camera Raw was not yet announced. (Right): For this shot, Linda Bohm used a dome-shaped strobe head as a soft, flattering key light on the right, augmented by a hairlight and another light (used intermittently) on a boom for the backdrop. A large foamcore reflector added fill from the left. (Manual mode, ISO 100, f/12, 1/125 sec; 150mm.)

screen almost instantaneously. That was especially important when shooting with the 39-megapixel camera tethered to a computer in the studio, where we needed to judge lighting, composition, and facial expressions often right after the moment of exposure on a large monitor.

File sizes for the 39-megapixel sensor ranged from over 45MB to over 60MB (depending on subject) at **16-bit raw** color capture (and this is not interpolated from 14 bits), judging from our studio and park exposures. These raw files are compressed, so they're smaller than might be expected. That translates into Adobe RGB 8-bit TIFF file sizes of 111.7MB (based on actual data). The H3DII sensor measures 36.7×49mm in the 22- and 39-megapixel models, although a bit smaller in the 31-megapixel camera, at 33.1×44.2mm. While pixel size is largest on the 22-megapixel sensor (pixel

size on the other two are the same, but smaller than in the 22-megapixel model), we couldn't find anything to complain about in the 39-megapixel captures.

Specifically, images held up well at the highest ISO settings (ISO 400 and 800, respectively) on both the 39- and 31-megapixel cameras. We noted smooth tonal gradation and acceptable levels of highlight and shadow detail in properly exposed frames. There was practically no noise to speak of even at ISO 800 (except for almost imperceptible color noise at this setting). Color was rich and luxuriant. (**Note:** Hasselblad expects to increase ISO +1 EV via a firmware upgrade within months of this writing; thus, in effect, offer an ISO 1600 setting.)

Also worth noting, Hasselblad introduced a new digitally optimized 28mm HCD (digital-only) lens for the H-series (28mm full frame on the

22- and 39-megapixel models; 31mm on the 31-megapixel camera). No word yet on other lenses in development. Current HC lenses can be used on all H-series bodies, with film or digital back. Other Hasselblad lenses may be used with limited features.

One more thing: out of the box, the H3DII does not sharpen images. Factory default sets unsharp masking to zero (0). Based on that, we applied a modest amount of sharpening in post.

Metering And Focusing

The H3DII offers the full range of Exposure modes (from Program to Manual), but it limits metering patterns to center-weighted averaging, spot, and center-spot (a variant of partial-area metering). Outdoors, we found center-weighted metering worked reliably for available light and fill flash, so we

TOOLS

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The 39-megapixel Hasselblad H3DII is great at capturing the moment, as this studio portrait of Linda Bohm's cat clearly shows (left). And when it comes to intimate detail, this camera is no slouch, judging by a very tight crop of another photo below from this series. (Manual mode, ISO 100, f/16, 1/125 sec; 100mm.)

(interchangeable), which in combination with the 90° finder, gives you a crisp, clear view of the scene. Viewing through the finder was a distinct pleasure, and none of us seemed to have a problem, even while wearing eyeglasses.

We kept the camera in Single-Shot Drive mode, since continuous drive does not refocus the camera for sequential, subsequent exposures once locked in. However, we did selectively apply AF S (single-shot AF) and AF C (continuous/servo AF). We found that autofocus in AF S mode performed exceptionally well. In fact, it almost seemed as if the camera was using some kind of artificial intelligence, since, in many cases, you could move away from the point of focus and back, hit the shutter button again, and the camera would instantly lock on. What's more, autofocus works well even with flat, even-toned surfaces. Because the camera does not use predictive AF, continuous AF wasn't as responsive as we'd liked with action sequences, causing us to miss several prime exposures.

Conclusions

Medium format seems to have lost some of its allure with the advent of digital technology, at least among advanced amateurs and photo enthusiasts. In the past, you could pick up a film-based medium format camera, new and especially used, for a very reasonable price. Today, add the digital component and these cameras become pricey, so you need to justify the outlay of cash.

When I look back at the pictures we got, I have to say the camera is worth every penny. While we could quibble with a few things here and there, most notably continuous AF performance and the audible clunking noise that accompanied each exposure, we couldn't argue with the degree of control the camera gives you, the smooth operation

stuck with that. While the usual caveats about bright and dark subjects requiring exposure compensation apply (a button on the side of the finder made that a simple step via a generous +/- 5 EV range), we found it largely unnecessary. You could also avail yourself of the AE-Lock function. In the studio, we relied on a handheld incident meter and the histogram in the camera display, with the camera set to Manual mode.

For color balance when working with the 39-megapixel camera we used a Broncolor color meter in the studio, and made test exposures both indoors and in the park using a Macbeth color chart, with our test shots to be applied in post. To arrive at a proper color balance for my tabletops with the 31-megapixel camera I used the camera's custom White Balance (WB) function to read a neutral gray target. I used the resultant color temperature reading for subsequent exposures, tweaking color in post.

The camera comes with a Spherical Acute-Matte focusing screen

Continued on page 184

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Projet Inkjet Printing Papers

A House Brand's Art Paper Offerings

Like most everything else these days the cost of “art” inkjet printing paper seems to be going through the roof, so printmakers are seeking alternatives without sacrificing quality. The perceived issue with some so-called “third-party” papers (those that do not carry the printer maker’s brand, thus lack a profile installed with the original start up disk) is incompatibility with profiles already in the printer driver. Some printmakers still hesitate to wander outside the canned profile realm. In fact, every reputable company selling papers offers profiles on their website for a variety of printers or at the least suggests compatibility with the profiles already in the driver. For those who want the finest control, creating personal profiles is the way to go, something made easier these days with products like Datacolor’s PrintFIX and other calibration/profiling setups.

One indie brand we recently checked out was Projet, distributed by Adorama. While the fact that Adorama is a retailer/distributor of the paper makes for a better price, cost alone should not drive your choice. The investment in time, ink costs, and of course the quality prints you can produce should be the overriding factors in picking printing papers. But having paper that costs less overall doesn’t hurt.

When Adorama called me and offered papers for test I asked that they pick a sample of what they consider their “art” papers, as this is where the cost for some papers has jumped considerably and the

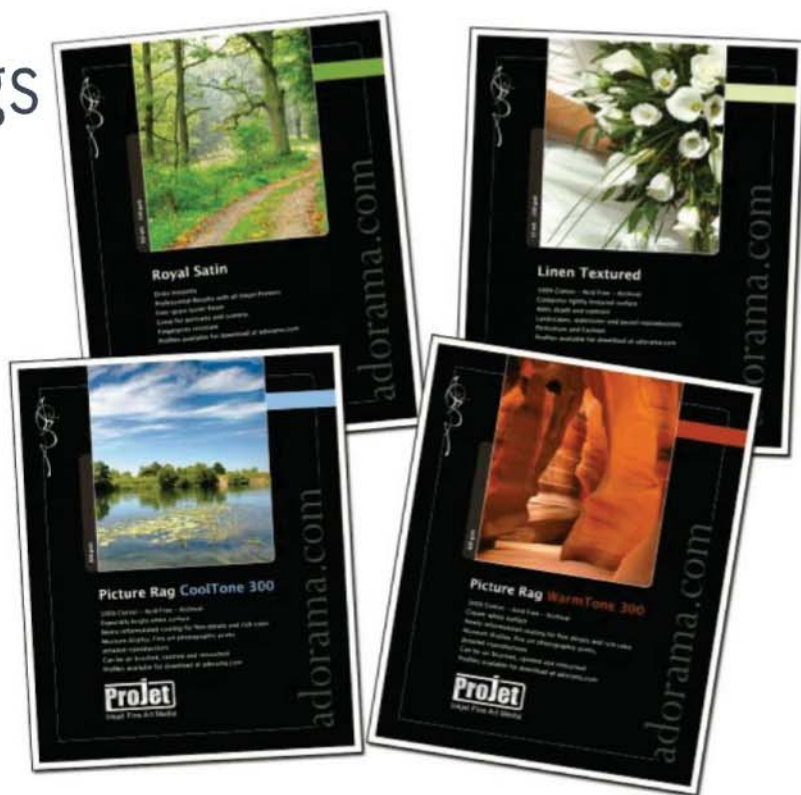
type of papers I and *Shutterbug* readers often choose. Of those sent I chose to work with the Projet Picture Rag 300 WarmTone and CoolTone, Linen Textured, and Royal Satin, all in 13x19” sheet size. I worked with an Epson Stylus Pro 3800 and an Epson Stylus Photo R1800, the former for the matte papers and the latter for the Royal Satin, a microporous RC (Resin-Coated) stock.

The first step was finding profiles for the papers for each printer. (I did not custom profile the papers.) You find the profiles on Adorama’s website, and while this was no problem for the R1800, there were no profiles I could find for the 3800. In fact, the profiles were all for Canon and Epson printers, so those using HP printers are out of luck, as are those

not having printers in the rather limited list. There is also this note:

“The windows archives in Zip files contain newer or expanded profiles. These are perfectly useable on Mac machines but may have to be ‘tickled’ to work under OS-X. Go to www.apple.com and look under color-sync profiles and the links to using Windows (*.icm) profiles on your Mac (*.icc).” Working on Macs I must say this caused me some concern, but I pressed on.

The instructions for installing profiles for Mac are also off a bit, as they tell you to go to System Folder/Color Sync/Profiles and place them there. For Leopard it’s close, except you start in Library. For 10.3 and 10.4 it’s actually Library/Application Support/Adobe/Color/



Royal Satin



This color image came up very nicely on the Royal Satin, an RC paper that is not as bright as the CoolTone 300 tested, but provided a nice, classic photographic-style surface for the print. This was printed on an Epson R1800 using the Adorama supplied profile; screen and print match was right on the money.

Profiles. The instructions also refer to Photoshop 6 dialog boxes and steps for making the nice supplied test image. In short, the profile instructions need updating and other printers should be added to the list.

Since the R1800 had the profiles I needed for the Royal Satin (which uses photo black) I started with that paper. (All the other papers had R1800 profiles as well.) Royal Satin works with both pigment and dye ink printers, and is a very good all-around choice for a variety of color images, from portraits to landscapes. It has the sharpness and color richness of glossy without the surface sheen. It is an eminently "photographic" paper that looks and feels very much like classic, medium weight custom color paper stock. I printed using the supplied profile on my calibrated Mac PowerBook G4 and Photoshop CS3. The image on the screen and the print matched in terms of color saturation and exposure (density), even with the somewhat enhanced saturation I gave the

photo of a Yellowstone geyser.

I made prints with the other papers using the 3800 and a Mac PowerPC G5 with 10.4.11, and here I was sailing into unknown territory without profiles. I then did what I do first in these situations—I looked for canned profiles that might match the paper at hand and see how closely they match in terms of output. The 3800 and modern Epson pigment ink printers also can save the day by you surrendering control to the Epson Advanced Black and White Printing mode, which means you do not have Photoshop Manage Color and turn off the color controls, as you might usually do. I have learned to have great faith in the Epson Advanced Black and White Printing mode and in fact this produced excellent, screen-matching prints on all three of the matte surface papers, the WarmTone and CoolTone Rag 300s and the Linen Textured. As to canned profiles, the Rag 300 papers worked best on Archival Matte and the Linen on Radiant Watercolor. I printed both color and black and white

Picture Rag WarmTone 300



This 100 percent cotton rag, acid-free paper is touted as having retouch, spot, and airbrush capability. It is a fairly thick paper, almost card stock, that fed with no problem through the Epson 3800 (check that your printer can handle 300 weight stock) rear manual feed slot. It provided a perfect surface for this scanned image printed using the "warm" option with Epson's Advanced Black and White Printing mode.

with these profiles and frankly did not see much need for improvement or tweaking.

The Picture Rag WarmTone 300 is a nice, thick paper that almost approaches card stock, and worked fine on the rear, manual feed on the Epson 3800. Surface texture is a flat, smooth matte and paper color is warm but not too yellow. In fact, you are not bothered by an overly warm color and only notice it when you place it next to the CoolTone 300, which is very bright and cold white. I stuck with black and white with the WarmTone, and reinforced the look by choosing Warm in the Advanced Black and White Printing mode. I hesitate to print color on any warmtone paper and continued that prejudice in my tests.

I am usually also hesitant to print color on matte stock, but have changed my mind after working with the CoolTone 300. This is probably the most versatile of the "art" papers offered, as it yields a very neutral black and white with a bright base as well as excellent color,

Continued on page 170



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A Quiz For Portrait & Wedding Photographers

Six Questions To Ask Yourself Before Becoming Your Own Lab

I'd like to preface this article by telling you that I have been involved in this industry as a professional photographer for over 30 years. Outside of the fact that I feel really old now, I think it's important, because as a participant and observer of the portrait and wedding photographic world since the mid-1970s, I've seen many changes and milestones in the business. And I think having gone through these many changes has given me a unique perspective.

Color photography was in its infancy when I started. My first job was working in a studio darkroom making black and white prints. Besides giving me the eyesight of a rabbit and a pallid skin tone, I learned how to be a good black and white printer. I even made a few color prints using the "drum" system, the first really practical way of making small volume color prints yourself. Then the roller transport systems from companies like Durst, Colenta, and Hope came along. I'll forgive you if those names aren't familiar to you, they're either gone or retreated to just professional use.

In any case, the question photographers would ask the representatives was always the same—I heard it many times and even asked it myself. The question: "How much volume do you need to be doing before you should become your own lab?" I asked the same question. I bought a lab. I lived to tell the experience. That's why I can tell you this: we all asked the wrong question. Like they seem to say on most every TV show this season, "It's complicated."

OK, so maybe it's not the wrong question, but it should be just one of many. Deciding to become your own lab then, and now, is more than just a spreadsheet analysis. So let's take a look

at what you should be asking yourself if you're thinking about becoming your own lab.

1) What's the initial cost?

When you buy a camera and ask the camera salesman what camera should you buy, he should always respond with, "What kind of photos do you take? And how often?" The same goes for buying a printer. If you want to do all your printing, you may need a printer up to 24" wide, like the Epson 7880, which runs \$3000-\$4000, depending on model. Then figure \$1000 for ink and another \$1000 or so for enough paper to get started and you're into it for about \$5000-\$7000. You may also need RIP software, calibration tools, and other odds and ends. So let's say \$6000-\$8000 should do it.

Now let's take a different view. Maybe 90 percent of your photos sold are 11x14" or smaller. You don't need a big machine, you can print all your smaller prints and send the bigger prints out to a lab. Make sense? Maybe it does for you. In this case, maybe something like a 13x19" printer would do.

2) What's the per print cost?

Ah, you say, here's the big one. Just factor in how much each print costs, approximately how many prints you make per year, check how much you spent at your lab last year, and compare the two. If it's cheaper to make them yourself figuring two years to pay for the equipment, you're done, right? Well, not quite. First off, "your mileage may vary." It's impossible to nail down a firm price since there are so many variables such as OEM inks vs. independent inks, your waste, paper brands and surfaces, etc. But at least a "spread" will tell you if this is something you should contemplate. Consider this figure a "big" ballpark.



Model: Ashley Mensfelder

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3) What's the time value?

Those earlier costs neglected time value. You shouldn't. If you have to spend time color balancing and making test prints, you need to take it into consideration. If you're big enough, you may need to hire an employee just to do those things. Either way, the time cost is not inconsequential. Also, consider the "learning curve" time, the time it takes from when you unpack the box until you know how to get good, repeatable results. If you're a business owner, any time you spend printing is time you could be taking photos or promoting your business. It may seem obvious but the reality is that many photographers I know do not value their time as much as they should.

4) What's your personality?

You might think this question out of place here. You'd be wrong. It may be the most important question here. Are you concerned about every detail of your business? Do you micromanage your

employees? Are you a stickler for details and technically oriented? If so, you and a lab may be a perfect match. If you are the type to do things quickly, dislike detail, and prefer to delegate, you may find that becoming your own lab does not suit your personality and soon you'll be trying to sell it. Don't discard this element—it's crucial!

5) Do you want to maintain quality control?

While this is related to some of the other questions, it's important that this should stand on its own. You may enjoy inspecting every print that you make and making corrections until it's just perfect. You may be of the opinion that you can make your prints better than the lab. You may want to vary paper surfaces for different types of jobs. You may enjoy the feel of crafting each print individually. And you also may enjoy the feeling that every image you are now creating is personally done by you, from the initial exposure to the final print that you sign.

6) What type of work do you do?

This one is *really* important. Just as the camera store asks you about the type of photos you take, before you invest in your own lab you should ask yourself, "What kind of work do I do?" Are you a high-volume studio with many weddings and thousands of images to print each week? Are you a portrait photographer specializing in wall prints? Are you a school photographer who needs to print hundreds or thousands of "units" per week? Or are you a fine art photographer who can take as much time as needed on each print to make it "perfect"? Is speed important to you?

If you are a school photographer you might upload your work every night to a lab that starts printing the next day, so a lab makes perfect sense; fine art photographers might enjoy the printing experience and savor the time spent creating beautiful pieces.

The objective of this article is for you to consider that there are many variables beyond the "cost-per-print" guideline. Even using a pro lab gives you many options. My lab (www.lustrecolor.com) can make a color corrected 8x10" for \$3, and if you want to take care of color

correcting and density yourself, the price is only \$1.50. A 4x6" is only 30 cents. Lab prices have actually come **down** in recent years and turnaround time is very fast. Figuring it costs you about \$1.50 to make your own print, you'll want to weigh the factors very carefully. Remember, it's your time and your business to structure as you will. 📷

A special thanks to fellow "Shutterbug" contributor Jon Canfield for his assistance with this article.

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. Also ask about his lighting DVDs.

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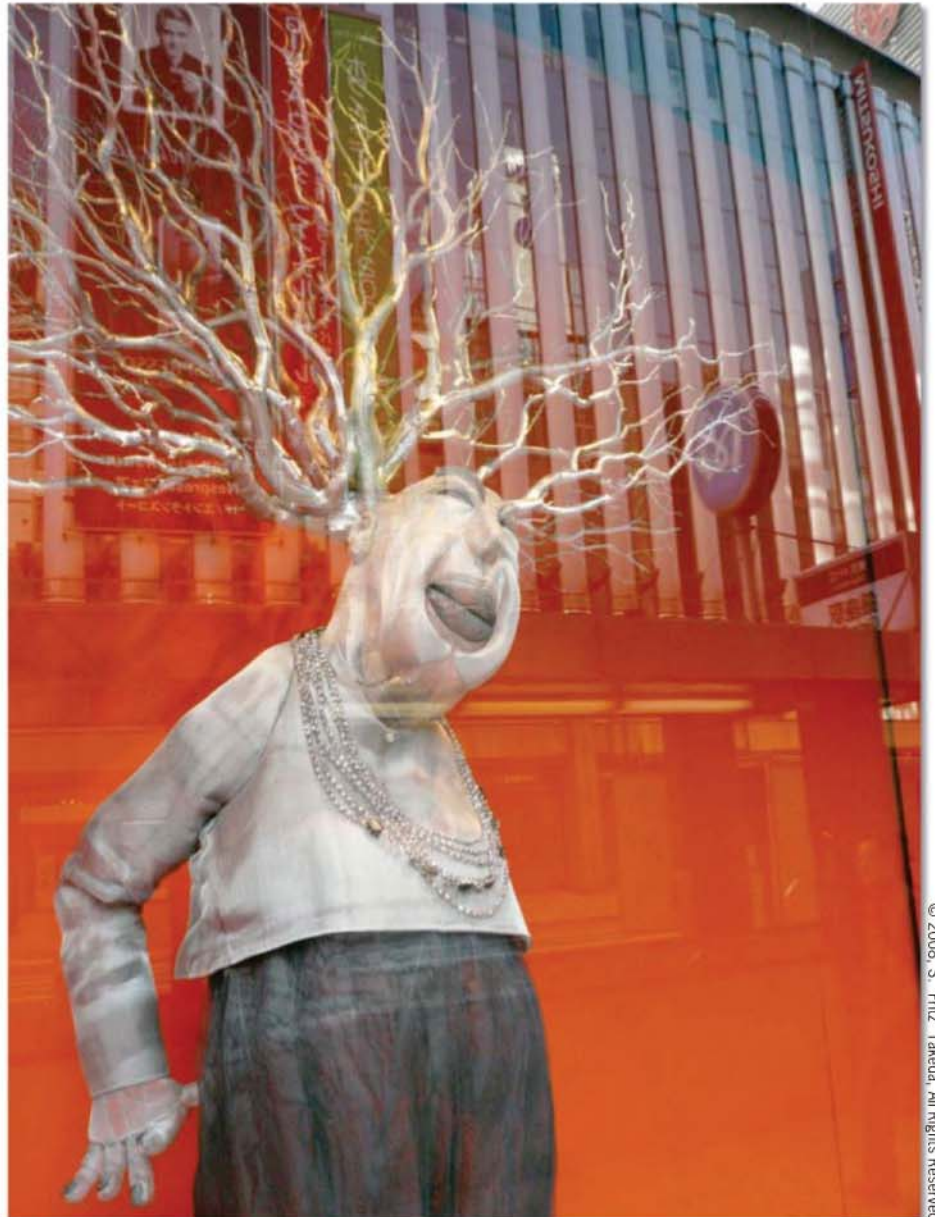
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The 30th Tokyo Used Camera Show

A Treasure Trove Of Collectibles For Younger Generation

At the 30th Used Camera Show 2008, held at the Matsuya department store, Ginza, Tokyo, sponsored by the Imported Camera Society (ICS), the traffic of visitors increased by about 10 percent over the last year, and one exhibitor said their sales grew some 15 percent compared to 2007. The increase of younger visitors, both men and women, was welcomed by most of the exhibitors because they felt the used camera trade needed replenishment of fresh blood to compensate for the passing of old clientele. This year the show featured the Barnack-type Leica, which may have been, in retrospect, a slight mistake because younger customers did not like the Barnack Leica as much as the sponsor expected. They felt the film loading was too difficult, although they all were fond of the manual adjustment of shutter speed and aperture. This control was considered "meaningful labor, providing the fun of learning and mastering of technical expertise"; according to one young male visitor who commented about the film loading of the Barnack Leica as being "unnecessarily and ridiculously complicated, giving no fun at all."

But why such an increase of younger clients, especially women? One of the important reasons is that there are now in Japan so many photographic colleges, with more than 50 percent of the students being female. These students listen to teachers who are elderly enough to appreciate and laud the beauty of analog/manual cameras, which have been reincarnated as something novel and adventurous, as opposed to digital cameras, with which they are all too familiar.



A show window of Ginza.

The increase of young customers has its shortcomings, however. For example, Tessar, a sacrosanct name for old-timers, did not spark the younger

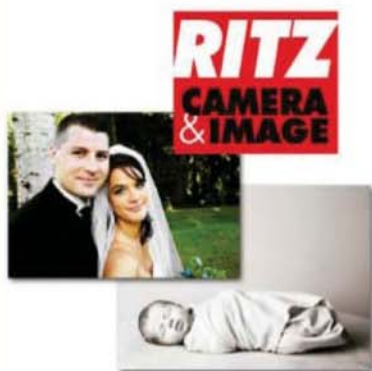
generation's interest. A Contessa with an f/2.8 Tessar fetched \$500; a Retina IIIC with an f/2.0 Xenon went for \$700. Buyers compared lens speed and not so

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For young people, format is important, and the standard rectangular image is seen as somewhat stereotypical. The square format, however, is more

More on page 166



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The Distaff View

A female visitor to the 30th Used Camera Show in Tokyo said, "Digital cameras are too easy. I prefer setting the shutter speed and the aperture myself rather than leaving it to the camera. What I cannot tolerate is that the digital camera forces you to see in the monitor what pictures you will get. That spoils the joy of expectation. When I bake a pie I don't want to know the taste of it until I open the oven." As to the dislike of digital, she was not an exception among show visitors. There were many women who came to the show merely because they thought analog cameras were "superior" to digital cameras in giving them the joy of photographing.

For younger women in their 20s, digital photography was already part of their life through cell phones with a built-in camera, which they carried around when strolling with schoolmates. "Shame," pronounced "shah-may," the abbreviation of shashin(photo) and mail, was their after-school routine; meaning taking pictures of whatever attracted their attention with their cell phone cameras and sending fresh pictures right away to their friends, a kind of report about how and what they were doing. Camera phones, or multipurpose computerized digitals, evolved from a simple portable telephone, enable users to chat, shoot, and exchange pictures, hook to the Internet, watch TV, etc. It is an indispensable, omnipotent little companion for those who have grown up with this gadget. For them, right or wrong, a mere digital camera, no matter how sophisticated, is just a "quotidian, awkward, and boring piece of equipment, offering no adventure to the mundane life," and therefore not worthy of any new investment. Another girl said, "What can a digital camera do other than take pictures? It does not deserve to be called digital unless it is more multi-talented." She added, "A simple, straightforward analog camera is more honest and modest."



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Posing & Lighting

Tips To Help Flatter Your Subject—Part 2

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. With a few portrait techniques under your belt, however, your luck will improve dramatically. There are many portrait-making methods that can help you develop your own style over time and ultimately make your work unique.



Studio Setup

For these head-and-shoulder portraits, we used a 3-foot OctoDome as a main (key) light, a boom-mounted HalfDome as a hairlight, and our fill/rim light was either a 3-foot OctoDome or a 32" White/Silver LiteDisc (#1).

Narrow (Short) Lighting

Many people will benefit from narrow lighting and positioning, especially if they have a wide or round face. A classic example of broad lighting, with the face turned away from the key light, is shown in #2. Notice how the main light almost exaggerates

the broadness of the face. As you might expect, broad lighting is typically more successful with people who have narrow faces.

By contrast, #3 shows the model with her face turned toward the key light, causing the right side of the face to be on the shadow side. Although this example is subtle, this change of positioning has the effect of narrowing the face.

Note that if you wanted to narrow the face even further, you would simply move the main light farther to the left.

Continued on page 186



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available

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complete with
all accessories
as supplied by
manufacturer.

Used equipment
bought, sold
and traded

Equipment leasing
available

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 4.2 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-Z100

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

Blue, Brown, Pink, or Silver #CAEXZ100*



CASIO Exilim EX-Z200

- CCD Shift Anti-shake Function
- H.264 Video Recording • Face Detection
- 10.1 MegaPixels • 2.7" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 4.9-19.6mm f/2.6-5.8 (35mm Equiv. 28-112mm) • SD/SDHC Card Slot
- Dimensions 3.7 x 2.2 x 0.9" • Weight 4.2 oz

Black, Red, or Silver #CAEXZ200*



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/SDHC 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 S700

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

#FUFPS700*



FUJIFILM FinePix Z100fd

- Blog Mode • Dual Image Stabilization
- 8.0 MegaPixels • 2.7" LCD Monitor
- 5x Optical Zoom • 5.1x Digital Zoom
- 5.9-29.5mm f/3.8-4.8 (35 Equiv. 36-180mm)
- xD & SD/SDHC • 54MB Internal Memory
- Dim. 2.2 x 3.6 x 0.8" • Weight 4.9 oz

Black, Brown, Pink or Silver #FUFPZ100FD*



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 #FUFPZ20FD*



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*



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*



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*



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 x 3.7 x 0.9" • Weight 4.6 oz
Black or Silver
#LECL2*



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*



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*



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*



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*



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*



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*



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*



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*



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*



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	Ultimate 266x	133x 300x	Std	Ultra II	Extreme III	300x
1GB	13.50	28.50	9.95	—	—	19.95	—	—	—	—
2GB	16.50	44.95	14.95	37.95	44.50	27.50	38.95	54.95	—	—
4GB	24.95	79.95	27.50	39.50	77.50	46.95	58.50	87.95	49.95	109.95
8GB	—	149.95	—	88.50	149.95	73.95	99.95	169.95	—	199.95
16GB	—	299.95	—	168.50	—	—	—	199.95	—	—

MSDUO Memory Stick Pro Duo

	Lexar		Sandisk		Sony	
	40x	Gaming	Standard	Ultra II	Mark II	Mark II
1GB	19.95	19.95	19.95	—	21.95	24.95
2GB	27.50	—	28.50	32.50	29.95	35.95
2GB 2 Pack	—	—	48.95	—	—	—
4GB	46.95	—	48.95	54.50	48.95	49.50
8GB	96.50	—	97.95	99.95	—	99.95
16GB	—	—	—	—	—	154.95

SD Secure Digital

	Delkin		Kingston		Lexar		Sandisk		Panasonic	
	Standard	Pro	Micro	Mini	Standard	Elite Pro	Ultimate	Standard	Class 2	Class 4
1GB	8.95	13.95	9.95	—	7.95	—	—	14.95	14.95	19.95
2GB	12.95	14.95	14.95	16.95	11.95	15.95	30.95	24.95	19.95	29.95
4GB	—	—	—	22.95	—	—	—	12.99	24.50	29.95
8GB	—	—	—	47.95	—	—	—	19.95	19.95	23.95

SD HC Secure Digital High Capacity

	Delkin		Kingston		Lexar		Sandisk		Panasonic	
	Class 6	Class 2	Class 4	Class 6	Class 2	Class 6	Class 6	Class 6	Class 2	Class 6
4 GB	26.95	19.95	19.95	19.95	44.95	34.50	48.95	24.95	24.95	29.95
8GB	49.95	39.95	39.95	43.95	—	96.95	79.95	—	—	—
16 GB	89.95	—	149.50	—	—	—	—	159.95	—	—
32 GB	214.50	—	—	—	—	—	—	431.95	—	—

XD xD Memory

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

To Request Information on RS# 211, See Page 6.



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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*

10 MegaPixels



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 2.4 x 3.5 x 0.8" • Weight 4.1 oz

Black, Blue, Pink or Silver #SAS860*

8 MegaPixels



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*

10 MegaPixels



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*

14 MegaPixels



Panasonic Lumix DMC-FX100

- Optical Image Stabilizer
- 12.2 Megapixels • 2.5" LCD Monitor
- 3.6x Optical Zoom • 4x Digital Zoom
- 6-21.4mm f/2.8-5.6 (35 equiv. 28-100mm)
- Leica DC Vario-Elmarit lens • 27 MB built-in Memory • SD/SDHC (High Capacity) Card Slot
- Dimensions 2.1 x 3.8 x 1.3" • Weight 5.3 oz

Black or Silver #PADMCFX100*

12 MegaPixels



SONY CyberShot DSC-S730

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

#SODSCS730*

7 MegaPixels



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*

10 MegaPixels



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*

7 MegaPixels



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*

10 MegaPixels



SONY CyberShot DSC-W120

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

Black, Blue, Pink or Silver #SODSCW120*

7 MegaPixels



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*

9 MegaPixels



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*

8 MegaPixels



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*

8 MegaPixels



SONY CyberShot DSC-W300

- Titanium Body • HDTV Compatibility
- 13.6 MegaPixels • 2.7" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 7.6-22.8mm f/3.3-5.2 (35 equiv. 35-105mm) Zeiss Vario-Tessar Lens
- MS Pro Duo Card Slot • 15MB Built-in Memory
- Dimensions 2.3 x 3.7 x 1.1" • Weight 5.5 oz

#SODSCW300*

13 MegaPixels



PENTAX Optio W30

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

#PEOW30*

7 MegaPixels



SONY CyberShot DSC-T2

- 4 GB Built-in Memory • Double Anti-Blur System • 8.1 MegaPixels • HD Video Out
- 2.7" LCD with Touchscreen Operation
- 3x Optical Zoom • 6x Digital Zoom
- 6.33-19mm f/3.5-4.5 (35 equiv. 38-114mm) Zeiss Lens • MS Duo/Pro Duo Card Slot
- Dim. 3.4 x 2.2 x 0.8" • Weight 4.6 oz

Black, Blue, Green, Pink, or White #SODSCT2*

8 MegaPixels



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*

8 MegaPixels



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/3.5-4.5 (35 equiv. 33-165mm) 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*

10 MegaPixels



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*

8 MegaPixels



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
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#SODSCH50*

9 MegaPixels

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Di622 Digital TTL Shoe Mount Flash

- Guide No. 144' at 105mm
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- Power saving mode
- Excellent for use on the Canon Rebel XTi, Power Shot G7, and the Nikon D40

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Specify Camera

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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.



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- 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

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Velbon
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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"

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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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What is the point of owning a nice compact camera if you have to carry a large, cumbersome, antiquated tripod from the past? You no longer need to. MonsterPod™ is your solution to the dark ages of tripods from the past!

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What angle will it grip? MonsterPod™ using its "viscoelastic morphing polymer" gravity defying base, holds your camera absolutely motionless horizontally, vertically, or upside down! any angle, on nearly any surface, you can now take pictures anywhere in the world and you can personally be in all of them! Never, ever, be left out of a picture again! MonsterPod™ can go everywhere your digital camera goes!



**Digital SLR
Sensor Cleaner**
for Most
DSLR Cameras
#DA100...\$39.95



Cleaning one's sensor is a scary & daunting task even for photo professionals. DUST-AID was developed to be an easy-to-use, safe option that will help even the novice, non-technical shooter clean dust from a sensor.

DUST-AID is comprised of three main elements: the foam tape, the pad & the wand.

- Includes supplies for 12 typical cleanings

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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.

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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.

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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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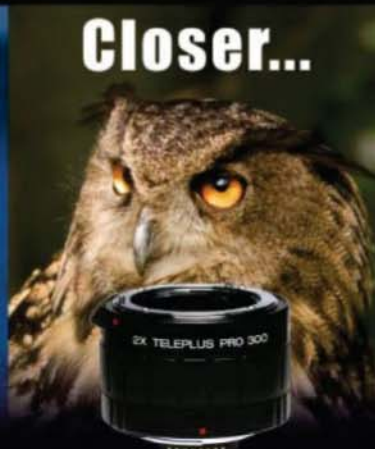
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TELEPLUS DG AF EXTENSION TUBE SET



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
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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
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- 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)
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- Uses NP-FM500H Battery
- Dimensions 3.9 x 5.2 x 2.8"
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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
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- 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
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- 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

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8" Genuine Wood Frame

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- 256MB built-in memory
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- Auto picture rotation



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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



#PHF7AIC \$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



#PHF10K \$229.95

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Quick Dial 64

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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
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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64



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

	IMP	USA
EF-S Lenses are compatible with the 20D, 30D, 40D & Digital Rebel only		
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
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
100/2.8 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 IS 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
70-300/4.5-5.6 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 (72° rear)	6659.95	6800.00
400/5.6 IS 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
17-40/4.0 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 USM (72°)	579.95	600.00
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 & Warranted by Canon USA

IMP = Imported & Warranted 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°).....	294.95	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°).....	1199.95	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°).....	109.95	134.95
70-300/4.5-5.6 G AF-S VR (67°).....	CALL	CALL
80-200/2.8 D with Collar (77°).....	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 & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
 IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon

SB-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' • i-TTL, D-TTL, TTL & Manual
 • Angle of Coverage 78° horiz.
 • Includes two SB-R200 Speedlights & U-800 Wireless Speedlight Commander
 • Weight 4.2 oz



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Meters

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- Weight 5.4 oz

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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* **\$209⁰⁰**

EF-530 DG Super Flash



- Bounce & Swivel Head
- Modeling Light
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- Available for Canon, Sony/Minolta, Nikon, Pentax & Sigma
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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
- #SIEEM140DG* **\$399⁹⁵**

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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.

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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
- 5 second Recycle Time
- Includes Bracket & Multi-Angle Stand
- Weight 1.6 oz

Vivitar Shoe Mount Flashes

DF120 Digital Slave	29.95
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SB-4 AC Adapter f/283, 285	19.95

Digi-Slave[®] for Digital Cameras

Shoe Mount Slave Flashes	
Deluxe 3000 #DID3000	\$129.95
Ringlight Flashes	
Flex-Ring 6400 Macro LED	
+ Twin Light #FLR6400	369.95

QUANTUM[®] Q-Flash TSD-R Digital Flash



- Parabolic Reflector Flash
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- Wireless TTL, Sync and Shutter Control
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- Up to 150 w/s, Full Power, Manual

QUANTUM[®] Quantum Q-flash TSD-R Kits

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Digi-Slave[®] L-Ring LED Ringlight



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

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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

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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 70MZ-4, 70MZ-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 560HHS
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
- 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
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- Magnification ratio of 1:3.5
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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*
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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 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*
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DG 28-70/2.8-4.0 EX (58°)	149.00	149.00^A	149.00	—	149.00	149.00
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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
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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
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DG 70-300/4-5.6 APO Macro Super II (58°)	249.00	249.00^A	249.00	—	249.00	249.00
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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
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- Guide No. 177
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- Zoom Head (24-105mm)
- Wireless full TTL triggering
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- Weight 16 oz

SUNPAK

PF-30x AF TTL Shoe Mount Flash



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

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PF-30x TTL for Nikon, Canon	99.95
PZ-40x II AF TTL Black or Silver	149.95

Handle Mount Flashes

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622 Super Pro TTL w/Zoom Head	249.95

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D-Macro for Digital #0813	269.95
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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
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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

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



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

Sunex

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- Super-wide fisheye lens covers 185°
- Create a full spherical image from just 2 shots
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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

DX - Designed for Digital SLR cameras only

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		

TAMRON 6 YEAR WARRANTY

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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 (* Price After Rebate) Rebates Expire 8-31-08

	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 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 17-50/2.8 XR LD IF Aspherical (67ø)	449.00	449.00	449.00	
DI 18-200/3.5-6.3 (62ø)	249.00*	249.00*	249.00*	249.00*
DI 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 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 (86ø)	849.00*	849.00*	849.00*	
1.4x Converter	129.00			
SP 1.4x AF Pro Converter	189.00	189.00		
SP 2x AF Pro Converter	219.00	219.00		

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#SUF5.6AW.....\$59.95



7" Digital Frame - Black or White

- MS, SD/MMC Card Slots
- Presents: JPEG
- 480 x 234 Screen Resolution
- 100-240 VAC Voltage Range

#SUF7A*.....\$74.95



10.4" Digital Frame - Black Wood, Rosewood, or Acrylic White

- CF, MS, SD/MMC xD Card Slots
- Presents: JPG, MP3, WMA, AVI, MPEG 1, 2, 4
- 800 x 600 Screen Resolution
- 100-240 VAC Voltage Range

#SUF10*.....\$169.95



15" Digital Frame - Black

- CF, MS, SD/MMC xD Card Slots
- Presents: JPG, MP3, MPEG
- 1024 x 768 Screen Resolution
- 100-240 VAC Voltage Range

#SUF15WB.....\$269.95

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

#0185T.....\$29.95



E-Flash Panel Kit

- G.N. 35
- ISO 100, 1/5.6 @ 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

#MCEFKIT.....\$74.95



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

#SUPF20XD.....\$69.95



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



622 Super Pro TTL

- Handle Mount • Guide No. 200
- Bounce Head • Swivel Head
- Auto f/Stops • Vari-Power
- Requires Module • Choose from any of seven interchangeable flash heads
- 7 auto aperture settings
- Manual control with power ratio from full to 1/128th power
- Includes: 3-Prong HH to PC Male Sync Cord - Straight 10', CG-10 Battery Cartridge & Standard 35mm Bracket Base

#0622S.....\$199.95



#0622SZ.....\$249.95



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

#SUFPPCTB.....\$16.95



- 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
- Max. height 58.7-62.5"
- Min. height 43-46.7"
- Folded length 35.5"
- Weight 1.6 lbs.

Bronze #VP02BR.....\$69.95

with MagMount #VP02MAGB.....\$79.95



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



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



9002TM Tripod/Monopod with 3-Way Fluid Effect Head & Quick Release

- Center column converts into a monopod
- Load Capacity 6.6 lbs
- Max. height 58"/61.4"
- Min. height 22"/15.7"
- Bubble level
- Flip-lever Leg Lock
- Weight 3.3 lbs

#620-090TM.....\$42.95



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



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



Ultra Pro 777 with 3-Way Pan/Tilt Head & Quick Release

- Load Capacity 11 lbs
- Max. height 71.7"
- Min. height 25"
- Folded length 28"
- Flip Lock Leg Lock
- 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 80A	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	37.74	57.74	—
046 FLD	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) #BWPB6.....	14.95
B+W E1 Filter Pouch (up to 77mm) #BWP77.....	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 #KA5FP.....	40.00
GB Cordura 4-pocket Filter Pouch #GBFP4.....	12.95
GB Cordura 8-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 #CALCK	
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

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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	74.00	80.00	84.00	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.

Series	49	52	55	58	62	67	72	77	82
UV KRI 3 Multi-Coated	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
UV KRI 5 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
#R21, #22, #23, #24, #25, #26, #27	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
#R81, #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 (N.D. & 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	49.95	74.95	94.95	104.95	—
ND 3.0 (110), 4.0 (113), 6.0 (120)	35.95	36.95	43.95	45.95	49.95	74.95	94.95	104.95	—
Enhancing	35.95	36.95	43.95	45.95	49.95	74.95	94.95	104.95	—
Close-Up Lenses 0.5, 0.8, 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.

Series	49, 52, 55	58	62, 67	72	77	82
UV SkyLight (1B)	11.95	13.50	20.95	31.50	35.95	43.50
UV SkyLight (1B) HMC	17.95	20.95	29.95	37.50	40.50	58.50
UV SkyLight (1B) Super HMC	25.50	32.95	38.95	47.95	52.50	64.50
UV SkyLight (1B) Pro 1 Super HMC	52.50	59.95	68.95	79.50	95.95	103.50
Polarizer (Rotating)	17.95	20.95	20.95	34.50	40.50	56.95
Circular Polarizer	32.95	37.50	53.95	64.50	76.50	99.95
Circular Polarizer HMC	64.50	70.50	85.50	119.95	155.95	241.50
Circular Polarizer Ultra Thin Super HMC	52.50	77.95	94.50	137.95	172.50	259.50
Circular Polarizer Pro 1 Super HMC	104.95	122.95	157.50	190.50	224.95	329.95
*Moose/Warm Circular Polarizer	39.95	55.50	79.50	98.95	118.50	152.95
K2 Yellow, X0 Yellow/Green, X1, Or G, Red 25A	16.50	19.50	29.95	37.50	44.95	56.95
K2 Yellow, X0 Yellow/Green, X1, Or G, Red 25A HMC	22.50	25.50	35.95	43.50	52.50	61.50
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	16.50	19.50	29.95	37.50	44.95	56.95
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C, HMC	22.50	25.50	35.95	43.50	44.95	61.50
Close Up Set	37.50	44.95	62.95	80.95	89.95	—
Close-Up Set HMC	56.95	64.50	85.50	—	—	—
Cross Screen	16.50	19.50	29.95	37.50	44.95	56.95
Diffuser	16.50	19.50	29.95	37.50	44.95	56.95
Fluorescent FLD, FLW	16.50	19.50	29.95	37.50	44.95	56.95
Fluorescent FLD, 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 Field, 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	—

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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
#82 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.

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- 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 Quart.....	D-76 Liter.....
Permawash Gallon.....	D-76 Gallon.....
Nh5 Fixer w/o Hardener Qt.....	Dektol Liter.....
Nh5 Fixer w/o Hardener Gallon.....	Dektol Gallon.....
ILFORD	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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for 35mm

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for 120mm

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20x24" (10).....	8x10" (100).....	11x14" (25).....
Polygrade V FB DW	11x14" (50).....	11x14" (50).....
8x10" (100).....	Multigrade IV Portfolio RC DW	16x20" (50).....
8x10" (1000).....	5x7" (100).....	20x24" (10).....
8.5x11" (50).....	8x10" (100).....	VC-FB DW Glossy
11x14" (50).....	Multigrade IV RC Deluxe	8x10" (25).....
16x20" (50).....	3.5x5" (100).....	11x14" (25).....
20x24" (50).....	5x7" (250).....	11x14" (50).....
	8x10" (100).....	16x20" (50).....
	8.5x11" (50).....	20x24" (10).....

ILFORD

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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- Smooth Pearl • Smooth Fine Art • Smooth Multi-Use

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Galerie Smooth Pearl Paper

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.

- Professional pearl surface • Brilliant Eyecatching Colors • 99% Opacity
- Minimum finger prints • 280 gsm Basis Weight • 11 mil Thickness

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Galerie Smooth High Gloss Paper

A High gloss Polyester film base surface designed to provide instant dry images with superb photographic image quality and consistency

- Film based media • Inkjet prints with a LIFEOCHROME® look • 98% Opacity
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Galerie Smooth Fine Art Matte Paper

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.

- 190 gsm Basis Weight • 15.7 mil Thickness • 96% Opacity

8.5x11" (10 Sheets) #1124558.....\$16.95

Galerie Smooth papers are also compatible with Ultrachrome Ink printers

WHEN
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Personal Rolling Trimmers

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
698 Stand for 558		\$235.95

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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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 • Diecast Aluminum Body and Magnesium Alloy Covers • 1/250 Flash Sync Speed
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 • 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



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

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
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All Lenses Available in Black or Silver		50/2.5 Color-Skopar.....	289.95
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21/4.0 Color-Skopar.....	349.95	90/3.5 APO Lanthar.....	329.95



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
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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



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



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



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

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



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 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 IMP	Gold - GB 200 IMP	Max - GC 400 IMP	Reala CS 100	Superia CN 100	Press CZ 800	Agfa 800	Agfa 400	Agfa 200
135-24	1.99	1.99	2.09	1.99	1.79	1.99	1.99	1.99	1.99
135-36	—	2.79	2.99	2.99	1.99	1.99	1.99	1.99	1.99
	160NC	160VC	Portra 400NC	160C	160S	400H	800Z	400Z	800Z
135-36	5.49	5.49	5.99	4.99	4.79	5.19	5.39	5.39	5.39
120 Roll	4.15	4.15	4.30	3.49	3.10	3.45	3.79	3.79	3.79
220 PP (5)	39.95	—	42.95	6.50	6.49	5.99	7.34	—	—

COLOR SLIDE FILM									
	Kodachrome					Fujichrome			
	KR 64	EPY 64	100 VS	100 G	100 X	RA 100	RM 200	RH 400	RVP 100
135-36	8.50	12.50	7.50	7.50	7.50	4.99	6.99	8.99	6.20
120 Roll	—	6.95	5.50	5.59	5.79	—	—	—	4.52
120 PP (5)	—	—	26.95	27.95	28.95	—	—	—	8.99
220 PP (5)	—	—	51.95	45.95	—	—	—	—	8.39

BLACK & WHITE PRINT FILM									
	Kodak					Fujifilm			
	Scala 200 SLIDE	Pan F+ 50	FP4+ 50	HP5+ 400	Delta Pro 400	Plus-X 125	Tri-X 400	TMX 400	TMZ 400
135-36	12.95	5.50	5.50	3.95	5.50	5.95	3.95	5.50	5.50
120 Roll	6.49	3.95	3.95	3.95	3.50	—	3.95	3.95	3.95
100 ft	—	47.50	43.50	44.95	40.95	19.95	19.95	18.50	22.50

Instant Film					Processing Mailers				
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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 of: Panorama Q Pro Plate, Panorama Q Plate, L Shaped
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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"	\$13.95
AA1900	7.5"	2.25"	\$11.95
AA1910	6.6"	2.25"	\$10.95
AA1920	5.3"	2"	\$9.95

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	\$249.95
MT8250	4	20.5"	59.8"	18.5"	15 lbs	3.1 lbs	\$274.95
MT8260	4	21.3"	61.0"	19.3"	22 lbs	4.2 lbs	\$313.95
MT8270	4	23.2"	66.9"	21.3"	28 lbs	4.8 lbs	\$367.95

Professional Carbon Fiber Tripods

MT8340	4	19.3"	55.1"	17.3"	11 lbs	2.9 lbs	\$270.95
MT8350	4	20.1"	59.8"	18.5"	15 lbs	4.0 lbs	\$306.95
MT8361	3	26.8"	64.6"	24.0"	22 lbs	5.1 lbs	\$341.95

Classic Lava Tripods

MT7240	2	14.2"	25.5"	9.3"	11 lbs	1.7 lbs	\$155.95
MT7242	3	22.5"	56.0"	13.0"	11 lbs	2.4 lbs	\$169.95
MT7251	3	24.0"	61.5"	15.0"	15 lbs	3.2 lbs	\$189.95
MT7261	3	25.6"	63.5"	13.0"	22 lbs	4.8 lbs	\$233.95
MT7271	3	28.8"	69.5"	11.0"	28 lbs	4.9 lbs	\$305.95

Professional Lava Tripods

MT7360	4	22.1"	67.5"	16.0"	22 lbs	4.8 lbs	\$278.95
MT7370	4	24.8"	71.0"	14.0"	28 lbs	5.6 lbs	\$355.95
MT7371	3	29.5"	74.2"	14.0"	28 lbs	5.6 lbs	\$339.95

Classic Aluminum Tripods

MT9240	2	14.2"	24.5"	9.3"	11 lbs	1.8 lbs	\$78.95
MT9242	3	22.3"	57.5"	13.0"	11 lbs	2.8 lbs	\$92.95
MT9251	3	23.8"	62.0"	15.0"	15 lbs	3.7 lbs	\$106.95
MT9241	4	18.5"	55.5"	16.5"	11 lbs	2.6 lbs	\$108.95
MT9261	3	26.3"	66.1"	13.0"	22 lbs	4.1 lbs	\$126.95
MT9260	4	21.3"	63.8"	19.3"	22 lbs	4.6 lbs	\$153.95
MT9271	3	28.5"	69.5"	11.0"	28 lbs	5.7 lbs	\$163.95

Professional Aluminum Tripods

MT9360	4	22.5"	69.3"	16.0"	22 lbs	5.5 lbs	\$155.95
MT9370	4	24.3"	72.8"	14.0"	28 lbs	6.4 lbs	\$189.95
MT9371	3	29.5"	74.0"	14.0"	28 lbs	6.5 lb	\$183.95

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	\$164.95
MM8660	6	17.3"	62.3"	28 lbs	1.2 lbs	\$169.95
MM8670	5	20.2"	67.9"	33 lbs	1.6 lbs	\$176.95
MM8680	6	19.95"	71.6"	33 lbs	1.6 lbs	\$183.95

AEGIS Schott Glass LCD Screen Protectors

- 12 AR Coatings on each side protects & eliminates glare
- | | | | |
|---------------------|----------------|-----------------------|----------------|
| SP8203 Fuji S3 | \$34.95 | SP8259 Sony A100 | \$24.95 |
| SP82510 D40/s | \$34.95 | SP8181 Rebel XT | \$24.95 |
| SP8201 D50 | \$34.95 | SP8258 EOS XT | \$24.95 |
| SP8202 D70s | \$34.95 | SP8254 EOS 30D | \$24.95 |
| SP8257 D80 | \$34.95 | SP8253 EOS SD | \$24.95 |
| SP8255 D200 | \$34.95 | SP8204 EOS 1D | \$24.95 |
| Call for P&S Models | | SP82511 D2X | \$34.95 |
| | | SP8256 EOS 1D Mark II | \$24.95 |

Plastic LCD Screen Protectors with cloth

- Protects LCD from abrasions, scratches, dust & moisture
- | | | | |
|--------------------|---------------|------------------------|---------------|
| SP2515 1.5"(3 pk.) | \$7.50 | SP2518 1.8"(3 pk.) | \$7.50 |
| SP2525 2.5"(3 pk.) | \$7.50 | SP2535 3.5"(3 pk.) | \$7.50 |
| SP2516 1.6"(3 pk.) | \$7.50 | SP2520 2.0"(3 pk.) | \$7.50 |
| SP2530 3.0"(3 pk.) | \$7.50 | SP2500 1.5-3.5"(7 pk.) | \$7.50 |



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

igwepro 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

Sling 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

igwepro

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, B/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

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	51.1"	319.95

"Digi" Digital Tripods with Ball Head & Case		
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

Up to \$50 Rebate!
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GITZO Traveler Series

GT-1541T Carbon Fiber 6x	55.1"	574.95
GT-1550T Carbon Fiber 6x	57.5"	674.95
GT-2530LVL Leveling CF 6x	62.6"	724.95
GT-2540LVL Leveling CF 6x	67.7"	799.95
GT-2941LVL Leveling Basalt	71.6"	649.95

Explorer Series

GT-2531EX Carbon Fiber 6x	66.9"	599.95
GT-2541EX Carbon Fiber 6x	64.6"	649.95

6x Technology Series

GT-2530 Mountaineer	63.4"	574.95
GT-2540 Mountaineer	61.4"	624.95
GT-3530 Mountaineer	64.6"	724.95
GT-3531LSV Systematic	58.3"	674.95
GT-3540LSV Systematic	57.5"	699.95
GT-3540XLS Systematic	78"	799.95

Ball Heads

GH2750QR Off-Center Reporter 2 with Quick Release	249.95
GH3750QR Studex 3 with Quick Release	289.95

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
- #WH200RQ \$595.00



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Max Load: 9.90 lbs.

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Max Height: 63.0 in.
Max Load: 8.80 lbs.

PRO 614 CF
Max Height: 64.5 in.
Max Load: 6.60 lbs.

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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.
- Folds down quickly, closes down to less than 44"
- Weight 12 lbs

Kit Includes:

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- Telescopic 9.5' Crossbar
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Slaves

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Slave #801125.....188.95

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Radio Slave Kit
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#MITRKH.....199.95



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#W940001.....19.95

PN-XL Peanut Ultra Slave (300')
#W940020.....34.95

L8 "H" Prong Micro Slave (150')
#W940050.....29.95

HSO Hot Shoe Slave Digital (150')
#W940030D.....69.95

Safe Sync PC #W990515.....49.95

SSH Safe-Sync "H" Prong
#W990500.....49.95

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& Reflector Holder
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LS-96HAB 3-Section 9.4'.....38.95
LS-10AB 4-Section 10'.....44.95
LS-13HAB 4-Section 13'.....69.95
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
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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
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Universal Trigger Set #19360
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with Transmitter & 2 Receivers.....\$259.95

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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

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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
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- Shoulder Strap • Ranger Hard Case

AS To Go Kit #EL10282.....\$2,499.95

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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' #LLL8867.....\$419.95

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- Ultra rugged, rubber-armored design
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LCD Projectors

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- 0.7" LCOS Reflective LCD x3 • 2500 ANSI Lumens
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- Keystone Correction Vertical +/- 20°
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- High aperture 3LCD technology x3 • 2200 ANSI Lumens • Auto and manual Keystone Correction
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- 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

Canon

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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
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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
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42" Kit #R1142.....59.95
42 x 72" Kit #CRK4272.....94.95

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12".....9.95 22".....16.95
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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



Excaltur 640ws Kit

- Includes: 2 SP 3200 Excalturs, 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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World's best selling, highest quality lighting accessories

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Heavy Duty LiteDisc Holder.....\$47.95
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| 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 |



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X-Large



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Available Sizes:
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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



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

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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



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

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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' #SABGIVW810.....\$87.95

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Great Quality. Great Price.

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

Model	Sections	Height		Folded Length	Weight	Price
		Max.	Min.			
A-056n6	2-Sec.	22.8"	8.1"	13"	1.54 lbs	\$69⁹⁵
A-158n6	4-Sec.	58.9"	12.2"	19.5"	3.2 lbs	\$114⁹⁵
A-258n6	4-Sec.	64.6"	12.2"	21.7"	4.2 lbs	\$139⁹⁵

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	\$169⁹⁵

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	\$249⁹⁵
C-158n6	4-Sec.	58.3"	12.2"	19.7"	3 lbs	\$232⁹⁵
C-258n6	4-Sec.	60.2"	12.2"	20.9"	3.6 lbs	\$268⁹⁵
C-357n6	3-Sec.	67.9"	10.2"	28.3"	5 lbs	\$372⁹⁵
C-358n6	4-Sec.	68.3"	10.2"	24"	5 lbs	\$384⁹⁵
C-457n6	3-Sec.	72.4"	10.2"	30.3"	6.5 lbs	\$442⁹⁵
C-458n6	4-Sec.	72.4"	10.2"	25.8"	6.5 lbs	\$454⁹⁵

Carbon Monopods

Model	Sections	Height Maximum	Folded Length	Weight	Price
MC-63n6	4-Sec.	57.1"	8.8"	0.73 lbs	\$89⁹⁵
MC-68n6	4-Sec.	57.4"	13.2"	0.97 lbs	\$89⁹⁵
MC-91n6	4-Sec.	57.1"	17.6"	1.17 lbs	\$109⁹⁵
MC-96n6	4-Sec.	66.9"	22"	1.54 lbs	\$114⁹⁵
MC-98n6	5-Sec.	73.4"	22"	2 lbs	\$139⁹⁵

KS Ball Heads

Model #	Load Capacity	Height	Weight	Price
KS-0	17.6 lbs	3.9"	0.8 lbs	\$129⁹⁵
KS-1	26.4 lbs	4.1"	1.2 lbs	\$149⁹⁵
KS-2	39.6 lbs	4.7"	1.7 lbs	\$174⁹⁵

Quick Release Plates

Model #	Description	Price
QR-0	1.6" (40mm) QR Plate for KS Series Heads	\$19⁹⁵
QR-1	2.0" (50mm) QR Plates for KS Series Heads	\$17⁹⁵
QR-2	2.4" (60mm) QR Plates for KS Series Heads	\$19⁹⁵
QR-3	2.8" (70mm) QR Plates for KS Series Heads	\$21⁹⁵

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

New Low Prices!



SONY DCR-DVD308 Kit
DVD Camcorder
Kit Includes: • DCR-DVD308 with Supplied Accessories
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• Tiffen 30mm UV Protector Glass Filter
• Impact DVD Camcorder Cleaning Kit
• Sony NP-FH70 H Series Info-Lithium Battery Pack
• Master-Works DVD: The JumpStart Guide to Shooting and Producing Better Videos
#SODCRDVD308K.....\$434.95



SONY HDR-CX7 Kit
AVCHD 1080i Memory Stick Camcorder
Kit Includes: • HDR-CX7 with Supplied Accessories
• Tiffen 37mm UV Protector Glass Filter
• NP-FH70 H Series Info-Lithium Battery Pack
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• Lowepro Edit 120 Camera Shoulder Bag
• Master-Works DVD: The JumpStart Guide to Shooting and Producing Better Videos
#SOHDRCX7K.....\$999.95



Canon ZR-800 Kit
MiniDV Camcorder
Kit Includes: • ZR800 with Supplied Accessories
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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
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• Lowepro Edit 110 Camera Shoulder Bag
• Sandisk 1GB Memory Stick PRO Duo
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Panasonic PV-GS320 Kit
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Canon HG10 Kit
HD AVCHD HDD Camcorder
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#CAHG10K.....\$799.95



SONY DCR-HC96 Kit
MiniDV Camcorder
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• Lowepro Edit 120 Camera Shoulder Bag
• Sunpak 7001DX Tripod with Case
• Impact Mini DV Cleaning Kit • Impact NP-FP71 Battery Pack • Master-Works DVD: The JumpStart Guide to Shooting and Producing Better Videos
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JVC GZ-HD7 Everio Kit
60GB Hard Disk Drive HD Camcorder
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• JVC BN-VF815 Battery Pack
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• Impact Micro Fiber Cleaning Cloth
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#JVGZHD7K.....\$1,079.95



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• Impact DVP-WA50-58 Hi-Grade Wide Lens
• Petrol PMH-1 Mini Hood
#CAGL2K.....\$2,098.95



SONY HDR-HC9 Kit
HDV 1080i Camcorder
Kit Includes: • HDR-HC9 with Supplied Accessories
• DWM-63HD MiniDV Cassette
• NP-FH70 Battery
• 37mm UV Protective Filter
• Petrol PMDCB Digital Camera Bag
• Petrol PMH-A1U Micro Hood
#SOHDRHC9K1.....\$1,049.95



SONY DCR-VX2100 Kit
3-CCD MiniDV Camcorder
Kit Includes: • DCR-VX2100 with Supplied Accessories
• Tiffen 58mm UV Protector Filter
• Impact NP-FS75 Lithium-Ion Battery
• Impact Mini DV Cleaning Kit
• Impact DV Camcorder Bag
• Impact DVP-WA50-58 Hi-Grade Wide Lens
#SODCRVX2100K.....\$2,445.00



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CMOS HDV Camcorder
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38601-39799	each additional lb.	75¢	95¢	\$2.50	\$3.50	CALL	\$2.25
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00600-00799	Insurance per \$100	—	—	50¢	50¢	85¢	\$1.25
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96700-96798	each additional lb.	—	—	—	—	—	—
96800-96897	Insurance per \$100	—	—	—	—	—	—
99500-99999	Up to 1 lb.	—	—	—	—	—	—
00800-00899	each additional lb.	—	—	—	—	—	—
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96900-96999	Up to 1 lb.	—	—	—	—	—	—

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A scene of the exhibition hall.

A competition.

The competition gets harder.

Matsuya department store, Ginza, Tokyo.

uncommon for them. Buyers responded less to an expensive Hasselblad (offered at \$1500 for a 500C/M with an 80mm f/2.8 Planar and A12 magazine) than to the twin lens Rolleicord V (with Xenotar 75mm f/3.5 at \$450), which was considered a good buy. Simply put, a TLR looks quite different than an SLR, which makes for wider appeal for this group. One surprising gem was the Gray

Baby Rollei 4x4 with 60mm f/3.5 Tessar or the Xenar, at \$450, considered "cute and clever" for young girls. Clearly, the show indicated that the "used" analog camera business, especially when cameras are unique, has been and will be further reinvigorated by younger generation buyers who want user/collectibles that differ from the standard SLR, and especially digital camera models. 🌀

Sample Prices At The 30th Tokyo Used Camera Show

Here are some prices fetched by major brands at the show, which includes 6- to 12-month guarantees for free repair services. Prices are shown in US dollars at time of report.

Leica M3 DS body: Mint \$3500; Ex+ \$3000; Very Good \$1500
 Leica M3 SS body: Mint \$4000; Ex \$3500; Very Good \$2000
 Leica M3 olive with Elmar 50mm f/3.5: \$10,000 and up
 Leica M3 black body: \$12,000
 Leica M2 body without self-timer Ex+: \$2000
 Leica M2 body with self-timer Ex+: \$2200
 Leica M2R body Ex+: \$2500
 Leica M2 black paint Ex+: \$5000
 Leica M2M with motor Ex+: \$5000
 Leica M1 olive body Ex+: \$1800
 Leica M4 body Ex+: \$2500
 Leica M5 body Ex+: \$2500
 Leica M6 body Ex+: \$1200
 Leica M7 body Ex+: \$2300
 Leica CL with Summicron C40mm f/2 Ex+: \$1500
 Leica IIIf body without self-timer Ex+: \$800
 Leica IIIf body with self-timer Ex+: \$1000
 Leica IIIf Midland body Ex+: \$5500
 Leica IIIf Swedish Military with Elmar Ex+: \$24,000
 Leica IIIa body Ex+: \$700
 Leica IIIb body Ex+: \$1200
 Leica IIIc body Ex+: \$8500
 Leica IIIf body Ex+: \$1800
 Leica IIIf Swedish Military with Elmar Ex+: \$25,000
 Leica 250 black with lens Ex: \$6000
 Contax II with Sonnar 50mm f/2 Ex+: \$800
 Contax III with Sonnar 50mm f/2 Ex+: \$500
 Contax IIa color dial with Sonnar 50mm f/1.5 Ex+: \$1000
 Contax IIIa color dial with Sonnar 50mm f/1.5 Ex+: \$900
 Contarex Super shoulder switch with Planar 50mm f/2 Ex+: \$1700
 Contarex Super body switch with Planar 55mm f/1.4 Ex+: \$3000
 Kodak Ektra with Ektar 50mm f/1.9 Ex+: \$1900
 Kodak Signet Military with Ektar 44mm f/3.5 Ex+: \$800
 Rolleiflex 2.8F with Planar or Xenotar 80mm f/2.8 Ex+: \$2300
 Rollei 35 Ex+: \$590
 Nikon SP titan curtain body Ex+: \$2800
 Nikon S2 with Nikkor 50mm f/1.4 Ex+: \$1200
 Nikon F body Ex+: \$680
 Canon 7S body Ex+: \$600
 Canon UF1 with 50mm f/1.4 Ex+: \$600
 Canon 4SB2 with 50mm f/1.5 Ex+: \$900

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IIIfRD ST E	\$395
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5cm f1.5 Summarit E+	\$295
5cm f2 Summarit E+	\$295
5cm f2 Summicron -haze G	\$179
5cm f3.5 RS Elmar E+	\$295
13.5cm f4.5 Hektor -haze E	\$75

Leica M

Leica USA Digital Dealer

M8 New	\$5495
35 f2.5 New	\$1495
50 f2.5 New	\$1195
75 f2.5 New	\$1495
90 f2.5 New	\$1495
M2 E+	\$895
M3 SS E+	\$795
M4 CLA E+	\$1495
M6 Classic chr early E-/E+	\$995/\$1295
M6 Classic blk G/E+	\$999/\$1295
M6 TTL blk as-is finish E	\$1095
M7 blk E	\$1995
21mm Finder E+	\$395
16mm f8 Hologon w/fndr M	\$1895
21 f3.4 Super-Angulon blk E+	\$1795
21 f2.8 Elmarit-M E+	\$1495
28 f2.8 ASPH Elmarit-M coded M	\$1399
35 f2.2 Biogon w/hood E+	\$795
35 f2 Summicron-M E	\$895
50 f2 Summicron E+	\$695
50 f2 Summicron-M VG/E+	\$695/\$795
50 f2.8 Elmar-M late blk NM	\$795
50 f2.8 Elmar-M late chr NM	\$795
90 f2 Summicron-M E55 E+	\$995
90 f2.8 Tele-Elmarit E+	\$495
90 f2.8 Tele-Elmarit fat chr CLA E+	\$695
90 f2.8 Elmarit chr E+	\$225
90 f4 Elmar E+	\$145
90 f4 Elmar-C E+	\$395
135 f2.8 Elmarit E+	\$495
135 f4 Elmar E/E+	\$145/\$195
135 f4 Tele-Elmar E+	\$295
135 f4.5 Hektor CLA E+	\$195
M6 case E+	\$125
SF 24d Flash NM	\$259

Leica R

R6 silver E	\$595
R7blk E+	\$795
R8 box NM	\$895
28 f2.8 Elmarit-R w/hood E+	\$395
35 f2 Summicron-R E55 E/NM	\$599/\$699
50 f1.4 Summilux-R E+	\$795
50 f2 Summicron-R E+	\$295
60 f2.8 Macro-Elmarit-R E55 E+	\$499
400 f6.8 Teylt w/ stock E+	\$495
28-70 f3.5-4.5 Vario-Elmar-R E60 E+	\$595

Leica R (cont.)

35-70 f3.5 Vario-R E+/NM	\$299/\$499
2X-R E+	\$195
Ext Tube Set E+	\$75
Motor Winder R3 E	\$85

Hasselblad

500C w/wl E	\$195
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500EL/M w/wl E+	\$195
503CX w/wl E+	\$495
50 f4 C E	\$295
50 f4 CF E	\$595
80 f2.8 C "New Style" NM	\$495
80 f2.8 CB NM	\$595
80 f2.8 CF E+	\$595
120 f5.6 E	\$495
120 f4 CF E+	\$1295
150 f4 C E+/E+	\$395/\$495
150 f4 C blk T* E+	\$495
150 f4 CF E+/E+	\$495/\$595
250 f5.6 CF E	\$995
2X Kenko/Komura E+	\$95
2XE box NM	\$795
Ext Tube 16 NM	\$125
Ext Tube 21 E+	\$85
Ext Tube 55 E+	\$85
NC-2 Prism E	\$85
PM Prism E/E+	\$145/\$175
PM5 Prism E+	\$195
PM45 Prism E+	\$495
PME Prism E+	\$295
PM90 Prism E/E+	\$225/\$245
A12 Back E/E+	\$95/\$145
A24 Back E+/E+	\$145/\$195
A24 Back blk E+	\$145
A24 Back 6x6 DS E+	\$195
NPC Polaroid Back E+	\$50
Polaroid 100 box NM	\$125
PolaPlus Polaroid box NM	\$125
Winder CW box E+	\$495
Flashgun Brkt 1 box E+	\$99

Mamiya 645

645AF Kit E+	\$895
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645AF 120/220 Back E	\$95
645AF Polaroid Back NM	\$145
645E Rapid Kit E+	\$495
645 Super E+	\$145
645 Super w/drive E+	\$195
M645 Pro E+	\$195
M645 Pro TL E+	\$250
645 SV Pro Pack E+	\$295
35 f3.5 E+	\$245
45 f2.8 C E+	\$245
45 f2.8 N NM	\$295

Mamiya 645 (cont.)

55 f2.8 S E	\$145
55 f2.8 N E+/NM	\$175/\$195
80 f1.9 N E+	\$295
80 f2.8 C E+	\$75
80 f2.8 N E+	\$95
80 f2.8 A N/L LS E	\$195
80 f4 Macro C E+	\$245
150 f3.5 C E+	\$195
150 f3.5 N E+/NM	\$175/\$195
150 f3.8 A N/L LS E+	\$195
300 f5.6 C E+	\$295
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55-110 f4.5 N E+/NM	\$450/\$495
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Ext Tube Set E+	\$95
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65 f4.5 C E+	\$245
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90 f3.5 KL E+	\$395
127 f3.8 E+	\$175
127 f3.8 C E+	\$195
150 f4 SF C E+	\$175
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120 Pro SD Back E+	\$125
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Mamiya RZ

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180 f4.5 W-N E+	\$295
250 f4.5 W E+	\$495
120 Pro Back E+	\$95
RZ AE Prism E+	\$245

Pentax 6x7

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TTL Prism 67 E+/M	\$245/\$295
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The Olympus E-520 Adds Image Stabilizer

Just as I was completing this test report, Olympus announced the E-520 (\$599), a replacement for the E-510 but also similar in many respects to the E-420. The new model is slightly larger/heavier than the E-420 at 5.4x3.6x2.7" and 16.8 oz; it also offers a more substantial handgrip and slightly different controls.

The E-520 is noteworthy in one important respect: it's equipped with a built-in Image Stabilizer.

The E-510 already included an Anti-Shake system that shifts the entire Live MOS sensor module. Olympus employs a proprietary stabilizer with "blurring frequency analysis/detection" to determine the type of camera shake and a Supersonic Wave Drive motor to adjust the sensor module's position. When the Live View feature is on, the effects of the Image Stabilizer can be previewed on the LCD monitor.

The E-510 provided two Image Stabilizer (IS) modes and these are retained in the E-520. The first IS mode is for multipurpose use with dual-axis stabilization that compensates for both vertical and horizontal shake. The second IS mode is designed for panning: when shooting horizontal images at a shutter speed such as $\frac{1}{50}$ sec. The system stabilizes only up/down camera shake and does not try to compensate for your intentional horizontal camera movement. Pan the camera at just the right speed and your subject should be quite sharp (without blurring from up/down shake) while the background will be blurred, simulating motion in a still photograph.

Entirely new and unique to the E-520, the third IS mode is also designed for panning but with a twist: it's identical to Mode 2 in principle but is intended for use when the camera is held in a vertical orientation. That would be useful when shooting a series of photos of a tall subject—a single runner, a basketball player, or a giraffe, for instance—moving across your line of vision.

An E-520 was not available for testing but while testing the E-510, the IS system allowed me to make many sharp photos at an 84mm equivalent focal length at $\frac{1}{5}$ sec instead of the usual $\frac{1}{50}$ sec. That's slightly better than a two shutter speed step advantage over a non-stabilized D-SLR. The E-520 should be just as effective and its third IS mode will be a bonus for those who often use panning in action photography. While the E-420 is more portable and affordable, the larger camera should appeal to those who appreciate a bit of extra mass and want an effective Anti-Shake system.



Employing the same technology and features as the E-420, the E-520 is a more substantial camera that's preferable for large hands. This D-SLR is also equipped with an Image Stabilizer, an amenity that's not available with the smaller, more affordable E-420.

in raw capture but the difference is not noticeable in print sizes smaller than 10x13". Of course, raw capture is useful, too, because of a wider latitude

for modifications before processing and conversion to TIFF or JPEG. I found the Master 2 raw converter moderately versatile and a bit slow; the optional

Studio 2 converter software (\$100) was more desirable in both respects.

The Bottom Line

This Olympus camera primarily targets first time D-SLR buyers or snapshooters, but it should also appeal to more serious shutterbugs on a tight budget. That's because the designers did not skimp on features, performance, or functions that provide high image quality. The Live View system with its three AF modes is the most versatile in the affordable D-SLR category. Anyone who is first moving up from a high-end digicam may not find Live View to be as quick and convenient. Still, it's fine overall and D-SLR newbies should especially appreciate the features available in the Imager AF mode.

While the E-520 is even more desirable because of its built-in stabilizer, the E-420 offers a lot of bang for the buck. As the most affordable of the recent models, it would be great for families who want a D-SLR/lens combo that's unusually small and portable.

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7 INTERNET PROGRAMS:
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www.ifpo.net

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For more information, contact Olympus Imaging America Inc., 3500 Corporate Parkway, Center Valley, PA 18034; (888) 553-4448; www.olympus-esystem.com, www.olympusamerica.com.

A long-time "Shutterbug" contributor, stock photographer Peter K. Burian (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.

Technical Specifications

Sensor: 17.3x13mm Live MOS (nMOS); 10 megapixels (3648x2736) effective; 4:3 aspect ratio

Lens Mount: Four Thirds; 2x focal length magnification factor

Shutter: Electronic; speeds from 60 seconds to 1/4000 sec selectable; also, Bulb

ISO Equivalent: ISO 100 to 1600 and Auto

Exposure Control: Center-weighted, 49-zone Digital ESP, spot (1 percent), highlight-based and shadow-based spot metering; exposure compensation, bracketing, and AE Lock; four Gradation control options

Storage: CompactFlash and xD-Picture Card

Connectivity: USB 2.0 Hi-Speed; video output

Power: Rechargeable BLS-1 lithium ion battery; optional AC adapter

Dimensions/Weight: 5.1x3.6x2.1"; 13.4 oz, body only

Average Street Price: \$489, body only

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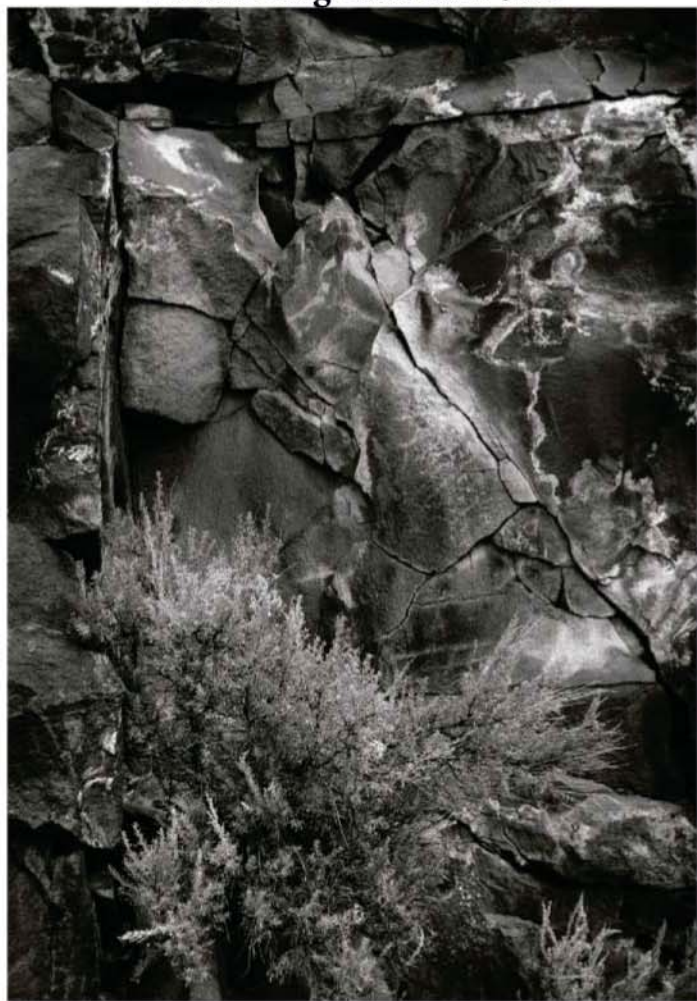
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Picture Rag CoolTone 300



Overall this was my favorite paper of the lot as it yielded a very cool surface for black and white printing that kicked up highlights and made mid-tone and shadow values "breathe" without the harsh look that glossy stock sometimes yields, plus provided an excellent base for color images with softer, pastel tones. Certainly this might not be your general choice for all color work, but images such as this, which rely on a spread of color or a low-saturation pastel feel, seem to really shine with this paper. Like the WarmTone 300 it is 100 percent cotton rag.

Linen Textured



The most esoteric, the Linen Textured paper seems apt for limited edition prints of quirky images. I would choose this paper for images and effects that seem to be created with other printing mediums, such as etching, woodblock, or silkscreen, it's a printmaker's paper. This detail from a rock face in Red Rock Canyon was made with highlights moved to middle gray and printed using the Epson Advanced Black and White Printing mode and "cool" rendition. If you want to profile match this paper on a printer without an Adorama-supplied profile I suggest Radiant White and matte black ink.

Photos © 2008, George Schaub. All Rights Reserved

given the right subject and color play. I am not saying this is the best choice for all color work, but for many of the images I print it is right on the money. It is not only the way the paper takes the ink but the bright undercoat that makes colors really sing. And black and white prints with neutral tone reveal the full range of tonality of the image, plus really kick up the highlights with texture without nudging them over the edge, as some high gloss stock might do.

The Linen Textured paper is the most esoteric of the lot I tried, with a surface that resembles Somerset Watercolor stock. While I am not a big fan of too much paper topography, this surface is

not extreme and, for certain images, can have a nice effect. It is warm like the WarmTone 300 and slightly weighs less (250gsm). It is always interesting to me how paper stock can influence image choice, and for this paper I tended to choose abstracts that might resemble those obtained with other printing procedures, such as woodblock, etching, or silkscreen. I think this paper would be quite nice for work with Corel's Painter or other such special effects imagery.

I can make no prediction or point you to any independent tests regarding the archival qualities of these papers or the paper/ink combinations I used, but generally 100 percent cotton rag,

acid-free papers do fine, which is what the Rag 300 papers offer here. In all, the Projet papers seem a good choice for those who want some versatile printing papers that will not break the bank. In 50-sheet packs the Picture Rag 300s run about \$1.90 per sheet; the Linen Textured about \$2.00 a sheet; and the Royal Satin about \$1.25 a sheet. All these and more come in a wide variety of cut sheet and roll sizes. 🌀

For more information, contact Adorama Camera, Inc., 42 West 18th St., New York, NY 10011; (800) 223-2500; www.adorama.com. (**Note:** When visiting Adorama.com click on the "Digital" heading on the Navigation bar to find papers and profiles.)

SB STANDARDS

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+)

90 to 99% original finish. Used very little, but obviously used. No major marring of finish or brassing. Optics perfect. Mechanically perfect.

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

MBGMoney back guarantee
PPPostage paid
RFRangefinder
SASESelf Addressed, Stamped Envelope
SLRSingle Lens Reflex Camera
SFH or CFHSheet film holder, cut film holder

WAWide angle
IBInstruction book
15 DRP15 day return privilege as defined above

CCRCheck clearance required prior to shipping

PAYMENT—All ads are prepaid by cash, checks, money order (or bank cards) with order.



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CLASSIFIED INFORMATION

CLASSIFIED DEADLINES

2008 Issues	
October—August 1	No ads taken
November—September 1	by telephone.
December—October 1	
2009 Issues	
January—November 1	
February—December 1	
March—January 1	
April—February 1	
May—March 1	
June—April 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)

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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

Classified Dept., **SHUTTERBUG**

1419 Chaffee Dr., Suite 1, Titusville, FL 32780

Phone: 321-225-3124

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).

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M8 & 50mm/f2.5 New	\$5995
M8 & 75mm/f2.5 New	\$6295
M8 & 90mm/f2.5 New	\$6295
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M8 w.50mm Lens Mint-	\$5195
M8 w.1 year warranty Box Ex++/M-	\$3995/4269
M8 camera w.50mm M-	\$5195
M7 0.72 black Set w.50mm, box M-	\$3699
M7 0.72 black Ex+/M-	\$2229/2795
M7 or MP & 35mm/f2.5 New	\$4995
M7 or MP & 50mm/f2.5 New	\$4695
M7 or MP & 75mm/f2.5 New	\$4995
M7 or MP black & 90mm/f2.5 New	\$4995
M7 black with Latest Motor M M-	\$2699
M6 TTL 0.85 black w.box M-	\$1799
M6 Chr w. 50mm chr lens M-	Call
M6 black Ex++/M-	\$1399/1499
M6 TTL & Classic	Wanted/Call
M4 black Ex++/M-	Call
M4 chrome W.M6 RF Ex/+	\$1299
M4-P black M-	Call
M3 Ex++/+	\$545/995
M2 Ex++/+	\$545/995
M2 blk paint w.50/2 blk paint	Rare/Call
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35/2 & 35/1.4 Asph Blk 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
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50/2 Summicron-M 50 year w.box M-	\$1799
50/2 Summicron DR w.eyes Ex++/+	\$499/699
50/2 Summicron-M Ex++/M-	\$699/899
50/2 Summicron-M 6 bit M-	\$1299

50/2.5 Summarit-M USA	\$1295
50/2.5 Summarit-M M-	\$1145
75/1.4 Summilux-M 6 bit M-	\$2999
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90/2.8 Tele-Elmarit Ex+/M-	\$399/699
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90/2.8 Elmarit chrome Ex+	\$295/395
90/2.5 Summarit-M USA	\$1595
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135/4.5 Hektor Ex/+	\$89/145
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16-18-21mm Asph Tri Elmar w.finder M-	\$4349

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35/50/65/90/127/135/200/280/400mm	In Stock
73/1.9 Hektor / 90/2.2 Thambar & 105/6.3 / 125mm	Call

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R8 Ex++/M-	\$899/1099
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SL/R3/R4 /	Call
16/2.8 Elmarit-R Fisheye	\$1199
21-35/3.5-4 V-Elmar-Rom Asph/Ex++/M-	Call
21/4 Super Angulon	\$549/899
28/2.8 Elmarit-R Ex++/M-	\$395/695
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35/2.8 Elmarit-R Ex++/+	\$285/499
50/2 Summicron-R	\$199/395
50/1.4 Summilux-R Ex++	Call
90/2.8 Elmarit-R Ex+/Ex++	\$289/395
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90/2 Summicron-R Apo Asph Rom M-	\$2495
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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
105-280 F4.2 V-Elmar-R Rom M-	\$2349
400/6.8 Telyt with tube & stock Ex++	\$499
500/8 Mirror MR-Telyt-R, box, filters M-	\$799
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mail in rebate	\$699
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RTS, RTS III, ST, RX	Wanted

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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
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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

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Rollei Mini Digi 5 MP Digital TLR Camera New	\$329
Rollei 4,0 FW, 2.8 FX & 6000 Ser New	Call
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Rollei 35 chrome & black	Call
Rollei QZ 35W complete w. flash, box M-	Call
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PM, PM90, NC2 & Kiev Prism, 2x extender, D40 flash	
H3D-22 / H3D-39 / H3D-31 Digital	Call
C/CF/CB Lenses	WANTED
ELM Moon Kit w.80mm, A12, box M-	Call

CLASSIC & COLLECTABLE

Leica M4 blk/chr Midland M-/LN	\$2777/3232
Leica M4-M blk paint Ex++/+	\$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	\$249/399
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	

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Leica 50/1.2 Noctilux • Leica 35/2mm element blk	
paint M • Leica Proto type Lenses	
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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). 1/459

(4) MEDIUM FORMAT TLR EQUIPMENT WANTED

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e-mail sam@classicconnection.com 1/459

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(13) LARGE FORMAT EQUIPMENT FOR SALE

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www.globalmatter-lab.net <http://www.globalmatter-lab.net/> Advanced Fresnel lens with Grid Ground Glass for Sinar, Deardorff, Cambo and Linhof in factory sealed bag are available. Special ordering of any large format is accepted. Quality is guaranteed. Email: support@globalmatter-lab.net Global Matter, 216-832-1553(OH). 8/456

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(14) LARGE FORMAT EQUIPMENT WANTED

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(15) STEREO EQUIPMENT FOR SALE

"3-D" IT'S Back! Back In The Theatres! Back in your home! Classic Stereo Cameras, viewers. Free list. **Classic Photographics**, PO Box 1366, New York, NY 10159. 212-358-5843(NY).

(17) CLASSIC EQUIPMENT FOR SALE

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Kodak in 1953). \$350. Mr. Jensen, 321-636-5678(FL). 9/457

(21) DARKROOM EQUIPMENT FOR SALE



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(27) MOTION PICTURE EQUIPMENT FOR SALE

16MM EQUIPMENT. Please visit our web site, sheltoncomm.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

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(37) STUDIO EQUIPMENT FOR SALE

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Leica M8 Digital, Mint in box	\$3995
Contax 25/2.8 MM T*, Mint	\$550
Contax 35-70/3.4 MM T*, Mint	\$550
Contax 80-200/4 MM T*, Mit	\$495
Contax Mutar 1 2X T*, Mint	\$225
Tamron 28-300/3.5-6.3 XRDi VC (for Canon), Mint in box	\$495
Nikon 80-200/2.8D IF-ED AF-S, Mint in box	\$995
Nikon 300/4 ED IF AF, Mint in box	\$495
Nikon 17-35/2.8D IF-ED AF-S, Mint in box	\$995
Nikon FM3A body, black, Mint in box	\$775
Leica If red dial w/50mm f2 Summarit, Exc++	\$325
Nikon 60/2.8 Macro-Elmarit-R, Mint	\$650
Nikon D3 Digital, New	\$4795
Nikon F5 body, Mint	\$695
Nikon 24/2.8D AF, Mint	\$275
Nikon 20/2.8 AIS, Mint	\$415
Nikon 24/2 AIS, Mint	\$415
Hasselblad 500CM, 80/2.8 C T*, A12, Mint	\$995
Nikon F3HP body, Mint	\$495
Leica M3, double stroke, late, Exc+	\$695
Leica 35/2 Summicron-M ASPH, Mint	\$1750
Leica 50/2 Summicron-M, Mint in box	\$825
Leica 90/2 M, late (E48), Mint	\$595
Leica 90/2.8 Tele-Elmarit-M, Mint	\$550
Leica 135/2.8 Elmarit-M (E55), Mint	\$650
Leica 135/4 Elmar-M, Mint	\$325
Leica R7 body, black, Mint	\$750
Leica R7 SL body, black enamel, Exc	\$350
Leica R7 SL body, chrome, Exc+	\$295
Leica 400/6.8 Telyt-R, Mint	\$550
Sony Alpha 700 Digital kit, Mint in box	\$1250
Rolleiflex 3.5F Planar, Exc+	\$895
Leica 90/4 Macro-Elmar-M w/6 bit digital code and 14409 Macro-Adapter-M, Mint in boxes	\$1950
Leica SF-24D flash, Mint	\$235
Canon EF-S 60/2.8 Macro USM, Mint in box	\$350
Nikon 28/3.5 PC, Mint	\$695
Minolta 28/2.8 M-Bokkor, Exc+	\$350
Canon FD 17/4 SSC, Mint	\$335
Canon FD 85/1.2L, Mint	\$575
Olympus OM-1 body, Exc+	\$135
Olympus 50/3.5 Macro (for OM), Mint	\$195
Olympus 35-70/3.5-4.5 (for OM), Mint	\$165
Leica Minilux Zoom, Mint in box	\$495
Leica Visoflex III w/4X magnifier, Mint in box	\$325
Sony Alpha 100 Digital kit, Mint in box	\$675
Nikon D200 Digital w/battery, charger, Mint	\$995

(38) STUDIO EQUIPMENT WANTED

lighting, etc. ALL OF IT! Will come. Pay highest and immediately. Midwest Photo Exchange, 614-261-1264(OH), fax 614-261-1637. 1/459

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(40) ELECTRONIC FLASH EQUIPMENT WANTED

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(42) FILM WANTED



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(43) USED BOOKS & MAGAZINES FOR SALE



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(57) PHOTO CONTESTS

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(58) MISCELLANEOUS SERVICES

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This section is a free service to our readers. To list your Trade Show or Workshop please submit the show name, date, address and phone number of contact person. Deadline for Coming Events is the first day of the month, two month's prior to issue date. Shutterbug is not associated with any group listed in the Coming Events section. We suggest for up-to-date information concerning change of dates, or cancellations, contact the representative listed in the Trade Show or Workshop in question. Send your listing to Shutterbug, Coming Events, 1419 Chaffee Drive, Suite 1, Titusville, FL 32780; FAX: 321-225-3149, e-mail: classifieds@shutterbug.com. For a complete listing of events visit www.shutterbug.com and refer to our "Resources" section.

TRADE SHOWS

SEPTEMBER 2008

GERMANY—INTERNATIONAL CAMERA SHOWS.

There are 4 events this month: Bremen 69th regional show, Hamburg 79th international show, Frankfurt 7th international show, Dortmund 37th international show. Contact: Heinfried Schmidt, POB 761022/ D-22060 Hamburg, website: www.camera-trade-shows.de.

7 OH—CLEVELAND CAMERA COLLECTORS SHOW. Cleveland, Richfield, Quality-Inn. 10am-4pm. Contact: Igor Reznik, 440-248-8604, e-mail: igorcamera@adelphia.net.

13-CA—PHOTOFAIR. Napredak Hall, 770 Montague Expressway, San Jose, California 95131. 9:30am-3:30pm. Contact: Petra Kellers/Ken Morton, 888-338-1350, e-mail: Pkell1014@aol.com, website: www.PhotoFair.com.

13-14 TX—PHOTOGRAPHY TRADE SHOW. Grapevine Convention Center, 1209 S. Main St., Grapevine, Texas, Saturday 10am-5pm, Sunday 10am-3pm. Contact: Todd Puckett, 214-630-4062, website: www.donsphotoequipment.com.

14 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.

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.

21 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.

28 AZ—47th TUCSON CAMERA SHOW. InnSuites Hotel, Tucson, AZ. 9am-3pm. Contact: Western Photographic Historical Society, PO Box 14616, Tucson, AZ 85732, 520-529-5072, website: www.wphsociety.org.

OCTOBER 2008

GERMANY—INTERNATIONAL CAMERA SHOWS.

There are 4 events this month: Magdeburg 14th regional show, Hannover 65th international show, Dresden 25th international show, Berlin 48th international show. Contact: Heinfried Schmidt, POB 761022/ D-22060 Hamburg, website: www.camera-trade-shows.de.

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.

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.

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-stop-swap.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.

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.

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.

9 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.

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.

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.

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.

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.

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.

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WORKSHOPS

SEPTEMBER 2008

AZ—CAVECREEK PHOTOGRAPHIC WORKSHOPS.

Various workshops offered this month. Wet & Wild, Classic Nude In Studio, Abstract Fine Art Nude, Basic Photography, Basic Lighting, Granite Dells-Lynx Lake Landscape. 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.phantasyphtography.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—JOHN C. CAMPBELL FOLK SCHOOL. Two classes offered this month: Nature Photography, Dynamic Digital Landscape. 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. Contact: Michael, 973-661-3320 5pm-9:30pm EST, e-mail: photosorkshopsnj@earthlink.net, website: 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.

3-10 AK—TAMRON'S PHOTOGRAPHY WORKSHOPS. A workshop cruise with Don Gale/Samy's Camera. Contact: Tamron, www.tamron.com.


10-26 CHINA—BEIJING AND BEYOND. Explore and photograph China and the Tibetan border. Limited to 8 people. Contact: Mike Endres, Wanderlust Photo, 719-325-9516, e-mail: mendres@alaska.com, website: www.wanderlust-photo.net.

11-14 ME—STAR ISLAND PHOTOGRAPHY RETREAT. A workshop with Peter Randall. Contact: Peter E. Randall, 377 Goodwin Rd., Eliot, ME 03903, 207-451-9457, website: www.nhsa.org/si08/si08.shtml.

12-14 CO—THE MASTERS PROGRAM NATIONAL LANDSCAPE ART PHOTOGRAPHY WORKSHOP.


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COMING EVENTS

WORKSHOPS

Open to all skill levels, learn the secrets of master photographers. Contact: Krista Boardman, 970-529-4445, website: www.tomgamache.com or www.mesaverdeinstitute.org.

13 CA—CENTERFOLD MODEL PHOTO SHOOT. Contact: Glamour Photographers International, PO Box 84374, San Diego, CA 92138, 619-575-0100, website: www.glamourphotonet.com.

14-27 CHINA—PHOTOGRAPHY TOUR EWEN BELL. Photograph China with Ewen Bell, group size is limited. Contact: Ewen Bell, website: www.ewenbell.com.

17 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.

18-21 UT—SOUTHWEST'S ARCHES & MOAB PHOTOGRAPHY WORKSHOP. Digital photography and printing workshop. Contact: Margo Pinkerton, Barefoot Contessa Photo Workshops, 919-643-3036, website: www.BCphotoadventures.com.

19-20 TN—TAMRON'S PHOTOGRAPHY WORKSHOPS. A workshop with Roy Toft, Dury's, Nashville, Tennessee. Contact: Tamron, www.tamron.com.

19-20 WI—TAMRON'S PHOTOGRAPHY WORKSHOPS. A workshop with Roy Toft, Crivello's Milwaukee, Wisconsin. Contact: Tamron, www.tamron.com.

20-21 AZ—POLAROID & FUJI IMAGE TRANSFERS, DIGITAL INKJET TRANSFERS. A workshop with Kathleen T. Carr, Prescott, Arizona. Contact: www.betterphoto.com.

20 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.

20-28 MEXICO—TRIBUTE TO IRVING PENN, 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.

21-26 OR—ZEN AND THE ART OF PHOTOGRAPHY. Breitenbush Hot Springs, Oregon Mountains. Contact: Vision Quest Photo Workshops, 2370 Hendon Avenue, St. Paul, MN 55108, 651-644-1400, website: www.douglasbeasley.com.

26 WA—A DIGITAL DAY WITH LEWIS KEMPER. Tacoma, Washington. Contact: www.betterphoto.com.

26-28 AZ—SOUTHWEST PHOTO WORKSHOPS BY IAN WHITEHEAD. Photograph Antelope Canyon, Monument Valley, and Hunt's Mesa. Contact: South West Photo Workshops, website: www.southwestphotoworkshops.com.

26-28 MO—DIGITAL INFRARED PHOTOGRAPHY. A workshop with Kathleen T. Carr. Contact: www.betterphoto.com.

26-27 MN—TAMRON'S PHOTOGRAPHY WORKSHOPS. A workshop with Don Gale, National Camera, Minneapolis, Minnesota. Contact: Tamron, www.tamron.com.

27 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.

27-OCTOBER 3 MI—INDIAN SUMMER ON THE UPPER PENINSULA. A workshop with Doug Johnson. Contact: www.betterphoto.com.

27-28 NM—DAVID CRAMER PHOTOGRAPHY WORKSHOPS. Land Of Enchantment workshops offered all year. Visit small mission churches of

northern New Mexico. Contact: David Cramer, 505-771-0236, website: www.davidcramer.com.

30-OCTOBER 5 GREECE—THE NUDE ON THE ISLAND OF RHODES. A six day workshop with Shutterbug writer Steve Anchell. Photograph landscapes, seascapes, and nudes, limited to 12 students. Contact: Anchell Photography Workshops, 503-375-2163, website: www.anchellworkshops.com.

OCTOBER 2008

AZ—CAVECREEK 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.

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—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.

NJ—DIGITAL GLAMOUR PHOTOGRAPHY WORKSHOPS. Open to all skill levels. Contact: Michael, 973-661-3320 5pm-9:30pm EST, e-mail: photosorkshopsnj@earthlink.net, website: 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.

2-5 CA—EASTERN SIERRA PHOTO WORKSHOP: GREAT OUTDOOR IMAGES THROUGH DIGITAL EXPOSURE. Mammoth, California. A workshop with Sean Arbabi. Contact: www.betterphoto.com.

3-4 CA—TAMRON'S PHOTOGRAPHY WORKSHOPS. A workshop with Les Voorhis, Keeble & Shuchat, Palo Alto, California. Contact: Tamron, 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.

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, website: 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.

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.

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.

9-11 NM—DAVID CRAMER PHOTOGRAPHY WORKSHOPS. Land Of Enchantment workshops offered all year. Visit O'Keeffe country with the red rocks of Abiquiu and wild horses. Contact: David Cramer, 505-771-0236, website: 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.lanephotoworkshops.com.

10-12 HI—3 DAY HAWAII PHOTO TOUR EXPLORE SOUTH KONA, VOLCANO & HAMAKUA COAST, FILM OR DIGITAL. Big Island Hawaii. A workshop with Kathleen T. Carr. Contact: www.betterphoto.com.

11 CA—CENTERFOLD MODEL PHOTO SHOOT. Contact: Glamour Photographers International, PO Box 84374, San Diego, CA 92138, 619-575-0100, website: 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.

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.

17-20 ME—JOHN PAUL CAPONIGRO WORKSHOPS. Fall Foliage. Contact: John Paul Caponigro, 73 Cross Road, Cushing, ME 04563, 207-354-0578, website: www.johnpaulcaponigro.com.

17-18 OH—TAMRON'S PHOTOGRAPHY WORKSHOPS. A workshop with David Maynard, Cord Camera, Columbus, Ohio. Contact: Tamron, www.tamron.com.

17-18 TX—TAMRON'S PHOTOGRAPHY WORKSHOPS. A workshop with Roy Toft, Arlington Camera, Arlington, Texas. Contact: Tamron, www.tamron.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.lanephotoworkshops.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: Aper 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.



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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.

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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.

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NJ—DIGITAL GLAMOUR PHOTOGRAPHY WORKSHOPS. Open to all skill levels. Contact: Michael, 973-661-3320 5pm-9:30pm EST, e-mail: photosorkshopsnj@earthlink.net, website: 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.

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.

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COMING EVENTS

WORKSHOPS

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.lanephotoworkshops.com.

8 CA—CENTERFOLD MODEL PHOTO SHOOT. Contact: Glamour Photographers International, PO Box 84374, San Diego, CA 92138, 619-575-0100, website: 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.

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.

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.

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.

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.

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.

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.

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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.

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.phantasyphtography.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.

NJ—DIGITAL GLAMOUR PHOTOGRAPHY WORKSHOPS. Open to all skill levels. Contact: Michael, 973-661-3320 5pm-9:30pm EST, e-mail: photosorkshopsnj@earthlink.net, website: 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.

1-5 ME—JOHN PAUL CAPONIGRO WORKSHOPS. The Fine Digital Print I. Contact: John Paul Caponigro, 73 Cross Road, Cushing, ME 04563, 207-354-0578, website: www.johnpaulcaponigro.com.

2-9 COSTA RICA—PHOTOGRAPHING THE AMAZING LIFE OF THE RAINFORESTS AND CLOUDFORESTS OF COSTA RICA. A workshop with Rob Sheppard. Contact: www.betterphoto.com.

4-7 UT—RED ROCK WINTER WONDERLAND. Contact: Bret Edge Photography, 602-571-4170, website: www.moabphotoworkshops.com or www.bretridge.com.

5-7 CA—THE MASTERS PROGRAM NATIONAL LANDSCAPE ART PHOTOGRAPHY WORKSHOP. Open to all skill levels, learn the secrets of master photographers. Contact: Candace Lieber at Death Valley NHA, 760-786-2146, website: www.tomgamache.com or www.dvna.org.

6-14 MEXICO—FESTIVAL FOR VIRGIN DE GUADALUPE, APER TOURS DIGITAL AND FILM PHOTOGRAPHY WORKSHOPS. Chiapas, Mexico. Contact: Aper Tours, Calle Tonalá #27, San Cristóbal de las Casas, Chiapas, Mexico, website: www.apertours.com.

6-15 GALAPAGOS ISLANDS—GALAPAGOS: A LIVING LABORATORY OF EVOLUTION. A workshop with Lewis Kemper. Contact: www.betterphoto.com.

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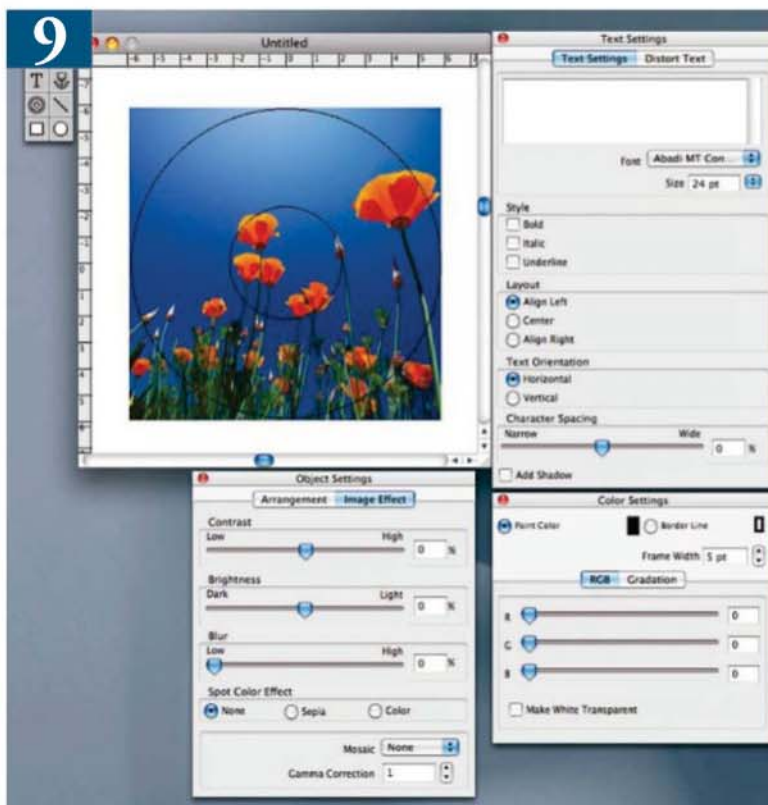
OUTPUT OPTIONS: Jon Canfield

New Ink Mix From Epson

From page 60



The R1900 does an impressive job with saturated images as well. The purples in this iris have given me problems on other pigment ink printers. The R1900 beat every other printer in its class.



The Epson Print CD is included and assists with layout of images and text for printing on compatible inkjet media. The printer includes a special tray for holding CD/DVD media for printing.

Photos © 2008, Jon Canfield, All Rights Reserved

In fact, it's one of the best I've seen from an inkjet printer. Skin and hair colors were spot on and the smoothness of the skin tones was excellent with no visible banding or loss of detail.

In order to test how well the R1900 did with saturated colors, I used the image shown (#8). This shot has given me problems in the past with some printers unable to handle the saturated purples. Once again, I was very pleased with the output from the R1900, which showed less gamut problems than the Canon PIXMA Pro9500 or the HP Photosmart Pro B9180.

Test prints done on matte and canvas papers were good, on par with the Canon and HP. Epson gives better black output with their matte black than the other printers, giving me better shadow detail and contrast on photo rag papers. Still, it's clear this printer is aimed at the gloss and luster enthusiast and that's where the R1900 pulls away

from the competition.

The included Print CD application (#9) is a simple utility to put text and graphics onto inkjet compatible media.

Conclusion

Overall, the Stylus Photo R1900 is a solid upgrade to what was already a very good printer. The new ink mix, along with the improved Gloss Optimizer, have visibly improved the output. For black and white work, I'd stick with the Epson R2400 or the Canon or HP printers. The additional gray inks on these models will give you better results.

For the money, the R1900 is nearly impossible to beat. At \$549 it competes directly with the HP Photosmart Pro B8850 and the Canon PIXMA Pro9500. (Epson compares the R1900 to the Canon PIXMA Pro9000. While closer in price, the 9000 is a dye ink printer.) Neither of those printers give you roll feed, and at least here in the US, the Epson is the

only printer that gives you the ability to print directly onto a CD/DVD. The Gloss Optimizer goes quickly though, so I'd suggest stocking up if you plan to print many glossy images.

For more information, contact Epson America, Inc., Pre-Sales Support, PO Box 93012, Long Beach, CA 90806; (800) 463-7766; www.epson.com.

Jon Canfield is the author of several books on digital imaging and printing. A popular instructor at BetterPhoto.com, Canfield also teaches workshops for the Panasonic Digital Photo Academy (www.digitalphotoacademy.com). You can reach Canfield via e-mail at: jon@joncanfield.com.

Requirements

- Windows 2000, XP, Vista
- Macintosh OS X 10.3.9 or later
- USB port

Hasselblad's H3DII Medium Format D-SLR

From page 130



(Left): This scene was the perfect opportunity for Gerard Marrazzo to shoot in Aperture Priority, letting the background blur softly with a relatively wide aperture. Originally shot as a vertical, with considerable sky, we cropped down to a horizontal to emphasize the reflections in the pool. (Aperture Priority, ISO 200, f/5.6, 1/350 sec; 100mm.) (Right): While in the park, I had the opportunity to take a few action shots with the 39-megapixel H3DII in Single-Shot AF mode. For the boy doing skateboard acrobatics, I first focused on him and released the shutter as he made the jump. For the shot of Whoopee the dog, I first had to visually track her movements, squeezing the shutter button to lock in focus as she was about to make the leap, then finally releasing the shutter a fraction of a second later. (Both shots: Shutter Priority, ISO 400, f/8, 1/800 sec; 100mm.)

of the lenses (when manually focusing, it felt like old times), and of course the superb quality of the images.

Yes, it's bulkier than a top-of-the-line 35mm-style D-SLR. But if you've worked with any medium format cameras at all, you'll appreciate the feel

and handling of the H3DII. Contributing to the camera's user-friendliness are various user settings, namely "profiles" (sets of parameters suited to specific subjects) and customizable buttons. Also, stored metadata corrects for digital aberration and distortion ("DAC" in

Hasselblad parlance) specific to each lens when converting files in Hasselblad's software. Beyond that, AE metering and single-shot AF could easily compete with this camera's smaller rivals. One surprising treat was the built-in flash and how well it worked.

All in all, I'd have to say that the Hasselblad H3DII felt like it was a natural extension of eye and hand. I was never conscious of holding the camera, whether shooting with it horizontally or vertically. Speaking for each one of us who had a

H3DII Technical Specifications

Model/Features	H3DII-22	H3DII-31	H3DII-39
Camera Type	Large sensor full format D-SLR (single-shot capture)		
Sensor Size	22Mp (5440x4080 pixels)	31Mp (6496x4872 pixels)	39Mp (7212x5412 pixels)
Sensor Dimensions	36.7x49mm	33.1x44.2mm	36.7x49.0mm
File Format	Lossless compressed Hasselblad raw 3FR		
Color Definition	16 bit		
ISO Speed Range*	ISO 50, 100, 200, and 400	ISO 100, 200, 400, and 800	ISO 50, 100, 200, and 400
Image Storage	CF card type UDMA (e.g., SanDisk Extreme IV), ImageBank-II, or tethered to Mac or PC		
Capture Rate	1.4 seconds per capture 41 captures per minute	1.2 seconds per capture 42 captures per minute	1.4 seconds per capture 39 captures per minute
Color Display	Yes, 3" TFT type, 24-bit color, 230,400 pixels; histogram		
View Camera Compatibility	Yes, controlled via flash sync. Electronic shutters must be controlled from local panel.		
Lenses	Hasselblad HC lens line and HCD 28 with integral central lens shutter		
Shutter Speed Range	32 seconds to 1/800 sec; flash syncs at all shutter speeds		
Film Compatibility	Replacement film holder required (optional)		
Dimensions	Complete camera w/ HC 80mm lens: 6.1x5.2x8.5" [WxHxD]		
Weight	80 oz (complete camera w/ HC 80mm lens, lithium ion battery, and CF card)		

*A firmware upgrade is expected to give a +1 EV ISO boost on each camera.



chance to shoot with the Hasselblad H3DII, we were saddened when it came time to return it. I can easily quote the bard and say that parting was indeed such sweet sorrow.

A special thanks to Dona (Make-up by Dona) for the wonderful job she did with makeup and hair.

For more information, contact Hasselblad USA Inc., 15209 NE 95th St., Redmond, WA 98052; (800) 367-6434; www.hasselbladusa.com.

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TECHNIQUES

WEB PHOTO SCHOOL: Norm Haughey

Posing & Lighting

From page 142



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The 3/4 View

In #4, we see the subject's head positioned halfway between a profile and 3/4 view. Notice how the nose breaks the cheek line, giving a somewhat distorted view of the face. This is a great example of why you need to think in two-dimensional terms when posing your subject. Shapes can be controlled by your positioning and lighting, and if there are interruptions in these shapes, it can disrupt the flow of the overall shot (#4).

On the other hand, #5 shows a much more graceful and engaging result. The subject's head is now more at a 3/4 view. Note that the light position is the same as it was in #4, but the effect due to the change in position is significant.

In addition to narrow lighting such as this, having your subject jut their chin slightly forward can be a simple way to flatter your subject. There's that old photographic saying, "The camera adds 10 pounds." Well, these techniques can help to counteract that unflattering phenomenon.

Broad Lighting

Broad lighting is usually best suited for someone with a narrow face. For women who have applied makeup to define the face, broad lighting can be used very effectively. This lighting is quite common in fashion photography, where models tend to be on the exceedingly thin side.

Note that for men, a beard will often have a narrowing effect of the face, even with broad lighting. Depending on the tone of the beard and its length, it can create the same shadow effect of narrowing the face (#6).

Split Lighting

Split lighting, where the key light is only on one side of the face, can be used to create a more dramatic look. Similar to short lighting, it can also have the effect of narrowing the face. Additionally, it can be used to hide flaws on the shadow side of the face or give the nose a more flattering appearance.

The only way to know if it works for your subject is to put



them in a split lighting setup and see how it looks. You can then adjust your fill intensity to create the contrast you think looks best. In certain situations, you may even want to use the black side of a reflector on the shadow side of the face to eliminate detail in the shadow area for a dramatic effect. This is called "negative fill."

Finally, a rim light positioned somewhat behind the subject on the opposite side of the main light can make for a more dramatic look as well. In #7, we used a silver reflector for the rim light. If you want it stronger, use a softbox (use a grid on the rim light softbox to keep light off the background).

To see an extended version of this lesson online, visit 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
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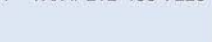
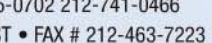
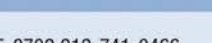
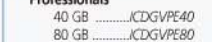
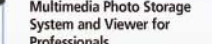
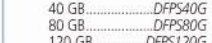
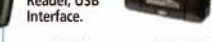
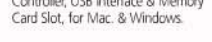
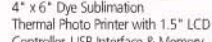
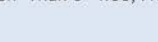
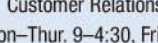
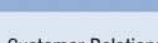
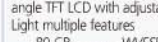
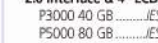
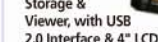
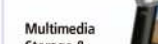
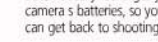
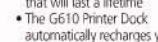
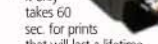
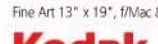
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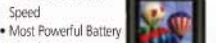
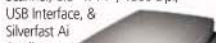
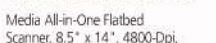
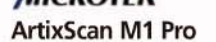
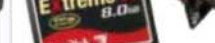
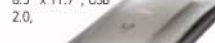
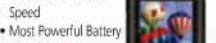
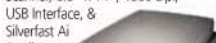
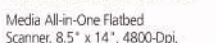
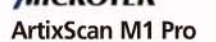
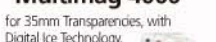
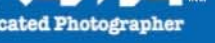
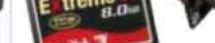
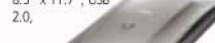
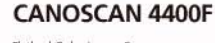
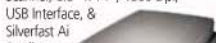
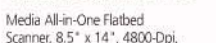
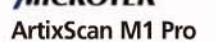
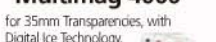
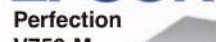
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HELP: Robert E. Mayer

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Battery Drain Response

In response to Jeff Solley's letter about battery drain (page 189 of the February 2008 issue), his problem may be using batteries that have too low a current capacity. I used to have a similar problem with my old Olympus E-10. My first set of rechargeable Ni-MH batteries were only rated at 1600 mAh. Between reviewing pictures on the LCD and using the flash, I could never get more than a handful of pictures before needing fresh batteries. I then switched to Ni-MHs rated at 2500 mAh, and got much more shooting time out of the camera.

Ira L. Lee, via e-mail

Thanks for your comments. A low capacity battery does sound like something that could result in rapid depletion of the charge.

Technique Query

Q. In the March 2008 issue, page 75, how is the photo of "Mark" (with a brightly colored hat) done? I work with a group of special kids and this looks like something that might interest them and keep their minds going in the right direction. Anyway, if you could help me locate some information on this procedure I would certainly appreciate it and I am sure the kids would get a big kick out of it.

Charles Anderson, Lewisville, TX

A. I e-mailed my old friend Barry Tanenbaum who wrote the article and he e-mailed Mark Steines, the photographer who made the illustrations, and received this reply. "This is a very simple technique if you have basic knowledge of Photoshop. The original photo exists in color. I opened it in Photoshop and created a new layer and boosted the saturation of each color in his hat to the max without distortion. I did not concern myself with the other portions of the photo since I knew they would be restored in the next step. I then used the Eraser tool and removed all the saturation from all the other areas of the photo, restoring it to its original form. At this point I had my original image with a very colorful hat. I then duplicated this layer and converted the entire image to black and white. Once I adjusted the tones of black and white to my liking, I used the same technique to erase the black and white layer to reveal the colorful hat on the layer just below. That's all!" Our thanks to Barry and Mark for providing this information.

C-41 Home Kits?

Q. I know this is no doubt a "stale" question at best. But, is

there any source for C-41 kits for use in home labs? Everything I've read about C-41 kits calls them very forgiving and easy to get good results from. I'm OK with amounts of 1 gallon or so, but amounts of more than that would prove to be unmanageable for me. Any assistance with this problem would be greatly appreciated. I'm so tired of reading about it online, all the letters are starting to look alike.

Bob Martin, via e-mail

A. C-41 color chemistry (consisting of color developer and fixer) is available in kit form in smaller 1 liter and 1 quart sizes from a number of mail-order firms. Freestyle Photographic Supplies in Hollywood, California (800-292-6137, www.freestylephoto.biz) shows several small kits. The Arista 1 quart size sells for under \$26 while the Unicolor 1 liter kit is \$14. Porter's Camera Store (800-553-2001, www.porters.com) also has some, including the Unicolor kit for negative film in quart size. At www.omegasatter.com they list a Tetenal C-41 1 liter size kit for \$23. These and other firms also list many sizes of separate C-41 chemical components (developer, developer replenisher, fixer) in various sizes, but they are intended for larger-scale users processing many rolls of film. I would stick with a 1 quart or 1 liter kit to start with. This size is adequate for processing a few rolls of 35mm or 120 film without needing to replenish the developer. These firms also offer processing tanks, reels, thermometers, and timers if you need these items, too.

Movie Gear Value

Q. My late father-in-law left behind classic movie equipment with which he recorded my wife as a baby; she is now 55. It is a Wollensak 16 and has a Keystone model D-18 and 16/8mm splicer. Any ideas what I should do with it? Any value whatsoever?

Kevin Schiermeister, via e-mail

A. In general, unless it's a very unusual camera (and I don't believe your camera falls into this category), the value of most movie cameras today is nil. You might just want to display it as a memory of times past.

Contax 645 AF

Q. I am seeking information about the Contax 645 AF camera. Specifically, was it manufactured by Contax or Zeiss? Where can I get information about it today?

Melvin Williams, Frederick, MD

A. For decades Contax cameras were marketed in the U.S.A. by Kyocera, but they went off the market a few years ago. In the 1930s through the '60s, 35mm Contax cameras were made by Zeiss Ikon but for many decades this brand was manufactured in Japan by the firm that also made Yashica cameras. The Contax 645 AF was introduced in '99. You can obtain additional information, including downloading instruction manuals, by going to our website at: www.shutterbug.com. At the top of the page click on "Links," then "Cameras," then "Manufacturers" where you will find Contax listed. Contax products can be serviced today by ToCAD America Inc. (53 Green Pond Rd., Rockaway, NJ 07866; (973) 627-9600; www.tocad.com).

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

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- 8.1 Megapixels
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- 4X Digital Zoom
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- 3x Optical Zoom
- 3x Digital Zoom
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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), directly via e-mail to: editorial@shutterbug.com or goofotografx@gmail.com or by US Mail to: David Brooks, PO Box 2830, Lompoc, CA 93438.

Minolta Camera Fans Respond

I would like to respond to the "Hot Shoe Connections for Flash Triggers" query in the June 2008 issue on page 190. The reader, Michael, asked about finding an adapter that would fit on his Minolta Maxxum hot shoe and convert it to a standard ISO hot shoe so that he could trigger his PocketWizard transceiver using the camera's hot shoe. Minolta (Konica Minolta) had a hot shoe adapter, model number FS-1100, which is now discontinued. I did a Google search and there are a couple of adapters available (that will work with Minolta, Konica Minolta, and Sony SLR cameras) on eBay and GadgetInfinity.com.

Sony has a PC sync terminal adapter that connects to the Sony, Konica Minolta SLR hot shoe, model FA-ST1AM, for \$180.

Nelson Y. James
via e-mail

Thanks, and glad to know you are all reading the Digital Help column and keeping me on my toes.

Reader Comment—Sunpak Flash

I read the question from Jeff Yancey, the Sunpak 622 flash owner who wanted to use it with his Nikon D200 D-SLR, and your response in the May 2008 issue. I have recent similar experience with Canon cameras and Sunpak's 555 handle-mount and Auto 444D shoe-mount flashes that might shed some additional light on the subject.



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When I upgraded my point-and-shoot digital to a Canon EOS Digital Rebel XT in 2006, I contacted Sunpak by phone and e-mail about using these flashes, particularly the 555, with the Rebel XT. I received a voice mail message that there was no dedicated module for the Rebel XT but the flash could be used in a Manual mode. I was disappointed and I wound up buying Canon's 580EX flash with Canon's off-camera cord and a basic flash bracket.

Last fall (October 2007), I purchased a Canon EOS 40D and thought maybe Sunpak had come out with dedicated modules since I last contacted them. I e-mailed them through their website and did get an answer back, although it was not what I wanted to hear. I was told that they did not make and were not planning to make dedicated modules for the newer Canon D-SLRs since they had a line of dedicated shoe-mount flashes for them.

I imagine that Sunpak's policy is the same toward Nikon as it is toward Canon and that Mr. Yancey can still use his 622, but on manual only which, I believe, requires buying the STD-1D module. I wish ToCAD/Sunpak would rethink their policy in the area of dedicated modules for these flash units.

*Elizabeth Schultz
Beachwood, NJ*

I am sympathetic to the way you and others feel about not being able to have adapters for their digital cameras for flash units like the Sunpak 622 and 555, but also to Sunpak because they have not been able to supply those adapters. The reasons may very well be that there is not enough demand in numbers to warrant the cost of producing adapters for D-SLR cameras. A new and more complex autoexposure module would be required as those older Sunpak models were designed to interface with analog technology in film cameras, not the very different technology of D-SLR cameras.

Follow-Up Re: Dark Prints

Q. Thank you very much for your reply to my question on darkness when I print my photos. You have solved my problem as I own a 20" iMac, and as you know these computers can be set with two monitors. If I were to buy another monitor, would this solve my problem?

Larry Hazeldine

A. Although I have been an Apple Mac user for a number of years now and owned quite a few different Macs, I have not had any experience with the iMac. So, I cannot say one way or another if you can add another display that you could then profile as your primary for color management purposes. With many Apple Mac laptop models this is done all the time and with good success. To do this your iMac would have to have a standard DVI connector to which you could

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DIGITAL HELP: David B. Brooks

connect the second additional display. I'll look at the iMac specifications for the current model—you have made me a bit curious.

The current iMac models just announced and released do have a Mini-DVI port, which with an Apple accessory adapter will support connecting a standard DVI connector used by contemporary LCD displays. So, I would check the documentation you have for your iMac to see if it has a Mini-DVI port. If it does then you can order the accessory adapter from Apple, which is the same that is used with MacBook Pro laptops. The Apple website knowledge base should have documentation on how to set up and configure a second LCD display.

Memory Card Care

Q. I am replacing my Canon EOS film cameras with digital. I shoot mostly nature and wildlife and tend to treat the cameras like film cameras. That is, I shoot through the viewfinder, and never look at my results until I have them on the computer. As I shoot all raw, and have an older version of Photoshop CS that does not read the raw files, I have found it very convenient to use Canon's Digital Photo Professional to review and batch process directly from the flash card reader to storage. I am concerned that these cards connect with a row of very tiny pins, and wonder if it is advisable to move them between the camera and reader regularly (like two or three times a week). The EOS Utility for downloading from the camera with the card in place requires copying all the raw files to disk before reviewing and converting them. The extra steps in workflow are a nuisance. Am I risking damage to my cameras, cards, or readers doing this the easy way?

*Varn Brooks
via e-mail*

A. The pros I know use a card reader to transfer images to their computer, as I do. I have had no reports of problems other than an occasional memory card that fails internally. That is why I choose to have a number of 1GB cards instead of buying the larger 4GB or 8GB cards.

You might also consider, to be more efficient, adding the latest Adobe Photoshop Elements 6.0 to your computer, as it will open and process raw files directly, and I think you will find its tools both easier and more effective to use on raw files than an older, full version of Photoshop.

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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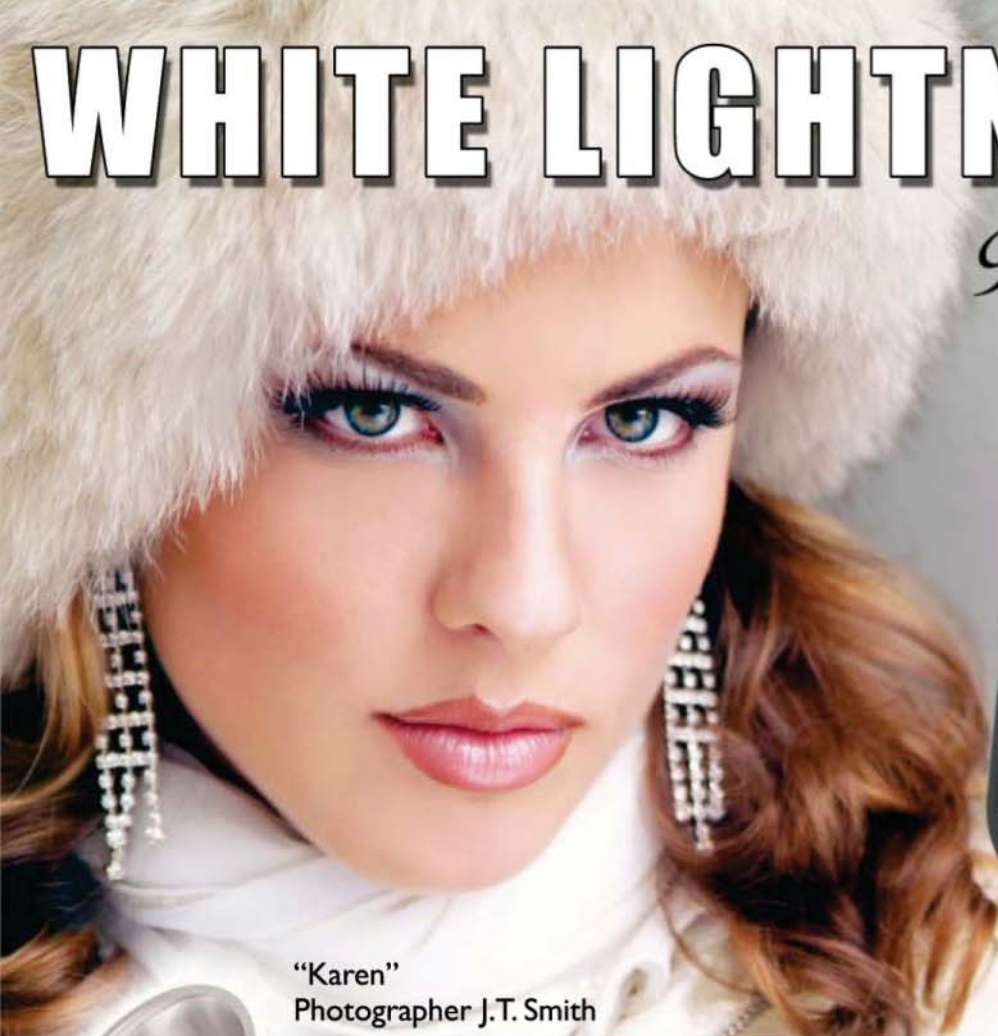
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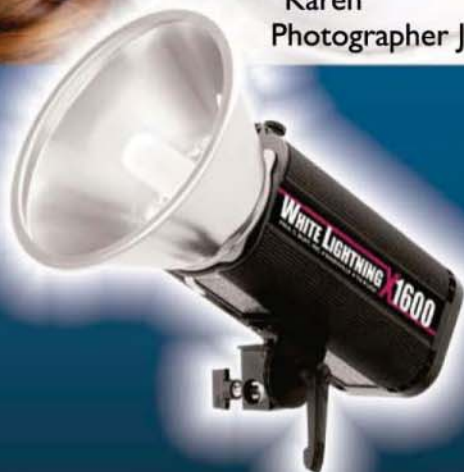
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