

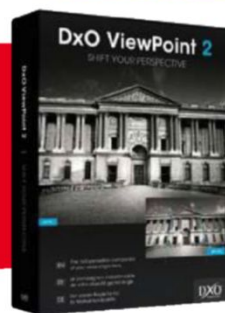
SPECIAL: ANNUAL TIPA AWARDS ISSUE!

SHUTTERBUG®

AUGUST 2014 | TOOLS, TECHNIQUES & CREATIVITY

2014 TOP PRODUCTS OF THE YEAR!

THE 40 BEST CAMERAS, LENSES & MORE



LAB TEST

■ FUJIFILM X-A1

CLASSICS

■ ADOX 300



PLUS!

PHOTO PROJECTS



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A SOURCE INTERLINK MEDIA PUBLICATION

the OMNI™ Reflector

by PAUL C. BUFF™

- Multi-purpose modifier system for all shooting styles
- 18" diameter "sweet spot" size for snappy contrast
- Optimal for sports shooting up to 80'
- 30° even coverage with smooth feathering
- Perfect for overpowering the sun from a distance
- Included 3-layer diffuser sock forms perfect "RoundBox" with ultra-even face illumination for stunning catchlights and rendering of silver, glassware, etc. - beats all softboxes
- 120° extremely even coverage with sock - optimal for close-in low key lighting, or for wide coverage of groups or large products
- Fits all standard BUFF™ flash units



OMNI™ 18-inch Reflector
includes the reflector and
triple-layer diffusion sock
\$79.95



FIGURE ONE • DIRECT
COVERAGE ANGLE = 30°
F32+ @10', ISO100, 640WS
F5.6 @ 80', ISO200, 640WS



FIGURE TWO • W/DIFFUSER
COVERAGE ANGLE 120°
F11 @10', ISO100, 640WS
F4 @30', ISO100, 5WS



FIGURE THREE • W/20° GRID
COVERAGE ANGLE = 20°
F8+3/10 W/DIFFUSER, 10'
F22+6/10 W/NO DIFFUSER, 10'



FIGURE FOUR • FACE VIEW
VERY EVEN ILLUMINATION
+/- 1/4f ACROSS SURFACE
PERFECTLY ROUND SHAPE

FIGURE ONE . . . DIRECT REFLECTOR PATTERN

Very even 30° coverage with smooth feathering. Extreme output is ideal for overpowering the sun and for sports and other uses requiring long light-to-subject distances (f8 achievable at 56', ISO200 for gyms, etc.).

For girl-on-the-beach shots, light placement of 14' to 20' eliminates the unnatural look and wind-prone nature of soft boxes and umbrellas, yet still allows f16 - f22 exposure (ISO100, 640WS).

Also useful for high-key shooting in the studio and on location, from a modestly large, punchy light source.

FIGURE TWO . . . WITH INCLUDED 3-LAYER DIFFUSER SOCK

Exceedingly even 120° coverage and manageable exposure levels makes this the perfect choice for high-key, mid-key and group lighting. *Your go-to studio modifier.*

The 18" diameter is considered ideal by many pros for sweet-spot contrast, specularly and shadow control.

Relatively low output and buttery-smooth coverage make this configuration ideal for beauty dish style, close-in lighting (f4 is achieved at 30", 5WS, ISO100).

We suggest using the OMNI™ plus diffuser in place of beauty dishes or softboxes for many shooters. Still more control and 6/10f lower output is obtained by adding the accessory 20° grid spot.

FIGURE THREE . . . PATTERN WITH OPTIONAL 20° GRID

(optional 20° honeycomb grid sold separately - coming soon!)

Use the grid directly on the OMNI™ for high output Hollywood style selective lighting with superior spill control and isolation.

For close-in mood lighting, place the grid over the triple layer diffuser to further reduce the output to achieve high fall-off, high contrast, low key lighting effects. Reduces the light output another 2/3f stop, allowing even closer placement at wide-open apertures. No "dark center" typical with beauty dishes.

FIGURE FOUR . . . FACE VIEW WITH INCLUDED DIFFUSER

OMNI™ is designed such that the light rays strike the surface of the included diffuser evenly - from center to edges. This detail is ignored in most other reflectors.

The result is a degree of evenness across the diffuser face that is unrivalled by the best softboxes or beauty dishes, yielding an extremely even, perfectly round light-source for great catchlights and beautiful rendering of reflective objects such as silverware, vases, etc. High diffusion reduces light output to allow low depth-of-field shooting with close light-to-subject distances.

Adding the optional 20° honeycomb grid (sold separately) over the diffuser further reduces output and eliminates spill light for even closer lighting, enhanced mood and soft/selective lighting.

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holds the assembled system with the
charger and cords



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The setup shown to the left includes the VLX™ mounted to a LS3900 13-foot stand with a Limited Edition Purple Haze AlienBees™ flash unit (and optional short power cord), the OMNI18R reflector, and the VLXBAG carrying bag. All items are sold separately - please call us or visit our website to learn more!

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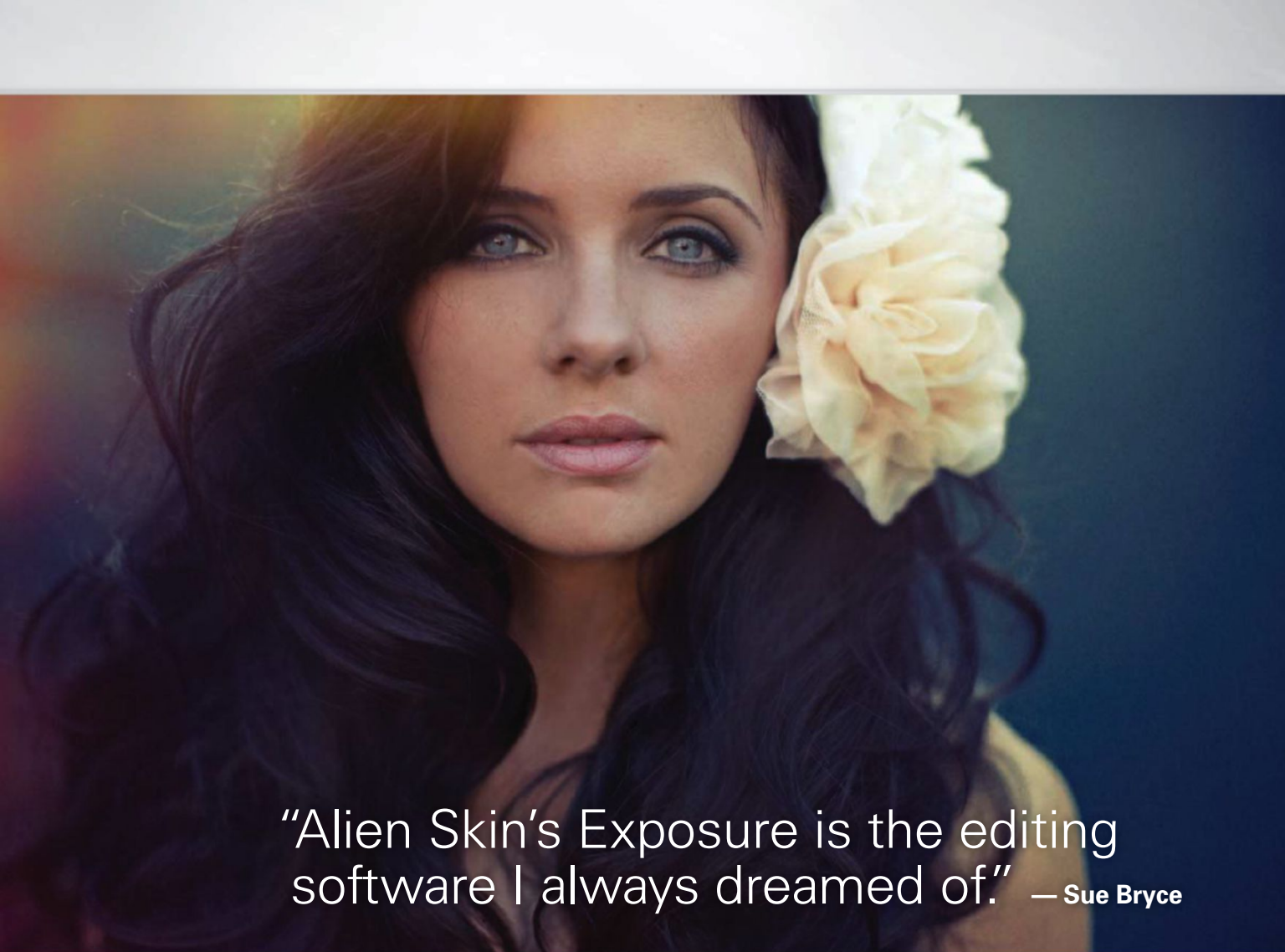
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© Susan Taylor

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ON THE COVER

This issue features the results of the TIPA (Technical Image Press Association) vote for the top products of 2014 in 40 product categories, including cameras, lenses, software, lighting gear, accessories, and more. We also have a lab test on the compact Fujifilm X-A1 and a look back at a true classic, the Adox 300. We balance all that gear with some exciting photo projects created by a diverse group of dedicated photographers.



© Gary Paige

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Top Products Of The Year

WHAT HAPPENS WHEN you get editors from 28 photo and imaging magazines from 15 countries into one room and ask them to pick

the top products of 2014? As you can imagine there might be some, if you will, amiable contention, particularly in a year when so many amazing products were introduced and the advances in technology were so impressive.

The Technical Image Press Association (TIPA), along with the cooperative partnership of the Camera Journal Press Club, which represents 11 top

photography magazines in Japan, met in Vancouver, Canada, this spring to consider and vote upon 40 categories of products, ranging from all manner of cameras and lenses to accessories, printers, and more. We at *Shutterbug* are proud to be the sole US member of the group, and I made the trip to the meeting to represent us there.

All the products we considered had to be currently available and introduced after our last vote in 2013. In most cases the products had to be available worldwide, although some go under different code or trade IDs in various markets. (Note: I have used the US trade name in our report.) In a few instances there were strong products available in some areas that were not available in others, although in my thinking e-commerce has tended to blur borders, but some had to be dropped from consideration for that reason.

Do I agree with every honoree? No, but this is a democratic vote, and while I might have favored one candidate over another, the ones selected are certainly worthy of top product awards. Do I think the TIPA group overall did a great job in what could be a very difficult task? Very much so, and it's hard to argue with a consensus of photo magazine editors from

around the world, a disparate group united in their love for and dedication to the photographic art and craft.

One of the benefits of these meetings is going on photo shoots, looking at so many different photo magazines, and talking with fellow editors/photographers from around the world. It may be a bit of a cliché, but attending a TIPA meeting reinforces the idea that photography is indeed the universal language. And while there were certainly many cultures represented, when talk turns to photography you realize that we all share many of the same concerns and hopes about the changes taking place and their effect on photographers and the photo industry, as well as the joys of seeing great images and working with photographers and writers who continue to amaze and excite us with their visual explorations.

So, I hope you enjoy this issue and the top product awards, and I look forward to your reaction. To get in touch with me about this and other matters and ideas, just e-mail me at editorial@shutterbug.com. ■



© Grace Schaub

George Schaub

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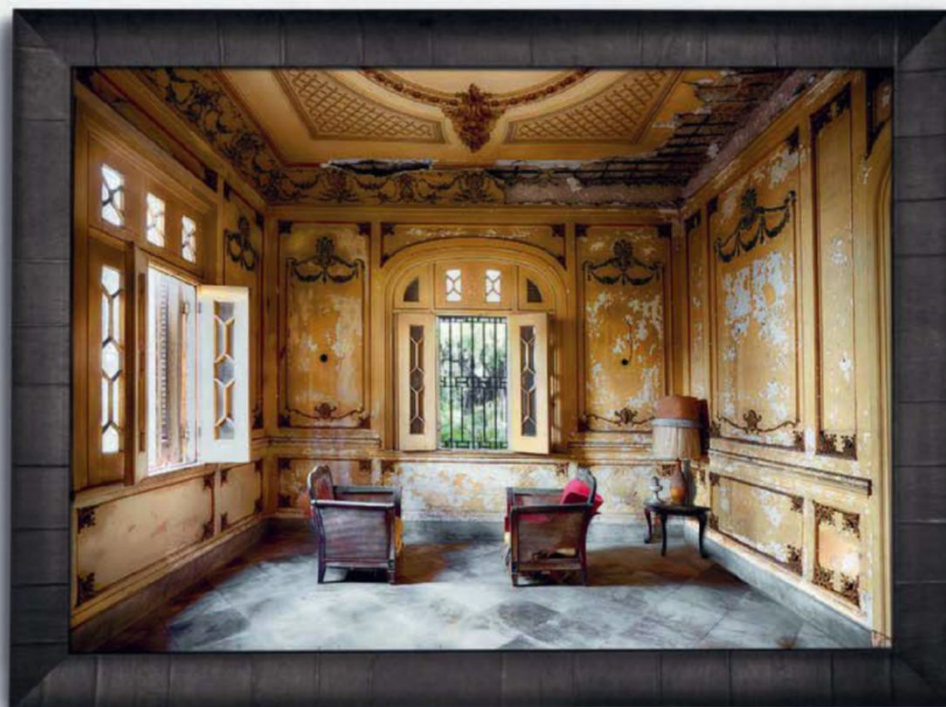
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Super Deep Depth Of Field

OUR PICTURE THIS! assignment this month was Super Deep Depth of Field and readers responded with urban, nature, and landscape images that made great use of this creative technique. Depth Of Field

(DOF)—the relationship of foreground to background focus in an image—is determined by three factors: lens focal length, camera to foreground subject distance, and aperture. Some readers used a variety of combinations of the big three to come up with some startling images, stills that the unaided eye cannot encompass in one “blink.” Others bypassed many of the classic techniques and relied on software to do the trick.

➤ LES BICYCLETTES

Glenn Mieritz got sharp focus from the spokes on the nearest bike to the fender on the farthest near Notre Dame in Paris, plus included the striped line to reinforce the visual effect. Surprisingly, he encompassed all with an aperture of $f/4$, although using an 85mm focal length and stepping back did the trick. He shot with a Nikon Coolpix P7100; shutter speed was $1/60$ sec and he converted to black and white with Nik's Silver Efex Pro 2.



© Glenn Mieritz



© Gary Paige

➤ HAVANA GLEN PARK, NY

Gary Paige visited this idyllic spot in upstate New York in the autumn and came away with this deep DOF shot encompassing flow and sharpness from the stream bank in the foreground to the feeder falls in the background. He worked with a Nikon D3S and a Nikkor 24-70mm $f/2.8$ lens. Exposure was $f/22$ at 1.6 seconds.

➤ LILIES

A blend of two shots—one exposed and focused on the foreground and likewise on the background on the second—shows all is fair in the search for deep DOF. Susan Taylor exposed both with a Canon EOS 5D Mark III and a Canon 24-70mm $f/2.8$ lens atop a Really Right Stuff tripod.



© Susan Taylor

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CREATIVITY

PICTURE THIS!

➡ FOCUS STACKING

Sharp Todd exposed 10 shots, starting with the closest part and then moving focus through the scene. He then processed the files in Helicon Focus software, which finds the sharp parts of each file and merges them together to create one new file. He then edited the file in Photoshop CS, adjusting levels and saturation, and finally added some sharpening with the Unsharp Mask filter. To top it off, he flipped the image horizontally to improve the composition. He used a Nikon D300 with a Nikkor 105mm f/2.8 AF macro lens atop a Manfrotto tripod and exposed at f/16 at 1/30 sec for all the shots.

⬇ STEPS TO HEAVEN

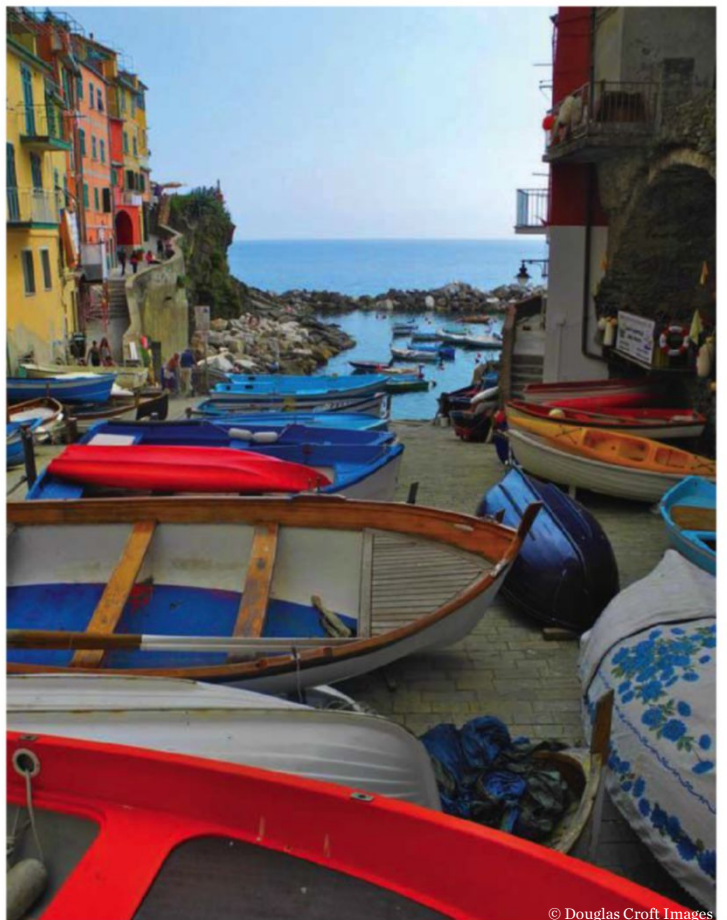
George Shearer made this photo of a set of steps up to the lake in Little Buffalo State Park, Pennsylvania. The photo was made with a Nikon D80 and an AF-S DX Nikkor 18-200mm f/3.5-5.6G ED lens. Exposure was f/8 at 1/800 sec and ISO 800. He set his focal length at 20mm and worked in Aperture Priority mode.



© Sharp Todd



© George Shearer



© Douglas Croft Images

⬆ RIOMAGGIORE HARBOR

Douglas Croft wrote: "The harbor is so picturesque it just begged for that photo to be taken." He worked with a Nikon Coolpix P7100 at 28mm (equivalent) and an exposure of f/4 at 1/1000 sec. He added a touch of contrast and saturation and opened the shadows a bit in post.

MORE ON PAGE 16

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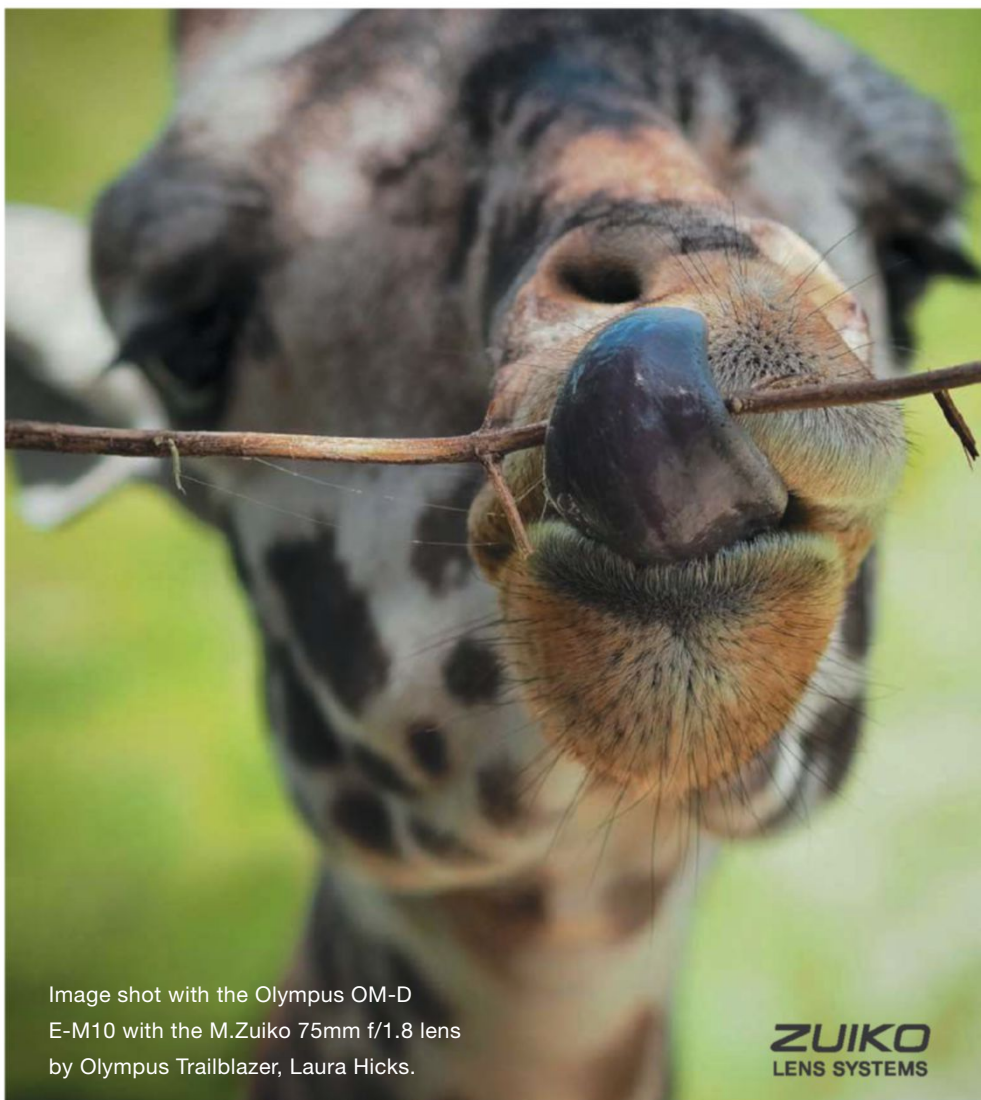


Image shot with the Olympus OM-D
E-M10 with the M.Zuiko 75mm f/1.8 lens
by Olympus Trailblazer, Laura Hicks.

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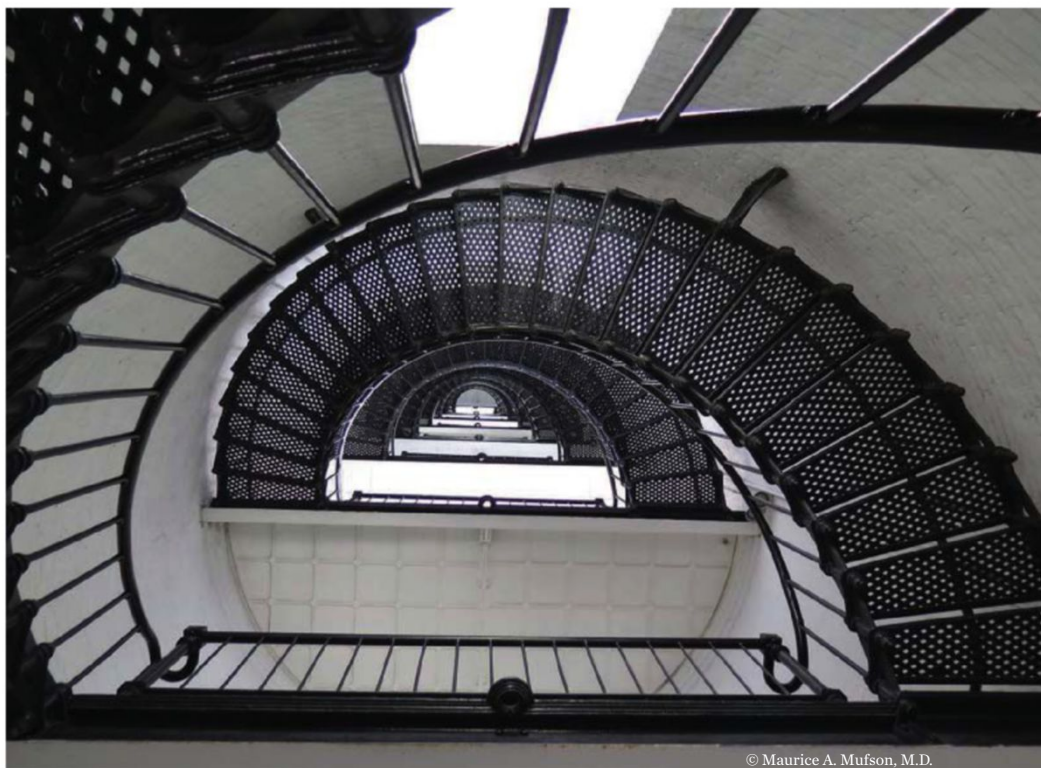
PICTURE THIS!

➔ Lighthouse Stairwell

Maurice A. Mufson, M.D., made this photo looking down from nearly the top of the staircase during a visit to the lighthouse in St. Augustine, Florida. Exposure with a Canon PowerShot G16 was $f/1.8$ at $1/30$ sec with a 24mm focal length setting, proving that employing a wide focal length and the right point of view can get you a deep DOF, even at a very wide aperture.

⬇ BRIDGE WALK

Larry Lanius II shows us the clear and sharp path in this photo of the Tyngsborough Bridge in Massachusetts. He shot three exposures with his Canon EOS 7D and Tamron 10-24mm lens at 20mm and $f/16$ and combined them in Nik's HDR Efex Pro 2.



© Maurice A. Mufson, M.D.



© Larry Lanius II/L2Photography.net



© Dan Wampler/www.DanWampler.com

⬆ IR HDR ARCH

Dan Wampler made this photo of the St. Louis Gateway Arch using a Canon EOS 50D converted to infrared at 590nm and a Tamron SP AF 10-24mm $f/3.5-4.5$ Di II LD Aspherical lens. He made three exposures ($1/60$ sec, $1/125$ sec, $1/250$ sec) at $f/11$. He notes: "The red and blue channels were swapped."

MORE ON PAGE 18

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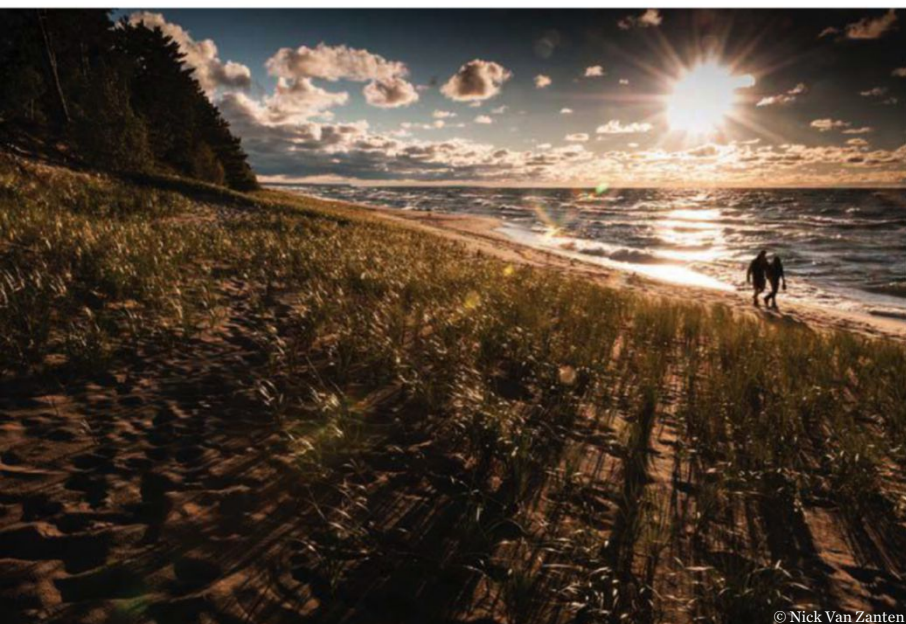


CREATIVITY

PICTURE THIS!

ROAD TO NOWHERE

Pete Purvis made this photo of "railroad tracks leaving a rural South Carolina area once a hub for the now dead textile industry." He worked with a Hasselblad 500C/M and an 80mm lens and shot on Ilford HP5 with an exposure of f/16 at 1/60 sec.



© Nick Van Zanten



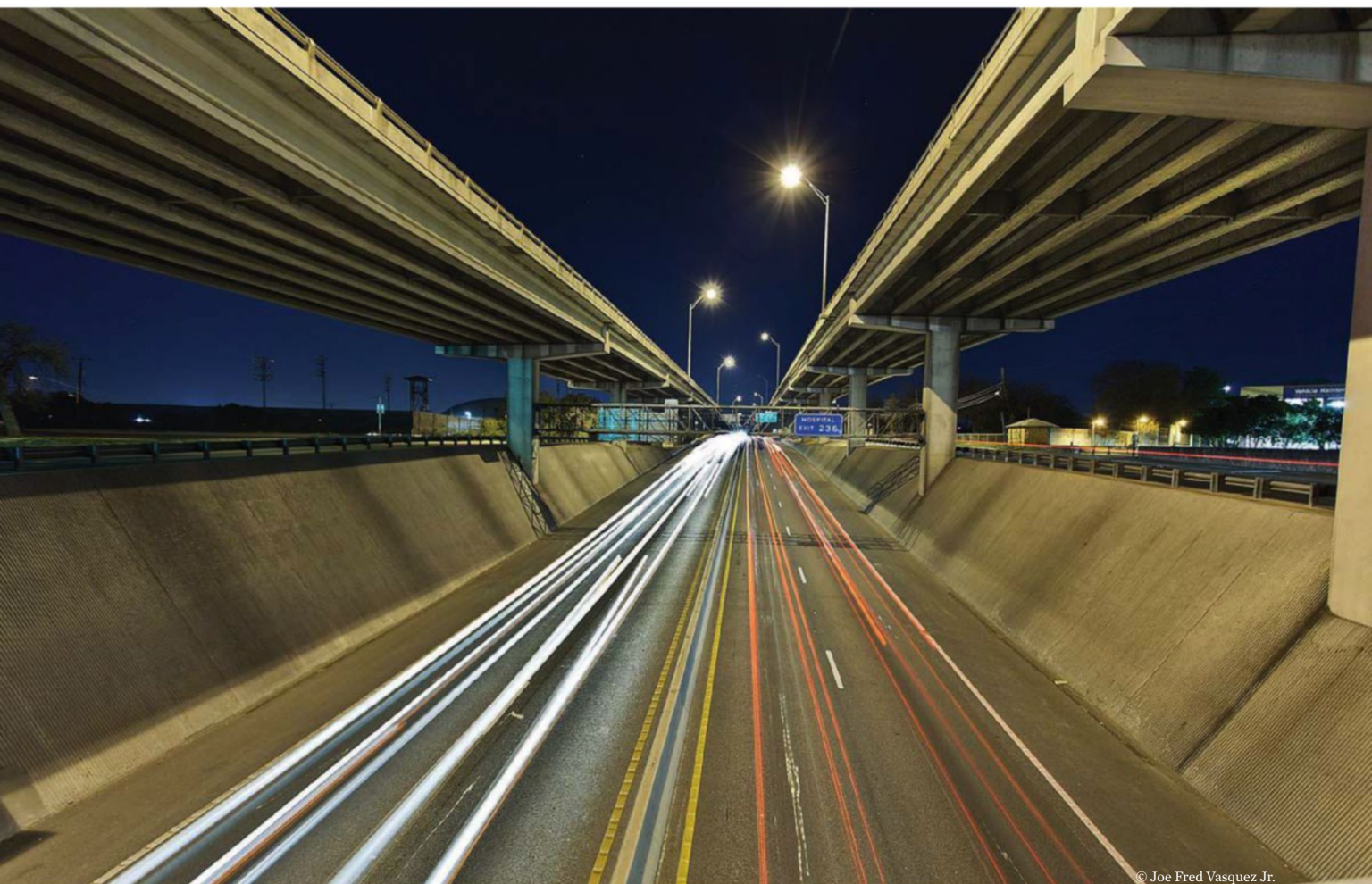
© Pete Purvis

↑ SUPER SUNSET

Nick Van Zanten made this photo at Pictured Rocks National Lakeshore on the shore of Lake Superior in the Michigan Upper Peninsula. The slanting rays in the foreground all lead the eye right to the sun. Exposure with a Nikon D300 and a Nikkor 18-200mm lens was f/22 at 1/80 sec.

↓ NIGHT TRAVEL

Joe Fred Vasquez Jr. took this photo from Interstate Highway 35 near Longhorn Stadium in Austin, Texas. Exposure with a Canon EOS 5D Mark II and a 17-40mm lens (at 17mm) was f/4 at 8 seconds.



© Joe Fred Vasquez Jr.

MORE ON PAGE 20

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FOR OUR NEXT Picture This! assignment we are looking for images whose predominant color is red, or where a red accent makes a bold statement within the frame. Perhaps the boldest color, red always catches the eye. Other colors are welcome of course, but think of using complements and supplements and those that enhance the presence of red within the frame.

Note: Be sure to include your name in the information box so we may properly copyright should we choose your image for the Picture This! assignment.

➤ This lone boot sitting on the slat bed of a pickup was photographed with a Nikon D90 and a Nikkor 17-35mm lens. Exposure was f/18 at 1/125 sec.

OUR NEXT ASSIGNMENT

RED!



© George Schaub

HOW TO SUBMIT ONLINE

- 1 Go to www.shutterbug.com and register. Scroll down the page and on the right side you will see a box for entering your username and your password. If you have already registered and/or submitted images for the Galleries you can skip this step. Respond to the activation e-mail. Registration is free. You will use your username and password whenever you visit or, with some systems, it will automatically load for you when you visit www.shutterbug.com.
- 2 Check the assignment and closing dates in the magazine. When the magazine is printed we will create an appropriate gallery for your images. The limit is two images per assignment.
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- 4 Click on the Galleries tab on the homepage. In the Category section use the drop-down menu to select the Picture This! assignment. Note that images are simultaneously loaded into the assignment category as well as your own personal gallery. When the Picture This! assignment deadline date has lapsed the assignment gallery will be removed, but your images will still reside in your own gallery.
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SCORECARD

DEADLINE FOR SUBMISSION:

September 15, 2014.
Images will appear in our December 2014 issue.

OUR NEXT TOPIC: BACKLIGHT

DEADLINE FOR SUBMISSION:
October 15, 2014
PUBLICATION DATE:
January 2015 issue

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Bird Call

BY BARRY TANENBAUM

In March, 1986, the Least Bell's Vireo, a bird species that Moose Peterson had volunteered to photograph, was listed as endangered, and Moose, who was just starting out as a photographer, was about to learn the power of a single image.



© Moose Peterson

“

N THE FALL of 1986 I got a call from a person at the U.S. Fish and Wildlife Service who told me a story about two elderly gentlemen in Oceanside, California, who went for a walk together each day. One morning one of the men came to his friend's home with a copy of *Outdoor California* magazine in his hand. 'You know that little gray bird we hear singing on our walk?' he said. 'It's the Least Bell's Vireo, and it was just listed as endangered!'

The other gentleman replied, 'I just walked by that track of forest, and it's being bulldozed!' They got on the phone and made some calls, finally reaching the U.S. Fish and Wildlife Service, and the bulldozing was stopped.

"The article the gentleman had seen in the magazine was my first-ever published piece, and it was on the Least Bell's Vireo. The person from Fish and Wildlife who told me the story said, 'Your photo probably saved the species from extinction.'

"It was from that moment, very early on in my career, that my wife, Sharon, and I knew that one photo could make a difference, and it's why we have dedicated our lives to the preservation of our wildlife places and wild critters." ■

— 2014 —
EDITORS' CHOICE
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Do Great Products = Great Photographs?

THE RIGHT TOOL FOR THE RIGHT JOB

BY JOE FARACE

“With photography a new language has been created. Now for the first time it is possible to express reality by reality.”—Ernst Haas

LIKE MOST PHOTOGRAPHERS I occasionally become equipment obsessed, but sometimes even the smallest tool, something as simple and useful as a new LensPen, can make creating new images a little easier. I’ve often said that the most important piece of equipment is the one between a photographer’s ears, but creating images also requires tools. Choosing the right tool or accessory may not make the difference between a good photograph and a bad one, but may make the difference in whether or not you even try to capture it.

The Swiss Army Knife Of Software

onOne Software’s updated Perfect Photo Suite 8.5 offers photo browsing, file management options, and improvements to its Perfect Eraser for creating complex masks. The software integrates its different modules in a flexible way. There’s Perfect Effects, a library of customizable one-click presets, and Perfect Enhance, for brightness, contrast, sharpening, and color cast removal. Enhance includes Perfect Eraser and has a Clone tool to remove objects, fix dust spots, and repair flaws. Perfect B&W is the module that I use most and it lets me produce the many moods that monochrome photography can evoke.

Perfect Portrait is useful for retouching, with automated feature detection and enhancement tools to smooth skin, remove blemishes, brighten eyes and teeth, and correct skin color. Perfect Mask creates high-quality masks and has tools for selecting subjects and isolating backgrounds. Perfect Layers gives photographers the ability to combine images in a layered file workflow, sans Photoshop. Perfect



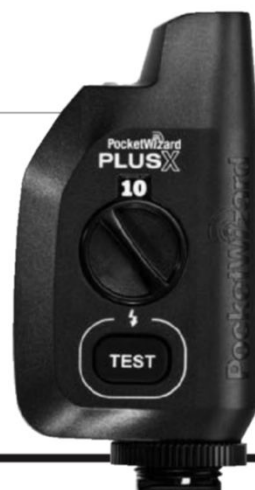
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Resize a.k.a. Genuine Fractals is, for me, the *de facto* photo enlargement standard. Perfect Photo Suite 8.5 supports Adobe’s Photoshop CC, CS6, and CS5; Lightroom 5 and 4; Photoshop Elements 12, 11, and 10; and Apple’s Aperture 3. It’s a free update for 8.0 users or can be purchased new for \$179.95. The Lightroom & Aperture Edition is \$99.95.

PocketWizards For The Studio

The inexpensive radio slave I’ve been using for the past few years refused to work with my new mirrorless camera, so I found a replacement. It was another inexpensive radio trigger and worked (most of the time) but was rather flimsy and constantly falling off whatever monolight to which I attached it. As I pondered the inevitable, I decided the best solution for my dilemma and to make my future lighting tests hassle-free was to get a PocketWizard PlusX.

Recently the company showed me a limited edition yellow version, celebrating their new collaboration with Bowens. The well-crafted and rugged PlusX model is compatible with all channel-capable PocketWizard transmitters and receivers,



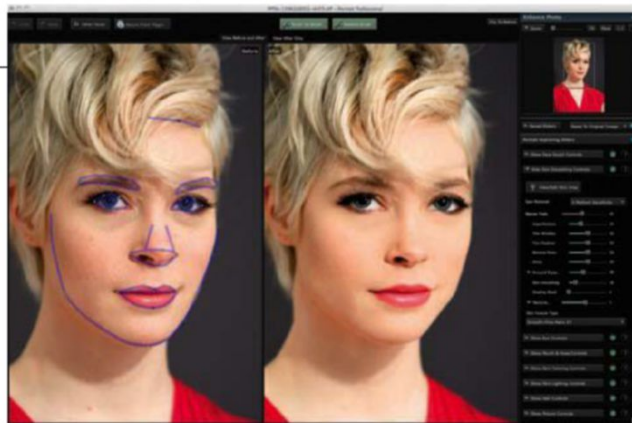
Courtesy of LPA Design, Inc.

but what I liked best is its simplicity of use: you attach a PocketWizard to your camera, another to a flash using the included cable, set both on the same channel and

start taking pictures. *Shutterbug* advertisers sell the PocketWizard PlusX for \$99 each and you'll need two, one to transmit and the other to receive.

Retouching Software/Plug-In

Portrait Professional Studio 12 from Anthropics is the latest version of the company's industrial-strength retouching tool that works with Adobe's Lightroom and Photoshop and Apple's Aperture as an add-on or plug-in. Now I can retouch images within Photoshop without having to export the retouched file for the finishing touches. Portrait Professional Studio 12 lets you avoid the over-airbrushed look some retouching software produces by adjusting light on the subject's face, producing more natural results. It has updated and enhanced features that make it my go-to retouching tool, including enhanced face slimming and sculpting, but does it much faster—4x—than previous versions. As I was wrapping this up, the software was on sale for \$79.95 for either Mac OS or Windows versions.



© Joe Farace

Making Books With Macphun

In my April 2014 column I mentioned Macphun's Focus 2 creative blur application that provides digital *bokeh* control over a photograph. The application was updated

and V2 integrates the printing services of MILK Tailor Made Books (www.milkbooks.com). What's the big deal—doesn't everybody and their cousin make photo books

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Image on left taken with Ezybox Hotshoe shown above, designed to work with most flash guns.



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TOOLS

DIGITAL INNOVATIONS

these days? MILK Tailor Made Books offers *Moleskine* books as an option. Moleskine are those “little black notebooks used by avant-garde artists and writers for the last two centuries.” Ernest Hemingway used Moleskine notebooks and I use one to take notes when covering trade shows or attending meetings. You can also turn your images into fine-quality postcards, note cards, framed gallery prints, or wrapped canvas prints. The update to Focus 2 is free.



Courtesy of MILK Tailor Made Books

Steady Now



Courtesy of SIRUI/Argraph Corp.

I'm far from an expert at shooting video but I know that you need a steady camera even if you're just shooting a YouTube clip of *Mr. Fluffy* the cat playing the piano. To me, a monopod seems like a better solution for shooting flowing video than a tripod, an idea reinforced when I had a chance to talk with SIRUI's Jeff Karp who showed me their line of P-S Series Multi-function Photo/Video Monopods.

These monopods have three sturdy fold-down legs and allow you to pan the monopod 360 degrees and tilt 20 degrees without worrying it will move because (get this) you can step on the feet for more stability! To tilt the monopod in any direction, SIRUI uses a ball head mechanism in the base of the monopod. Turning a tension control knob lets you control the amount of drag. The legs have

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To the left, is an image showing the Graslton Prodigy without its diffusion lens. Take a look at the patent-pending IBT mirror system inside; the goal is to first enlarge the light from the flash before sending it through the diffusion lens, making it incredibly soft.

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rubber feet for slippery surfaces, which can be replaced with stainless steel spikes for outdoor use. It's more than a monopod with legs: the legs can be removed and you can then convert it to a tabletop or down-low tripod; when the legs are detached it becomes a traditional monopod. Models are available in aluminum or carbon fiber for added strength, increased load capacity, and vibration reduction. I've been using a midsize P-324S carbon-fiber monopod that weighs less than 3 pounds and also makes a great walking stick when hiking.

And now for something completely different...the German-designed BallPod is an alternative to a traditional tripod or monopod. It's about the size of an orange and weighs less than 11 ounces. The smooth silicone shell can be molded into any shape by hand and fits all cameras, including small videocams. It comes in a bunch of hard-to-lose colors and should be a perfect match for mirrorless cameras, like the Lumix GM1 that I'm thinking about giving myself as a birthday gift. Think of it as a *Silly Putty* tripod, but a lot prettier.



Courtesy of BoSiHo Leisure Products GmbH

Action-Made Tablets

Panos Efstathiadis, our friend from Greece, has a new set of Tablet Frames actions that let your photos appear on the screen of a (virtual) tablet. The commercial version features three tablet styles (black, white, glassy) and supports landscape and portrait aspect ratios (4:3, 3:2). There's no limitation on the image's final size; the finished tablet is proportional to the original image's size. There are three different tablet views: front, left, and right perspective. The final image is layered and you can even add a custom description on the notification bar. The price at current exchange rates is \$15. The free version creates a black landscape tablet, whose width is 800 pixels, and there are no different views. The illustration shows how I used the action to display an eBook on my car photography website. ■

Joe Farace invites Shutterbug readers to visit his blogs, including "Saving the World, One Pixel at a Time" (www.joefaraceblogs.com) and "Mirrorless Photo Tips" (www.mirrorlessphototips.com). Check for new how-to posts every day, Monday through Friday.



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The Adox 300

A 35MM WITH INTERCHANGEABLE FILM MAGAZINES

BY JOHN WADE

IN THE DAYS before digital it wasn't uncommon for photographers to go out shooting with two or more types of film at the same time. For some, it was to give a choice between color or black and white. For others, it was the need for different film speeds. Short of rewinding a film midway through a roll, removing it and reloading, there were two options: carry more than one camera; or, if your camera took interchangeable lenses, carry a single range of lenses with two or more compatible bodies.

In 1957, Adox introduced a third option with Germany's first camera to use interchangeable film magazines, a completely new camera system, the manufacturers claimed. It was called the Adox 300, and it was one of the company's better—and more unusual—cameras.

Adox, originally known as Schleussner Fotowerke, began in 1860 by making photographic chemicals. Later, they made photographic plates and, in 1903, began manufacturing roll films. They distributed other people's cameras under the Adox name in the 1930s and changed the name of the company to Adox Fotowerke in 1947.

For a 35mm camera, the Adox 300 was cumbersome, measuring 5.5x3.5x2.5 inches and weighing 1 lb, 8 oz. The 45mm f/2.8 Steinheil Cassar non-interchangeable lens focused from 2.5 feet to infinity and had apertures that stopped down to f/22. The Synchro-Compur shutter was speeded 1 second to 1/500 sec.

SETTINGS AND EXPOSURE VALUES

By lightly depressing a lever on the aperture ring of the lens as it was rotated, f/stops could be set independent of shutter speeds. When the lever was released, the two were locked together. Now, as shutter speeds or apertures were changed,



Photos © John Wade

▲ The Adox 300, with its interchangeable film magazines.



▲ Graphics in the instruction book illustrate the advantage of using the Adox over carrying a whole load of different cameras.

the exposure remained the same. For example: with 1/125 sec locked to f/11, changing the shutter speed to 1/250 sec automatically changed the aperture to f/8; changing the aperture to f/16 automatically changed the shutter speed to 1/60 sec...etc.

Exposure Value (EV) numbers were also marked further around the shutter speed dial, set against a red dot on the aperture dial. In this way, photographers had the option of

using the EV system to set the right combination of shutter speed and aperture. All of this was linked to a built-in exposure meter.

METERING

The BEWI Automat meter was fed by a selenium cell beside the viewfinder. Before using it, the appropriate film speed was set on a dial on the camera's top plate. Then, to measure the exposure, a small



▲ How shutter speeds and apertures were locked together on controls around the lens.



▲ The BEWI Automat meter on the camera's top plate.

button on the back of the body was pressed, held for two seconds, and released. As the button was pressed, a scale of shutter speeds on the top plate dial moved past another scale of apertures. As the button was released, the shutter speed scale snapped back and automatically stopped at the point where the shutter speed and aperture

scales lined up to indicate the correct exposure. EV numbers were also shown. The photographer then set the exposure manually by use of the aperture/shutter speed/EV scale rings.

ADVANCE

Film wind on the Adox 300 was unusual. Instead of a knob or lever

on top of the camera, the Adox had a lever that protruded from, and rotated around, one side of the lens, winding the film and tensioning the shutter at the same time. As the camera was raised to the shooting position, the tip of the lever fell conveniently under the left index finger, as the right finger

MORE ON PAGE 34

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TOOLS

CLASSIC CAMERAS

hovered over the shutter release, enabling the photographer to wind and fire rapidly without removing the camera from the eye.

FILM MAGAZINES

All of which was slightly unconventional, but where things got really strange was when you looked inside the camera, affected by turning a key on the base through 180 degrees and opening the hinged back. Inside, where you might expect to see the film plane, sprockets to engage and wind the film, space for a cassette and a take-up spool, there was—nothing. Just an empty space and the back of the lens.

This was because all the familiar parts and mechanisms used to load and wind the film were actually contained in the separate magazine. Opening that revealed an interior that looked remarkably like the inside of any 35mm camera, except that the 35mm cassette fitted on the right and



© John Wade

Inside the film magazine, the sight is more like you'd expect to see in a camera, with the addition of the metal blind to protect the film before the magazine is placed in position for shooting.

wound onto the take-up spool on the left. Just in front of that take-up spool, and geared to it by cogs, there was another thick spindle with sprockets on it to engage with the film, which then wound onto the take-up spool emulsion side outward.

Film types and speed reminders could be set on twin discs on the magazine back, which were subsequently viewed through a window in the camera back, once the magazine was in place. Similarly, a

frame counter on the magazine was read through a window in the camera's top plate.

The magazine also incorporated a metal blind to shield the film from the light, essential if the magazine was to be removed from the camera halfway through a roll.

With the film loaded, the back of the magazine was snapped shut and the whole thing slotted into the camera. As it went in, two raised ridges on discs in the camera body

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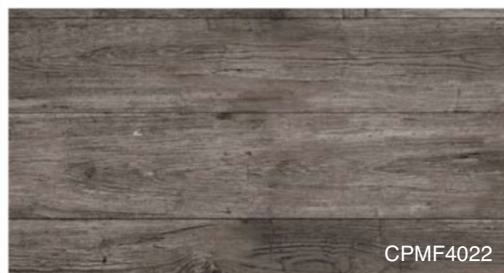


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⬆ The unusual film wind lever surrounding the lens.



Photos © John Wade

⬆ Inside the camera, the space is devoid of all the usual mechanisms.



⬆ The magazine slotted into the camera.



⬆ The Adox 300 outfit in its custom-made case.

mated with slots in discs in the magazine. One of these linked with the film wind lever, to turn the sprocketed spindle and take-up spool. The other was attached to the key which locked the camera back, serving also to wind the metal film protecting blind out of the light path.

In this way, when a magazine needed to be changed midway through a film, unlocking the camera back also wound the protecting blind back into place.

When the end of a roll was reached, care had to be taken with removing the magazine, because the camera back could only be opened after the shutter had been tensioned and fired. This presented problems for those photographers who insisted on using

every last inch of film. If the wind lever was halfway through its throw when the film ran out, bringing it to a stop before the shutter had been tensioned, the back would not open. Luckily, Adox had thought of that.

Pressing a lever on the back of the body disengaged the wind mechanism so that the lever could complete its travel and so tension the shutter. With a cap over the lens, the shutter could then be fired, the back opened, and the magazine safely removed.

Once the magazine was out of the camera, the film was rewound in the usual way, by pressing a button on the top and winding a key on the base of the magazine.

The Adox 300 was available in a custom case that held the camera, two

spare magazines, filters, and a small accessory such as a cable release. It was a revolutionary camera for its time, and the surprise was that it didn't offer interchangeable lenses or a rangefinder. Those features were planned to be offered on the Adox 500—interchangeable lenses on the first model, plus a coupled rangefinder on the second. Unfortunately, neither the first nor second models got past the prototype stage and the Adox 500 never went into full production.

VALUES

Expect to pay around \$250 for the camera plus two spare magazines, and \$20 for a spare Adox magazine. Later magazines, made for the camera by Leitz, fetch double. ■

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Shiny Or Grimy?

GETTING YOUR GEAR READY FOR SALE

BY JON SIENKIEWICZ

YOU'D WASH YOUR car inside and out before you tried to sell it, right? At the least you'd vacuum the dog hair from the back seat. Why do so many people offer downright dirty cameras and lenses for sale at online auction websites? While you cannot (and should not) remove signs of wear, you can easily make used gear clean and presentable.



▲ The parallel grooves on some lenses and control dials attract dirt and grime. Clean them with a clean, flat-bristled toothbrush.

TOOLS

Here's what you need: a bright light or pocket flashlight. One 8x loupe magnifier—the kind we once used to scrutinize negatives and slides. Two plush microfiber cloths—one for general cleaning and one reserved for glass surfaces only. At least one clean soft brush, and one clean toothbrush (the cheap kind with soft, straight-cut bristles). A large, hand-operated bulb-type air blower (avoid compressed air). A handful of cotton swabs. A bottle or two of high-grade lens cleaner (I use Zeiss and Purosol, but there are others). And for experts only, denatured alcohol.

INSPECT

Remember that close, magnified examination of a digital image of an object often reveals more than what's seen when the naked eye looks at

the actual item. Solution? Carefully examine the equipment with an 8x loupe and a bright light.

What makes cameras dirty? Hands. Look for places where dirty fingers are likely to leave grease and grime, especially the areas around the shutter release, jog dial, and all buttons. The parallel grooves on lens barrels always collect dust and debris. Ditto aperture rings and some control dials.

CAREFULLY CLEAN METAL

Wipe all surfaces with a plush microfiber cloth. Lens barrels can be groomed with a soft-bristled toothbrush. Crevices around buttons and dials are more easily cleaned with a dry cotton swab (Q-tip). Resist the temptation to moisten the swab; use patient persistence instead of liquid. Reexamine the camera and



Photos © Jon Sienkiewicz

▲ Compressed air can propel particles into openings in the camera—not good. Be safe and save money by using a bulb-type blower.

continue cleaning as necessary.

While you're scrubbing up the outside of the camera, check the battery compartment, memory card slot, and all other openings. These generally require no special care, but if you notice corrosion you must disclose this in your auction description.

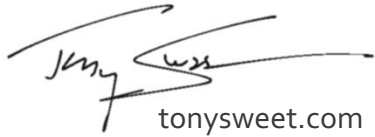
GLASS: CLEAN WITH CAUTION

I'll take a dirty lens over a scratched one any day. In other words, exercise caution when cleaning the optics. Use the clean microfiber cloth on the LCD and viewfinder window, then gently use the blower and soft brush on the front element. If you find a fingerprint or greasy smudge, use a drop of lens cleaner applied to a lens tissue (never directly on the lens) and wipe with a circular motion. Facial tissues can contain fragrances and softeners that are harmful to lens coatings—never use them to clean a lens. Yes, fogging the lens with your breath and then wiping is often sufficient, unless you are a dragon or prone to fits of sneezing. Do not clean the rear element, but inspect it for scratches and coating separation.

DO NOT CLEAN THE SENSOR

If you feel absolutely compelled to clean the sensor, take a nap until the urge subsides. If that doesn't work,

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TOOLS

CAMERA CARE

◆ A couple of brushes, microfiber cloths, and some high-quality lens cleaner; that's about all you need to do a topnotch job of cleaning your equipment.



Photos © Jon Sienkiewicz



◆ Give the equipment a final wipe down with a clean, soft brush just before you photograph it to make sure that it's free of airborne dust.

hold the camera with the lens opening facing the ground at a 45-degree angle and gingerly use the bulb blower to expel the dust. Do not stick the nozzle of the blower inside the camera. Do not use compressed air or your breath.

When you photograph the camera, leave the body cap on. So many sellers feel obligated to show the camera with the sensor exposed, but that's not very smart. Why expose the camera's innards and imaging sensor to airborne contaminants? There is no way the buyer could visually inspect the exposed sensor from that tiny photo, anyway. And it could make the potential buyer think that you're

selling the camera without the body cap (and shipping it with the sensor exposed).

FINAL TOUCH

When you're satisfied that the equipment is clean, give it one final wipe down with the soft brush just before you photograph it. This process removes the late-arriving dust and such and is worth the 15 seconds required to perform.

Overall, use a light touch and appropriate caution. If you lack the dexterity required to thread a needle, better leave the cleaning to a professional camera repairman. ■



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Fujifilm X-A1

[LAB TEST RESULTS & COMMENTS]



The Fujifilm X-A1 is the newest model in Fujifilm's X series. It's an "entry-level" product that uses a standard (Bayer) sensor instead of Fujifilm's X-Trans CMOS sensor. It offers 16MP resolution and a large swivel LCD, but no electronic viewfinder.

THE FUJIFILM X-A1 is the "little sister" of the X-M1. Both cameras have nearly the same design and technical features but use different sensor technology. The X-M1 uses Fujifilm's X-Trans CMOS sensor while the X-A1 is equipped with a 16MP sensor with the Bayer RGB pattern, although it should be mentioned it is APS-C size. The different sensors are the main reason for the lower price of the X-A1, making it one of the least expensive X-type cameras with a detachable lens system.

The new camera offers a large LCD screen on the back yet has no electronic viewfinder. The LCD screen is really quite brilliant, but you should use the "sunlight" setting in the monitor menu when shooting under bright light conditions such as midday sunlight. The LCD screen can be flipped up- and downward by 90 degrees but cannot be turned to the side or rotated to the front (for self-portraits). Nevertheless, it's helpful when taking macro shots near the ground or in similar situations.

The X-A1 has two setup dials for menu navigation and to change image parameters. The first one is located on the top right-hand

side of the camera, reachable with the thumb of the right hand, and is by default used to change the EV compensation setting. The dial reacts very easily and quickly, which meant that we sometimes changed the EV compensation accidentally during the field test. The second dial is also operated with the thumb of the right hand. This dial is located on the back and, in concert with the control field, is used to change menu settings or for exposure set up in manual exposure modes.

The camera has a built-in flash system, mounted on a sophisticated pop-up mechanism that lifts the flash



The X-A1 offers a built-in pop-up flash, which lifts the flash high above the optical axis and therefore reduces the redeye effect. In addition, it has an accessory shoe for external flash.



A large dial sits next to the mode dial, used to set up exposure parameters. The second setup dial is a small black knurled wheel, which is also rotated by using the thumb of the right hand.



The 3-inch LCD screen on the back has a 3:2 aspect ratio, which allows for viewing images in full screen mode without black borders on the side. The screen has 920,000 RGB dots and displays a brilliant reproduction of images as well as comfortable handling and menu navigation.



The swivel mechanism allows users to tilt the LCD screen 90 degrees upward and 90 degrees downward.

high above the optical axis, thus reducing the redeye effect. The camera has a standard accessory shoe that allows for use of an additional flash or an adapter for a studio flash light system. It is TTL compatible and supports rear curtain synchronization. The camera also offers an integrated image stabilizer with four active settings in the menu.

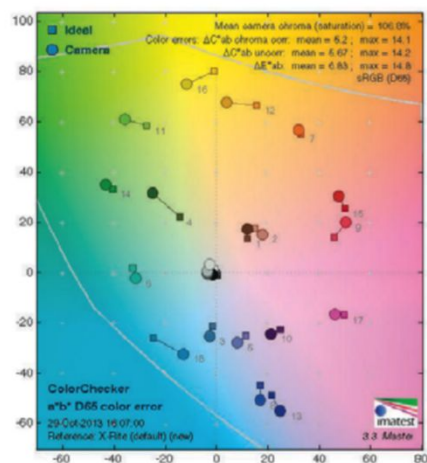
The photographer can decide whether to use the stabilizer continuously or only when pressing the shutter release button.

The dynamic range results of the X-A1 are good. The camera achieved a maximum of 10.3 f/stops, which isn't as good as the results of the X-M1, which offers a maximum of 10.5 f/stops and keeps the high at above

the 10 f/stop level even at higher ISO speed settings. This result is based on the differences between the X-Trans CMOS sensor and the standard sensor of the X-A1.

IMAGE QUALITY

Color: Color results are nearly on the same level as the X-M1. The skin tones are shifted somewhat in the

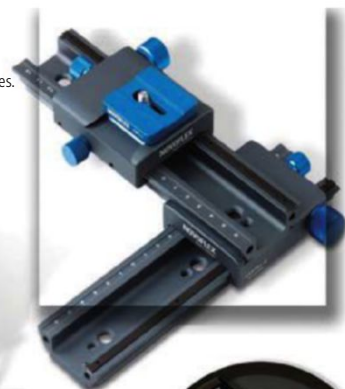


Above: Overall, the color results are very good and the camera shows very natural colors in our standard test box shot and images made under natural light conditions. Below: The white balance system has some problems with fluorescent light, as seen in this JPEG image; simple processing of this or Raw files would easily correct this. The bright background shows a mentionable shift into the green direction. The skin tones are fine, and overall the camera creates nice-looking portrait shots.



Wista: 4x5 Field Cameras - in cherry, ebony, rosewood. Made in Japan.

Novoflex: Castel Focus Racks - most complete range of sizes, lengths, features. Made in Germany.



baLens by BRNO: The White Balance lens cap for optimal color reproduction under all light sources.

Great Gear, #2.



Kaiser: RePro Stand - 60" motorized column w/adjustable camera arm, many more models + accessories. Made in Germany.



Rodenstock: HR Digaron-S 23mm f/5.6. Super wide-angle digital lens. Made in Germany.



Giotto's: Cleaning Kit - small Rocket Blaster, goat's hair brush, micro-fiber cloth, 10 swabs, solution.

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yellow and orange area of the color space of the test chart. Overall, the color results are very good and the camera shows very natural colors in our standard test box shot and images made under natural light conditions.

Sharpness: The sharpness results of the X-A1 are very good. The camera gained a maximum of 3013 lines per

picture height, which is nearly the nominal sensor resolution of 3264. The high performance is a result of the very intense digital sharpness filtering. The camera reproduced the test chart with high over- and undershot effects, which causes some overemphasized contour lines. This overemphasized sharpness is also

noticeable in the fine hair structure in our model shot and in some elements of the standard test box shot.

Noise: The luminance noise results of the X-A1 are a little better than the results of the X-M1. But the color noise artifacts are slightly stronger than in X-M1 images. The color noise is reduced by an intense filtering, clearly noticeable in images taken at ISO 3200 or ISO 6400. Noise gets quite annoying in the highest ISO settings



Linhof: Techno Digital/Roll-Film field camera system. Made in Germany.



Giottos: Aegis LCD Pro Screen Protectors. Schott German optical glass. 0.5mm thick $\pm$ 0.05mm. Light transmission: 98%. Resists 4KG pressure per square CM. 12 layer multicoating protects against scratches. Nano coatings repel moisture, dust, fingerprints.



Giottos: MH621 Quick Release, 2 bubble levels. Sliding plate w/safety lock button. Adjustable locking lever. Dual rubber pads. 1/4 & 3/8" slotted camera screws w/lift-up handle for easy mounting. Video pin, 1/4 & 3/8" threaded mounting holes. Side of base has threaded mounting holes to store extra screws. Mounting plate 3.54 x 1.96 x 0.59", weight 3.52 oz.



Rodenstock: Vario ND Filters. Calibrated in actual F stops 1.5 to 5. 12 layer multicoated. Extremely smooth rotation. Anodized aluminum mount.



Giottos: MH1300-657 ballhead with QR. Arca compatible. 2 levels. Supports 20 lbs.



Gepe: Pro Lightstands. Anodized black aluminum. 5/8" top stud with 1/4" thread. Models have various leg spreads, min/max heights, capacities, weights.

Great Gear, #5.



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SCORECARD

PRO

- Very compact body
- Easy handling, many helpful automatic functions
- Nice color reproduction



CON

- Missing electronic viewfinder
- Swivel monitor not fully articulated



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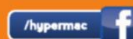
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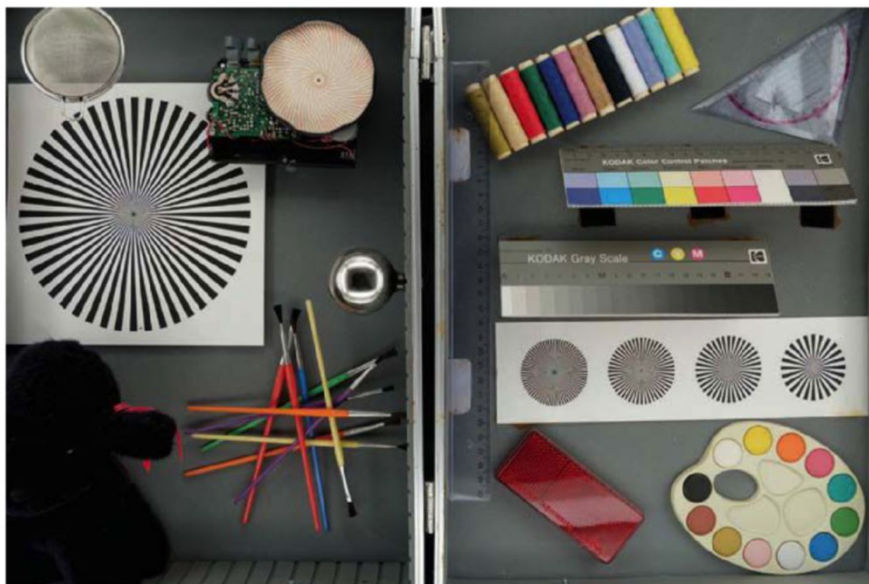


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of 12,800 and ISO 25,600 equivalent.

The Fujifilm X-A1 with a 16-50mm kit lens has a list price of \$599. For more information and full specs, visit www.fujifilmusa.com. ■

Image Tech is where we publish web-exclusive lab reports on cameras. To read the reports please go to the *Shutterbug* homepage at www.shutterbug.com and click on the Image Tech tab on the top navigation bar. New reports are published frequently, so check Image Tech for updates.



The Fujifilm X-A1 showed a very crisp reproduction of the standard test box shot. The high sharpness is boosted by intense filtering applied during image processing.



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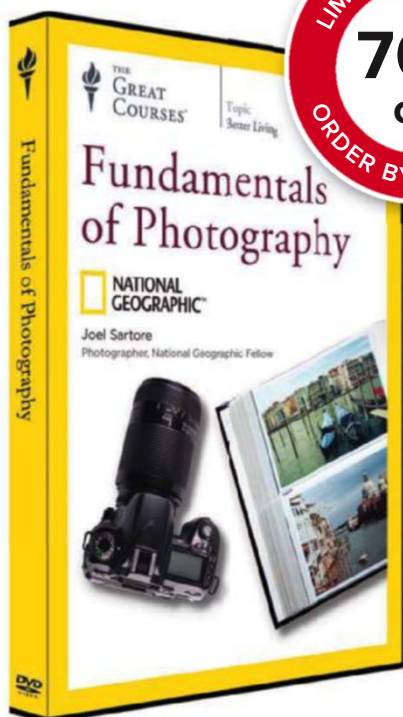
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TIPA AWARDS

2014 Top Products Of The Year

40 CATEGORIES CHOSEN BY WORLDWIDE PANEL

BY GEORGE SCHAUB



THE TECHNICAL IMAGE Press Association (TIPA) member magazines recently convened for their General Assembly to vote for the best photo and imaging products launched by the industry in the last 12 months. The voting took place during the General Assembly that was held in spring, 2014, in Vancouver, Canada.

TIPA membership is comprised of 28 leading photo and imaging magazines from 15 countries on five continents, and also has a cooperative partnership with the CJPC (Camera Journal Press Club), representing 11 top photography magazines in Japan.

The TIPA Awards are renowned as the most influential photo and imaging product awards in markets around the world. All products and their advertising media bearing the TIPA Awards logo indicate that these have passed evaluations by TIPA's Technical Committee and magazine editors. A TIPA Awards endorsement is the highest accolade for any photo and imaging product.

Shutterbug is the sole US representative magazine in TIPA and was represented by Editor George Schaub, a member of the Technical Committee within the group.

For more information about the TIPA organization, visit www.tipa.com.

D-SLR ENTRY LEVEL Nikon D3300



One of the first entry-level D-SLRs without a low-pass filter, the Nikon D3300 has a 24.2MP DX-format CMOS sensor, an ISO range from 100 to 12,800, with a 1 EV push available, and a 5 frames-per-second shooting rate. Stills and 1080p Full HD videos can be shared with the Nikon WU-1a adapter*. The compact Nikon D3300 measures 4.9x3.8x2.9 inches, making it one of the new breed of compact D-SLRs that compete with CSC cameras for those who might enjoy the D-SLR form factor in a more portable and handy size. For those stepping up to D-SLR photography, a built-in Guide Mode provides step-by-step instructions on getting

the best results. *Transferring video to a smart device is possible with the Android smart app, WMU (Wireless Mobile Utility).

D-SLR ADVANCED Canon EOS 70D



The Canon EOS 70D features a 20.2MP CMOS APS-C sensor and DIGIC 5+ processor that can deliver up to 7 frames per second and an extended ISO range of 100 to 12,800, with an extended range to ISO 25,600. AF is enhanced with a 19-point all cross-type AF system. The breakthrough in the EOS 70D is the Dual Pixel CMOS AF system that allows for capture of video in Live View with precise AF, as well as

very fast AF operation for stills. The Vari-angle Touch Screen 3.0-inch Clear View II LCD monitor sports 1.04 million dots. Built-in wireless capability allows for sharing or easy upload to smartphones via the Canon EOS Remote app.

D-SLR EXPERT Pentax K-3



Developed by Ricoh Imaging as the flagship of the Pentax K digital SLR camera series, the Pentax K-3 with a 24MP APS-C CMOS sensor adds the unique "anti-aliasing simulator" to its low-pass filter-less design. Housed in a weather-sealed magnesium-alloy body, the camera can deliver 8.3 frames per second in bursts of 23 Raw or 60

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JPEG images. Utilizing the sensor-shift image stabilization mechanism it adds a controllable “anti-moiré” effect. The K-3 delivers Full HD video with stereo sound and an upgraded interval movie mode for capturing 4K movie clips. It also incorporates a new PRIME III processor and 27-point SAFOX II AF system, with 25 cross-type sensors. The shutter is now rated at a robust 200,000 actuations.

D-SLR PROFESSIONAL Nikon D4S



Nikon's D4S features a newly developed 16.2MP FX-format sensor

that works in conjunction with the new EXPEED 4 image processing engine to deliver enhanced still and Full HD video with various frame rates. A new Group AF function and overall improvements build upon Nikon's 51-point AF system, while the camera breaks the ISO speed range barrier and goes to a remarkable ISO 409,600. Overall speed and response has been boosted, capturing full resolution at 11 frames per second with autofocus and autoexposure, while benefiting from an overall 30% increase in processing power. The D4S uses CF cards as well as the super-fast XQD card format to achieve the fastest possible transfer and write times.

MEDIUM FORMAT CAMERA Phase One IQ250

The Phase One IQ250 is a CMOS-based, 50MP digital camera back with 14-stop dynamic range. The ISO range is from 100 to 6400, and exposure times have been expanded to a range of 1/10,000 sec to 1 hour. Live



View on the back allows for focus and compositional control, either directly on the back, connected via USB 3.0 to a computer (running the companion Capture One software), or displayed wirelessly to an iPad or iPhone with the Capture Pilot app installed. The back supports flash sync speeds up to 1/1600 sec, allowing for creative latitude especially when balancing ambient and flash in the studio and on location.

COMPACT SYSTEM CAMERA (CSC) ENTRY LEVEL Olympus OM-D E-M10

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compact and metal-bodied OM-D E-M10 offers great image quality and operation thanks to the TruePic VII Processor, inherited from the OM-D flagship E-M1, a 16MP Live MOS sensor, built-in Wi-Fi with QR code scanning technology, a large, 1.4 million RGB dot electronic viewfinder, and a tilting, high-resolution 3-inch touchscreen monitor with 1039k RGB dots. The camera incorporates three-axis image stabilization and FAST AF, making it the fastest ever Olympus AF system with 81 target areas covering the entire image. With a shooting speed of 8 frames per

second (fps), burst rates can deliver up to 16 Raw images and an unlimited amount of JPEGs; with continuous AF, the camera delivers up to 3.5 fps.

CSC ADVANCED

Samsung NX30



The Samsung NX30 has a 20.3MP APS-C CMOS sensor, offers a fast 1/8000 sec shutter speed, and a 9 frames-per-second shooting rate. It sports a very handy and unique tiltable electronic viewfinder plus a high-res 3-inch Super AMOLED swivel and touch-control display. While many cameras have “connected” options, the NX30 seems to embody the state of the art in this regard, including “Tag & Go” (NFC) functions, “MobileLink” to connect to four distinct smart devices, and “AutoShare,” which automatically sends every photo to a smartphone or tablet. Dropbox web storage service and Flickr connection is preloaded on the NX30 and usable in select regions.

CSC EXPERT

Fujifilm X-T1



The Fujifilm X-T1 is a weather-resistant interchangeable lens camera with an OLED electronic viewfinder (EVF) and the company's latest generation 16.3MP APS-C X-Trans CMOS II sensor. The X-T1 uses approximately 80 points of weather sealing, and the camera body is dust-resistant and water-resistant. The 3-inch LCD screen has 1.04 million dot resolution and is made of tempered glass for additional protection. Phase-detection pixels integrated into the sensor offer the benefit of a “Digital Split Image” manual focusing aid, which helps bring precision to wide aperture or

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THE 22H0BD-W 22-INCH WHITE BEAUTY DISH \$79⁹⁵

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macro shooting. Lens Modulation Optimizer (LMO) technology integrates focal length, aperture, and image data for each lens mounted for optimal results.

CSC PROFESSIONAL

Sony Alpha 7R



The Sony Alpha 7R is the smallest and lightest CSC camera with a full-frame chip, it being the 36.4MP Exmor CMOS sensor with no low-pass filter. With handling and access to controls and image parameters that will be familiar to and welcomed by photographers, other feature highlights include Auto HDR, numerous Picture Effects, manual focus peaking, 1080p video at 60 and 24 fps, and an ISO range of 100 to 25,600. The Alpha 7R delivers 4 frames per second in continuous shooting mode. In addition, the introduction of the Alpha 7R saw five new and dedicated Sony FE-mount lenses. Users can utilize E-mount lenses, which automatically initiate an APS-C crop mode, and A-mount lenses via an adapter. The camera has built-in Wi-Fi with NFC for connectivity.

EASY COMPACT CAMERA

Samsung WB50F



The 4x2.6x1-inch Samsung WB50F is a 16MP CCD sensor camera that

allows for still and HD video recording with a 12x optical zoom (24-288mm equivalent). The unit has a 3-inch LCD monitor and OIS (Optical Image Stabilization) to assure steady shots at longer focal lengths and in low light. Numerous SMART modes allow for creative interpretations, and there is a “soft flash” feature for more pleasing portraits and close-ups. As with all Samsung models, the camera has a host of connectivity options, including “Tag & Go” for compatible smartphones and mobile devices, and the ability to operate the camera remotely with the paired smartphone.

EXPERT COMPACT CAMERA

Canon PowerShot G1 X Mark II



Canon PowerShot G-series cameras are always highly regarded. The latest, the PowerShot G1 X Mark II, offers 13.1MP with a multi-aspect 1.5-type sensor, an f/2-3.9 5x zoom (24-120mm equivalent), and numerous custom functions and handling features. Capture options include 14-bit Raw plus JPEG images, with fast and accurate AF via 31 AF points. Composition options are enhanced with the 3-inch tilt-type touch panel LCD, with 1.04 million RGB dots and 100% coverage, while exposure and camera control is expanded and enhanced via the new Dual Control Rings on the lens barrel. Full HD is available, as is Wi-Fi with NFC capability. Focusing range begins at 2 inches; full-time manual focus with focus peaking is also available.

SUPERZOOM CAMERA

Panasonic Lumix DMC-TZ60/ZS40

The Panasonic TZ60 (ZS40 in the US) is lightweight, at about half a pound, and comes in a very compact form factor (4.3x2.5x1.35 inches) for a camera with a 30x (35mm equivalent):



24-720mm) Leica integral lens. The camera has an 18MP MOS sensor with a 3-inch Live View LCD plus an electronic viewfinder with 100% field of view. It offers Raw format plus video recording, focus peaking, and advanced HYBRID O.I.S.+ (Hybrid Optical Image Stabilizer Plus), to effectively suppresses hand movement in both photo and video recording, essential in a small camera with this type of zoom range. The camera also has a built-in flash, plus Wi-Fi, GPS, and NFC capability.

RUGGED CAMERA

Nikon 1 AW1



The Nikon 1 AW1 is the first waterproof (down to 49 feet), shockproof (6.6 feet), and freeze-proof (14 degrees F) CSC interchangeable lens camera. Befitting its likely use by outdoor enthusiasts, the camera incorporates a built-in GPS, an altimeter, a depth gauge, an electronic compass, and a visual horizon indicator, as well as Wi-Fi with Nikon's Wu-lb adapter. It even has a built-in waterproof flash! The 14.2MP CMOS sensor, with EXPEED 3A processor, delivers both still and HD video, with a wide ISO range of 160 to 6400. While all 1 Nikkor lenses can be used, two new “sealed” lenses accompany the camera, an 11-27.5mm f/3.5-5.6 and a 10mm f/2.8, with more to follow.

PREMIUM CAMERA

Nikon Df

The Nikon Df is a full-frame camera



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designed along the lines of Nikon's classic film SLRs, with numerous control dials that handle photographic functions. But inside this "retro" magnesium-alloy body sits a 16.2MP full-frame CMOS sensor, a Nikon EXPEED processor, 2016-pixel Matrix Metering, and a 39-point AF system. The camera offers up to five-frame auto-bracketing, 5.5 frames-per-second shooting, and ISO speed settings up to 204,800. Nikon's commitment to lens mount compatibility continues with the ability to use all current Nikkor lenses as well as all Ai and non-Ai classics. There's both a glass penta-prism finder as well as a 3.2-inch LCD monitor.

CSC ENTRY-LEVEL LENS Olympus M.Zuiko Digital ED 14-42mm f/3.5-5.6 EZ



This extremely compact (2.4x1.9 inches, 3.2 ounces), high-quality yet highly affordable Micro Four Thirds electronic zoom lens from Olympus (equivalent to 28-84mm) is an OM-D E-M10 kit lens that is also available separately. Even when zooming, the MSC technology delivers rapid and nearly silent AF operation for both still and video recording, thanks to its high-precision screw drive system, a high-speed drive motor with precise stop/start controls, fine tolerance guide shafts, and a low focusing optical mass. The lens is constructed of eight elements in seven groups with three aspherical glass

elements. Closest focusing distance is 7.87 inches.

CSC EXPERT LENS Fujinon XF10-24mm f/4 R OIS



This 15-36mm equivalent lens incorporates optical image stabilization and has a newly designed optical system using four aspheric lenses and three extra low dispersion glass lenses. An internal stepping motor and enhanced focusing system, with high-speed AF and internal focusing, makes zooming a silent and rapid affair. Close focusing distance via the macro setting is about 11 inches (to about 10 feet in that range), while normal focusing (about 1.5 feet to infinity) allows for extremely deep depth of field images at narrower apertures or wonderful soft backgrounds at wider ones. The aperture can be controlled in 1/3 EV steps. Special attention has been paid to reducing ghosting and flare with Fujifilm's HT-EBC multi-layer coating to all sides of the lenses.

CSC PRIME LENS Zeiss Touit Series



Available for Fujifilm X-mount and Sony E-mount series cameras, the Zeiss Touit family of f/2.8 12mm and f/1.8 32mm lenses have recently been joined by the f/2.8 50mm Macro. Among the top tested lenses, all three raise the quality bar for

the CSC format class. Offering 1:1 magnification, the Touit 2.8/50M is also a perfect focal length for portrait work (the crop factor being 1.5x for these lenses). Offering floating element design, it has two aspheric elements and two low dispersion elements, plus a nine-blade diaphragm for fans of bokeh. The Touit 2.8/12 is of Distagon design, while the Touit 1.8/32 is a Planar design. All three lenses feature T* coating as well.

ENTRY-LEVEL D-SLR LENS Sigma 18-200mm F3.5-6.3 DC MACRO OS HSM



The amazingly compact (2.8x3.4 inches) and affordable 18-200mm F3.5-6.3 DC MACRO OS HSM (27-300mm equivalent) lens is exclusively for APS-C sized sensors. It is smaller and lighter than the previous version and offers a closer focusing distance to boot. It also has a newly incorporated SLD glass element plus three aspheric elements among its 16 element, 13 group construction. The lens incorporates an Optical Stabilizer (OS) system for those cameras that do not have OS built-in, with automatic panning detection to shift the OS to one axis. It has a close focusing range of about 1.5 feet throughout the focal length range, making it extremely versatile for close-up photography.

EXPERT D-SLR LENS Tamron SP 150-600mm f/5-6.3 Di VC USD



The Tamron 150-600mm lens for full-frame and APS-C D-SLRs (with 1.5x magnification



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factor) incorporates VC (Vibration Compensation, Tamron's image stabilization technology), a fast USD (Ultrasonic Silent Drive), and eBAND (Extended Bandwidth & Angular-Dependency) coating, for flare and ghosting reduction. The lens employs 20 elements in 13 groups, with the front group containing three ED glass elements. The circular, nine-bladed diaphragm provides exciting bokeh effects and maintains the circular shape even at two stops down from maximum aperture. The included SILKYPIX Developer Studio for Tamron uses optical data to correct any distortion, light falloff, and chromatic aberrations.

PROFESSIONAL D-SLR LENS Canon EF 200-400mm f/4L IS USM Extender 1.4x



Aimed squarely at professional sports and wildlife photographers, the Canon EF 200-400mm f/4L IS USM Extender 1.4x lens is a high-performance super telephoto zoom lens with an optically matched, built-in 1.4x extender. The benefit is in applications where it is not possible to change lenses quickly, while also protecting delicate equipment such as a digital SLR camera's image sensor in environments with dust and high humidity. The lens incorporates one fluorite and four UD lens elements and a nine-blade circular diaphragm. A Power Focus mode makes focus shifts quiet and smooth, invaluable for filmmaking. The lens is also highly resistant to dust and water.

PHOTO PRINTER

Epson Expression Photo XP-950

The Epson Expression Photo XP-950 takes the "all-in-one" concept (a multifunction printer that, in the XP-950, includes text and photo printing, scanning, and copying) to a new level with 11x17-inch capability using Claria Photo HD six-color inks.



Delivering 4x6-inch photos in less than 10 seconds, the unit also allows for wireless printing from phone, tablet, or computer plus mobile solutions using the Epson Connect collection of apps. Scans up to 4800dpi are available, as well as direct CD/DVD printing and a dedicated photo paper tray. A dedicated rear tray allows for printing on heavier card stock and a 3.5-inch LCD with "gesture" navigation helps the user make use of all functions and features quickly and easily.

INKJET PHOTO PAPER

Hahnemühle Photo Silk Baryta 310



Photographers who seek the look, feel, and tonal depth of traditional silver halide in an inkjet paper will be quite pleased with this Hahnemühle offering. The paper's unique barium sulphate coating offers rich monochrome and brilliant color reproduction in a weight that speaks to both its high quality and ease of handling for mounting and display. The 100% alpha cellulose paper is acid-free and meets the criteria for durability according to ISO 9706. It is available in all cut-sheet sizes starting at 8.5x11 inches plus rolls on a 3-inch core up to 50-inches wide.

PHOTO TV

LG ULTRA HD TV (UB980 Series)

For those who enjoy viewing



photos and videos on their home TV monitor, the LG ULTRA HD TV (UB980 series), consisting of four models from 65- to 98-inch size, allows the enhanced viewing benefits of 4K quality and resolution with a wide variety of content. The units feature 3840x2160 pixel resolution and a proprietary chip that both enhances Ultra HD resolution and optimizes overall image quality. An upscaling function takes SD, HD, and Full HD content to near Ultra HD quality. The Tru-Ultra HD Engine Pro supports a technique called 4K Motion Estimation Motion Compensation (MEMC) that makes 4K Ultra HD content appear free of motion blur. There are numerous connectivity options, including HDMI 2.0, USB, and LAN ports.

PHOTO PROJECTOR

Epson EH-TW7200



While aimed at the home video viewer, the Epson EH-TW7200 also delivers stunning still image quality for the home, camera club, educational, and small room photo teaching environments. The unit offers wide and tele lens shift options, which allows for versatile setups and projection distances, as well as 2000 lumen output in both color and white light. Vivid color and contrast are delivered via a 120,000:1 contrast ratio. Resolution is Full HD 1080p and there's a manual keystone correction control of up to +/- 30 degrees. Interfaces include USB 2.0, HDMI 1.4, Composite in, Component in, and S-Video in. The unit is also capable of

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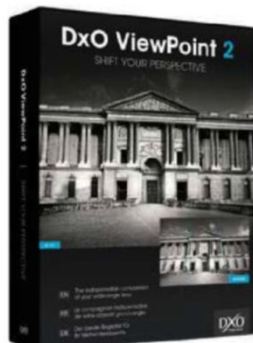
TOOLS

TIPA AWARDS

delivering 3D content: one set of RF 3D glasses comes with the unit.

IMAGING SOFTWARE

DxO ViewPoint 2



This software could be thought of as the perfect companion for those who enjoy working with wide-angle and super wide-angle lenses. It can be used to fix both perspective (keystoning, etc.) and as a way to restore previously distorted shapes and subjects at the corners of the image. It can be used as a stand-alone or as a plug-in for Adobe's Photoshop, Lightroom, and Elements as well as Apple's Aperture. It features automatic distortion correction using DxO Optics Modules, manual distortion correction, and an eight-point perspective correction tool. ViewPoint 2 can handle all of the current and future DxO Optics Modules that are or will be available in the company's DxO Optics Pro software.

MOBILE PHOTO APP

Photosmith 3



Photosmith's mobile workflow solution helps photographers keep their photos organized by allowing for export of images in the field via the Camera Connector Kit or an Eye-Fi card. Images can be exported directly from the camera onto an iPad

into Photosmith. Photographers can then sort, rate, tag, add copyright and keywords singularly or as a batch. Once done, the images can then be wirelessly synced back into Adobe Lightroom. Images that have not been labeled, etc. within Lightroom can also be exported to Photosmith and worked on as time allows. The app also allows for native camera Raw rendering for a growing list of cameras, including those from Olympus, Pentax, Sony, Fujifilm, Nikon, Canon, and Samsung.

ACCESSORY

SanDisk Connect Wireless Flash Drive



The demand for access to a wide range of content on an ever-increasing variety of mobile and desktop devices makes the SanDisk Connect a good solution for image creators. Available in 16, 32, and 64GB storage capacities, the 3.11-inch device can create wireless connections to eight devices with three simultaneous media streams, including to an iPad, iPhone, iPod Touch, Kindle Fire, plus Android devices and Mac and PC computers. The free SanDisk Connect app allows for easy coordination of all operations. The drive's battery recharges via USB and offers up to four hours of continuous streaming on a single charge. It works without an Internet connection or need for a router, and can operate in a range of 150 feet from the host device.

TRIPOD

Manfrotto New 190 Collection

Manfrotto's new 190 collection tripods appeal to advanced hobbyist photographers. Two different configurations are available: either aluminum or carbon fiber. This collection features the new Quick Power Lock lever, which allows release



of all locks on each leg with one hand and a single movement. A new 90-degree center column mechanism and flat top disc for the center column significantly reduces the overall length of the closed tripod, plus allows easy set up of a horizontal position for the center column for macro shooting. An Easy Link attachment in the top casting allows for attachment of accessories to the tripod, such as an LED light or reflector, which adds to the versatility and shooting opportunities.

STORAGE MEDIA

SanDisk Extreme PRO SDHC/SDXC UHS-II Memory Card



Available in capacities from 16GB to 64GB, the SanDisk Extreme PRO UHS-II cards are optimized for the next generation of high-end D-SLRs and pro video cameras that support the UHS-II standard. The SanDisk card delivers fast write speeds of up to 250MB/s and transfer speeds of up to 280MB/s, allowing users to take high-resolution images, such as Raw and JPEG, in quick succession. In addition, the card offers the highest video performance available for sustained video capture of 30MB/s, allowing capture of cinema-quality 4K, 3D, and Full HD videos. SanDisk also announced the companion SanDisk Extreme PRO SD UHS Card



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Reader/Writer with USB 3.0 interface, capable of transferring card content up to 500MB/s.

HYBRID PHOTO/VIDEO CAMERA

Panasonic LUMIX DMC-GH4



The Panasonic GH4 is a mirrorless 16MP Live MOS Sensor camera housed in a magnesium-alloy body that can record 4K video. It has a newly developed Venus Engine processor that has been enhanced with a quad-core CPU to handle the high data rate. While the GH4 can be thought of as a pro video camera, especially when coupled with the dedicated LUMIX DMW-YAGH pro workflow module, it can also deliver up to 12 fps still recording with burst rates of 40 when shooting Raw and 100 in JPEG. The Live View OLED Finder (LVF) has a remarkable 2.359 million RGB dots, while the monitor has 1.036 RGB dots, both of which make for clear and vibrant viewing.

CAMCORDER

Sony FDR-AX100



4K video offers higher resolution than HD, and the Sony AX100 is among the first to deliver it in a “standard” camcorder design. The unit has a 1-inch Exmor R sensor and delivers 14MP and 20MP still capture. It offers a variety of recording options, including XAVC-S, AVCHD, and MP4. The unit has a Carl Zeiss Vario-Sonnar T* lens with 12x optical

zoom. A BIONZ X processor can deliver 120 fps recording with Optical SteadyShot image stabilization with Active Mode. Viewing is through EVF or a 921K LCD. Smartphone connectivity is via Wi-Fi and NFC, including the ability to work with a remote control via a mobile device.

MOBILE IMAGING DEVICE

Sony QX Series



Rather than rely on the smartphone for making quick images and videos on the go, Sony’s DSC-QX100 (20MP, Carl Zeiss Sonnar T* lens) and DSC-QX10 (18.2MP, Sony G lens) are “lens style” cameras that use the smartphone as the transmitter of high-quality images and videos it records. Using Sony’s PlayMemories Mobile app, the units connect wirelessly to a smartphone and convert the phone’s LCD to a real-time viewfinder with shutter release, video activation, and adjustment of various settings. The units can be attached to the phone with an adapter or used independently. Images can be saved to both the smartphone and lens/camera and then shared instantly to various sites.

PROFESSIONAL LIGHTING SYSTEM

Profoto B1



Battery-powered and cordless, the Profoto B1 has become an instant hit with pros who understand the benefits of the freedom and facility off-camera

flash shooting affords. The system’s Air Remote TTL controller attaches to the camera’s hot shoe and becomes a command center for light output and balance, even for manual settings. Each monobloc-styled flash can be assigned a channel and controlled from up to 1000 feet away, with results quickly previewed, checked, and modified by the photographer without leaving camera position. The 500 ws units have a nine-stop range, very fast recycling time, and LED modeling light, and are powered by a lithium-ion battery with 220 full-power flash capacity.

PORTABLE LIGHTING SYSTEM

Nissin i40



The small (3.35x2.4x3.35 inches) and lightweight (7 ounces without battery and softbox) Nissin i40 is available in models dedicated (TTL) to Canon, Nikon, Sony, Four Thirds, and Fujifilm models, and can cover a lens angle of view from 24-105mm, with additional coverage to 16mm with the supplied diffuser. The Guide Number is 40 at the 105mm setting (meters/ISO 100) and 27 at 35mm. An innovative LED illuminator sits where smaller fill flash modules were in the past, and the light can be used for both still and video recording with nine steps of output. The i40 offers rear, front curtain, and high-speed sync, wireless slave, and can be swiveled up to 180 degrees right and left and 90 degrees vertical.

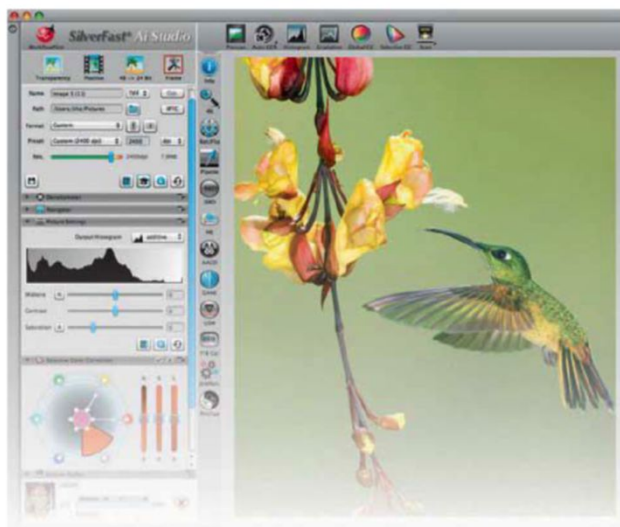
PHOTO MONITOR

LG 21:9 UltraWide 34UM95

With its innovative combination of a 21:9 aspect ratio and 34-inch size, the LG 34UM95 model offers users numerous display options and versatility for both still and video editing functions. Features include an AH-IPS panel, superb 3440x1440 pixel resolution, and over 99% of

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TOOLS

TIPA AWARDS



the sRGB color space. Connecting a new Mac Pro to the 34UM95 with its Thunderbolt 2 technology, users will experience the fastest cable-based connectivity speed currently on the market (up to 20 Gbps, four times faster than conventional USB 3.0). In addition, it comes color calibrated straight from the factory and supports hardware color calibration. It offers a host of connectivity options, including HDMI x 2, Thunderbolt 2 x 2, DisplayPort, USB 3.0, and USB 2.0.

PHOTO BAG

Thule Perspektiv Series



Marked by an ergonomic chassis system that provides an excellent balance of support, cushioning, and breathability, the Thule Perspektiv series comes in a variety of sizes and configurations to match every camera and gear carrying need. Their “Cloudburst” construction, with welded and taped critical seams, including a hideaway rain fly, specially treated fabric and YKK RCPU zippers provide excellent protection from all sorts of weather conditions. Included in carriers such as the Daypack are removable SafeZone compartments for advanced protection of fragile gear that can be removed for safe storage in, for example, hotel safes. The interiors can be fully customized to fit numerous types of cameras and lenses.

PHOTO SERVICE

Sigma Mount Conversion Service

While photographers might be

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SIGMA

attracted to a new format or different brand camera, the ownership and investment in legacy lenses of a specific mount may stop them from exploring new options for their image making. The Sigma Mount Conversion Service offers the opportunity to change the mount on a specific set of Sigma brand lenses, regardless of the original mount, to Canon, Nikon, Sony, Pentax, Micro Four Thirds, and Sony E-mount. Pricing depends on the type and focal length of the original lens. Service details are handled by the local Sigma representative or distributor within each country, worldwide, and takes from two to four weeks to complete.

ACTIONCAM

Sony Action Cam HDR-AS100V



The “actioncam” POV category is hot, and Sony’s AS100V offers a wide variety of Wi-Fi and connection options, built-in GPS, and both still (13.5MP) and video (XAVC-S 60p available) recording capabilities. The diminutive (about 1x2x3 inches) unit has an advanced image stabilization system and built-in stereo mic, plus an ultra-wide (170 degree) Carl Zeiss Vario-Tessar lens. All functions can be controlled via smartphone, and the unit comes supplied with a waterproof case, adhesive mount, and tripod adapter, with various other optional mounting systems available. Capabilities include interval photo recording ranging from 5 to 60 seconds per shot.

IMAGING INNOVATION

Canon Dual Pixel CMOS AF



Dual Pixel CMOS AF is a phase-detection AF technology conducted directly on the image sensor plane. The benefit is achievement of dramatically improved AF performance over prior EOS cameras during Live View and video shooting. Because Live View shooting can be used in a manner similar to using the camera’s viewfinder, fast and smooth AF performance is greatly enhanced. Dual Pixel CMOS AF is currently available in the EOS 70D and as an option in the C100 and C300 cinema EOS cameras, which are in turn compatible with 103 Canon EF lenses, and we look for this advancement to allow for future development of even more responsive image capture and processing capabilities.

DESIGN

Sigma dp Quattro



It is rare that a company will completely redesign the look and feel of their cameras when bringing forth new and updated sensor technology, but that is what Sigma has done in their new dp Quattro line-up. The Sigma dp Quattro is a completely redesigned home for the next generation Foveon X3 “direct image” sensor. Each of the three cameras in the line share form and function, but what sets them apart is that each offers a fixed focal length lens (19mm, 30mm, and 50mm, equivalent to 28mm, 45mm, and 75mm respectively) with sensor and lens optimized for each. The unique look, feel, and functioning of the camera sets it apart from the norm, and is a bold design statement from the company. ■



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Westcott Ice Light

PORTABLE LIGHTING ON A STICK

BY STEVE BEDELL

T

HE FIRST TIME I saw the Ice Light was at a trade show a couple of years ago. Models were walking around the trade show carrying what looked to be lightsabers from *Star Wars*. It sure was a great way to get attention, but I dismissed it as a gimmick, especially when I saw the price—\$500 for a stick of light! But later I got to see Jerry

Ghionis, who came up with the idea, use the Ice Light at one of his workshops. Hmm, maybe there is some merit to this thing after all.

An Ice Light is a daylight-balanced light source that you or an assistant can just hold up—no plugs, no flash, no complicated exposure calculations. Suddenly, things were making a lot more sense, especially for the photographer



Photos courtesy of F.J. Westcott Co.



who needs to work quickly, like at a wedding or an event. So, when Westcott offered me the chance to check out the Ice Light, I jumped all over it. After spending a little time with a couple of Ice Lights in a variety of situations, I came away with a newfound respect for this distinctive looking piece of lighting gear.

CONSTANT LIGHT SOURCE

First, let's define some of the areas where constant daylight-balanced lights are useful. They will not overpower sunlight; that is still the domain of flash. I've heard they can make them brighter but they wouldn't be much good for people photography because

you'd have the same issue as sunlight, which can make people squint by blinding them with a super bright light.

Working in subdued light is where they shine, in a studio or open shade. Inside buildings with incandescent or fluorescent lighting also presents no problem, depending of course on how close you use the light source to your subject and just how bright the ambient light might be. But since this is constant light you can see the effect immediately and decide just how you'd like to use it.

SHAPE AND PORTABILITY

What makes the Ice Light unique is its shape and portability. Looking at it, you might think it would just be



© Steve Bedell

➤ This studio shot of model Kira McKibben was taken using two Ice Lights, the main light to camera left and high, the accent light to camera right, behind subject, and low. With the outstanding results at higher ISOs from today's cameras, constant light sources are a valid choice for this type of portrait. Technical info: Nikon D3 on a tripod, Nikon 50mm f/1.8 lens, ISO 1600, 1/60 sec at f/3.2. Background: Tim Kelly Beige by David Maheu.

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useful as a strip light. That would be a mistake. While the shape is long and thin, the light output is more like that of a small softbox. That's because the light is not focused or boxed off like a strip light and illuminates to an angle of about 72 degrees. This gives the light a unique "wraparound" quality, especially when used in close since the nearer the light source, the softer the light.

SPECS

The Ice Light is a 20.25-inch stick that weighs 1.3 pounds with an LED light array and Daylight color balance. It takes about 2.5 hours for a full charge that will last about an hour if the light is turned on at full power. Equivalent power is about 150 watts but it can be dialed down. In practical terms, that equals 1/15 sec at f/2.8 at 6 feet. But using the light in close, as it should be, gives us 1/60 sec at f/2.8, a very reasonable exposure that could be improved by just bumping up the ISO.

The battery is lithium so you'll probably never wear it out, and the LEDs are good for about 50,000 hours. A battery indicator light warns you of power remaining. Each end has a 1/4-20 thread so you can stick it on a light stand. The light surface is covered with a hard, frosted plastic. The AC cord for recharging can also be used to power the light, and it comes with clips to slip gels over the light, plug converters for different countries, and a nice nylon case that can be carried by a handle or shoulder strap.

TEST SHOOTS

I used the Ice Light in a variety of situations, including with models in the studio, in room light, mixed with window light, and in very dim light, and even to photograph some jewelry. Quick observations? Once you get one, you'll be hooked. LED lighting is rapidly replacing flash in many situations, and unless you need the power to



✦ This image of Kira was taken hand held in my studio reception area. Incandescent light is in the background, and two assistants held one Ice Light above and one from underneath to light her face just slightly above the ambient light. This "clamshell" light creates a beautiful, smooth quality. Technical info: Nikon D3, Tamron 28-75mm f/2.8 lens at 66mm, ISO 1600, 1/400 sec at f/4.0.

✦ This time we used just one Ice Light high and left to light Kira. It's about a stop over the ambient light. Taken at Just The Thing, a collection of whimsical things, in Dover, New Hampshire.

overcome bright lighting situations or you want to stop action, constant light sources can't be beat for their simplicity of use and true WYSIWYG results. Plus they are fast to set up and break down and you can visually adjust exposure as needed. And they are so light and small that it is even possible to hold the light with one hand and shoot with the other.

Quibbles? Not many. To turn the light on, you hold down the "up" button for power level. To turn it off, you hit the Off button. Having one On/Off button seems more logical. I was also concerned about



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breaking the Ice Lights, but the plastic diffuser seems pretty rugged and I saw some online videos where they were dropped from 10 feet onto concrete and they were fine. I'd still like to see a hard tube for carrying instead of the nylon case.

At \$500 the Ice Light is not cheap, so that puts it out of the price range of casual shooters. But pro-caliber

flashes are more than that and these can be a better choice in many situations, so I'd say the price should not be a deciding factor for wedding, event, and portrait photographers. Once you start using them, you'll find more and more uses for them.

The spec sheet for LED lights gives you the CRI, or Color Rendition Index. The higher the number, the more accurate the color temperature. For example, the sun has a CRI of 100 and

quality LED lights are often above 90. The CRI rating on these lights is stated as "90+" by the maker (no specific number is supplied) but I can tell you that I took all of my test images in Raw format and found I did not have to tweak the color at all with my camera set on Daylight color balance, nor could I see any indication of any color cast. As far as I'm concerned, the color rendition is very accurate.

Constant light sources will keep becoming more popular as the technology keeps advancing. If you're like most photographers, the only problem with getting one Ice Light is that you'll wish you bought two or more.

For more information on the Ice Light, visit www.fjwestcott.com/product/the-ice-light. ■



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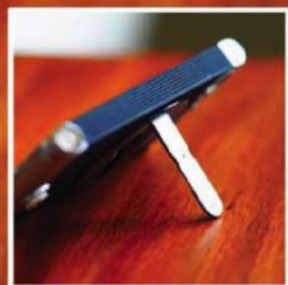


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◆ This studio image was taken using two Ice Lights and a silver reflector. The main light was hand held by an assistant horizontally above model Breanna Gunning, a second accent light was behind her and to camera right, and a silver reflector bounced light back from underneath. The wide angle of light from the Ice Light enabled me to also turn or "feather" it so that it struck both her hair and the background. Technical info: Nikon D3, Nikon 80-200mm f/2.8 lens at 125mm, ISO 1600, 1/125 sec at f/5.6.

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The Equestrian West

PORTRAITS AND SCENES OF A UNIQUELY AMERICAN LIFESTYLE

BY WILLIAM SHEPLEY

IN THE LATE 1980s I took on the challenge of shooting the equestrian culture of the American West. I was passionately interested in photographing the men and women who still follow the traditions of Western horsemanship. They all share an almost mystical love of their equine counterparts and the art of riding. Over a 14-year period I seasonally photographed the Western riders and titled the work the *Equestrian West*.

The long-term project was self-assigned and self-financed. It was, however, by chance that I began shooting the wranglers of the Sierra Nevada Mountains pack outfits. A university friend had married into a prominent family steeped in the culture of Western horsemanship and from that referral I was able to build a network of friendships with people who live this extraordinary lifestyle. I have photographed cowboys, wranglers, horse drives, roundups, branding, pack outfits, trick riders, team riding, rodeos, and an assortment of subject matter related to the iconic and 100 percent American-grown culture.

THREE DISCIPLINES

The work encompassed three photographic disciplines: portraiture, landscape, and action. The backdrop is the vast contiguous landscape of Western North America. There were two main subjects in the genre, people and horses. Photographing the horse and rider together is like photographing any couple for a sitting. I am always astounded at the cooperation of the horse and sometimes I think they like being photographed. Ideally, the horse's ears should be upright and facing forward. I use a hidden apple and just before the shot I expose it to the horse, the ears go forward—snap!

Be it man or horse, the eyes of



▲ Janna Copley, Riata Ranch, California, 1997

© William Shepley

my subjects are the most important feature. As mirrors of the soul, they carry the image to success. The most subtle inflections of muscles around the eyes, mouth, and forehead can dramatically alter the mood of the portrait and the portraitist must be able to recognize these subtleties and take advantage of them.

The space around the subject, his or her environment, is a very critical tool for defining the individual character. Fragments of information in the background, however insignificant, can speak volumes about the personality and even mistakenly

misrepresent the person. For example, a US flag, either out of focus or fragmented in the background, will still give the viewer the impression that the sitter is a staunch American.

LIGHT'S INFLUENCE AND EFFECT

The nature of light as it falls on the face is a valuable tool for expressing emotion and attitude. I have learned to work with all types of ambient light and there is always a solution to the problem of getting the light right. If the light isn't ideal then the subject can carry the portrait simply with the

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◆ Art Gaytan, Los Angeles, 2002

Photos © William Shepley

power of appearance. I favor the Rembrandt style of lighting that can be found in so many barns and stables throughout the West. Two big doors at either end can produce an infinite choice of dual light source combinations.

I prefer the key light (sun or other strong reflected source) to be coming from behind the lens at about 45 to 75 degrees above the horizon. Multiple reflective surfaces are fun to work with and, if possible when working in chiaroscuro lighting, I will ask my sitters to position themselves so that a sliver of reflected light coming from behind can accentuate the jaw, hair, shoulder, or edge of a cowboy hat. This will throw the composition into balance if the key light source is too dominant.

But to understand, and successfully photograph the Western riders, one must experience firsthand the power of riding a horse at full gallop. The feeling of wind in the face and the burst of acceleration and adrenaline will give the photographer the sense of the power of the horse and respect for those who ride them.

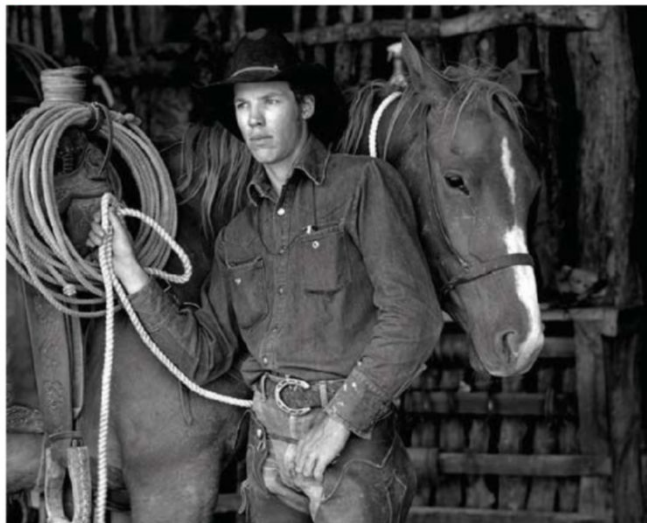
MY APPROACH TO THE TAKE

The theater of the *Equestrian West* is largely outdoors. The stage includes rough sagebrush terrains and high mountain passes, colorful rodeo arenas, and richly textured cedar corrals. There are hundreds of yearly events and venues for Western-style horsemanship. But it's the colorful characters, their personalities and styles, projected on the big screen, the West, that attract my lens.

My photographic approach is stealthy. I want to be



◆ Charro, Guadalajara, Mexico, 1993



◆ Linc Eddy, Dry Creek Ranch, Nevada, 1995



◆ Branding, Three Creek Ranch, Idaho, 1995

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“Before I get in somebody’s face with my camera I will make sure that it’s safe and not interfering with their work or action.”

invisible. Before I get in somebody’s face with my camera I will make sure that it’s safe and not interfering with their work or action. I may make eye contact and point to my camera and wait for a thumbs up from the rider. It’s the same with any subject. Permission is required.

When I am shooting an event I get set with a mental checklist of questions. Where is the action? What is the light doing? What lens to use? What aperture for depth of field? I break it down piece by piece, but of course the intuitive element is infinitely more important. Previsualization enhances intuition and is a form of imagination. Imagining what one’s creative intentions are before the shoot will send a message to the gods of synchronicity and serendipity, and precision timing rules the day.

MORE ON PAGE 78



Three Cowboys, Eastern Sierras, California, 1994



Calf roper, Salinas Rodeo, California, 1998

Photos © William Shepley



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COMPOSITIONAL CONSIDERATIONS

I use geometry to compose my images and take advantage of any structure or object that can emphasize perspective, scale, and proportion. Geometric relationships, triangles, for example, show up in my compositions. Repetition of form is a secondary tool for composing dense, powerful imagery. I layer my images with fields of objects to increase its three-dimensionality and to fill empty space and strengthen the principle subject. It only takes a small part of something to recognize it. If you can recognize it then it becomes information. Information, and how it is interpreted by the viewer, can help or hinder the intentions of the photographer.

There are other considerations, such as when shooting action with a shorter lens. If a horse is going from right to left it is conventional to allow more space in the composition on the side of the direction the subject is traveling. So, the framing from the horse's nose to the border of the composition will be longer than from his tail to the other border of the image. That rule pertains to humans, vehicles, or any moving object as well. If a rider is looking to the left or right, more compositional space should be added in the direction of the gaze.

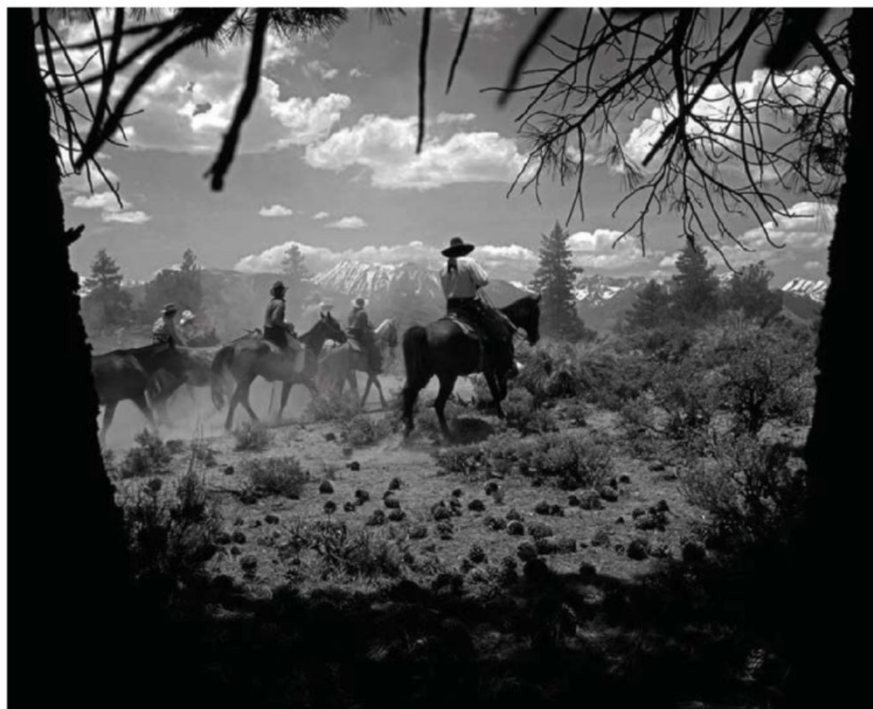
Shooting the Western riders was full of hard work without any guarantee of success or compensation. Enduring long road trips and sometimes freezing camping conditions were driven by a passion and commitment to finish the work. But few subjects contain the abundance of photographic possibility, across a wide spectrum of people and events, as the *Equestrian West*. The pleasures and sense of accomplishment in shooting a long-term project like this are immeasurable.

EXHIBITS AND BOOKS

The final stage of a project like the *Equestrian West* is sharing it with others. Finding venues for exhibition or editorial exposure can be as difficult an effort as shooting a project of this size. The first public exhibition of large prints of the *Equestrian West* were shown at Los Angeles



▲ Sierra Nevada Mountain backcountry, California, 1994



▲ Horse Drive, Casa Diablo, Eastern Sierra, 1995

Photos © William Shepley

International Airport's Bradley Terminal. A full complement of forty 20x24-inch gelatin silver photographs where exhibited at The Perfect Exposure Gallery in Los Angeles and the Soho Photo Gallery in Manhattan (2003). I have illustrated three books on Western riding, including the story of the Riata Ranch Cowboy Girls, a troop of international Western trick riders and trick ropers.

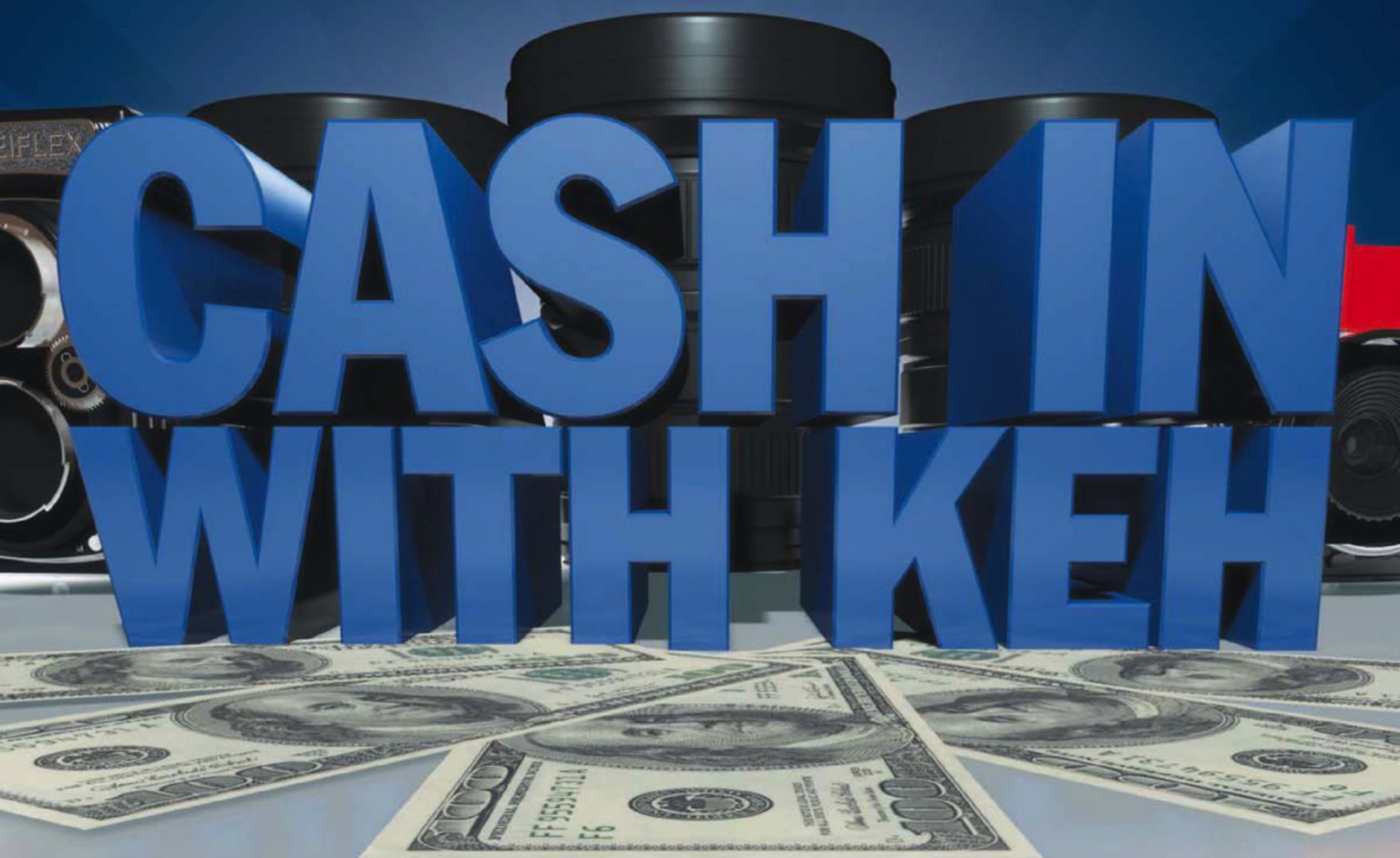
TECH NOTES AND CONTACTS

I used a Pentax 6x7. The images

were shot on black-and-white negative and conventionally processed and printed for exhibition.

At present, I conduct seasonal photo tours in Rome, Italy, and annual photo workshops in Regensburg, Germany. I spend winters in Springdale, Utah, at the western entrance to Zion National Park.

For information on my photo tours and to see more of my work, please visit www.shepleyswest.com and www.shootitaly.com. ■



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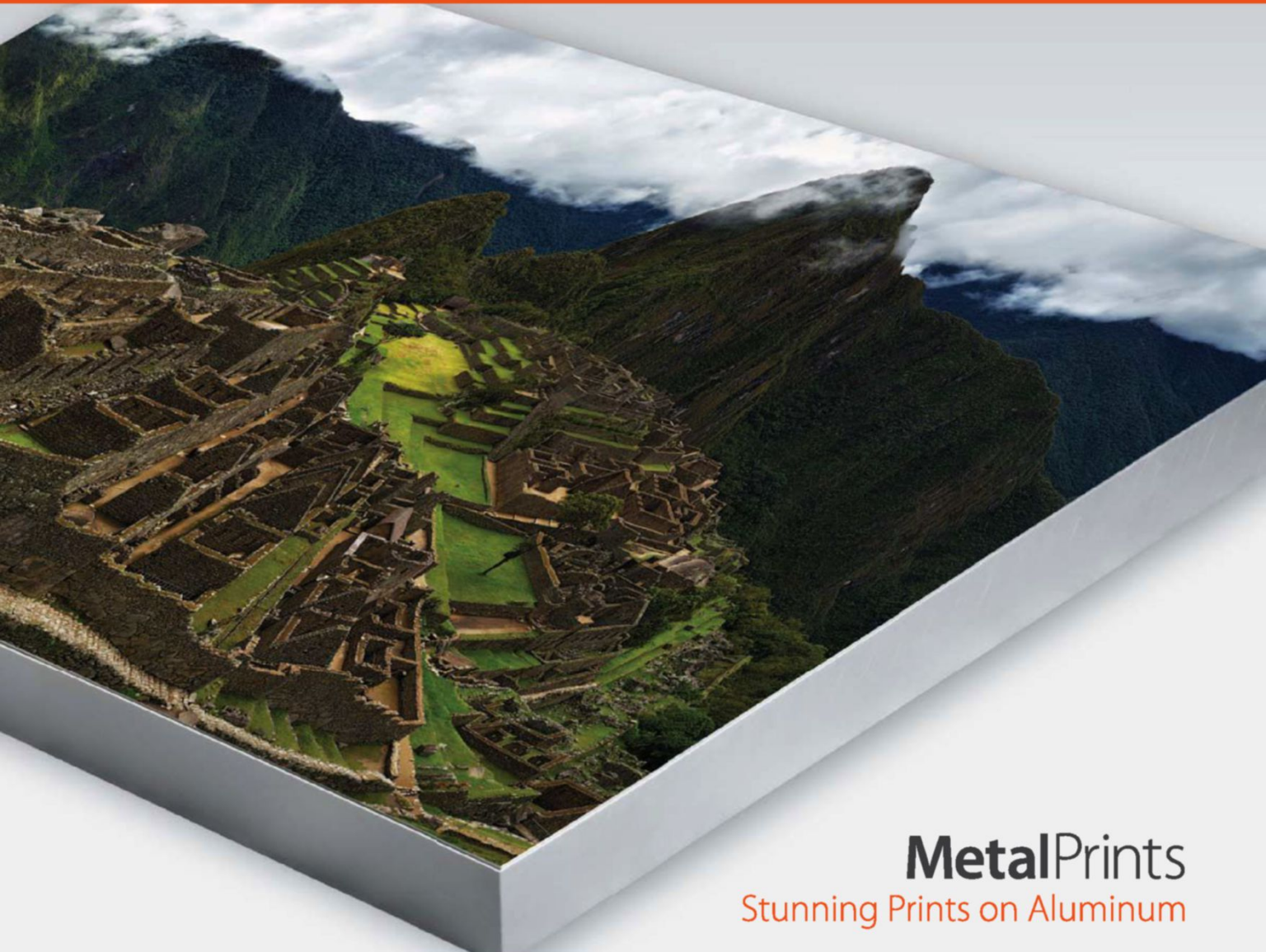
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Steps Beyond

MARK ALBERHASKY'S ZONE SYSTEM

BY BARRY TANENBAUM



© Mark Alberhasky

SOME PHOTOGRAPHERS ARE never satisfied. Mark Alberhasky, for one. Put him in a great situation where he can take very cool photographs and he'll nail them nine times out of 10. Chances are, though, that won't be enough. Just because the photos he's making look good doesn't mean he won't be thinking about what he can do to create even better ones. You can attribute that drive to

several factors, one of which is his early realization that if he took a straightforward photo of what everyone else was seeing, no matter how good a photo it was, it would be just that: what everyone else was seeing. The goal was to come up with his own ideas and add them to the creative process, and many of Mark's photos are the result of taking that extra step or two, sometimes for an image he's taking, sometimes for one that he's only imagining, and

A straightforward photo of what everyone else was seeing, no matter how good a photo it was, would be just that: a photo of what everyone else was seeing.

▲ SPLASH

A day of making images of beautiful surfers in bikinis wasn't enough, not when Mark spotted the clues to a very special image. For those thinking about exposure, it was a 1/3200-second shutter speed that captured the columns of water.

sometimes the step is for a photo that he's already shot.

Here's how it works:

Splash. In Puerto Rico on a Mentor Series trek, Mark and his group had photographed three surfers in and out of the water and were calling it day when they came to a long concrete breakfront that picks off waves before they hit the shore. When he noted that about every 90 seconds or so a large wave would hit the wall and explode up in columns of water, he knew the



ON LOCATION WITH KAROLINA HENKE & THE B1

Karolina Henke says her best images are shot in the spur of the moment, capturing something unforeseen, something honest. That is why she packs the B1 Location Kit, a portable solution allowing her to shoot with precision, power and speed regardless of where her creativity leads her.

"I love the idea of a professional flash with TTL. Anything that makes my job easier is a good thing. It means I can focus on what really matters: the creative part." — Karolina Henke

The B1 is now available in a two head location kit.





day's shoot wasn't quite done. "I held everyone up and asked the girls if they'd pose up on the wall when one of the waves hit. They were okay with that, but when they got up on the 10-inch-wide edge, the middle girl was hesitant to face toward the wave, so she turned and held the hands of the others, and that made the chemistry of the three of them, and the picture, so much more interesting."

Aurora. "Everything came together for my trip to Iceland to photograph the Aurora Borealis," Mark says. "I did research to find the best time to go and the optimal vantage points." Add in the fact that there was a solar discharge two days before he left for Iceland and all the elements lined up perfectly for the impressive, colorful,

and graphically diverse images he was able to capture when he arrived. But still he thought, what more can I do? "A friend was out there in the

All the elements lined up perfectly for the impressive, colorful, and graphically diverse images of the Aurora Borealis he was able to capture. But still he thought, what more can I do?

distance, shooting on a lower bank of the glacial bay shoreline, and I decided to try something with another light source in the scene. I shouted down to ask him if he'd lay his headlamp on the ground behind him." A few shouts later they'd dialed in the positioning and Mark got his "what more can I do?" photograph. "Your eye goes to what's happening in the sky; then you notice something else, and you think, wait, what's this bright thing that brings my eye to the bottom of the frame?"

Upside, Downside. On a Mentor Trek in Michigan, a fast-moving squall gave Mark and his group a great photo op—that is, if they could handle the 40-mile-per-hour wind gusts that came along with it. Here

♦ AURORA

Working in another location a few evenings prior to taking this photo, Mark saw how the headlights and taillights of passing cars streaked the scene during long exposures, and the idea for another light source in an aurora image came to him. The exposure here was 13 seconds at f/2.8 and ISO 1000.





Photos © Mark Alberhasky

↑ UPSIDE, DOWNSIDE ↓

When the deep blue of the clouds looked too intense to be real, Mark wondered how those clouds would look as waves.



was brilliant light, quick-changing cloud shapes, and intense colors, and he captured them all in a series of images. But back home, at his computer, he wasn't as pleased as he'd been on the scene. In a favored image the deep-blue clouds above the lake seemed unreal, and reducing the intensity of the color didn't work. Then Mark had the idea of turning the photograph 180 degrees to create a different storm story. "Suddenly there was a beautiful set of waves, with spray and foam ripped from the crests by the wind," he says of

**Suddenly there was
a beautiful set of
waves, with spray
and foam ripped
from the crests by
the wind in an image
that's not a
document, but rather
a separate reality.**



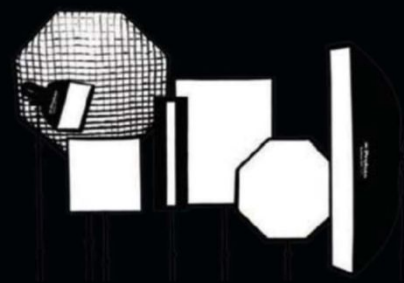
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an image that's not a document, but is rather a separate reality.

Racing. Several years ago at the Bob Bondurant School of High Performance Driving in Chandler, Arizona, Mark was tearing through the course at 100 miles an hour when he found himself thinking about what an incredible picture it would make if he could have other speeding cars close at hand as he was streaming through a curve. (He was also thinking that he shouldn't be thinking of pictures he'd like to take while driving at 100 miles an hour.) Afterward he talked to his instructor, and the "I'm a photographer and I have an idea for a really dynamic image" gambit that's worked since the days of Daguerre worked again. The next day Mark was wedged

backwards in a speeding Corvette, leaning out the window as far as he could, photographing a pair of chasing Corvettes. "It's a weird sensation,

Tearing through the course at 100 miles an hour, he was thinking what an incredible picture it would make if he had other speeding cars chasing him through a curve.

speeding backwards," he says, "but the amazing thing about photography is that you can be involved in things that normally would have you feeling uneasy, but once you put your head in the viewfinder and focus on what you're trying to pull together, all those other things just dissipate."

Flight. Folks on the Florida beach were watching and photographing as Mark muscled his kite into the air, and it was the photos he imagined they were getting that gave him the clue to this image. "I thought, they can't see how cool it looks to be holding these strings and having this wild bird under your control in the sky." So Mark called over his son, Brandon, and appointed him director of photography. "I told him where

♦ RACING

Thanks to the cooperation of three driver/instructors, Mark got the photo he'd imagined. With a wide-angle zoom on his camera (the shot was made at 17mm), Mark's concern was getting the other drivers to come close. "I had to keep waving them in," he says. "In this photo there was maybe 5 or 6 feet between me and the lead Corvette."





Photos © Mark Alberhasky

↑ FLIGHT

Photography wasn't in the plan for a day of kite flying, and the only camera available when Mark wanted a POV shot was his iPhone. Hey, the best camera is the one...well, you know.

Folks were watching and photographing as Mark muscled his kite into the air. "I thought, they can't see how cool it looks to be holding these strings and having this wild bird under your control in the sky."



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Photos © Mark Alberhasky



◀ GIRAFFE

Mark photographed so many giraffes that day he thought the last thing he needed was another photo of a giraffe. Still, he turned around to check the scene and discovered the best giraffe of all.

After a day of photographing giraffes in Kenya's Masai Mara National Reserve, Mark was wondering if he really needed to photograph one more giraffe.

to kneel down and where to aim the camera. I wanted my hands to be clearly in the frame, in the lower third so the kite is just at the edge of the upper third. I wanted him to have a clear understanding of what I hoped to get in the frame for a flier's eye view of the experience."

Giraffe. After a day of photographing giraffes in Kenya's Masai Mara National Reserve, Mark was wondering if he really needed to photograph one more giraffe. "But because you never want to pass up a picture of an animal doing something unique—it could always be better than the last shot—I turned around in the safari vehicle to keep looking. I saw this cloud formation and got my answer: this one was definitely better than the last one, and a lot different, too."

Shadows. For a Mentor Series session in New York City, Mark got permission for the group to photograph in Grand Central Station. "I'd sent the trekkers off to shoot and promised I'd be in that spot so they could find me if they had questions. 'You wander, I'll be here,' I'd said, and while waiting I was taking pictures of

people. The low afternoon sun coming in through the windows was casting nice long shadows, and I thought the shadows made for more interesting subjects. Back home, going through the take in Lightroom, I saw that in one photo the shadow of the main figure was taking up a lot of space in the frame, and I thought, what about inverting the picture and letting that figure take over?"

Mark maintains that often the clues to taking the extra steps that will make photographs better and, not the least, more personal, are already there in the scenes and the situations. "The challenge for many emerging photographers," he says, "is that early on they're so caught up in the mechanics of technique—should I be spot metering? what ISO? what lens?—that there's no way they can be looking for the clues, or paying attention to them. That, you hope, will come later, when all the other things are so automatic that you're simply in the zone." ■

You can visit Mark's zone of creativity at www.imagama.com.

"Early on, emerging photographers are so caught up in the mechanics of technique—should I be spot metering? what ISO? what lens?—that there's no way they can be looking for the clues to the extra steps that will make their photographs better."

◀ SHADOWS

Waiting while Mentor Series trekkers photographed in NYC's Grand Central Station became a "stand in one place for 30 minutes and make pictures" workshop exercise for Mark. But it was while sitting at the computer that he saw the possibility of a different kind of creativity.



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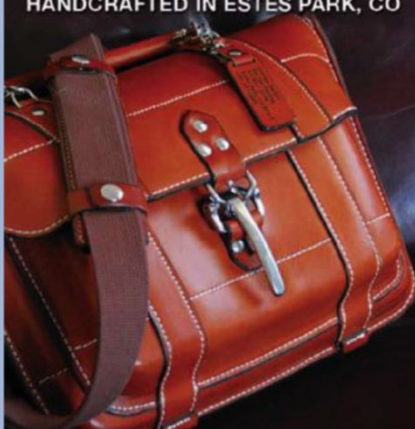
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TECHNIQUES

PRO'S CHOICE



Markku's Take

WRY HUMOR, HIGH STYLE

BY JACK NEUBART

SOME PHOTOGRAPHERS DEVELOP a trademark style over time. Markku Lahdesmaki had a feel for what he was doing early on. Shooting tongue-in-cheek came naturally, as did making his subjects feel comfortable with his vision for the shot. And clients loved it, enough so that they beckoned him to return to his native Finland from England, where he was living and working with his wife.

EARLY CAREER

Markku, as he is popularly known, opened shop in his hometown in Finland in the early 1980s, shooting portraits, bridal engagements, and small products in a modest studio on a Hasselblad 500 C/M. It didn't take long for the commercial world to catch up to him. He caught the eye of a local ad agency and in particular the agency's art director, Anne, whom he later married and who continues to run his studio to this day.

Realizing he needed to expand his creative vision and better promote his image, Markku moved to London with his wife and became an assistant to a prominent photographer for three years. That's when a Finnish ad agency made the call, spurring this young photographer to return and open a studio in Helsinki. It was here that Markku established himself firmly,

► CLIENT: ATLANTIS, PARADISE ISLAND, BAHAMAS

Despite the inviting setting, this was a challenging shoot. The young model had to remain practically motionless in the water during this 45-minute shoot while Markku photographed her above the water and from midway below the surface (in preparation for the composite). One assistant held an Octabank above water, aimed at her, while a second assistant held a collapsible reflector from the opposite side. The Hasselblad with digital back was kept dry in a rented housing. "We needed to have everything figured out the day before," Markku shot the fish separately in the hotel's aquatic displays. The entire assignment, involving several shots, ran four days. (Creative Directors: Paul Wolfe and Scott Barbey; Art Director: Brian Gibson; Agency: ML Rogers Agency.)



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with his trademark knack for telling stories in images with quirky and humorous twists. “I was the busiest photographer in Finland for six years.” But feeling he’d reached a saturation point, Markku closed the studio, sold all his gear, picked up the family, and moved to Los Angeles to start anew.

NEW LOCATION

Moving to Los Angeles did not alter his vision. If anything, this sunny locale brightened it. Markku’s positive and friendly outlook and unique viewpoint on every shoot garnered clients across the globe. And he still maintains good working relationships with agencies back home.

He did open a studio for a time, but as more and more of his work took him on location, he closed the Los Angeles studio and instead opened a much smaller one—a converted garage attached to his home. “I use it for small products. For the big projects, it’s so much



© Markku Lahdesmaki

CLIENT: WESTERN DIGITAL

The client was promoting their My Cloud personal cloud storage using humorous ads, each featuring a cloud to represent the key concept. The idea here was that the dog owner could instantly upload the picture to his cloud device, from which it could be shared around the globe. Markku shot this with a Hasselblad and Phase One, with a 35mm lens and Profoto lighting. “There was a large bay window behind me, which I softened with a diffusion silk. The light on his back and on the dog is coming from an Octabank, with another Octabank coming in on the set from the opposite side, essentially flanking the camera. There was also a gridded light on the fireplace wall and a fill light for the back of the room. Pro that he is, the dog just sat there wearing the glasses.” Before the shoot day, Markku went out to photograph clouds, later choosing one and compositing it into the shot. (Associate Creative Directors: Vince Murray and Chris DeNinno; Agency: R&R Partners.)



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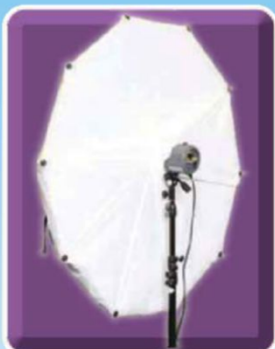
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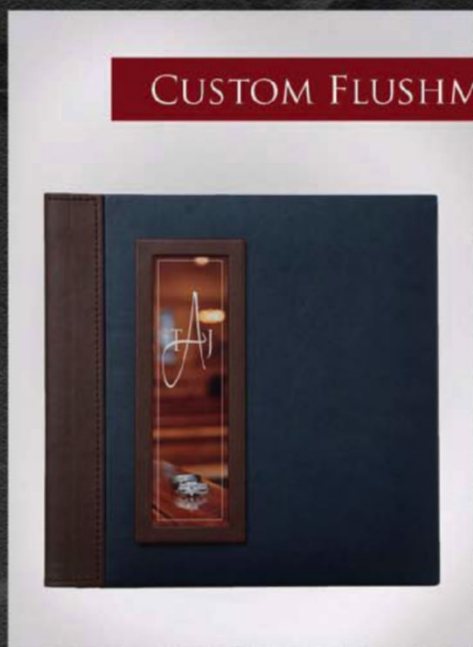


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TECHNIQUES

PRO'S CHOICE

➔ CLIENT: SNICKERS/MARS

To promote the popular candy bar, the client was shooting commercials with celebrities—in this case, Don Rickles, who is known for his acerbic humor and facial expressions. A private home was being used for filming and stills. “We told him that we wanted something where he looks unhappy. He very generously stayed on set for a half hour, giving us maybe a hundred expressions. In fact, he was happy to let us shoot more. Usually, celebrities don’t give you more than 15 minutes, if that.” Markku brought in his own lights and a backdrop. The lighting consisted of strip lights hitting the backdrop from the left and right, plus a softbox a bit higher and to the right aimed at Rickles. Camera was a Hasselblad/Phase One with a 150mm lens. (Creative Director: Gianfranco Arena; Creative Director/Copywriter: Peter Kain; Agency: BBDO New York.)

easier and more economical to rent a studio here in L.A.”

GEAR OF CHOICE

Markku owns Elinchroms, which he employs in his small studio. But on major assignments, he turns to Profoto, renting it when needed. He points



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out that Profoto is widely available worldwide and that assistants are familiar with it. His light-shaping tools normally revolve around Octabanks and strip lights. “I strive to make my lighting believable and three-dimensional.” He continues: “If we’re shooting in the L.A. area, an assistant comes with a cube truck filled with rented lights and grip equipment.”

Markku shoots with three camera systems that he owns and brings with him to each assignment. His main system is a Phase One P 65+ attached to a Hasselblad H2, with an H1 as backup, along with the 50-110mm zoom, 35mm, 80mm, and 150mm lenses. He favors the 80mm glass as being “very light and extremely sharp.” In fact, he’ll switch out the zoom in favor of the 80mm when he senses the zoom is in the same ballpark. “I also use a Canon 5D Mark III system with 24-70mm, 50mm f/1.2, 35mm f/1.4, and 85mm f/1.2 lenses. If I need the faster burst rates or need to be a bit more spontaneous, I use the 5D.”

The third system may actually be his favorite. “A longtime Leica enthusiast, I also recently purchased the new Leica M and Leica M Monochrom. They allow me to travel light when



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Photos © Markku Lahdesmaki

▲ CLIENT: GE CAPITAL

The idea here was to show how this company invests personnel and know-how to help clients invest wisely. The reading room of the New York Academy of Medicine was one of several scenarios involved in this campaign, each tongue-in-cheek. "We had a wall of light on the left side, consisting of two or three Octabanks aimed through a silk, plus the existing lighting." Most of those featured in the shot were people on set belonging to the client, agency, and studio, with only the two people on the left being actual hired talent. (Senior Creative Director: Bill Schwab; Agency: BBDO New York.)

working on personal projects." He can't say enough good things about his Leicas. He especially loves the tonal richness he gets from the Monochrom. His lenses for the system include the Summicron-M 35mm f/2, Elmarit-M 24mm f/2.8, Summilux-M 50mm f/1.4, and Tele-Elmarit 90mm f/2.8.

BUILDING COMPOSITES

Markku's locations take him to



▲ PERSONAL

"When I'm carrying my Leica M Monochrom camera, I walk around seeing the world in black and white. It's a different mindset. In this instance, I was on a recent visit to my native Finland and was shooting a series on summer dance festivals. Suddenly I noticed this little girl enjoying a cake and knew I had to capture the moment, using available light to preserve the mood."

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a desolate desert one day, a busy boutique the next. The same essential gear follows him everywhere. In addition to his cameras and lenses, Markku also travels with a 27-inch iMac on assignment—anywhere in the world. “When shooting with clients on set, whatever the location, they love viewing the images on the big screen. Having a computer on hand allows me to spontaneously and effortlessly build my own comps—something I’m known for and which clients appreciate.” He shoots tethered when the situation allows.

“I normally deliver a job to the client within a week or two of the shoot. What we deliver are high-res native Photoshop-layered files, so the client is able to move things around if needed. So, let’s say there’s a person featured in the shot. I may shoot that as a separate layer so the client has the option to reposition him or her in the composite image to accommodate ad copy or different size ads. I generate the high-res layered comps myself and hand that off to a digital retoucher. It’s always good to have a second pair of eyes on a project.” ■

To see more of Markku’s work, visit www.markkuphoto.com.



↑ PERSONAL

“I was on assignment in Kiev, and after spending two days scouting and shooting, that left me one day to explore the city and work on a personal project. My producer and I came upon this monument near the airport, and, with my producer as interpreter, engaged this young man to model for me because I liked his look.” Markku intentionally bought him an ill-fitting suit for this available light shot (with a Canon 5D), making the man almost Chaplinesque in demeanor. “Our model appreciated the humor.”



Photos © Markku Lahdesmaki

↑ CLIENT: CLIO ADVERTISING AWARDS

This takeoff on AMC’s “Mad Men,” a 1960s-based drama, was designed to promote the advertising awards ceremony. The campaign places this mock ad team in a rented office filled with rented furnishings. Markku shot this scene with a Hasselblad/Phase One with an 80mm lens, with Profoto lighting made to look like it’s coming from the window (actually an Octabank). There was additional fill lighting, along with the window light. (Executive Creative Director: Eka Ruola; Art Director: Jarkko Talonpoika; Agency: Hasan & Partners.)



↑ CLIENT: SNICKERS/MARS

This shot shows how one campaign can move in seemingly diverse directions. Shooting in a New York rental studio, Markku first had to create a solarium, which involved purchasing and modifying a tanning bed. “We needed to swap out the lamps in the bed because you can’t leave a person under the tanning lights for that length of time. And we needed to change the color, to make the light bluer. But when it came time to shoot, we ended up removing the tanning bed cover, which produced a harsh light, and replacing it with a pair of Octabanks.” There was also fill lighting around the set. (Creative Directors: Gianfranco Arena and David Lubars; Creative Director/Copywriter: Peter Kain; Art Director: Diana Chen; Copywriter: Jessica Rello; Agency: BBDO New York.)

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- Full HD 1080i/p Video at 60 and 24 fps
- MS Duo/Micro, microSDHC Card Slots
- Super Sonicwave Motor for Fast Autofocus

#SODSCRX10B



20 Mega Pixels

MEMORY CARDS

CF Compact Flash

	Delkin				Kingston		Lexar		Sandisk			
	500x	700x	1000x	1050x	Ultimate 266x	Ultimate 600x	800x	1066x	Ultra 50MBs	Extreme 120MBs	Extreme Pro 160MBs	
16GB	29.95	39.95	59.95	—	18.95	34.95	43.95	69.95	49.95	50.95	74.95	
32GB	45.67	59.95	99.99	109.95	34.95	52.74	69.95	115.17	94.99	76.49	127.89	
64GB	84.50	124.00	219.95	219.95	57.74	—	119.00	242.95	—	149.95	279.00	
128GB	—	229.95	349.95	449.95	—	—	222.95	484.95	—	269.99	599.00	
256GB	—	—	—	—	—	—	469.95	999.95	—	—	949.99	
512GB	—	—	—	—	—	—	931.99	—	—	—	—	

SDHC-UHS1 Ultra High Speed

	Delkin	Kingston	Lexar	Sandisk				Sony				-UHS2
	600x	633x	Class 10	Class 10	Micro 633x	Ultra 30MBs	Extreme 80MBs	Extm Pro 95MBs	Micro 80MBs	Class 10	Class 4	Sandisk
8GB	18.95	19.95	—	—	12.95	—	9.95	17.95	21.95	8.39	13.49	8.99
16GB	22.95	32.95	15.95	12.95	17.95	24.95	26.95	14.95	27.50	33.76	26.73	12.95
32GB	38.95	59.95	29.50	23.95	28.95	36.95	44.95	24.95	39.95	49.95	39.95	18.99

SDXC-UHS1 Extended Capacity

	Delkin	Kingston	Lexar	Sandisk				Sony				-UHS2
	600x	633x	Class 10	Class 10	Micro 633x	Class 10	Micro 30MBs	Class 10	Micro 40MBs	Class 10	Class 4	Sandisk
64GB	69.95	89.95	54.95	38.84	53.95	69.95	68.50	62.95	79.95	98.95	74.95	35.95
128GB	147.95	—	—	99.95	97.95	135.95	—	124.99	149.99	—	—	35.95
256GB	—	—	—	—	—	399.00	—	—	—	—	—	—

Note: Not all devices support SDXC cards

Sandisk Extreme Pro

CFast 2.0 memory card

- Meets the demands of broadcast, cinema, and photography
- Unprecedented transfer speeds of up to 450MB/s

60GB.....\$649.95 120GB..\$1,199.95

SDHC Secure Digital High Capacity

	Delkin	Kingston	Sandisk	
	Pro Class 10	Micro Class 4	Std Class 4	Micro Class 4
4GB	7.95	—	5.95	5.95
8GB	9.95	6.95	6.95	7.95
16GB	13.95	9.95	9.95	10.95
32GB	23.95	17.99	18.95	19.95

XQD High-Speed for Nikon D4

	Sony	
	N Series 125MBs	S Series 180MBs
32GB	99.95	199.95
64GB	189.95	307.95

SONY Alpha A5000 Mirrorless System Camera

- 3.0" Tilting LCD
- Uses Sony E-mount Lenses
- MS Pro Duo/HG-Duo/XC-HG Duo SD/SDHC/SDXC Card Slot
- Hand-held Twilight Mode
- ISO 100-16000
- Full HD 1080p Video at 60 fps
- Photo Creativity and Picture Effects
- Built-In Wi-Fi Connectivity with NFC
- Available in Black, Silver or White



Kit with 16-50mm OSS Lens.....#SOA5000*

20 Mega Pixels

SONY Alpha A6000 Mirrorless System Camera

- 3.0" Tilting LCD
- Uses Sony E-mount Lenses
- SD, SDHC, SDXC, MS Pro Duo, MS PRO HG-Duo Card Slot
- Up to 11 fps Shooting and ISO 25600
- Full HD 1080i/p AVCHD Video at 24/60 fps
- Built-In Wi-Fi Connectivity with NFC
- Available in Black or Silver



Kit with 16-50mm OSS Lens.....#SOA6000*

24 Mega Pixels

SONY Alpha A7 DSLR

- Full Frame Exmor CMOS Sensor
- SD/SDHC/SDXC, MS Pro Duo/Pro HG-Duo Card Slots
- Direct Compatibility with E-mount Lenses
- 3.0" Tilttable TFT LCD
- Built-In Wi-Fi and NFC
- Direct Access Interface
- Full 1080/60p with Uncompressed Output



Body Only #SOA7B
Kit with 28-70mm Lens #SOA7KB

24 Mega Pixels

OLYMPUS OM-D E-M1 Mirrorless System Camera

- 3.0" Tilting LCD Touchscreen
- TruePic VII Image Processor
- Micro Four Thirds System
- SD/SDHC/SDXC Card Slot
- Full HD 1080p Video
- FAST Dual Phase- & Contrast-Detection AF
- Built-In Wireless Connectivity
- 10 fps and 1/8000 sec. Top Shutter Speed
- Dust/Splash/Freezeproof Magnesium Alloy Body



#OLEM1*

16 Mega Pixels

Panasonic Lumix DMC-GH4 4K Mirrorless System Camera

- DCI 4K 4096x2160 at 24p
- UHD 4K 3840x2160 at 30p/24p
- Full HD up to 60p
- 3.0" LCD • Live View Finder
- Support for 59.94p, 23.98p, 50p, & 24p
- High-Speed 49-Point Autofocus
- 4:2:2 8-Bit or 10-Bit HDMI Output
- Magnesium Alloy, Weather-Sealed Body



Body Only.....#PADMCGH4*

16 Mega Pixels

Panasonic Lumix DMC-GX7 Mirrorless System Camera

- Full HD 1080p AVCHD Video at 60 fps
- 3.0" Tilting Touchscreen LCD
- Micro Four Thirds System
- SD/SDHC/SDXC Card Slot
- 90° Tilting EVF
- Focus Peaking and Magnification Windows
- Built-In Wireless and NFC Connectivity
- Available in Black or Silver/Black



with 14-42mm I Lens.....#PADMCGX7K*

16 Mega Pixels

OLYMPUS

Flash System

FL-300R Flash.....	169.95
FL-600R Flash.....	299.95
FL-50R Flash.....	499.95
RF-11 Ring Flash.....	249.95
SF-11 Ring Flash Set.....	559.95
TF-22 Twin Flash.....	449.95
STF-22 Twin Flash Set.....	739.95

Zuiko 4/3 System Digital Lenses

8/3.5 Fish-eye ED.....	799.99
35/3.5 Macro ED (52ø).....	229.95
50/2.0 Macro ED (77ø).....	499.95
150/2.0 ED (82ø).....	2,499.95
300/2.8 ED.....	6,999.95
7-14/4.0 ED (72ø).....	1,799.95
11-22/2.8-3.5 ED (72ø).....	799.95
12-60/2.8-4 ED SWD (72ø).....	999.95
14-42/3.5-5.6 ED (58ø).....	249.95
18-180/3.5-6.3 ED (62ø).....	499.95
35-100/2.0 ED (77ø).....	2,499.95
40-150/4-5.6 ED (58ø).....	279.95
50-200/2.8-3.2 ED SWD (67ø).....	1,199.95
90-250/2.8 ED (105ø).....	5,999.95
EC-14 1.4x Teleconverter.....	439.95
EC-20 2x Teleconverter.....	479.95
MF-1 OM Lens Adapter.....	83.95

PENTAX

AF Flash System

AF-360FGZ.....	
AF-540FGZ II.....	

DA Digital AF Lenses

14/2.8 ED IF (77ø).....	
15/4.0 ED AL HD Limited (49ø).....	
35/2.8 Mac. HD Limited (49ø).....	
55/1.4 Limited (58ø).....	
21/3.2 AL Limited "Pancake" (49ø).....	
40/2.8 Limited "Pancake" (49ø).....	
70/2.4 HD Limited (49ø).....	
200/2.8 ED IF.....	
300/4.0 ED IF SDM (77ø).....	
10-17/3.5-4.5 ED IF (77ø).....	
12-24/4 ED AL IF (77ø).....	
16-50/2.8 ED AL IF SDM (77ø).....	
17-70/4.0 AL IF SDM (67ø).....	
20-40/2.8-4 HD Limited ED DC WR (55ø).....	
50-135/2.8 ED IF SDM (67ø).....	
50-200/4-5.6 ED WR (52ø).....	
55-300/4-5.8 ED (58ø).....	
60-250/4.0 ED IF SDM (67ø).....	

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø).....	
50/1.4 (49ø).....	
43/1.9 Limited "Pancake" (49ø).....	
50/2.8 Macro (52ø) with Case.....	
77/1.8 Limited (49ø).....	
100/2.8 D FA AW Macro (49ø).....	

SONY

Compatible with Maxxum DSLRs

Flash System

HVL-F20M.....	149.99
HVL-F20S.....	149.99
HVL-F43M.....	398.00
HVL-F60M.....	548.00

Digital Lenses

16/2.8 Fish-eye.....	999.99
20/2.8 (72ø).....	749.99
24/2 Carl Zeiss (72ø).....	1,399.99
35/1.4 G (55ø).....	1,499.99
50/1.4 (55ø).....	449.99
50/2.8 Macro (55ø).....	599.99
85/1.4 Carl Zeiss (72ø).....	1,699.99
100/2.8 Macro (55ø).....	799.99
135/1.8 Carl Zeiss (77ø).....	1,799.99
135/2.8 STF (72ø).....	1,399.99
300/2.8 G APO II.....	7,498.99
11-18/4.5-5.6 DT (77ø).....	799.99
16-35/2.8 ZA SSM Carl Zeiss (77ø).....	1,999.99
16-80/3.5-4.5 DT Carl Zeiss (62ø).....	999.99
16-105/3.5-5.6 DT (62ø).....	699.99
18-250/3.5-6.3 DT (62ø).....	649.99
24-70/2.8 Carl Zeiss (77ø).....	1,999.99
70-200/2.8 G APO (77ø).....	1,999.99
70-300/4.5-5.6 G (62ø).....	999.99
1.4x Teleconverter.....	549.99
2x Teleconverter.....	549.99



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OLYMPUS

50mm f/2 Macro ED Zuiko Digital Lens

- Designed exclusively for Digital SLRs
- Ideal for macro photography and also as a portrait lens
- Magnification 1:2
- ED glass element
- Min. focus: 9.45"
- 52mm filter diameter
- Weight: 10.6 oz



PENTAX

HD DA 20-40mm f/2.8-4 ED Limited DC WR Digital Lens

- Designed exclusively for Digital SLRs
- Weather-Resistant Seals and SP Coating
- High-Grade Multi-Layer HD Coating
- Smooth & Quiet DC Auto Focus Motor
- Quick-Shift Focus System
- 55mm filter diameter
- Available in Black or Silver



SONY

HVL-F60M Shoe-Mount Digital Flash

- Dedicated Flash and Video Light
- Bounce & Swivel Head
- Guide No. 60'
- High-Speed Sync
- Auto Focus Balance Compensation
- Flash Compensation Operation
- Wireless Ratio Control
- Advanced Distance Integration



SONY

16-80mm f/3.5-4.5 Carl Zeiss T* DT Digital Lens

- Designed exclusively for Digital SLRs
- Ideal for snapshots, portraits, interiors, or outdoor scenery
- 35mm equiv: 24-120mm
- Min. focus: 13.8"
- 62mm filter diameter
- Weight: 15.5 oz





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Canon Digital Rebel T5i DSLR

- 3.0" Vari-Angle Touchscreen LCD
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC/SDXC Card Slot
- STM Lens Support for Quiet AF in Movies
- Full HD 1080 Video with Continuous AF
- ISO 100-12800, Expandable to 25600



	Price	Rebate	Final Cost
Kit with 18-55mm IS STM #CAEDRT5IK.....	849.99	\$100	749.99
T5i Kit with 18-55mm IS II #CAEDRT5K.....	549.99	\$50	499.99
T3i Kit with 18-55mm IS #CAEDRT3K.....	449.99	\$50	399.99
T3i Kit with 18-55mm IS #CAEDRT3IK.....	599.99	\$50	549.99

Canon EOS-70D DSLR

- Dual Pixel CMOS AF with Live View
- DIGIC 5+ Image Processor
- SD/SDHC/SDXC Card Slot
- Uses Canon EF & EF-S Lenses
- 3.0" Vari-Angle Touchscreen
- 7 fps Continuous Shooting
- Built-In Wireless Connectivity
- Full HD 1080p Video



	Price	Rebate	Final Cost
Body Only #CAE70D.....	1199.00	\$200	999.00
Kit with 18-55mm STM #CAE70D1855.....	1349.00	\$200	1149.00
EOS 60D Body Only #CAE60D.....	899.99	\$200	699.99
EOS 60D Kit with 18-135mm IS #CAE60D18135.....	1199.00	\$200	999.00

Canon EOS-7D DSLR

- Record HD Video • 3" LCD
- Uses Canon EF Lenses
- Dust and Weather Resistant
- CF Card Slot • Selectable Video Exposure and Frame Rates
- ISO 100-6400 (expandable to 12800) • 8 fps Burst Mode
- 19-Point, All Cross-Type AF System



	Price	Rebate	Final Cost
Body Only #CAE7D.....	1499.00	\$200	1299.99
Kit with 18-135mm IS #CAE7D18135.....	1799.00	\$200	1599.99
Kit with 28-135mm IS #CAE7D28135.....	1699.00	\$200	1499.99

Canon EOS-6D DSLR

- Full-Frame CMOS Sensor • 3.0" LCD
- DIGIC 5+ Image Processor
- Uses Canon EF Lenses
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi and GPS Connectivity
- Full HD 1080p with Manual Controls
- Extended ISO Range of 50-102400
- Up to 4.5 Full Resolution FPS
- Built-In HDR & Multiple Exposure Modes



	Price	Rebate	Final Cost
Body Only #CAE6D.....	1899.00	\$200	1699.99
Kit with 24-105mm f/4 L #CAE6D24105.....	2499.00	\$200	2299.99

Canon EOS-5D Mark III DSLR

- 3.2" Clear View High Resolution LCD
- DIGIC 5+ Image Processor
- 61-Point High Density AF
- Uses Canon EF Lenses
- Dual CF, SD Card Slots
- Full HD 1080/30p & 720/60p Formats
- Extended ISO Range (50-102400)
- Built-In HDR & Multiple Exposure Modes



	Price	Rebate	Final Cost
Body Only #CAE5D3.....	3399.00	\$200	3199.00
Kit with 24-105mm L IS #CAE5D324105.....	3999.00	\$200	3799.00

Canon EOS-1Dx DSLR

- Dual DIGIC 5+ Image Processors
- Magnesium Alloy Body
- Eye-Level Pentaprism Viewfinder
- 3.2" LCD Monitor
- Uses Canon EF Lenses
- Dual CF card slots
- 1920 x 1080 HD Video Capture
- Live View Still and Video Recording
- 61-Point High Density Auto Focus



Body Only #CAE1DX*.....	6799.00		18 Mega Pixels
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Canon SLR Lenses and Flashes

Rebates Expire 7-5-14 — Call for Current Rebates and Promotions

EOS Flash System	MAP	Rebate	Final
270EX II.....	169.99	\$20	149.99
320EX.....			
430EX II.....	299.99	\$40	259.99
600EX-RT.....	549.99	\$50	499.99
MR-14EX Ringlight.....	549.99		
MT-24EX Twin Flash.....	829.99	\$60	769.99



EF-S Digital Lenses	MAP	Rebate	Final
(Not compatible with full frame cameras)			
60/2.8 USM Macro (52ø).....	469.99	\$50	419.99
10-18/4.5-5.6 IS STM (67ø).....	299.00		
10-22/3.5-4.5 USM (77ø).....	649.99	\$50	599.99
15-85/3.5-5.6 IS USM (72ø).....	799.99	\$100	699.99
17-55/2.8 IS USM (67ø).....	879.99	\$60	819.99
17-85/4-5.6 IS USM (67ø).....	599.99		
18-55/3.5-5.6 IS (58ø) II.....	199.99		
18-135/3.5-5.6 IS (67ø).....	499.99		
18-200/3.5-5.6 IS (72ø).....	699.99		
55-250/4-5.6 IS USM (58ø).....	299.99		
55-250/4-5.6 IS STM (58ø).....	349.00		



EF Lenses	MAP	Rebate	Final
20/2.8 USM (72ø).....	539.99	\$50	489.99
24/2.8 IS USM (58ø).....	599.99	\$50	549.99
28/1.8 USM (58ø).....	509.99	\$60	449.99
28/2.8 IS USM (58ø).....	549.99	\$50	499.99
35/2 IS USM (67ø).....	599.99	\$50	549.99
40/2.8 STM Pancake (52ø).....	199.99	\$50	149.99
50/1.8 II (52ø).....	125.99	\$15	110.99
50/2.5 Macro (52ø).....	299.99	\$30	269.99
50/1.4 USM (58ø).....	399.99	\$50	349.99
MP-E 65/2.8 1x-5x Macro (58ø).....	1049.00	\$100	949.00
85/1.8 USM (58ø).....	419.99	\$50	369.99
100/2 USM (58ø).....	499.99	\$50	449.99
100/2.8 USM Macro (58ø).....	599.99	\$50	549.99
28-135/3.5-5.6 IS USM (72ø).....	479.99		
70-300/4-5.6 IS USM (58ø).....	649.99	\$250	399.99**
70-300/4.5-5.6 DO IS USM (58ø).....	1399.00		
75-300/4.0-5.6 III (58ø).....	199.99		
75-300/4.0-5.6 III USM (58ø).....	234.99		



TSE MF Lenses	MAP	Rebate	Final
17/4.0 L.....	2499.00	\$200	2299.00
24/3.5 L II.....	2199.00	\$150	2049.00
45/2.8.....	1399.00	\$100	1299.00
90/2.8.....	1399.00	\$100	1299.00

EF "L" Lenses	MAP	Rebate	Final
14/2.8 USM II.....	2359.00	\$200	2159.00
24/1.4 II (77ø).....	1749.00	\$200	1549.00
35/1.4 USM (72ø).....	1479.00	\$150	1329.00
50/1.2 USM (72ø).....	1619.00	\$200	1419.00
85/1.2 USM II (72ø).....	2199.00	\$200	1999.00
100/2.8 IS USM Macro (67ø).....	1049.00	\$150	899.00
135/2.0 USM (72ø).....	1089.00	\$100	989.00
180/3.5 USM Macro (72ø).....	1579.00	\$150	1429.00
200/2.8 USM II (72ø).....	819.99	\$50	769.99
200/2.0 IS USM (52ø).....	5999.00		
300/4.0 IS USM (77ø).....	1449.00	\$100	1349.00
300/2.8 IS USM II (52ø rear).....	7299.00		
400/5.6 USM (77ø).....	1339.00	\$120	1219.00
400/2.8 IS II (52ø rear).....	11,499.00		
500/4 IS USM II (52ø rear).....	10,499.00		
600/4.0 IS II (52ø rear).....	12,999.00		
8-15/4.0 Fish-eye USM.....	1499.00	\$150	1349.00
16-35/4 IS USM (77ø).....	1199.00		
16-35/2.8 USM II (82ø).....	1699.00	\$200	1499.00
17-40/4.0 USM (77ø).....	839.99	\$100	739.99
24-70/4.0 IS USM (77ø).....	1499.00	\$300	1199.00
24-70/2.8 IS USM (82ø).....	2299.00	\$300	1999.00
24-105/4 IS USM (77ø).....	1149.00		
28-300/3.5-5.6 IS USM (77ø).....	2689.00		
70-200/4.0 USM (67ø).....	709.99	\$80	629.99
70-200/4.0 IS USM (77ø).....	1349.00	\$200	1149.00
70-200/2.8 USM (77ø).....	1449.00	\$150	1299.00
70-200/2.8 IS II USM (77ø).....	2499.00	\$300	2199.00
70-300/4.0-5.6 IS USM (67ø).....	1599.00	\$200	1399.00
100-400/4.5-5.6 IS USM (77ø).....	1699.00	\$200	1499.00

EF Teleconverters	MAP	Rebate	Final
1.4x III.....	499.99	\$50	449.99
2x III.....	499.99	\$50	449.99

Note! All items with ✓ have an Instant Rebate & are valid thru 7-5-14
All items with ✗ have a Mail-in Rebate & are valid thru 7-5-14

** with purchase of EOS-6D, 7D, 70D, or 60D

Nikon D3300 DSLR

Rebates Expire 6-28-14

- EXPEED 4 Image Processor
- Full HD 1080p Video Recording
- 3.0" LCD • 5 fps Shooting
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC/SDXC Card Slot
- Expandable ISO 25600
- Easy Panorama Mode and Guide Mode
- Nikon Inc. limited warranty included



24 Mega Pixels

D3300 is available in Black, Grey or Red	Price	Rebate	Final Cost
Kit with 18-55mm VR II #NID33001855*	646.95	\$50	596.95
D3200 Kit Black w/18-55mm VR #NID32001855*	529.95	\$50	479.95

Nikon D5300 DSLR

- EXPEED 4 Image Processor
- Full HD 1080p Video at 60 fps
- 3.2" Vari-Angle LCD • ISO 100-25600
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi and GPS Connectivity
- Nikon Inc. limited warranty included



24 Mega Pixels

D5300 18-55 Kit is available in Black, Grey or Red	Price	Rebate	Final Cost
Kit with 18-55mm VR II (B, G, R) #NID53001855*	896.95	\$50	846.95
Kit with 18-140mm VR (Black) #NID530018140	1299.95	\$250	1049.95
D5200 Kit with 18-55mm VR #NID52001855*	799.95	\$100	699.95

Nikon D7100 DSLR

- Magnesium Alloy Body
- Moisture Resistant
- EXPEED 3 Image Processor
- 1080p Full HD Video Capture
- Accepts Nikon AF Lenses (1.5x factor) • 3.2" LCD
- Dual SD/SDHC/SDXC Card Slots
- Built-In Flash with Commander Function
- Nikon Inc. limited warranty included



24 Mega Pixels

Rebates Expire 6-28-14	Price	Rebate	Final Cost
Body Only #NID7100	1199.95	\$100	1099.95
Kit with 18-105mm VR #NID710018105	1599.95	\$200	1399.95

Nikon D610 DSLR

- FX-Format (Full-Frame) CMOS Sensor
- Uses Nikon AF Lenses • 3.2" LCD
- EXPEED 3 Image Processor
- SD/SDHC/SDXC Card Slot
- 6 fps Continuous Shooting
- Expandable Sensitivity to ISO 25600
- Full HD 1080p Video Recording at 30 fps
- Multi-CAM 4800 AF Sensor with 39 Points
- Nikon Inc. limited warranty included



24 Mega Pixels

Rebates Expire 6-28-14	Price	Rebate	Final Cost
Body Only #NID610	1996.95	\$100	1896.95
Kit with 24-85mm VR Lens #NID6102485	2596.95	\$200	2396.95

Nikon D800 DSLR

- 35.9x24mm CMOS FX Format Sensor
- 3.2" LCD Monitor
- Optical Low-Pass Filter
- CF & SD Dual Card Slots
- Nikon F Mount Lens Mount
- Eye-Level Pentaprism Viewfinder
- 1920 x 1080/30/25/24p HD Video
- Matrix/Center-Weighted/Spot Metering
- Nikon Inc. limited warranty included



36 Mega Pixels

Body Only #NID800	2996.95
D800E Body Only #NID800E	3296.95

Nikon D4s DSLR

- FX-format (full-frame) CMOS Sensor
- 14-Bit RAW Files & 12-Bit RAW S Format • 3.2" LCD
- Full HD 1080p Video at 60 fps
- EXPEED 4 Image Processor
- Compatible with Most Nikkor Optics
- 11 fps Shooting for 200 Shots with AE/AF • ISO 50-409600
- CF Type 1 & XQD Compatible
- 1000 Base-T Gigabit Wired LAN Support
- Nikon Inc. limited warranty included



16 Mega Pixels

Body Only #NID4S	6496.95
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Nikon SLR Lenses and Flashes

Rebates Expire 6-28-14 — Call for Current Rebates and Promotions

Nikon Instant Savings on Lenses with purchase of any Nikon DSLR

AF Flashes	Price	Rebate	Final
SB-300	146.95		
SB-700	326.95	\$30	296.96
SB-910	546.95	\$50	496.95
R1 Wireless Twin Flash			
R1C1 Wireless Twin Flash System			



DX ED-IF Lenses for Digital Only	Price	Rebate	Final
10.5/2.8 Fish-Eye	196.95		
35/1.8 G AF-S (52ø)	196.95		
40/2.8 G AF-S Micro (52ø)	276.95	\$30	246.95
85/3.5 G ED VR Micro	526.95	\$100	426.95
10-24/3.5-4.5 G AF-S (77ø)			
12-24/4 G AF-S (77ø)			
16-85/3.5-5.6 G AF-S VR (67ø)			
17-55/2.8 G AF-S (77ø)			
18-55/3.5-5.6 G AF-S II (52ø)			
18-55/3.5-5.6 G AF-S VR (52ø)	196.95		
18-55/3.5-5.6 G AF-S VR II (52ø)	246.95		
18-105/3.5-5.6 G AF-S VR *	396.95	\$100 *	296.95
18-140/3.5-5.6 G AF-S VR **	496.95	\$200 **	296.95
18-200/3.5-5.6 G AF-S VR II	596.95		
18-300/3.5-5.6 G AF-S ED VR (77ø)	996.95		
18-300/3.5-6.3 G AF-S ED VR (67ø)	896.95	\$100	796.95
55-200/4.5-5.6 G AF-S (52ø)			
55-200/4.5-5.6 G AF-S VR	246.95	\$100	146.95
55-300/4.5-5.6 G AF-S VR	396.95	\$150	246.95



D-Type AF Lenses	Price	Rebate	Final
14/2.8 D ED			
16/2.8 D (39ø) with Hood			
20/2.8 D (62ø)			
24/2.8 D (52ø)			
24/1.4 G AF-S ED (77ø)			
24/3.5 D ED PC-E (77ø)			
28/1.8 G AF-S (67ø)	696.95	\$100	596.95
28/2.8 D (52ø)			
35/2.0 D (52ø)			
35/1.4 G AF-S ED (67ø)			
35/1.8 G AF-S ED (58ø)	596.95		
45/2.8 D ED PC-E Micro (77ø)			
50/1.8 D (52ø)			
50/1.8 G AF-S (58ø)	216.95	\$20	196.95
50/1.4 D (52ø)			

D-Type AF Lenses	Price	Rebate	Final
50/1.4 G AF-S (58ø)			
58/1.4 G AF-S (72ø)	1696.95		
60/2.8 D Micro (62ø) (1:1)			
60/2.8 G AF-S ED Micro (62ø)			
85/1.8 G AF-S (67ø)	496.95	\$100	396.95
85/1.4 D IF (77ø)			
85/1.4 G AF-S (77ø)			
85/2.8 PC-E Micro (77ø)			
105/2.8 G AF-S ED-IF VR Micro (62ø)			
105/2.0 DC D with Hood (72ø)			
180/2.8 D ED-IF (72ø)			
200/4 D ED-IF Micro with Case (62ø)			
200/2 G AF-S ED-IF VR II (52ø)			
300/4.0 D AF-S ED-IF (77ø)			
300/2.8 G AF-S VR (52ø-R)			
400/2.8 G AF-S VR ED (52ø)			
500/4.0 G AF-S VR ED (52ø)			
14-24/2.8 G AF-S ED-IF	1996.95		
16-35/4.0 G AF-S ED VR (77ø)	1256.95	\$260	996.95
17-35/2.8 D AF-S ED-IF (77ø)			
18-35/3.5-4.5 AF-S G ED (77ø)	746.95	\$100	646.95
24-70/2.8 G AF-S ED-IF (77ø)	1886.95		
24-85/2.8-4.0 D IF (72ø)			
24-85/3.5-4.5 G AF-S ED VR	596.95	\$100	496.95
24-120/4.0 G AF-S ED VR (77ø)	1296.95	\$300	996.95
28-300/3.5-5.6 G AF-S ED VR	1046.95	\$150	896.95
70-200/4.0 G AF-S ED VR (67ø)	1396.95		
70-200/2.8 G AF-S ED-IF VR II (77ø)	2396.95		
70-300/4.0-5.6 G (62ø)			
70-300/4.5-5.6 G-AFS VR	586.95	\$200	386.95
80-200/2.8 D with Collar (77ø)			
80-400/4.5-5.6 D VR (77ø)			
80-400/4.5-5.6 G AF-S ED VR (77ø)	2696.95		
200-400/4 G AF-S ED VR II (52ø)			
TC-14E II (1.4x) Teleconverter			
TC-17E II (1.7x) Teleconverter			
TC-20E III (2x) Teleconverter			

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Medium	#LELCHM*	13.99	18.99
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4XL	#LELCH4XL*	24.99	29.99

► SIGMA AF LENSES & FLASHES

DC — for Digital SLRs Only • DG — Optimized for Digital SLRs

	Canon	Nikon	Pentax	Sigma	Sony	Rebate	Price
DC 4.5mm f/2.8 EX Circular Fisheye HSM ^R	#SI4528EXDCC	#SI4528EXDCN	#SI4528EXDCP	#SI4528EXDCSI	#SI4528EXDSO	—	899.00
DC 8mm f/3.5 EX Circular Fisheye ^R	#SI835CA	#SI835NA	—	#SI835SI	#SI835SO	—	899.00
DC 10mm f/2.8 EX Fisheye HSM ^R	#SI1028EXDCC	#SI1028EXDCN	#SI1028EXDCP	#SI1028EXDCSI	#SI1028EXDSO	—	649.00
DC 15mm f/2.8 EX Diagonal Fisheye ^R	#SI1528DGCFA	#SI1528DGNFA	#SI1528DGPFA	#SI1528DGSAS	#SI1528DGMFA	—	609.00
DG 20mm f/1.8 EX DF RF Aspherical (82°)	#SI2018CAF	#SI2018NAF	—	—	#SI2018MAF	—	629.00
DG 24mm f/1.8 EX DF Aspherical Macro (77°)	#SI2418MCAF	#SI2418MNAF	—	—	—	—	549.00
DG 28mm f/1.8 EX DF Aspherical Macro (77°)	#SI2818MCAF	#SI2818MNAF	#SI2818MPAF	#SI2818MSA	#SI2818MMFA	—	449.00
DC 30mm f/1.4 HSM (62°)	#SI3014DCHSMC	#SI3014DCHSMN	#SI3014DCHSMP	#SI3014DCHSMS	#SI3014DCHSSM	—	499.00
DC 35mm f/1.4 HSM (67°)	#SI3514C	#SI3514N	#SI3514P	#SI3514SI	#SI3514S	—	899.00
DC 50mm f/1.4 EX (77°) ^R	#SI5014C	#SI5014N	#SI5014PE	#SI5014SI	#SI5014SOM	—	499.00
DG 50mm f/1.4 HSM (77°) ^R	#SI5014AC	#SI5014AN	—	#SI5014AS	#SI5014ASO	—	949.00
DG 50mm f/2.8 EX Macro (55°)	#SI5028MDGCAF	#SI5028MDGNFA	#SI5028MDGPFA	#SI5028MDGSA	#SI5028MDGMFA	—	369.00
DG 70mm f/2.8 EX Macro (62°)	#SI7028MDGCA	#SI7028MDGNA	#SI7028MDGPA	#SI7028MDGSA	#SI7028MDGSAQ	—	499.00
DG 85mm f/1.4 EX HSM (77°)	#SI8514C	#SI8514N	#SI8514P	#SI8514SI	#SI8514S	—	969.00
DG 105mm f/2.8 EX Macro OS HSM (62°)	#SI10528MDGCE	#SI10528MDGNQ	—	#SI10528MDGS	#SI10528MDGSM	\$300	669.00**
DG 150mm f/2.8 EX APO Macro OS HSM (72°)	#SI15028AMOC	#SI15028AMON	—	#SI15028AMOSI	#SI15028AMOS	—	1,099.00
DG 180mm f/2.8 EX APO Macro OS HSM (86°)	#SI18028AMEOC	#SI18028AMEON	—	#SI18028AMEOQ	#SI18028AMEOS	\$200	1,499.00**
DG 300mm f/2.8 APO EX HSM (46° Rear)	#SI30028DGCFA	#SI30028DGNFA	#SI30028DGPFA	#SI30028DGSAS	#SI30028DGMFA	—	3,399.00
DG 500mm f/4.5 APO EX HSM (46° Rear)	#SI50045DGCFA	#SI50045DGNFA	#SI50045DGPFA	#SI50045DGSAS	#SI50045DGMFA	—	4,999.00
DC 8-16mm f/4.5-5.6 HSM	#SI8164556CA	#SI8164556NI	#SI8164556PE	#SI8164556SI	#SI8164556SO	\$50	649.00**
DC 10-20mm f/4-5.6 EX HSM (77°)	#SI102045DCAF	#SI102045DNFA	#SI102045DPAF	#SI102045DGSAS	#SI102045DGMFA	\$50	429.00**
DC 10-20mm f/3.5 EX HSM (82°)	#SI102035C	#SI102035SN	#SI102035P	#SI102035SG	#SI102035S	—	649.00
DG 12-24mm f/4.5-5.6 EX Aspherical HSM II	#SI122445C	#SI122445N	—	#SI122445SI	#SI122445S	—	949.00
DC 17-50mm f/2.8 EX OS HSM (77°)	#SI175028CA	#SI175028NI	#SI175028PE	#SI175028SI	#SI175028SO	\$150	519.00**
DC 17-70mm f/2.8-4.0 OS Macro HSM TSC (72°)	#SI177028DCC	#SI177028DCN	#SI177028DCP	#SI177028DSI	#SI177028DSO	—	499.00
DC 18-35mm f/1.8 HSM (72°)	#SI183518DCC	#SI183518DCN	#SI183518DCP	#SI183518DSI	#SI183518DSO	—	799.00
DC 18-200mm f/3.5-6.3 OS II HSM (72°)	#SI1820035CQ	#SI1820035NQ	#SI1820035P	#SI1820035SAQ	#SI1820035SQ	—	499.00
DC 18-200mm f/3.5-6.3 OS Macro HSM (62°)	#SI1820035DCA	#SI1820035DNI	#SI1820035DPE	#SI1820035DSI	#SI1820035DSO	—	399.00
DC 18-250mm f/3.5-6.3 OS Macro HSM (62°)	#SI1825035MC	#SI1825035MN	#SI1825035MP	#SI1825035MS	#SI1825035MSO	\$200	349.00**
DG 24-70mm f/2.8 EX IF HSM (82°)	#SI247028C	#SI247028NF	#SI247028PS	#SI247028SI	#SI247028SO	\$100	799.00**
DG 24-105mm f/4.0 OS HSM (82°)	#SI24105C	#SI24105N	—	#SI24105SI	#SI24105SO	—	899.00
DC 50-150mm f/2.8 EX APO OS HSM (77°)	#SI5015028CA	#SI5015028NA	—	—	—	—	1,099.00
DG 50-500mm f/4.5-6.3 APO OS HSM (95°)	#SI505004563C	#SI505004563N	#SI505004563P	#SI505004563SI	#SI505004563SO	\$150	1,509.00**
DG 70-200mm f/2.8 EX APO OS HSM (77°)	#SI7020028CQ	#SI7020028NI	#SI7020028P	#SI7020028SI	#SI7020028SO	\$200	1,199.00**
DG 70-300mm f/4-5.6 Macro (58°)	#SI703004SCAF	#SI70300456N	#SI703004PAF	#SI703004SA	#SI703004MAF	\$25	144.00**
DG 70-300mm f/4-5.6 APO Macro (58°)	#SI703004DGCFA	#SI70300456AN	#SI703004DGPFA	#SI703004DGSAS	#SI703004DGMFA	—	179.00
DG 120-300mm f/2.8 OS HSM (105°)	#SI120300C	#SI120300N	—	#SI120300SI	—	—	359.00
DG 120-400mm f/4.5-5.6 APO OS HSM (77° Rear)	#SI120400C	#SI120400N	#SI120400P	#SI120400SI	#SI120400SO	—	899.00
DG 150-500mm f/5-6.3 APO OS HSM (86°)	#SI150500C	#SI150500N	#SI150500P	#SI150500SI	#SI150500SO	\$200	869.00**
DG 1.4x EX APO Tele-Converter	#SI1.4XDGCFA	#SI1.4XDGNFA	—	#SI1.4XDGSAS	—	—	249.00
DG 2x EX APO Tele-Converter	#SI2XDGCFA	#SI2XDGNFA	—	#SI2XDGSAS	—	\$50	249.00**
DG EF-610 ST	#SIEF610STC	#SIEF610STN	#SIEF610STP	#SIEF610STSI	#SIEF610STS	\$30	135.00**
DG EF-610 Super Flash	#SIEF610C	#SIEF610N	#SIEF610P	#SIEF610SI	#SIEF610S	\$30	225.00**
DG EM-140 TTL Ringlight	#SIEM140DGC	#SIEM140DGN	#SIEM140DGP	#SIEM140DGS	#SIEM140DGM	\$30	349.00**

SIGMA 10-20mm f/4-5.6 D EX DC HSM Digital Lens

**\$50
REBATE!**

- Designed exclusively for Digital SLRs
- Aspheric & SLD Lens Elements
- High-Speed Sonic Motor
- 77mm filter diameter
- Weight: 1.14 lb



SIGMA 150-500mm f/5-6.3 DG OS HSM APO Lens

- Desirable for Digital SLRs
- 3 Special Low Dispersion (SLD) elements
- Compatible with Sigma APO Teleconverters
- Super Multi Layer (SML) coating
- 86mm filter diameter
- Weight: 4.19 lb



SIGMA 70-200mm f/2.8 EX APO OS HSM DG Lens

**\$200
REBATE!**

- Desirable for Digital SLRs
- Minimum focus: 4.59'
- 34-12.3° angle of view
- 77mm filter diameter
- Tripod collar
- Weight: 50.4 oz



SIGMA EF-610 DG ST Flash

**\$30
REBATE!**

- G.N. of 61
- Auto Zoom Coverage for 24-105mm
- TTL Operation
- Bounce, Tilt, and Swivel Head
- Manual Setting Available
- Weight: 11.3 oz



Tokina 11-16mm f/2.8 Pro DX AT-X II Wide Angle Zoom Digital Lens

- Designed exclusively for Digital SLRs
- WR (Water Repellent) coating
- Minimum Focus: 1'
- Magnification ratio: 1:11.6
- Weight: 1.2 lb



TAMRON 24-70mm f/2.8 DI VC USD Lens

- Desirable for Digital SLRs
- Built-In Image Stabilization
- Ultrasonic Silent Drive for Silent AF
- LD, Aspherical Elements for Sharp Images
- Moisture-Resistant Construction
- Weight 29 oz



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

- Designed exclusively for Digital SLRs
- Focus 11.4" to Infinity
- Mag. ratio: 1:4.8
- 72mm filter diameter
- Weight: 1.25 lb



ZEISS 85mm f/1.4 Planar T* Lens

- Compatible with AF cameras, but ONLY in manual-focus mode
- Minimum Focus: 3.3'
- 72mm filter diameter
- Weight: 1.25 lb



**\$100
REBATE!**

► TAMRON AF LENSES		Six-Year Warranty	Manual Focus Lenses In Stock - Call for Prices		
Di for both digital and film SLR cameras • Di-II for Digital SLRs Only • Di III for mirror-less cameras Only					
C = Canon N = Nikon P = Pentax SM = Sony/Minolta SE = Sony E Mount ** Price After Rebate Expires 6-30-14					
	SKU #	Available for	Rebate	Price	
Di-II	60mm f/2.0 LD IF Macro (55ø)	#TA602D1*	C, N, SM	—	524.00
Di	90mm f/2.8 Macro (55ø)	#TA9028M*	C, N, P, SM	—	499.00
Di	90mm f/2.8 SP Macro VC USD (58ø)	#TA9028VC*	C, N, SM	—	749.00
Di	180mm f/3.5 LD IF Macro (72ø)	#TA18035*	C, N, SM	—	739.00
Di-II	10-24mm f/3.5-4.5 (77ø)	#TA102435*	C, N, P, SM	—	499.00
Di-II	16-300mm f/3.5-6.3 VC PZD Macro (67ø)	#TA16300*	C, N, SM	—	629.00
Di-II	17-50mm f/2.8 XR LD IF Aspherical (67ø)	#TA175028*	C, N, P, SM	—	499.00
Di-II	17-50mm f/2.8 XR VC LD IF Asph. (67ø)	#TA175028*Q	C, N	—	649.00
Di-II	18-200mm f/3.5-6.3 (62ø)	#TA1820035*	C, N, P, SM	\$20	179.00**
Di-II	18-200mm f/3.5-6.3 VC (62ø) Black or Silver	#TA1820035S*	SE	—	739.00
Di-II	18-270mm f/3.5-6.3 VC PZD (62ø)	#TA18270*	C, N, SM	\$70	379.00**
Di	24-70mm f/2.8 VC USD (82ø)	#TA247028*	C, N, SM	\$100	1199.00**
Di	28-75mm f/2.8 XR (67ø)	#TA287528*	C, N, P, SM	—	499.00
Di	28-300mm f/3.5-6.3 XR LD (62ø)	#TA2830035XD*	C, P, SM	—	419.00
Di	28-300mm f/3.5-6.3 XR VC (62ø)	#TA2830035*	C, N	—	629.00
Di	70-200mm f/2.8 LD IF Macro (77ø)	#TA7020028M*	C, N, P, SM	—	769.00
Di	70-200mm f/2.8 SP VC USD (77ø)	#TA7020028*	C, N, SM	\$100	1399.00**
Di	70-300mm f/4.0-5.6 LD Macro (62ø)	#TA70300M*	C, N, P, SM	—	199.00
Di	70-300mm f/4.0-5.6 VC USD (62ø)	#TA70300*	C, N, SM	\$100	349.00**
	1.4x SP AF Pro Teleconverter	#TA14XP*	C, N	—	224.00
	2x SP AF Pro Teleconverter	#TA2XP*	C, N	—	254.00

► Tokina AF LENSES		DX – for Digital SLRs Only	FX – Designed for full frame DSLRs	
	Canon EOS	Nikon AF	Price	
FX 100mm f/2.8 Pro D Macro (52ø)	#T010028PCAF	#T010028PNAF	399.00	
DX 10-17mm f/3.5-4.5 ATX Fisheye	#T0101735CAF	#T0101735NAF	559.00	
DX 11-16mm f/2.8 Pro (77ø)	#T0111628PDXC	#T0111628PDNIX	449.00	
DX 11-16mm f/2.8 Pro II (77ø)	#T0111628PCII	#T0111628PNII	521.00	
DX 12-28mm f/4.0 Pro (77ø)	#T012284DXC	#T012284DXN	489.00	
FX 16-28mm f/2.8 Pro	#T01628FXC	#T01628FXN	629.00	
FX 17-35mm f/4 Pro (82ø)	#T01735F4XC	#T01735F4FXN	489.00	

▶ MANUAL FOCUS LENSES						
NOTE: These lenses are compatible with autofocus cameras, but ONLY in manual-focus mode.						
C = Canon EOS N = Nikon O = Olympus OM P = Pentax K SM = Sony/Minolta						
w/M = with Mount	Available for	BOWER	Vivitar	Price	ROKONON	Price
8mm f/3.5 Fisheye	C, N, P, SM	#B0835S*	—	239.99	#ROFE8M*	269.95
14mm f/2.8 WA	C, N, P, SM	#B014*	—	379.99	#ROFE14M*	324.00
24mm f/1.4 WA (77ø)	C, N, P, SM	#B02414*	—	499.95	#RORK24M*	549.00
35mm f/1.4 (77ø)	C, N, P, SM	#B03514*	—	379.99	#RORK35M	499.00
85mm f/1.4 (72ø)	C, N, P, SM	#B08514*	#V8514*	269.99	#R085M*	299.00
500mm f/8 Mirror w/M	C, N, P, SM	#B05008K*	#V5008*	119.95	#R05008*	108.50
500mm f/6.3 Mirror w/M	C, N, O, P, SM	#B050063*	#V50063*	164.95	—	—
800mm f/8 Mirror w/M	C, N, O, P, SM	#B08008K*	#V8008*	249.95	#R08008*	184.95
650-1300mm f/8-16 w/M	C, N, O, P, SM	#B06501300*	—	264.95	#R06501300*	239.95

► ZEISS MANUAL FOCUS LENSES				
	Canon ZE		Nikon ZF.2	
15mm f/2.8 Distagon T* (ø)	#ZE1528ZEC	2950.00	#ZE1528ZF2N	2950.00
18mm f/3.5 Distagon T* (82ø)	#ZE1835ZEC	1395.00	#ZE1835ZF2N	1395.00
21mm f/2.8 Distagon T* (82ø)	#ZE2128ZEC	1843.00	#ZE2128ZF2N	1843.00
25mm f/2 Distagon T* (67ø)	#ZE2522ZEC	1699.00	#ZE2522ZF2N	1699.00
28mm f/2 Distagon T* (58ø)	#ZE2822ZEC	1283.00	#ZE2822ZF2N	1283.00
35mm f/1.4 Distagon T* (72ø)	#ZE3514ZEC	1843.00	#ZE3514ZF2N	1843.00
35mm f/2 Distagon T* (58ø)	#ZE3522ZEC	1117.00	#ZE3522ZF2N	1117.00
50mm f/1.4 Planar T* (58ø)	#ZE5014ZEC	725.00	#ZE5014ZF2N	725.00
50mm f/2 Makro-Planar T* (67ø)	#ZE5022ZEC	1283.00	#ZE5022ZF2N	1283.00
85mm f/1.4 Planar T* (72ø)	#ZE8514ZEC	1283.00	#ZE8514ZF2N	1283.00
100mm f/2 Makro-Planar T* (67ø)	#ZE1002ZEC	1843.00	#ZE1002ZF2N	1843.00

► FLASHES	
Shoe-Mount Flashes	
24 AF-1 Digital	89.99
28 CS-2 Digital Slave Flash	139.99
36 AF-5 Digital	129.99
44 AF-1 Digital	199.99
52 AF-1 TTL Touchscreen	300.00
58 AF-2 TTL Digital	399.99
Handle-Mount Flash Systems	
45 CL-4 TTL Digital	519.99
76 MZ-5 TTL Digital	1,039.99
Batteries	
Q-flash TRIO	875.00
Q-flash T5D-R	706.00
Q-flash T5D-R with Turbo SC Battery & Charger	1,172.00
Q-flash T5D-R with Turbo 3 Battery Kit	1,330.00
Battery 1	224.00
Turbo SC - Slim Compact	466.00
Turbo Blade	466.00
Turbo 3	624.00

SUNPAK	
E-Flash Flat Panel Kit #SUFF38	58.95
Shoe-Mount AF Flashes	
PF20XD Digital Slave	44.95
RD-2000	64.95
DF3000 Digital for Canon, Nikon, Sony	69.95
PZ-4000 AF TTL	84.95
PZ-40x II AF TTL for Nikon (Silver)	69.95
PZ-42x AF TTL for Canon or Nikon	139.00
Handle-Mount Flashes	
622 Super Pro TTL	179.95
Vivitar	
285HV Professional Auto	79.95
Pearstone SB-4 AC Adapter for 285HV #PESB4	14.95

► METERS	
GOSSEN	
DigiFlash 2	199.99
Starlite 2	719.99
Digi Pro F2	299.99
DigiSky	469.99
Kenko	
KFM-1100 Auto Meter	329.00
KFM-2200 Cine & Flash Meter	699.90

POLARIS	
Polaris Digital Exposure	189.95
Polaris Dual 5	294.99
SEKONIC 3 year warranty	
L208 Twin Mate	126.00
L308DC Digidinamate	279.00
L308S Flashmate	233.00
L478D Lifemaster Pro	339.00
L758DR Digital Flashmaster	634.00
C500 Prodigy Color	1,216.00
C500 Prodigy with Module	1,336.00

SUNPAK
58 AF-2 TTL
Shoe-Mount Flash

- Guide No. 58"
- Full TTL Mode
- Zoom Head (24-105)
- Bounce Head
- Swivel Head
- Update via USB Port
- Secondary Reflector with 3 Output Ratios
- Weight: 12.8 oz

SUNPAK
PZ-42x AF TTL
Shoe-Mount Flash

- Guide No. 138"
- Bounce and Swivel Head
- Automatic Shutdown Mode
- Large Illuminated LCD panel
- AF Assist Light
- Weight: 9.1 oz

Vivitar
285HV Professional Auto
Shoe-Mount Flash

- Guide No. 120"
- Automatic exposure range to 70'
- 4 auto f/stop settings
- Bounce Head
- Zoom Head (28-105)

VELLO
Portable Flash Accessories

Universal Softbox

- Softens and Diffuses Light

Small #VEFD300
Medium #VEFD310
Large #VEFD320

Light Bouncers

- Fits Nearly Any Portable Flash

Basic #VEFD200
Plus #VEFD210

Snoot/Reflectors

- Use As a Snoot or Reflector

5" #VEFD400
8" #VEFD410

Honeycomb Grids

- Tightens Light Beam

1/8" #VEFD600
1/4" #VEFD610

QUANTUM
Qflash TRIO
Parabolic Reflector Flash

- Radio Wireless TTL
- Bounce & Swivel Head
- Guide No. 110"
- Built-In FreeWire
- High-Speed Sync
- TTL compatible

QUANTUM
Turbo Blade
Battery Pack with Charger

- Shoe Mount Recycling: 1/10-1.5 sec
- Less Than 15 Ounces
- 1/4"-20 Top/Bottom Mounts
- 1.5 Hour Recharging
- Blade-thin: Only 1.44" Height

SEKONIC
L-358 Flash Master
Digital Incident, Reflected & Flash Lightmeter

- Weatherproof
- Built-in adjustable incident dome
- Rotating 270° Receptor Head
- Weight: 5.4 oz



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- ▶ Hands-on demos
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impact™

lighting equipment and accessories

LiteTrek 4.0 (LT) Series

Whether it's fashion, wedding or portrait photography, the best way to achieve professional-looking results in the field is by adding flash to the ambient light. The Impact Mini LiteTrek Battery Pack provides DC juice to your Impact LiteTrek 4.0 portable flash or select Nikon and Canon flashes with optional power cords as well as Quantum flashes without adaptation.

Instant Savings
on LiteTrek 4.0
Monolight Kits

(Expires 6-30-14)

LiteTrek 4.0 DC Monolight Flash Head #IMLTFH\$499.95

LiteTrek 4.0 DC Monolight Kits

with Mini LiteTrek Battery Pack

1-Light #IMMLTBK.....\$799.95 **Instant Rebate -\$150** \$649.95

2-Light #IMMLTBK2.\$1199.90 **Instant Rebate -\$150** \$1049.90



Mini LiteTrek (LT) Battery #IMMLTB.....\$199.95

Mini LiteTrek (LT) Battery Pack #IMMLTBP.....\$549.95

Mini LiteTrek (LT) Battery Pack and Charger Kit

with CKE Nikon Cable #IMMLTBPK1 **\$450.00** \$573.95

with CZ Canon Cable #IMMLTBPK2 **\$450.00** \$577.95

Instant Savings
LiteTrek Accessories **up to 4.0**

AC Charger for Mini LiteTrek Battery Pack #IMCBP.....\$49.95

IM-CZ Canon Flash Cable #IMCZ.....\$39.95

IM-CKE Nikon Flash Cable #IMCKE.....\$39.95

LiteTrek 4.0 Flash Tube #IMFTFH.....\$79.95

Reflector Adapter (Bowens Adapter) #IMBAFH.....\$24.95



Oben™
You're On Steady Ground

Tripods with Ball Head

- Detachable Leg and Column Form Monopod
- Non-Rotating Twist-Lock Legs
- Grooved center column • Bubble Level/s
- Rubber Feet & Retractable Metal Spikes
- Included padded carry bag

AT-3421

CT-3481

CT-3561

Model	Ball Head	Load Capacity	Max. Height	Folded	Weight	SKU #	Price
Anodized Aluminum Tripods							
AT-3421	BA-106T	6.6 lb	59"	16.8"	2.7 lb	#OBAT3421106T	\$159.95
AT-3431	BA-108T	8.8 lb	61.3"	17.3"	2.8 lb	#OBAT3431108T	\$199.95
AT-3441	BA-111T	11 lb	63.4"	17.5"	3.5 lb	#OBAT3441111T	\$249.95
AT-3451	BA-113T	13.2 lb	65.5"	18.1"	3.6 lb	#OBAT3451113T	\$289.95
AT-3461	BA-117T	17.6 lb	67.1"	18.9"	4.5 lb	#OBAT3461117T	\$299.95
6x Carbon Fiber Tripods							
CT-3431	BE-108T	8.8 lb	59.5"	17"	2.5 lb	#OBCT3431108T	\$399.95
CT-3451	BE-113T	13.2 lb	61.3"	17.1"	2.5 lb	#OBCT3451113T	\$479.95
CT-3461	BE-117T	17.6 lb	64.5"	17.4"	3.1 lb	#OBCT3461117T	\$479.95
CT-3481	BE-126T	26.4 lb	68"	18.9"	3.8 lb	#OBCT3481126T	\$499.95
CT-3521	BE-106T	6.6 lb	56.4"	14.8"	2.4 lb	#OBCT3521106T	\$379.95
CT-3531	BE-108T	8.8 lb	60.8"	15.5"	2.5 lb	#OBCT3531108T	\$399.95
CT-3551	BE-113T	13.2 lb	62.4"	16"	2.6 lb	#OBCT3551113T	\$469.95
CT-3561	BE-117T	17.6 lb	64.3"	16.8"	3.1 lb	#OBCT3561117T	\$349.95
CT-3581	BE-126T	26.4 lb	67.9"	16.9"	3.9 lb	#OBCT3581126T	\$369.95

"no compromise..."

Streamlite

For a constant stream of beautiful daylight-balanced light, the Streamlite is the perfect choice.

The ultimate point and shoot light! Simply switch on and the cool lamps & detachable reflector deliver a wide beam of directional sunlight.

Available in three or five lamp versions, the 5600K (±300K) lamps mean less time setting white balance & more time creating great images. It's the next best thing to the Sun!

* Stand not included.



BW3455 Streamlite 330\$242.00
BW3465 Streamlite 530\$330.00

Gemini 500Pro Kits

With Pulsar Tx/Rx Radio Remote. The perfect portable flash system for fashion or commercial photographers.

BW8610TXUS 2-Light Kit\$2,039.00

Gemini 500R Kits

Umbrella Kit with Pulsar Tx/Rx Radio Remote. A great way for on-the-go shooters to take to the road for portraiture or event photography.

BW4805TXUSDA 2-Light Kit.....\$1,299.00
BW8515TXUS 3-Light Kit\$2,149.95

Gemini 750Pro Kits

With Pulsar Tx/Rx Radio Remote. The perfect portable flash system for fashion or commercial photographers.

BW8710TXUS 2-Light Kit\$2,099.00

Gemini 1000Pro Kits

With Pulsar Tx/Rx Radio Remote. A great choice for use in the studio, at home or on location.

BW8805TXUS 2-Light Kit\$2,899.00

Travelpak

Your Bowens Gemini lighting can become truly portable by adding a lightweight & stylish Travelpak battery.

This robust and sturdy pack can power one or two Bowens Gemini monolights offering power up to 3000Ws with up to 300" shots per charge or up to 700 with the extended battery option. Choose from 2 sizes of hot-swap battery for the power, size & weight to suit your needs.

* See performance table online.



BW7693 Starter Kit (Small).....\$620.00
BW7694 Starter Kit (Large).....\$757.00

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BOWENS
the power behind the picture



BATTERY GRIPS

- Accepts 2 lithium-ion batteries to effectively double the camera's battery life (Batteries not included)
- The included AA battery holder allows you to use 6 AA batteries for added convenience (except BG-N3)
- Alternate shutter release button, main and sub command dials, and an AE-L/AF-L button are provided to facilitate shooting in a vertical orientation

for Canon 5D Mark III	BG-C9	#VEBGC9.....	\$99.95
for Canon 5D Mark II	BG-C2	#VEBGC22.....	\$69.95
for Canon 7D	BG-C4	#VEBGC4.....	\$64.95
for Canon 70D	BG-C10	#VEBGC10.....	\$84.95
for Canon 60D	BG-C6	#VEBGC6.....	\$69.95
for Canon T5i, T4i, T3i, T2i	BG-C5.2	#VEBGC52.....	\$67.95
for Nikon D7100	BG-N11	#VEBGN11.....	\$89.95
for Nikon D5200, D5100	BG-N6	#VEBGN6.....	\$59.95
for Nikon D3100, D3200	BG-N9	#VEBGN9.....	\$64.95
for Nikon D600, D610	BG-N10	#VEBGN10.....	\$79.95
for Nikon D800, D800E	BG-N7	#VEBGN7.....	\$89.95

PHOTOGRAPHY ACCESSORIES

HandeVision

IBELUX 40mm f0.85 High-Speed Lens

FEATURES

- Fastest lens in the world for mirrorless system cameras
- Solid, durable lens construction comprised of anodized aluminum, brass and stainless steel
- 10 high-precision iris blades open up circularly to produce stunning and unique bokeh
- Superb low-light performance eliminates need for flash in darker environments

SPECIFICATIONS

Construction: 10 Elements in 8 Groups
Aperture Range: F0.85 - F22
Angle of View: 41.3°/34.8°/23.6° (D/H/V)
Min. Focusing Distance: 2.5 ft. / 0.75m
Maximum Diameter: 74mm
Weight: 2.53 lb / 1.15 kg



Shot with IBELUX & Fuji X camera



Shot with IBELUX & Sony E camera

Model #	Mount
HVIB4085CM	Canon M
HVIB4085FX	Fuji X
HVIB4085M43	Micro 4/3
HVIB4085SE	Sony E

German designed optics

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All New Economy Background Kits with Wrinkle-Resistant Polyester Background

\$79⁹⁵
1 Background
&
1 Stand!

- Wrinkle-Resistant 5'x9' Polyester Background
- Portable Background Stand with Carrying Bag
- Great for In-home & on-location photography

Choose from 4 Wrinkle-Resistant Colors!



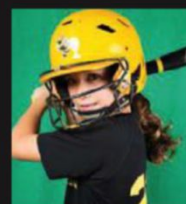
5'x9' Black Background + Stand
59-9920 \$79⁹⁵



5'x9' Grey Background + Stand
59-9912 \$79⁹⁵



5'x9' White Background + Stand
59-9901 \$79⁹⁵



5'x9' Green Background + Stand
59-9946 \$79⁹⁵



Savage Universal Corp. - Backgrounds & Photographic Products

Lint Free Pro Cloth Backgrounds

- Lint-Free, Matte Finish
- Works great with colored gels
- Seamlessly made from 1 piece
- 3" rod pocket for quick hanging
- Sewn finish on all four corners
- Includes carrying case

Also available in 10'x10'

CL20-1010... ProBlack
CL20-1020... ProBlack
CL01-1010... ProWhite
CL01-1020... ProWhite
CL46-1010... ProChroma Green
CL46-1020... ProChroma Green
CL12-1010... ProGrey
CL12-1020... ProGrey



Hand-Painted Muslin Background Kits

- Kit includes:
- Savage Portable Port-A-Stand
- Hand-Painted Muslin

62037-2220... Atlantis
62037-2420... Bogota
62037-1420... Naples
62037-0420... Dymple
62037-1020... Petra
62037-1620... Pisa
62037-0620... Roma
62037-0220... Sparta
62037-0820... Thebes
62037-2820... Venus
62037-1820... Verona
62037-3020... Milano



Solid Color Backgrounds

- Heavy Duty, professional quality
- Seamless, made from 1 piece
- 3" rod pocket for quick hanging
- Sewn finish on all 4 corners
- Machine washable
- 100% Cotton

SD0112... White
SD0212... Black
SD1212... Grey
SD4612... Green



Retro Muslin Backgrounds

- Heavy Duty, professional quality
- Seamless, made from 1 piece
- 3" rod pocket for quick hanging
- Sewn finish on all 4 corners
- Machine washable - 100% cotton
- Sized to 10'x12'

RET0112... Red
RET0113... Pink
RET0114... Baby Blue
RET0115... Antique Brown
RET0116... Antique Black
RET0117... Black Cream



Crushed & Washed Muslin Backgrounds

- Heavy duty, professional quality
- Seamless, made from one piece
- 3" rod pocket for quick hanging
- Sewn finish on all four sides
- Machine washable - 100% Cotton
- Carry bag included

Also available in 10'x6'4"

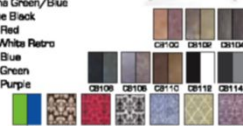
CM0112... Sedona Red
CM0212... Blue Winter
CM0312... Mocha Bisque
CM0412... Grey Skies
CM0512... Autumn Brown
CM0612... Apex Blue
WDS012... Sky Blue
WDS112... Light Grey
WDS212... Forest Green
WDS312... Brown
WDS412... Cranberry
WDS512... Dark Grey



Collapsible Backgrounds

- Sized to 5' x 6' (1 52m x 1 83m)
- Collapses to 1/3 original size
- Carry bag included

CB100... Royal Tone
CB102... Lakeside
CB104... Monsoon
CB106... Indigo Nights
CB108... Spring Essence
CB110... Earth Tone
CB112... Black/White
CB114... Sky/Li Grey
CB116... Chroma Green/Blue
RCB200... Antique Black
RCB202... Retro Red
RCB204... Black White Retro
RCB206... Retro Blue
RCB208... Retro Green
RCB210... Retro Purple

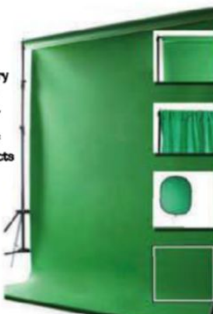


Green Screens by Savage

Savage is the industry leader for all of your green screen needs.

Our expansive line of green screen products includes:

- Seamless Paper
- ProCloth
- Collapsibles
- Vinyl
- Green Suit



Vinyl Backgrounds

- Professional quality heavy duty
- Matte finish - No glare
- Extremely durable
- Easily cleaned with damp sponge
- Ideal for high-key photography
- Moisture & water resistant
- Seamless, hangs straight
- Sturdy cores prevents wrinkles

9'x10'
V01-0810... Pure White
V02-0810... Matte Black
V46-0810... Chroma Green
V70-0810... Photo Grey

Also available in:
8'x6', 8'x10', 10'x10', 10'x12'



Solid Muslin Background Kits

- Muslin: 10'x12' or 10'x24'
- 3" Rod Pocket for Easy & Quick Hanging

- Backdrop Stand Collapses to just 44"

- Includes Durable Carrying Case



Green Screen Kits

Green Screen Software Kit

Easily remove green screens from digital photos with this user-friendly software.

- Green Screen Wizard PC & Mac Software

- 720 Digital Backgrounds

Part #DBK720



Green Screen Photo Creator Kit

- 5'x7' Green Screen Backdrop with removable hanging hooks

- Green Screen Wizard PC & Mac Software

- 720 Digital Backgrounds

Part #DBSK100



Green Screen Digital Photo Kit

- 5'x6' Collapsible Backdrop. Chroma Green/Blue Screen Reversible Backdrop

- 8' Backdrop Stand

- Green Screen Wizard PC & Mac Software

- 720 Digital Backgrounds

Part #DPK100



Green Screen Video Kits

Green Screen Video Suit With FREE Sony Movie Software

- Sony Movie Studio Platinum - Key out green screens from videos & produce spectacular HD & 3D movies, burn to Blu-ray Disc™ or author DVDs.

- Quality Green Screen Suit with mesh face, & zippered closures

Med #VIDGSMD
Large #VIDGSLG



Green Screen Basic Video Background Kit

- 10'x12' Muslin Green Screen

- Sony Movie Studio Platinum Key out green screens from videos & produce spectacular HD & 3D movies, burn to Blu-ray Disc™ or author DVDs.

Part #VID1012



Green Screen Premium Video Background Kit

- 10'x24' Muslin Green Screen

- Port-a-Stand - Portable Backdrop Stand & Carry Bag

- Sony Movie Studio Platinum

Part #VID1024-PAS



Studio Background Kits

Seamless Paper Background Kit

- 53" x 12 yard White Seamless Paper
- Port-a-Stand - Portable Backdrop Stand
- Heavy Duty Carry Bag

Part # 62037-50



Collapsible Background Kits

- 5'x6' Collapsible Backdrop & Carry Bag
- 8' Backdrop Stand

Muslin Style
Lakeside
Mansoon
Indigo Nights
Spring Essence
Earth Tone

Part #
CB100-Kit
CB102-Kit
CB104-Kit
CB106-Kit
CB108-Kit
CB110-Kit

Solid Style
Black/White
Dark Gray/Lt Gray
Chroma Green/Blue

Part #
CB112-Kit
CB114-Kit
CB116-Kit

Retro Style
Retro Red
Retro Purple
Antique Brown
Retro Green
Retro Blue
Retro Black/White

Part #
RCB200-Kit
RCB202-Kit
RCB204-Kit
RCB206-Kit
RCB208-Kit
RCB210-Kit



Vinyl Background Kits

- Professional Quality Vinyl
- Matte Finish - No Glare
- Easily cleaned
- Vinyl Sized to 5'x12'

- Port-a-Stand - Portable Backdrop Stand & Carry Bag

Color Options

White Vinyl 62037-0512
Black Vinyl 62037-2012
Green Vinyl 62037-4612
Gray Vinyl 62037-7012



Floor Drops

BACKGROUNDS FOR THE WALL OR FLOOR



Finishes include Wood, Brick, Stone, Sports & More!

- Very realistic polyester printed surface
- 1.5mm thick, non-skid rubber backing
- Roll up for easy transport & storage
- Use as a Floor Drop or as a backdrop

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► FILTERS

► HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off

	52mm	58mm	67mm	72mm	77mm
UV, Skylight (1B) HMC	16.50	21.50	27.50	29.95	36.20
UV, Skylight (1B) Super HMC	27.89	26.49	33.00	52.95	44.99
Linear Polarizer	16.99	25.00	38.85	36.85	44.90
Circular Polarizer	23.95	29.95	34.95	42.95	38.90
Circular Polarizer HMC	39.95	49.00	55.90	69.00	104.90
"Moose" Warm Circular Polarizer	35.75	39.55	53.90	55.65	91.50
K2 Yel, X0 Yel/Gm, Grn X1, Or G, Red 25A HMC	23.95	28.35	41.95	46.35	60.90
Close-Up Set (+1, +2, +4)	39.99	47.35	53.00	63.00	68.00
Close-Up Set HMC (+1, +2, +4)	52.68	64.88	73.00	100.68	145.35
Intensifier - Blue, Green Field, Enhancement (Red)	34.68	39.95	55.08	60.00	71.50
Neutral Density 2x, 4x, 8x HMC	23.88	19.95	36.95	30.99	34.80
Star 6, Star 8	16.89	22.50	43.35	49.90	46.68

Filter Stack Caps 49mm.....	10.95	52mm.....	10.95	55mm.....	10.95	58mm.....	14.95
Filter Stack Caps 62mm.....	12.95	67mm.....	12.95	72mm.....	13.95	77mm.....	16.95
Filter Wrenches Set of 2 for 48-58mm Filters #GBFW4858.....	4.95						
Filter Wrenches Set of 2 for 62-82mm Filters #GBFW6277.....	4.95						

► B+W

B&H SPECIAL! Buy 3 or more B+W Filters & Get 5% Off

	55mm	58mm	62mm	67mm	72mm	77mm
UV Haze SC	18.50	24.95	28.99	31.95	34.00	39.99
UV Haze MRC 010M	35.50	31.50	36.30	42.90	49.89	71.75
Circular Polarizer SC	83.95	85.95	83.50	80.00	73.95	99.00
Circular Polarizer MRC	78.00	87.53	82.50	109.99	89.99	119.99
Circular Polarizer Slim	56.95	49.99	68.00	69.99	59.99	80.00
Skylight KR1.5 (1A)	24.50	25.95	31.95	38.95	42.00	53.95
Digital Pro UV MC	41.95	41.95	44.00	—	—	—
Graduated (N.D. & Colors)	99.95	106.95	99.50	109.50	142.50	152.95
Neutral Density 106	56.00	60.95	97.95	105.95	121.95	137.95
Close-Up Lenses 1, 2, 3, 4, 5	25.95	25.95	31.95	38.95	45.95	53.95

► FILM - B&W AND COLOR

COLOR PRINT

FUJIFILM

Superia	
CA 200 135-24.....	1.74
CA 200 135-36.....	3.50
CH 400 135-24.....	2.25
CH 400 135-36.....	3.99
CZ 800 135-24.....	3.49
Pro	
400H 135-36.....	10.99
400H 120 Roll.....	7.95
Kodak	
Gold Max	
GC 400 135-24.....	2.09
GC 400 135-36.....	2.79

Kodak

Ektar	
100 135-36.....	5.50
100 120 Roll.....	4.99
Portra	
160 135-36.....	6.99
160 120 Roll.....	5.19
160 220 Roll.....	14.70
160 220 PP (5).....	73.50
400 135-36.....	7.35
400 120 Roll.....	6.49
400 220 Roll.....	15.19
400 220 PP (5).....	75.95
800 135-36.....	9.99
800 120 Roll.....	8.98

COLOR SLIDE

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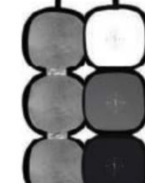


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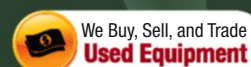
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The Beauty Of The “Living Flame”

PHOTOGRAPHING NEON SIGNS

BY JEFF WIGNALL



Photos © Jeff Wignall

WHEN IT COMES to subjects that combine color and light in creative and interesting ways, few things are as eye-catching or as fun to encounter as an artfully designed neon sign. If I’m out driving on a summer’s night and see a particularly interesting bit of neon, it’s hard not to pull the car over just to admire the sign maker’s skill and take a few pictures to add to my collection. I quite nearly had an accident doing a sudden swerve into a parking lot while driving on Route 1 in South Florida when I saw (very unexpectedly) the neon horse shown here (#1). You just never know when you’re going

to encounter a very cool sign at night. As to that title, early observers of neon signs often referred to neon as the “living flame.”

And while really unusual and complex signs are getting more and more scarce these days, there are still interesting and artful signs to be discovered even in the most humble pizza restaurant, liquor store, or barroom window. In some places, like the Las Vegas Strip (#2 and #3) or Times Square in Manhattan (#4), there is generally a wild mix of types of signs—some neon, some not—and you could spend hours shooting them.

Photographing neon is not particularly difficult, but there are some tricks that will increase your percentage of

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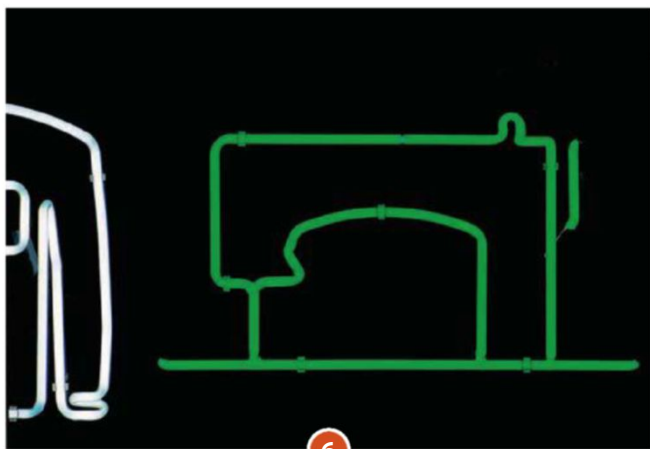


TECHNIQUES

PHOTOGRAPHING NEON



© Jeff Wignall



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keepers that capture the brightest and most accurate color. Even very simple cameras can do a great job with a few basic settings. Note: If you can, shoot in Raw format where in processing you can really hone in on the color and exposure—something I'll discuss later.

TIME OF DAY & TIME OF YEAR

It should be obvious that the best time to shoot neon signs is after dark, though there are some exceptions. For example, if you're lucky enough to be shooting a classic vintage sign such as the Hollywood Theatre sign (#5) photographed by Janet Loughrey in downtown Portland, Oregon, you might want to shoot at twilight so that you can use a low angle to capture a sapphire-blue sky as a colorful backdrop. Also, if the structure of the sign itself is interesting (some old motel signs are quite interesting), having a little daylight to open up those details can be very useful.

There is, however, a seasonal issue that can pop up when it comes to shooting neon after dark, something

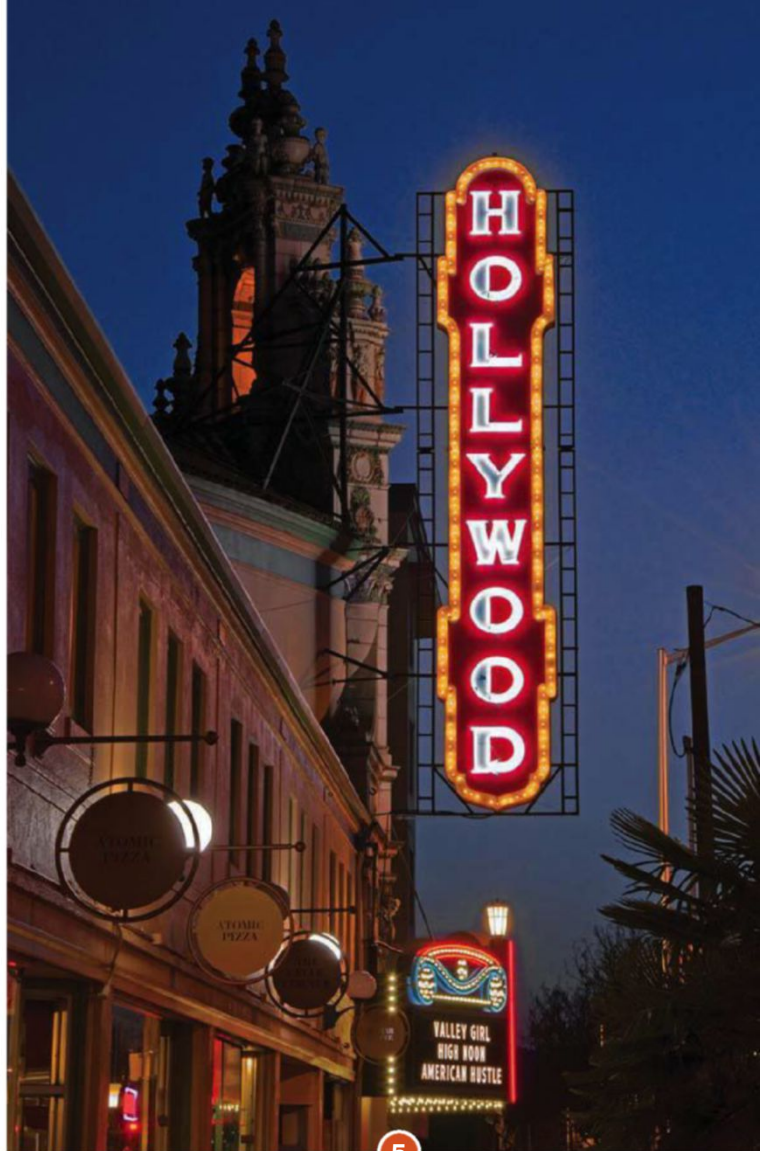


© Jeff Wignall

that never occurred to me until I started shooting lots of signs. Because a lot of interesting neon is in retail store windows, and those businesses tend to shut off their signs when the shop closes, time of year plays a role. In summer, for instance, if a store closes at 8pm and it's light out until 9,

you have an obvious problem. I shot the interesting little sewing machine (#6) in a tailor's window on a cold March night because in summer the sign would have been turned off by the time it got dark.

Sometimes, of course, you just get lucky: Even though I photographed the



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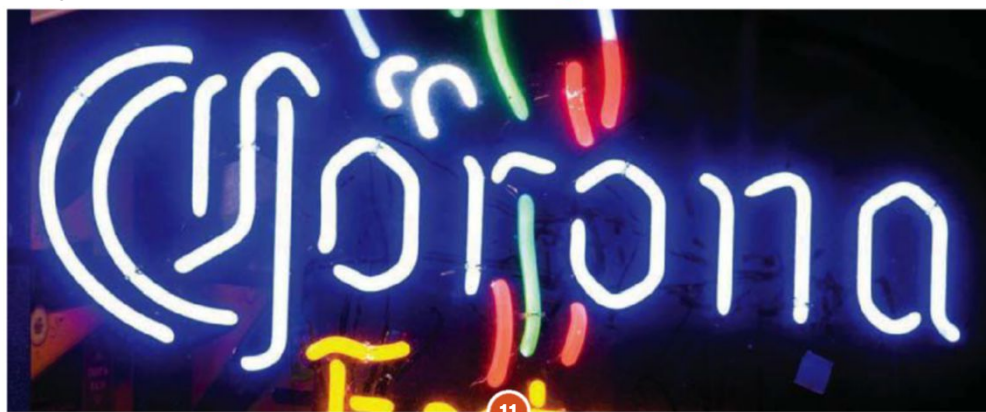
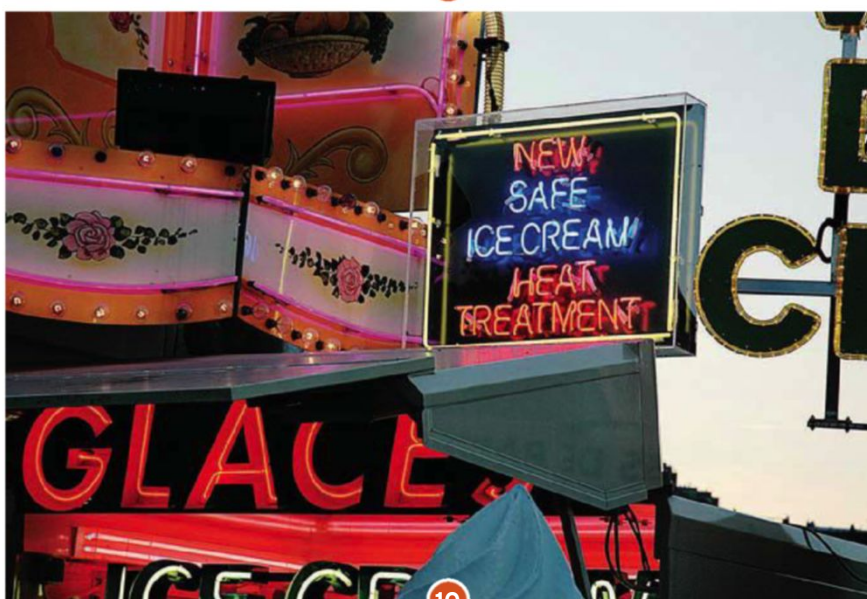


Photos © Jeff Wignall

Corona beer sign (#7) in a liquor store window in August when it was light out until 9pm, the sign was on a timer that kept it lit for several hours after closing. Restaurants and diners (#8 and #9) stay open later and their signs are often located against a dark area of sky so it's less of an issue with them.

There are occasions when you just have no choice about timing: if you're there and the light is on, just shoot. I shot the "Safe Ice Cream" sign (#10) near the Eiffel Tower in Paris while taking a walk on a summer evening. There was still light in the sky, but the sign was bright enough and had a dark enough background that it worked. As a benefit I was able to capture some detail in the surrounding signs.

In most cases, though, when it comes to retail neon, most of my shooting is done either in autumn or winter when the daylight is shorter. I personally despise short days and cold temperatures, but at least the neon gives me something to look forward to shooting during those months.



METERING AND EXPOSURE

Metering and exposing for neon is not particularly difficult. Most patterned meter modes (Matrix, Evaluative, etc.) provide a very accurate exposure—if you're shooting close-ups of the signs themselves. Also, I've found that there is quite a bit of exposure latitude with neon tubes and you can vary the exposure by a stop or more and still get good results.

The main change as you adjust exposure up or down is a gain or loss

of color saturation: underexposure creates more saturated hues. Slight overexposure often causes a phenomenon called "halation" (#11), where there is an obvious glow around the tubes that can take away from their sharpness (it seems particularly obvious with blue-colored tubes, for some reason). Incidentally, because the lights are so bright, I tend to shoot at a low ISO (usually 100 or 200): there's no point in introducing noise by using higher ISOs if it's not

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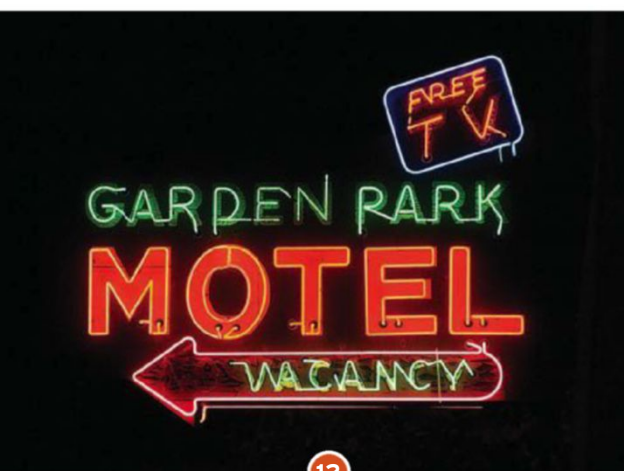
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12

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necessary, even though it's dark out.

Metering from something as bright as neon will usually cause the camera to bias exposure toward the brightest part of the frame and completely underexpose the background—which is often exactly what you want. I often set a -1 EV exposure compensation as a matter of habit, and for insurance.

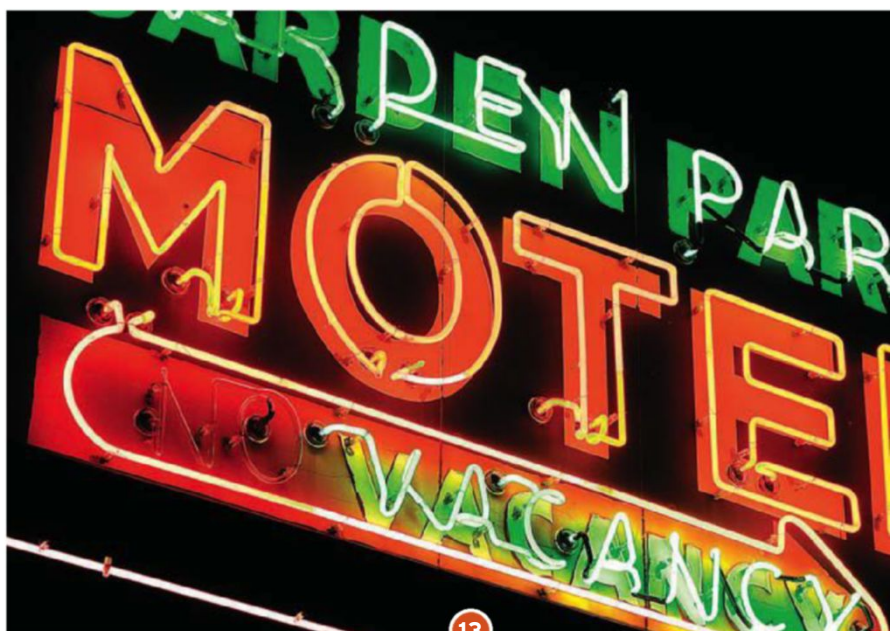
The closer you get to the sign, the less the background will affect exposure and often you won't even have to set a minus compensation. For example, in this shot of a vintage motel sign (#12) I used a wider focal length setting so the black background played a larger role in how the exposure was read. I then zoomed in and took a reading from just the tubes; you can also do this by walking in closer, taking and locking exposure,

and then walking back to your original point of view (#13).

And even though neon is often bright enough to shoot hand held, I always use a tripod. That way I don't have to worry about camera shake if I choose to use a very slow shutter speed in order to enhance depth of field. Probably a more important reason is that I am far more likely to experiment with compositional choices and offbeat tricks like “zooming during exposure” if the camera is on a tripod.

SHOOTING IN RAW

As mentioned, when it comes to neon, I shoot in Raw format because it provides several nondestructive editing options that I find useful. The most important option, I think, is the



13

ability to adjust the White Balance (WB) after the fact. By adjusting the color temperature of the shot you are adjusting the coolness/warmth and colors of the neon. I find that provides vastly more control than trying to make adjustments after the fact using hue and saturation controls, which can be very heavy-handed, or trying to always guess what the proper WB should be. (Auto is always a good choice, but try different looks as well by using WB bracketing, if your camera offers it, or just make a few shots at different WB settings.)

Similarly, while I try my best to get the exposure correct in camera, I sometimes have a hard time making any critical exposure decisions by checking the LCD panel. It's often far better to make those decisions after the fact. Another tip: I have found the Vibrance slider (an option in Adobe Camera Raw and other processing programs) can really add a nice pop to the neon colors. While it's always best to get it right “in camera,” there are many software options that can add extra spice to those neon shots.

SEEK AND YE SHALL FIND

While these days neon may not be as abundant in all of its past grand and sometimes garish glory, you can hardly drive through a town in America and not find a couple of very cool neon signs to photograph. And the interesting and fun thing about looking for neon is that you never know where you'll find it—whether it's on a roadside diner sign or in an old inner-city drugstore window. ■

The Color Of The Glow

The principle of how neon signs work is pretty basic: a glass tube is “evacuated” (they suck out the air) and replaced with an inert gas. Electrodes (one positive, one negative) are placed at either end of the tube and when an electric charge is passed between the two poles the gas acts as a kind of filament and creates the glow.

Though lighted signs are all generically called neon signs, sign makers use a variety of gases, including neon, argon (usually mixed with mercury), xenon, krypton, and helium. Each type of gas produces a different color that in combination with the color of the glass (and the type of glass coating) determines the color of the glow. If you pump neon into a clear glass tube you get the native red-orange glow of neon. But if you fill the tube with a mix of argon and mercury you get a light blue glow known in the industry as “clear blue.” By using tinted glass tubes you can further mess with the colors: to get green, for example, you can fill a yellow-tinted tube with a mix of argon and mercury (blue + yellow = green). It's kind of like playing with gels and lights except that you're mixing glass colors and noble gases.

Today, most sign makers use UV-sensitive phosphor-coated (“phosphorescent”) tubes to help expand the color range of their signs and to enhance the intensity of the colors. Phosphor tubes can be created in a variety of colors that when mixed with various gases create an entirely new spectrum of colors. As to the glass bending—that's a whole other art form.

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Capture The Magic

TRAIN YOUR EYE, IMPROVE YOUR PHOTOGRAPHIC COMPOSITION

BY JACK DYKINGA

CAPTURE THE MAGIC (Rocky Nook, ISBN: 978-1-937538-35-4) uses a structured approach to teach the art of creating interesting, well-composed images. It provides solutions to problems that often get in the way of producing great photographs and emphasizes the importance of training the eye to exclude the extraneous. Examples of strong images are juxtaposed against flawed images, illustrating how to create a successful composition. Topics covered include light and shadow, lens choice, framing, negative space, and many more.

In this book, author Jack Dykinga encourages us to look at photography as a way to communicate. Dykinga says, “Photography is a marvelous language that crosses linguistic borders as a universal, powerful, and direct communication. As photographers, we see something we find interesting and simply want to share it.” Readers will learn new ways to create interesting and powerful compositions that communicate their intended messages. Filled with beautiful color images throughout, the book is sure to inspire, teach, and motivate photographers of all levels.—*Liner notes supplied by publisher.*

Rocky Nook produces very high-quality instructional books and this one, from Jack Dykinga, one of the most respected and honored nature and outdoor photographers of our time, struck me as strong in both the quality of the images and the straightforward approach to helping readers improve their compositional—and visualizing—skills.—Editor

NEAR/FAR

As you will see from the images in this chapter, lens choice controls how and what images communicate. A lens’s effect can either work to reinforce your statement or to weaken it.

➤ Similarly, ice fragments washed onshore in Chilean Patagonia’s Lago Grey provide information about the blue icebergs and the storm-covered mountain environment and bring the viewer’s eye into the frame. In this image, layer upon layer of ice shards lead the viewer into the scene. Because it’s all on a sharp plane of focus, all the elements read well and the image works. If the foreground was out of focus, it would break the pathway into the image and the viewer’s eye would be pushed away. Whereas here the near-to-far effect reaches from the bottom of the image to the top, other images can achieve the same effect by leading the eye from left to right or from right to left.



➤ I was photographing an extensive growth of barrel cactus in the Mexican state of Tamaulipas and wanted to create an image that would lead the eye into an archetypical Chihuahuan Desert scene. Using a very wide-angle lens, I moved as close to the nearest cactus as safety would allow. Although each cactus head is approximately the same size, the wide-angle lens distorts the size of the nearest cactus and intensifies the sense of perspective, leading the eye into the image. As you can see, the red spines and their delicate detail draw the eye into the frame and become a pathway to infinity. This approach allows an amazing amount of information to be imparted to the viewer. It’s as if there’s a macro image combined with a landscape image: the foreground provides details and the background provides context.



Photos © Jack Dykinga

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♦ Tiny flowers in this garambullo cactus are inches away from my lens, and the plane of focus from left to right takes the eye into the frame along the powerful diagonal pathway. By using a wide-angle lens and a small f-stop, the depth of field encompasses the entire scene and the visual pathway is complete.

♦ In this image, photographed at Joseph Creek in eastern Oregon, the flower on the right anchors the composition. At the same time, the flower also leads the eye into the frame and, ultimately, to the tiny waterfall. In these types of compositions, the foreground anchors the image, but it also requires a destination for the eye.



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➡ The foreground's central element can be further emphasized when it stands alone in sharp focus. In the fast-moving water of Utah's Virgin River, the wet stone becomes a mirror of the canyon and sky. The stone is a powerful foreground anchor while the moving water reinforces the pathway up into the canyon.



Photos © Jack Dykinga

Wide-angle lenses have the virtue of providing a line of sharp focus from near to far. Many photographers, however, fail to realize the power of a wide-angle lens because they're too timid to place the lens right up against their subject. An image's strength is determined by the camera's placement in close proximity to the subject, which effectively increases the relative size and impact of the foreground against the background. ■

ABOUT THE AUTHOR

Jack Dykinga won the Pulitzer Prize in 1971 for Feature Photography, and is a regular contributor to *Arizona Highways* and *National Geographic* magazines. He has published nine wilderness advocacy books, including *Frog Mountain Blues*, *The Sonoran Desert*, *Stone Canyons of the Colorado Plateau*, and *Desert: The Mojave and Death Valley*. Other books include *ARIZONA*, a compilation of Dykinga's best Arizona images, and *IMAGES: Jack Dykinga's Grand Canyon*, which reflects his love for this fantastic location.

In April 2010, the International League of Conservation Photographers selected Dykinga's image, *Stone Canyon*, as one of the forty best Nature Photographs of all time. He also received the Outstanding Photographer of the Year Award from the Nature Photographers of North America in 2011.

Dykinga has donated his talents to the International League of Conservation Photographers' RAVEs (Rapid Assessment Visual Expeditions) in Mexico, Chile, Canada and the U.S. At each RAVE, Dykinga joins teams of celebrated photographers from all over the world to highlight potential environmental degradation.

WHERE TO BUY

Capture the Magic: Train Your Eye, Improve Your Photographic Composition (ISBN: 978-1-937538-35-4) by Jack Dykinga is published by Rocky Nook (\$39.95, 188 pages) and is available online and at fine bookstores. To learn more, visit www.rockynook.com/book/288/capture-the-magic.html.



A woman with long brown hair, wearing a brown jacket, is seen from behind, holding a smartphone up to take a photo of a city skyline. In the foreground, there is a collection of Adorama products: a black lens, a red and white 500Z camera, a black printer with a photo of a sunset, a black iLuv smartphone, an orange Bushnell track GPS watch, and a large black lens. The background shows a city with a prominent clock tower and a bridge.

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Q&A Digital Photography

BY DAVID B. BROOKS

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 directly via e-mail to: goofotografx@gmail.com or editorial@shutterbug.com, or by US Mail to: David Brooks, PO Box 2830, Lompoc, CA 93438.

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To aid us in making **DIGITAL HELP** as helpful as possible, please be specific in your query and include components, including software, that you use. David says, "Make me guess the problem and I might guess wrong."—EDITOR

CD/DVDs And Archival Storage

Q I have switched from Windows to a Mac mini with a USB SuperDrive. I am new to Apple but I like the mini a lot. I edit with Nikon's Capture NX 2. I do not know how to burn photos from NX 2 to a CD. I am sure this is a simple enough task but your help with this would be greatly appreciated.

THOMAS BUNGARD
VIA E-MAIL

A If you purchased a recent Mac mini it does not come with a CD drive, so you would have to add a SuperDrive to the package you got from Apple. If you want to burn CDs and DVDs, I would suggest you go to the Apple Store and order a SuperDrive to hook onto your Mac mini. You can do this easily by going online to: store.apple.com/us and typing SuperDrive in the Search box.

If you want to store data files like photo images, and you want them to last, I would suggest buying gold-gold blank CDs. To purchase MAM-A CDs online go to: www.mediasupply.com and type in Gold Archive CD-R 700MB, 25 Pack.

Once your image is edited save it as a file to a folder. Then once you put a new blank CD into the SuperDrive, its symbol pops up on screen. Just drag the folder with images on top of the CD desktop icon and go to the (Finder) File menu and click on Burn (you can also type in a name to title the CD).

Type In 12

Q I use Photoshop Elements 12 and when sending a description of a photo to an agency I do not want to overwrite the photo image. Using Elements, I enlarge

the canvas and, using the Horizontal Type tool, try to write below the image on the canvas. I cannot get my typing to be seen on the monitor screen.

BARRY E. WHITE
VIA E-MAIL

A Theoretically, what you described should work and you should obtain a Type cursor in the area of the extended canvas. But I would question if the Type layer is actually set and the color of the type is designated black. Unfortunately, I did not upgrade to Elements 12, but I do not suspect that the process has changed. I think you forgot to set the Type layer so it would be a part of the canvas image. So try it again—you may have just missed one step in the process in Layers so the Type layer is merged with the image layer.

Workflow Wrinkle

Q I once used the same workflow and filing system as you: Adobe Bridge, ACR, Photoshop CS5, and any other software I would need. My troubles began or shall I say my dissatisfaction began when my fellow photographers talked me into using Lightroom as my primary editor and filing system. I enjoyed working on my photos but Lightroom has put a new wrinkle in my workflow. Do I really need it or should I go back to my old ways?

RON WECHTER
VIA E-MAIL

A You have to photograph and process in a way that works for you. If you are not a portrait, wedding, or commercial photographer, Lightroom and Aperture were not designed to help much photographically, just to do business and keep track of clients. As I have written in this column, there are other choices that may work better for you. Apparently you do not enjoy your present workflow. I know what works best for me, but that might not be the same for you so all I can do is offer opinions and encourage people to find what's best for them.

Multiple Use Monitor

Q I'm looking for a monitor that can be easily switched between RGB at 80-90 CD/m2 and sRGB at 120-140 CD/m2. In the December, 2013, issue you wrote a review on the Asus PA249Q. Does this monitor have this capability? Your suggestions are welcome.

DOUG BACSO
CLEVELAND, OH

A Yes, the Asus PA249Q display, like many others, has a selection of operating modes, including Adobe RGB and sRGB, and it is a simple job

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to switch from one to another. The same thing is also provided with the Dell UltraSharp U2413 display, and some NEC pro-graphics models, including the PA242W, as well as with Eizo FlexScan SX models.

But that is not all that has to be switched when the mode is changed; you also have to do adjustment, calibration, and profiling for each mode and switch to the proper one in your computer. That is easily supported in Apple Mac computers, but not with Windows PC computers, where it is manual and more complicated. By the way, the print mode using Adobe RGB is now standardized at a white luminance of 80.0 CD/m² and for sRGB the standard brightness is a white luminance of 160.0 CD/m².

Display Options

Q I am a great admirer of yours and read your column and articles whenever they appear. I kept your article from the May, 2011, issue on the Dell UltraSharp U2410 and only now can I buy a new monitor. Your latest monitor review is on the Asus PA249Q, which you gave high marks. Which one should I buy? I am using a Dell laptop with plenty of memory and a quad-core processor (64-bit) and have an Epson 3880 printer. I took a course at the Photographic Centre in West Palm Beach and realized I am going blind with my old screen.

MICHAEL GOTTLIEB
VIA E-MAIL

A I am glad that the *Digital Help* column continues to support what you want to do. If you need to purchase a good display that will reproduce all of the image information in your digital photo files, the two most affordable options now are the Dell UltraSharp U2413 and the new Asus PA249Q. Both are selling for about \$500 at many stores and online outlets. There are also more expensive 22- to 24-inch displays you can choose from, including the NEC PA242W and the Eizo FlexScan SX2262W. Many of the newest LCD displays have LED backlight, so you also need a current display management software and hardware. The one I have tested and reported on is the X-Rite iDisplay Pro, which has an RG Phosphor mode that adjusts to the differences of LED backlight to produce an accurate calibration and profile. ■

Announcement

→ I am pleased to announce the latest 4.3 edition to my eBook **DIGITAL DARKROOM RESOURCE CD**. The CD now contains 33 chapters totaling 399 pages in Adobe Acrobat .PDF format, providing easy-to-read text and large high-quality illustration. The CD is available for \$20 plus \$5 shipping and handling (US Mail if available). Ordering is as simple as sending a check or money order for \$25 made out to me, David B. Brooks, and mailed to PO Box 2830, Lompoc, CA 93438.

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AKC25K 320 Ws Traveling Hair Light Kit	*499⁰⁰
AKC50BRK 320 Ws Soft Box Kit w/ Battery and Radio	*599⁰⁰
AKC645RK 640 Total Ws. 2-Light Kit w/ Radio	*779⁰⁰
AKC645BK 640 Total Ws. 2-Light Kit	*799⁰⁰
AKC850K 800 Total Ws. Portrait Studio 3-Light Kit	*969⁰⁰
AKC990BRK 960 Total Ws Portrait Studio 3-Light Kit w/ Radio	*1239⁰⁰

Photogenic ION Lithium-ion Powered Pure Sine Wave Inverter

Portable Power
for Studio Lights

\$399⁹⁵



SV

KT500U Kit



500 watt
Photoflood
Light Kit with
Umbrellas

\$109⁹⁵

KT750U: 1250W 2-10",

1-5" reflectors KT1000U: 1000W 2-12"
reflectors

ImageMaker Plus



20" x 20" x 20" tent folds to fit in a 10"

x 1" pouch for easy storage. Once you
assemble the lights, the ImageMaker can
be set up in under

5 minutes.

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Each AlienBees™ model is continuously adjustable from full to 1/32 power (6 f-stop adjustability) and features a 150 Watt, voltage-regulated modeling lamp that tracks the flashpower within 1/4 f-stop for a true What-You-See-Is-What-You-Get preview. Each unit offers extremely fast flash durations and excellent color rendition from its UV-coated 5600°K flashtube. With the sturdy swivel stand mount, the standard 9mm umbrella holder, and the quick-release faceplate attachment mechanism, your AlienBees™ flash unit is ready for any assignment.

B400 (160WS) \$224⁹⁵

0.05 to 0.5 sec. Recycle • 1/6000 sec. (t.5) and 1/2000 sec. (t.1) Flash Duration at Full Power • 2.5 lbs • Fan Cooled
• 7" Reflector, Sync Cord, and Power Cord included

B800 (320WS) \$279⁹⁵

0.1 to 1 sec. Recycle • 1/3300 sec. (t.5) and 1/1100 sec. (t.1) Flash Duration at Full Power • 2.9 lbs • Fan Cooled
• 7" Reflector, Sync Cord, and Power Cord included

B1600 (640WS) \$359⁹⁵

0.2 to 2 sec. Recycle • 1/1800 sec. (t.5) and 1/600 sec. (t.1) Flash Duration at Full Power • 3.7 lbs
• Fan Cooled • 7" Reflector, Sync Cord, and Power Cord included

Survey after survey has shown that over half of America's photographers, from Madison Ave. to Miami Beach to garage studios, proudly use AlienBees™.

Why? They're fast, powerful, accurate, reliable, versatile, simple to use, offer an extreme range of innovative accessories, come with a 60 day Absolute Satisfaction Guarantee and a 2-year factory warranty, and they are made in America. Because they are only sold directly from our Nashville, TN factory to the customer, you save all the middlemen profits plus receive the very best customer service in the industry.

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Jaroslav/AurumLight Plus Einstein™ and Milk

Jaroslav Wieczorkiewicz creates his amazing "Milk Pinup Series" by starting with a nude model, then with incredible creativity and skill, literally throws buckets of milk to "dress" her.

Using Photoshop layers and post editing, the results are uniquely appealing retro 1940s style pinups with a 21st century flare.

After trying many flash brands and finding them too slow to sharply capture the nuances of the fast moving milk, Jaroslav settled on BUFF Einstein™ flash units, shooting at 1/10,417 second t.1 flash duration.

Jaroslav uses two Einstein™ 640 units, with an 86" Extreme Silver PLM™ main light and softbox fill, Cyber Commander™ and VML™ powering.

Jaroslav used a Nikon D800 camera with 50mm f1.4 lens and shot at f7.1 at 1/250 second shutter speed, ISO 200.

This Milky Illustration was based on the work "The Right Scale - A Weighty Problem..." by Gil Elvgren. To learn more about Jaroslav and his techniques and workshops, visit his site at AurumLight.com



Cyber Commander™
\$179.95
Factory Direct



© 2013 AurumLight Studio/Jaroslav
Model: Johanna Valerie Schade
Hair & Makeup: Marlen Watzl
Assistant: Aleksandra Wieczorkiewicz
www.AurumLight.com

Einstein™ 640 is simply the most revolutionary self-contained studio flash ever conceived and created.

Unlike conventional flash units, **Einstein™** employs unique IGBT technology that results in action-freezing t.1 flash durations down to 1/13,500 second. Others are typically limited to around 1/600 second.

Advanced uP algorithms also allow Power adjustment from 640WS down to a mere 2.5WS, maintaining Constant Color +/- 50K over this entire power range. Others exhibit color shifts of about 400K over a much more limited power control range.

Einstein™ features a color LCD that displays every possible parameter, including flash duration, color temperature, modeling power and tracking, beeper, plus it operates globally in any country in the world without changing anything – not even the modeling lamp – totally plug and play.

Flash and 250W Quartz Halogen Modeling lamp are adjustable in exceedingly accurate 1/10 f-stop increments, and are precisely placed within a frosted Pyrex diffusing dome for exacting pattern correlation, elimination of hotspots and reduction of UV emission.

Cyber Commander™ is an equally revolutionary radio remote control system, designed for Einstein™ but capable of complete control of all BUFF lights made since 1986, including AlienBees and White Lightning.

Cyber Commander™ controls, displays and adjusts virtually every parameter of up to sixteen individual lights, right from your hot shoe.

Cyber Commander™ also contains an accurate flashmeter that allows reading your lights individually, or in groups, **directly in camera f-stops**, or to bracket the total camera exposure, or groups, in 1/10 f-stop steps. Everything is 2.4GHz wireless, with a 300' range. Up to fifty preset scenes can be stored. This is just some of what Cyber Commander™ can do.

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