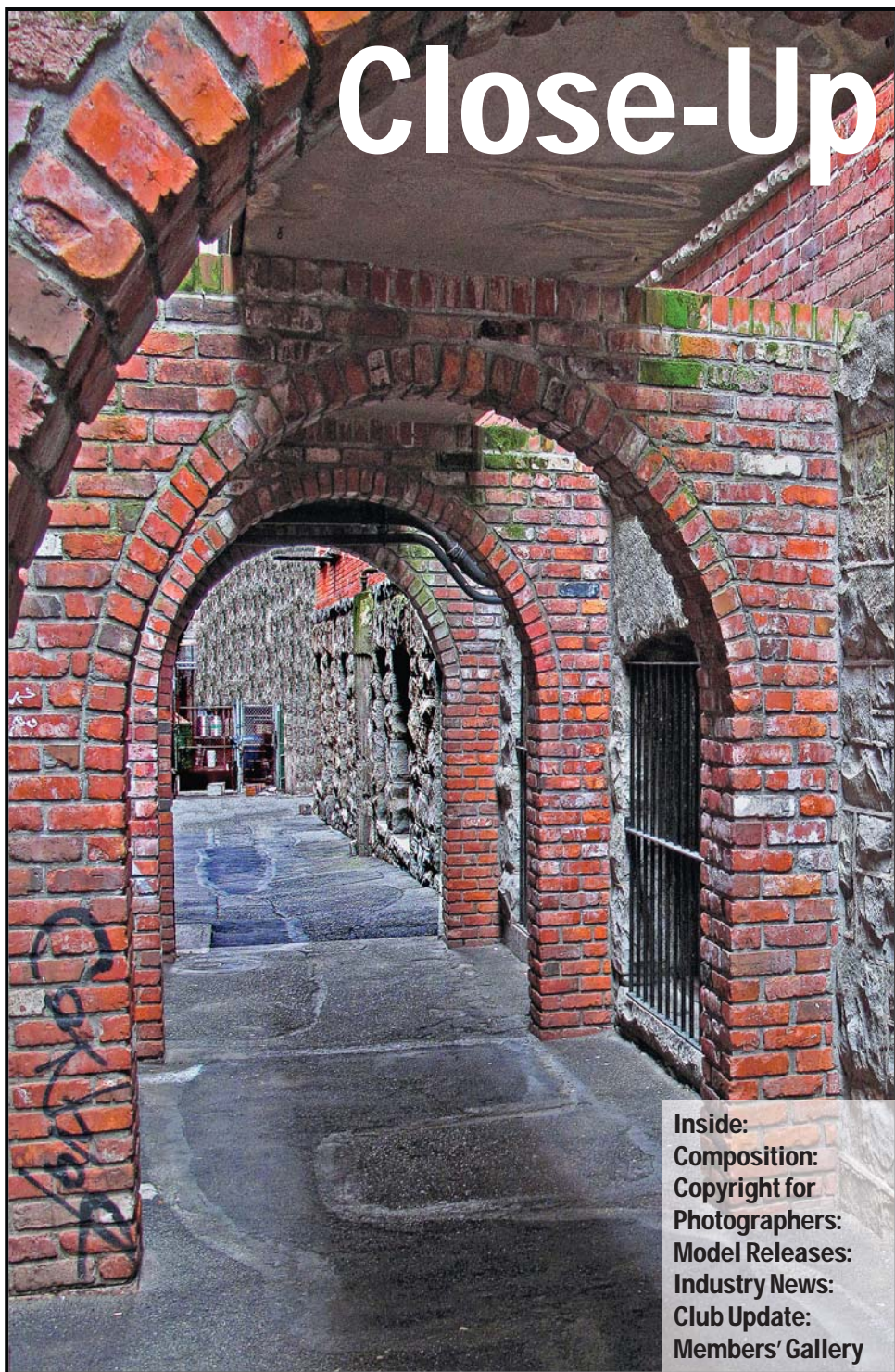


Close-Up



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Close-Up is the magazine of the Victoria Camera Club,
victoriacameraclub.org

Established in 1944, the Victoria Camera Club is a group of people who share the love of photography. We come together to appreciate each other's images, to learn, both from the feedback on our own images and from the images of others, and to exchange tips on how and where to take effective photographs. Our focus is on continuous learning. Our media include both film and digital and our expertise ranges from novice to master.

Events

We hold a number of events including: three meetings a month from September to April (excluding December); field trips; workshops; and competitions within the club and externally. Informal "coffee-meetings" are also held June to August.

For current event information and locations please see the calendar page or visit our website at www.victoriacameraclub.org.

Meetings begin at 7:30 PM at Norway House, 1110 Hillside Avenue, Victoria, BC.

Annual Membership

Individual, \$65; Family, \$85 *Close-Up* is included with membership
Membership information: please visit our website or call 778-426-0044

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Deadline for submissions for the November 2009 issue is October 10th

Please contact the Editor, Richard James, by e-mail at newsletter@victoriacameraclub.org for submissions or to advertise in *Close-Up*.

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The Victoria Camera Club is a member club of the
Canadian Association for Photographic Arts (CAPA).

Cover image "Alleyway" by Blair Ross

Thursday September 10th; Presentation Night, 7:30 PM

Guest Speaker: Gregg Eligh, “Judging Images”. Gregg, a frequent judge for our competitions, will discuss key issues that judges look for in competition images.

Saturday September 12th; Workshop - Lightroom Pt. 1, 2 - 4 PM

Learn the basics of using Lightroom as an image management tool as well as an image editor. This is Part 1 of a 2 part workshop, see October 3rd.

Monday September 14th; Workshop - Slide Shows, 7 - 9 PM

Learn how to produce slide shows using ProShow Gold (PC software).

Wednesday September 16th; Advanced Editing, 7:30 PM

Please register for this non-club event with Gary Ford, program TBA, see e-mail notice.

Thursday September 17th; Members’ Night, 7:30 PM

Members’ presentations, images, technical tips etc. Your chance to show your images. Please register as a presenter with Mike Silversides.

Saturday September 19th; Workshop - Basic Photography, 2 - 4 PM

Learn basic camera functions, exposure, focus etc. (film and digital, not camera-specific).

Sunday September 20th; Field Trip - Heritage Acres, 9 AM - 1 PM

Fall Fair at the SHAS grounds, Heritage buildings, trains, and more. Picnic lunch.

Monday September 21st; Workshop - Monitor/Printer Calibration, 7 - 9 PM

Learn how to calibrate your hardware for better reproduction of images.

Thursday September 24th; Competition Night, 7:30 PM

Submit your September competition entries plus a presentation on creating images that win by Cim MacDonald. Cim will share with us her unique way of looking at a potential subject, regardless of whether it is for painting or photography.

Saturday September 26th; Canon DSLR, 2 - 4 PM

Learn the key feature operation of your Canon DSLR.

Monday September 28th; Workshop - File Management, 7 - 9 PM

“Where did my files go”? - learn how to manage files on your computer (PC).

continued on page 6....

August and early September – the ending of the summer – presents grand photo opportunities. The weather is still great for travel, light is still readily available and the days are getting just short enough that you don’t have to wake at such an early hour to catch the first light of the day. We might even see the first of the fall colors. Are you taking advantage of these opportunities to practice your photo art?

I was talking with a member who said he shoots every day. That is one serious way to improve your ability to see. He carries his camera with him and stops when a picture presents itself. As he is retired, he has the option to head down to Esquimalt Lagoon to capture images of the many birds that gather there, to walk the inner harbor, or to go to a park to see what opportunity presents.

For those of us that work for a living, that option seems like a luxury. However, the difference may just be one of attitude. I used to carry my camera with me all of the time and found that just having it nearby, allowed me to look at my environment differently. In seeing, I slowed down to better appreciate what was around me.

Now, I am just using my hectic work schedule as an excuse to leave my camera at home. I also claim that it interferes with my inspiration and blocks my creative processes because it stresses me out. Are you doing the same, or something similar?

Are you taking lots of pictures, training your photographic eye by shooting in lots of different situations and then reviewing your work? Freeman Patterson assigns participants in his workshops a space no bigger than the circle circumscribed by a hula hoop, then tells them to spend a significant amount of time taking pictures just within that area. Freeman also tells people to just stop, look and see the patterns, tones, colors, and lines in our environment and inspiration will come. How can the “blocked inspiration” excuse hold up when we just have to make a point of slowing down and looking?

There are lots of ways to stretch one’s photography:

- Shoot in low light situations;
- Shoot panoramas – stitching together multiple images;
- Shoot action and adventure shots with moving subjects. Practice photographing seagulls in flight to practice motion shooting;
- Shoot macros with and without extension tubes or teleconverters;
- Experiment with flash photography;
- Shoot while zooming in or out with your telephoto zoom lens;
- Shoot from the ground to change your point of view;
- Shoot expressly for shapes, or textures, or lines, or color;
- Take out only one lens and see what you can do when you wish you had a different lens;
- Shoot with a friend and see what you can shoot that amuses or “weirds you out”;
- Photograph the eyes, and only the eye area, of many different critters to create an eye portrait gallery;

So why did I write this piece? I did so because the Close-Up editor was tired of hearing my complaints about my lack of inspiration, and asked me to write something inspirational for the members. Did it work?

Gary Ford, *President*.

Saturday October 3rd; Workshop - Lightroom Pt. 2, 2-4 PM

Learn the basics of using Lightroom as an image management tool as well as an image editor. This is Part 2 of a 2 part workshop, see September 12th.

Sunday October 4th; Scavenger Hunt, 9 AM - 12 Noon

This fun event will be held again this year. Location and details TBA, contact Kathryn Dunphy for details. (Note: changed date)

Tuesday October 6th; Workshop - Basic Editing Pt. 1, 7 - 9 PM

Learn the basics of image editing using PS Elements and PS CS3/4. This 3 part series will run October 6/13/27.

Thursday October 8th; Presentation Night, 7:30 PM

Guest Speaker: Doug Gilbert, "Photo-based art". Doug will discuss the creation of artwork using images and discussion of historic photographs that demonstrate creativity beyond the use of photography as purely a representational tool, a selection of "Photo-Based Art From Around the World" and show how these works are created using his own art as examples.

Sunday October 11th; Field Trip - Victoria Marathon, 8 - 11 AM

We will shoot at multiple locations for this trip.

Thursday October 15th; Competition Night, 7:30 PM

Submit your October competition entries plus results of the September competition.

Friday October 16th; Field Trip - Vancouver area, all day

See the website and e-mail notices for details.

Wednesday October 21st; Advanced Editing, 7:30 PM

Register for this non-club event with Gary Ford, program TBA, see e-mail notice.

Thursday October 22nd; Members' Night, 7:30 PM

Members' presentations, images, technical tips etc. Register as a presenter with Mike Silversides.

Saturday October 24th; Nikon DSLR, 2-4 PM

Learn the key feature operation of your Nikon DSLR.

Sunday October 25th; Field Trip, 9 AM - 1 PM

Fall Colours, location TBA.

Friday October 31st; Workshop - Canon Flash, 7:00 PM

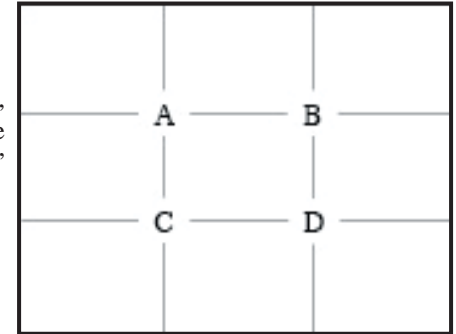
Learn the operation of your Canon flash units.

Composition

by Silva Halides with help from Alec Pearlman

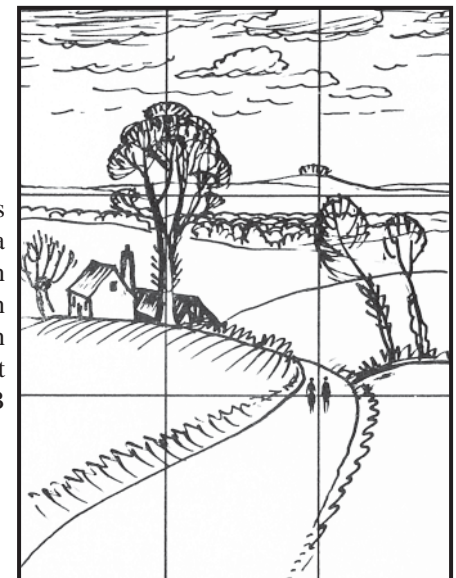
The art of good composition is to make the components of an image "hang together" as a whole so that they never diverge. Long established guidelines have existed for many years to help the artist, whether a painter or photographer, achieve some form of order or even impact in the final work. Here are a couple of the most common:

The Golden Section or Rule of Thirds. A, B, C and D are the strong positions in the image space. They are located at the "third points" of the image



This shows the lines upon which an Old Master was constructed. The horizon line and large windmill can be seen on two of the important lines, with the accent at one of the strong points.

The S-Curve. In this example the two figures are on one strong point and are reached by a curving line sweeping in from the left then turning left to the buildings. The tree is in another strong point and the horizon also is on an important line. The small balancing accent of a little copse on the horizon at position B should be noted.





"Lunch on the Fly"
By Suzanne Huot



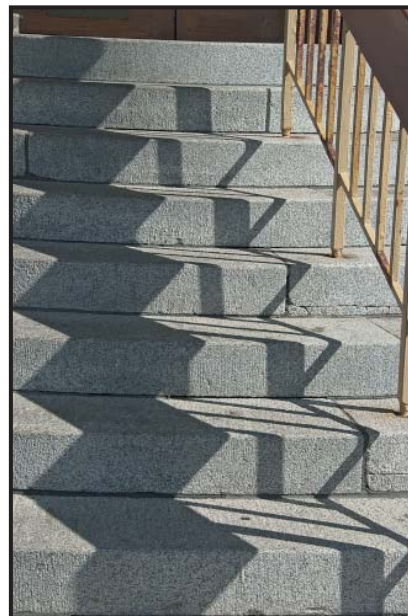
"Lavender"
By Carol Sherwood



"Carnation 'Chumley Farran'"
By Yvonne Rorison



"LaConnor"
By Normand Marcotte



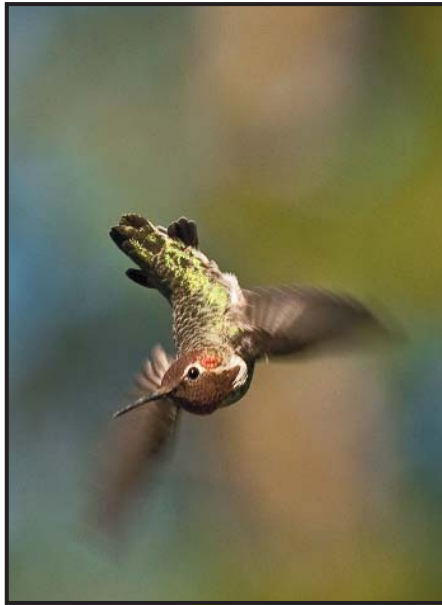
"Stairs"
By Willie Waddell



"Seattle Market"
By Jackie Lemaistre



"Matterhorn in the Riffelsee"
By Penny Codding



"Hummingbird Aerobatics"
By Michael Wooding



"Heron"
By Iain Macauley



"Dragonfly"
By Jim Craig



"Seaweed"
By Gary Ford



"Roses"
By Nancy MacNab

Copyright for Photographers

by Gordon Griffiths.

Disclaimer: This article is not to be construed as legal advice or an assertion that the material is applicable to any individual circumstances. If you intend to use the provisions of the legislation, you should obtain independent legal advice.

What is Copyright?

Copyright is based on a simple principle. The individual, who creates or owns a work, controls how that work is used. To be entitled to claim copyright, the work must be original and exist in an identifiable form. For example, if a club member takes a photograph of a seal at Fisherman's wharf, that person can claim copyright in that particular photograph. Copyright does not protect the idea of or the elements in a photo, but it does protect the expression of a particular photo. It should be noted that if people, their property or both are included in a photograph, permission may be required

What Rights Flow from Copyright?

The owner of copyright has exclusive ownership and control over the product created and how it is used. No one can copy or use all or parts of the photograph without the maker's permission.

When and How Does Copyright Attach?

Copyright is created and automatically attaches to the photograph the moment it is created. In Canada, that copyright lasts for 50 years from the date of creation. Photographic copyright, unlike other forms of copyright, is measured by the calendar year rather than the life of the creator of the work. No registration is required to obtain copyright protection although registration is possible and available. Copyright protection in a photograph continues for the 50 year term even if the photographer dies. A photo can be marked indicating copyright in the usual manner, but it is not a requirement either to obtain or preserve copyright. Marking one's photos does serve to warn persons of the existence of copyright and may give additional grounds for suing in the event of unauthorized use.

Exception to Copyright Protection

If a photographer is commissioned to photograph a subject for compensation, and if a term is not inserted in the written contract to the contrary, the person commissioning the work owns the copyright in all photographs produced once the full contract price has been paid. A suggested clause to insert in a contract is: "copyright in this work shall be owned by the photographer". After some lobbying by professional photographers and their associations, an amendment was proposed to the Copyright Act to address this issue, but this amendment died on the order paper when an election was called in 2006.

International Copyright

Canada is one of more than 160 countries that are parties to the Berne Convention on copyright, an international treaty. Canadian copyright is recognized and enforced to some degree in participating countries. The 50 year term is recognized, but there are some limitations on damages, for example, in the United States, if one has not registered

copyright in the U.S. within 3 months of publication, damages are limited and costs disallowed for breach of copyright. A rival convention for copyright has been organized by Russia and developing nations not part of the Berne Convention that seek to have fewer restrictions and relax the rights and benefits of copyright.

Model Releases

The legal and ethical issues related to model releases are contentious and not settled in law at this time. There are instances where there is unanimous agreement that a model release is necessary. If you plan to sell your photos to a stock agency or if you are dealing with a minor, a model release will be required regardless of the circumstances under which your photo was obtained. On the other hand, photos of identifiable people and trademarked or copyrighted objects to be used by a newspaper or magazine for editorial purposes, that is, information purposes, do not usually require releases. However, one Canadian newspaper does require its photographers to obtain the names of all people in photographs. If a person refuses to give a name, the newspaper will not publish the photo.

There is a very large area of unsettled law. It has been argued that if one enters an image of an identifiable person in a photo contest with a significant prize or monetary awards, a release should be obtained. Similarly, if a photo is placed on a personal web site that sells photos or promotes an individual photographer, some suggest a release should be obtained because the image is being used for the promotion or gain of the photographer.

There are important questions to ask about the setting, whether public or private, and nature of the photograph; did the person know you were taking the photo or would the photo be offensive to the average person. Invasion of privacy can occur even in a public place (if a photo reveals a private fact an individual would not want to be made public). Does the image intentionally or unintentionally embarrass or humiliate the subject. The scope of these issues is too great for this brief article, but all photographers should be aware and consider them when dealing with the sale or publication of photos.

A form of draft release is provided. It is not legally vetted or approved. No representations are made regarding its validity. It is intended as a starting point for discussion – no

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more. If you intend to use it, the release should be reviewed and amended by a lawyer competent to practice in this area of the law. The small amount you pay in legal fees might save you a considerable amount if a dispute arises over one of your images.

Draft Adult Model Release

In consideration of payment of the sum of \$_____ and other good and valuable consideration, the receipt and sufficiency of which is acknowledged,

I, _____, give _____ (the “Photographer”)
 (printed name of model) (printed name of photographer)

his or her heirs, legal representatives and assigns my permission to copyright, license, publish and otherwise use and sell, for any legal purpose, all photographs taken of me by the Photographer. I agree that the images may be combined with other images, text and graphics and cropped, altered and modified.

I confirm and agree that I have no right or title to such images and that all right, title and interest to the said images belongs to the Photographer and his or her assigns. I also acknowledge and agree that I have no right to any additional compensation or accounting and will make no further claim from the Photographer and his or her assigns.

I represent and warrant that I am over 19 years of age and have read and understand the terms of this document. I agree that this Release is irrevocable and perpetual and will be governed by the laws of the Province of British Columbia.

Dated at Victoria, British Columbia this ___day of _____, 20_____.

 Signature and printed name of Witness Signature of model

 Address of Witness Address of Model

Quick Tip

Where is that image? Do you have trouble finding images? A key feature that really assists you in finding images is to use keywords. Several software packages allow keywords to be attached to images and then searched for matches. This way you can aggregate images of Mallards shot at Esquimalt Lagoon, or buildings in Toronto, for example, and view all images that meet those criteria.

An important aspect of keyword use is to use a consistent set of correctly spelled keywords and stick to them. Keywords can be applied to images as you download them from your memory card, or later, and can be updated as you work on your images.

Software that supports keywords includes Adobe Lightroom, Adobe Bridge, Adobe Aperture (Mac), ACDSee, Portfolio, and other digital asset management software. Come to our Lightroom and Digital Asset Management workshops to learn about keywords.

Photo Industry News

Camera manufacturers continue to update their “own brand” image capture and editing software. Olympus released a new version of their Master and Studio software packages that extends raw support to new camera models, adds a video editor for those cameras that support HD video and new art filter effects that operate at the raw file level.

Several manufacturers recently announced new point-and-shoot cameras. Olympus announced the Stylus 7010 and the FE 4000, FE 5020, FE 46 and FE 26.

Sony released the DSC-WX1 and TX1 cameras which include a new back-illuminated CMOS sensor for improved low-light performance, enhanced image clarity and reduced “grain”. The “Exmor R” technology exposes the “underside” of a normal CMOS chip, so that the light doesn’t go past the chip’s electronic circuitry to reach the sensor surface. This results in a chip with a greater light-sensitive area which Sony says is more than twice as sensitive as conventional CMOS sensors.

Pentax announced a new waterproof WS 80, as well as the P 80 and E 80 models.

Panasonic released the Lumix DMC ZR1, DMC FX65 and DMC FP8 point-and-shoot cameras.

Fuji released the FinePix F70EXR, S200EXR, Z35, A170 and J 30 cameras.

However, the biggest announcements were from Fuji and Nikon. Fuji announced the first digital 3-D imaging system including a point-and-shoot camera, software and printing process to provide 3-D images without the need to use a special viewer or glasses. This is the Fuji FinePix Real 3-D W1 camera, V1 viewer, a new lenticular surfaced printing paper. Fuji will launch a proprietary print service for owners of the camera.

Nikon has introduced the CoolPix S1000PJ, the world’s first projector camera. A point-and-shoot model that incorporates a built-in digital projector capable of showing a 40-inch wide “VGA equivalent” image under ideal conditions. Nikon also announced the S70, S640 and S570 CoolPix point-and-shoot cameras.

In the digital SLR line Nikon announced the D300S as an update to the D300 which now includes HD video (720 p resolution) a faster seven fps continuous shooting mode, CF/SD card slots, quiet drive mode and a dedicated live view/information button.

Nikon also released the D3000 entry-level DSLR to replace the D40. This is complemented by the earlier announcement of the D5000 that sat between the D90 and D60 in terms of features and price. If you own a D5000 you should be aware of a service advisory for a specific range of serial numbers that relates to a problem with the camera power supply. If you are about to purchase a D5000 you should ensure that it is not affected by this recall.

In the “coming soon” technology area, Canon has announced a hybrid image stabilization system that deals with both shift-camera (side to side and vertical) and rotational shake.

In the lens area Nikon announced new versions of the 70 – 200mm (FX) F2.8 zoom as well as the 18 – 200mm (DX) F3 .5 -5.6 zoom with improved design of the zoom mechanism to reduce the older models “zoom creep” feature.

In the camera firmware area Olympus updated several models including the E3, E 30 and several lenses. Canon has released a firmware update to the EOS 50D. Pentax has released a firmware update for the K7 DSLR body that was announced at the end of May.

Club update

by Gary Ford, President

We are getting ready for the 2009-2010 club year and I welcome back our members and extend an invitation to anyone thinking about joining the Victoria Camera Club. The new executive has been looking forward to the coming year and has some great plans. The intention is to retain distinct themes for each of our three monthly meetings but the order of the meetings has changed.

Meetings

Our monthly meeting program is structured with three general topics, a guest speaker, competition night, and members' night. For the guest speaker night (2nd Thursday) we invite professional photographers, or very serious amateurs, with a reputation for great images to come to share their work and speak on topics that are currently of interest to them.

Competition night (3rd Thursday) is devoted to the submission of entries for that month's competition and the competition chairs' presentation of the judge's ratings and feedback on the images entered in the prior month (in September there are no entries to return so an alternative programme is presented and this meeting is switched with Members' showcase night to allow more time for image submission).

Members' showcase night (4th Thursday) is our opportunity to see the work of our members in a non-competitive environment. This year, part of the evening will involve invited members who will take 15-20 minutes to present their work. We will ask specific individuals to show their work in one of the invitation sessions. We will also schedule a critique portion of this meeting where members will be able to bring an image or two and we will comment on what is shown. We have some members who have expressed a real need to hear what others think of their images and this forum will provide that opportunity. For the remainder of the evening, members will be able to share of their images or short slide presentations, inviting comment or not, or present a brief technical topic. If you would like to present on this night we urge you to contact our Members' Night coordinator, Mike Silversides, to schedule it.

Competitions

The competition chairs have been working on a plan to make the competitions more comfortable for newer photographers, while also maintaining the healthy competition that challenges the more experienced. By the time members read this, you will have seen the competition announcement detailing our new procedures. The intention is that these procedures will make it easier for you to submit images for the competitions, and to make the workload on our competition organizers more manageable. This information is also available on our website in the competitions section.

We run six monthly competitions plus an annual competition that includes previous monthly winners and new images. In addition, the club is a member of the Canadian Association of Photographic Arts (CAPA) which allows us to submit club entries in their national competitions and provides us with both national and international exposure. Individual members can also join CAPA and submit entries in the individual categories.

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For our own competitions, we will have “open”, nature, assigned topic and monochrome categories for digital projected images and/or prints as well as an open film slide category. The nature category follows the CAPA definition that requires that “the hand of man” should not be evident in the image unless it is a minor component being used, for example, by a bird as a perch in a natural environment. The open category allows any image type that is primarily photographic including manipulations, composites of multiple images etc., but excludes images that qualify as “nature” under the CAPA rules (except film slide is open to all images).

Workshops and field trips

The workshop coordinator has been working to respond to the results of the member surveys with an extensive array of free workshops for members by members. These workshops can involve a couple of hours or may run over several sessions. In addition, he has planned for possible workshops that will be offered to members who wish to share the costs of bringing in an expert to lead a workshop.

We are pleased to announce that we have obtained the use of two meeting rooms for workshop locations. This will make both scheduling and presentation of workshops much easier for us. The workshop schedule has been sent to all members and is available on our website.

Workshops have generally been structured in a flow from basic “you should know this before you go to the next level”, through camera or software specific workshops that then lead up to workshops dealing with specific photographic techniques. The intention is to repeat some workshops later in the year as demand indicates. If you would like to present a topic of interest to members, then our workshop coordinator, Richard James, would like to hear from you!

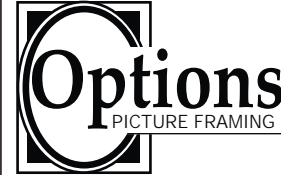
The field trip coordinator promises a full slate of field trips to many different areas with many different types of photo opportunities, often with an educational component included. Our field trip program seems to “be growing like Topsy” with the basic intention of having 2 trips per month and additional, principally special interest, trips inserted as appropriate. Field trips are intended to appeal to the majority of members when considered as a group and rely on member input to select locations. To assist in scheduling field trips, we need input from members and volunteers to lead trips to locations that they are familiar with.

We have a great year planned. Please renew your membership now or join us if you are not yet a member. You can do so by contacting the membership chairperson through the website at www.victoriacameraclub.org.

Quick Tip

Lighting too harsh? Bright sun, deep shadows? Use a reflector to redirect light into the shadows or a translucent screen to diffuse the light. You can do this with sunlight or flash.

Don't have the gear? Then improvise; a sheet of white cardboard, with the reverse side covered with aluminium foil, works fine as a reflector. A sheet of “parchment paper” in a cutout in a piece of cardboard works well as a diffuser. Total cost, less than \$20 plus a few minutes of your time. Come to the Basic Lighting workshop to learn these and other tricks.



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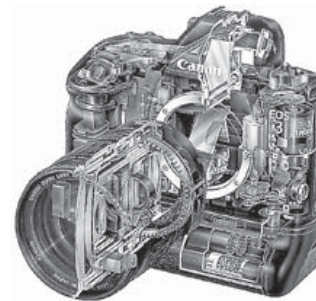
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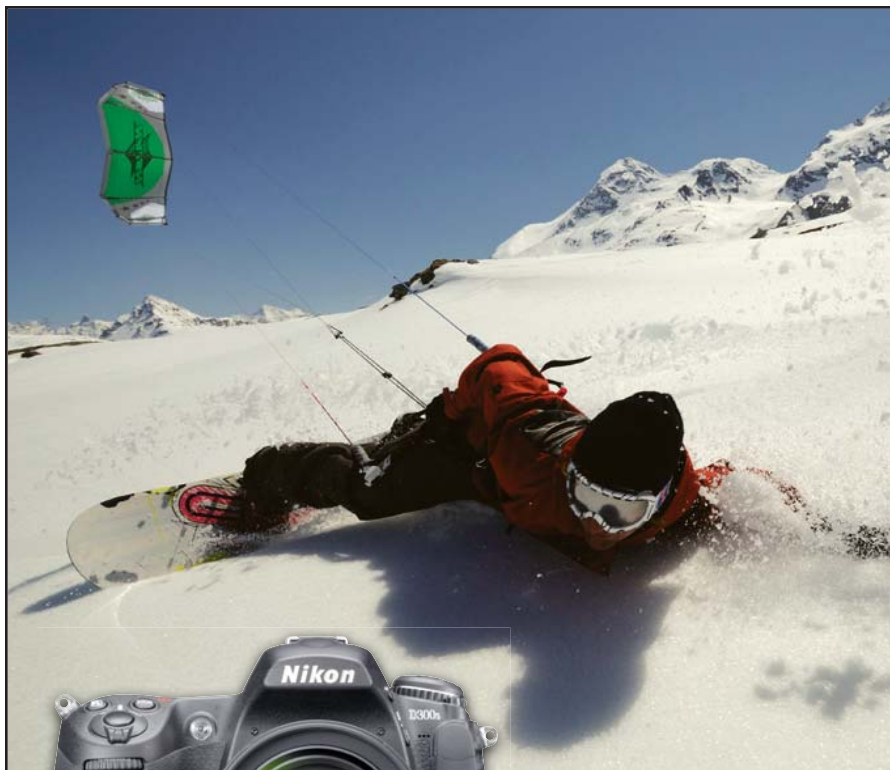
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