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Carl Zeiss Camera Lens Division

Camera Lens News

A newsletter for all who use, buy, sell, like, report about and are interested in Carl Zeiss camera lenses.

Content

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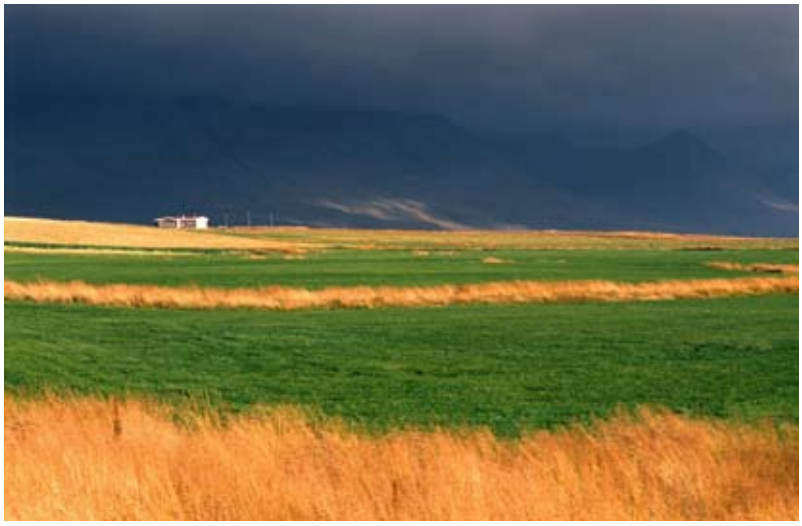
Fire and Ice – A Country of Extremes Captured with ZF Lenses

It was love at first sight when Sabine Unterderweide traveled to Iceland for the first time back in 1997. The landscapes on this indescribable island fascinated her so much that she just had to go back. However, she would not return for another five years. Since then, the master photographer has used every opportunity to visit – three times in 2007 alone.



Makro-Planar T 2/100 ZF, f/11, 1/125 s*

What makes Iceland so fascinating is not just the extraordinary scenery and its inhabitants, but also the fact that there are practically only two seasons, summer and winter. The light conditions are always something special – vivid to spectacular.

Makro Planar T 2/100 ZF, f/22, 1/60 s*

This picture of the sunset was taken with the Makro-Planar T* 2/100 ZF at full aperture and a shutter speed of 1/60 s. In the background you can see the "Vatnajokull," Europe's largest glacier, on the southeast coast of Iceland. For her photos, Sabine Unterderweide relies on various Nikon cameras equipped with grid screens to precisely align the horizon and the elements vital to the picture. She preferably takes pictures using the manual exposure function and pre-selects 1/125 s to ensure that her photos are always reproducible. She needs this shutter speed to achieve shake-free exposures without a tripod.
"I can work more spontaneously and with more concentration if I don't use a tripod," she says about her preferences.

There is a 3 km (1,85 miles) wide peninsula embedded in the Heradsvötn river delta on the north side of the island. The Tröllaskagi mountain chain is located in the background. "The weather can change extremly quick in September. We were standing on the sunny peninsula as a thunder storm engulfed the mountains in the background," she remembers. This picture, which captured the mood of the moment, was taken with the Makro-Planar T* 2/100 ZF at aperture f/11 and a shutter speed of 1/125 s. As a result of its high color saturation, the slide film used enabled very authentic rendition of this fascinating situation.

The landscape around a large lake is marked by lava, and black and red rocks along the Valagia gorge. This image shows the crater in the background. The Makro-Planar T* 2/100 ZF enabled moderate condensing of the perspectives here.

Makro-Planar T 2/100 ZF, f/8, 1/125 s*

"A sudden sandstorm surprised us while we were standing at the edge of the crater in the middle of this very unreal landscape consisting of nothing more than ash and sand. The wind strength suddenly increased to level 6-8. It was no longer possible to move ourselves and equipment to safety. We were mercilessly pounded by the sand," says Unterderweide today. "We even found sand under the pressure plate inside some of the cameras."

"Needless to say, there would be no more picture-taking. My lenses crunched as soon as I turned the focus ring." Only the Distagon T* 2,8/25 ZF mounted on the camera withstood these conditions. All functions, including the focus, worked as reliably as always," says Sabine Unterderweide. This is why she added several ZEISS lenses to her range of equipment.

Thanks to the high speed of the ZEISS lenses, the bright rangefinder is an extremely important aid when it comes to analyzing a scene.

With this animal portrait, it was very difficult to recognize the details as the contrast was very low.

The Makro-Planar T* 2/100 ZF reached the close-up range of approximately 50 cm. Focusing at this distance was very difficult as the horse was very agitated and was constantly moving. "I still succeeded – the horse's eye is razor sharp. Because of the low contrast and mane, an autofocus lens would not have had a chance", explains Unterderweide.

Makro-Planar T 2/100 ZF*

There are some pictures that you can only take once. In such moments, you must be able to rely on your equipment. "In June 2006, the glacier ice was so thick that you couldn't even see the caves," remembers Sabine Unterderweide. "We walked around the ice without even seeing them." In this case, a glacial cave is shown as it was in June 2007. Despite the difficult light conditions, it was possible to take a high-contrast, once-in-a-lifetime photo.

Distagon T 2,8/25 ZF, f/8, 1/125 s*

At 5 a.m., the spray of the Godafoss waterfall in northern Iceland created this rainbow. Such a photo can only be taken in June as the sun has to be in the north. Sabine Unterderweide needed four years to capture the magnificence of this natural event. "The weather was bad two years in a row. The third year, the show was over at 7 a.m. Only in June 2007 was I able to complete my mission," says a happy Sabine Unterderweide. This moment was captured using a Distagon T* 2,8/25 ZF at aperture f/8 and 1/125 s. Even the rocks deep in the shadows and the weeds can be seen thanks to the high dynamic range.

Distagon T 2,8/25 ZF, f/8, 1/125 s*

Sabine Unterderweide is a master photographer and regularly holds workshops for photo enthusiasts in Iceland. Visit her website at www.unterderwei.de

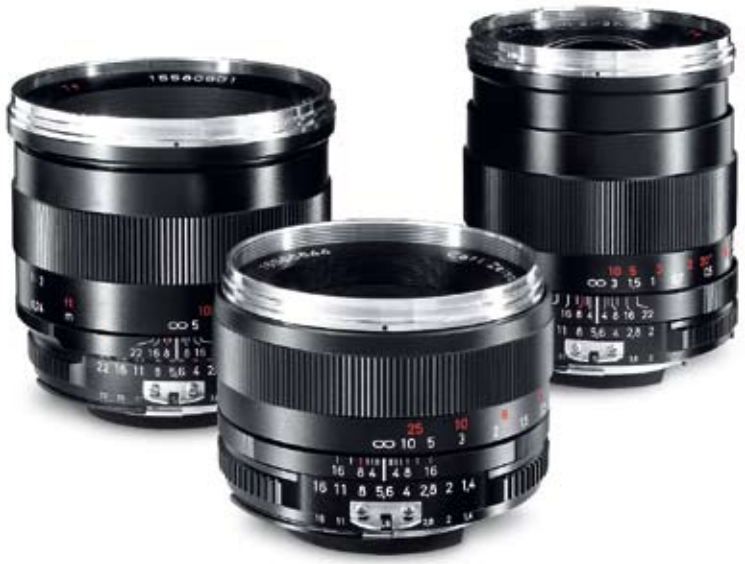
Professional Photography with Full-frame Sensors

The medium format is primarily still very popular among professional photographers. The considerably larger negative delivers clearly better results than the 35 mm format. Digital photography is also gaining acceptance in professional applications as the need for speed and flexibility is becoming more important.

By exchanging the film magazine with different digital backs, professionals can also use their medium format cameras for digital photography. There has been a clear change in the mindset of professional photographers since the introduction of digital SLR cameras with sensors corresponding to the full 35 mm format as these cameras offer many benefits regarding price and usage.

As before, many digital SLR cameras are equipped with sensors in the APS format. This format is smaller than 35 mm and thus uses only part of the image circle of a lens. This forces photographers to calculate focal lengths. A 35 mm focal length works like a 50 mm standard lens and wide angles were no longer wide-angle.

In architectural photography where wide-angle lenses are generally used, for example, this leads to "more common" perspectives. The large picture angle of the focal length can be utilized ideally on a full frame digital camera with the same lens.



The SLR lenses from Carl Zeiss for various analog and digital camera systems.

Many lens manufacturers develop lenses that have been optimized for the smaller image format in order to simplify the work of photographers. Many of them cannot even be used on full frame cameras as they are designed for a smaller image circle and occasionally extend too far into the mirror box, which could damage the hinged mirror.

By comparison, all Carl Zeiss ZF lenses have already been developed for the full 35 mm format. They offer optimum image results throughout the entire image field. Precise focusing with a particularly large swivel angle enables photographers to focus precisely with a turn of their wrist. The long-lasting mechanical parts and robust metal workmanship ensures the investment of professional photographers – even in harsh conditions.

Digital SLR camera

SLR lenses from Carl Zeiss are available with several types of mounts for digital and analog SLR cameras. Learn more at www.zeiss.de/photo.

Personalized Photography

Portrait photography presents a special challenge to all photographers. In order to arrange attractive portraits and integrate their own creativity, you must develop a feeling for interactions in image design. Above all, one thing is important – the attention that you want to draw to elements or accents important to the image. This is where the focus is clearly on personalized photography.

The image frame

A traditional portrait permits different display formats. With a frontal view, the face of the subject is directed toward the observer, while the three-quarters profile is slightly turned where the side facing away appears somewhat shortened and is often shadowed. In a semi-profile, the subject's face is turned to the side so that the second eye can just barely be seen. However, you can also experiment with unusual perspectives and crops here.

Interact with your model

The intention of a portrait is primarily to display the characteristic, gestures and facial expressions of a person as naturally as possible. Usually, intensive contact with the model is desired to achieve this. You must literally direct, speak or laugh with your models and press the trigger on the camera at the right moment. The distance to the object plays a key role in this. At a distance of three meters, the model does not feel constricted or observed and therefore behaves clearly more naturally.

Image composition

The position of the model in the picture decides the overall effect. A central arrangement appears very static, calm and monotone. Under certain circumstances, a face can be relatively boring if it does not already stand out through strong expressiveness. Here, harmonious placement of the subject in accordance with the "golden section" helps. The main subject moves out of the image center and is positioned a bit towards the side. The result is a picture that appears significantly more orderly and very harmonious. Many SLR cameras can be equipped with the appropriate screens or superimposed grid lines in the viewfinder, which simplify image composition. The position of the model outside the center of the image and the crop generate additional excitement.

Contouring

Imaginary lines represent creative power in photography and indicate directions. They are primarily suitable for linking image focal points and thus result in a key compositi-

Planar T 1, 4/85 ZK on digital SLR camera, f/8, and 1/125 s*

on element. The upright format is ideal for portraits as it is possible to achieve clearly more dynamic and exciting results than the landscape format. A truncated hand is used as a linking element.

Planar T 1,4/85 on digital SLR camera, f/2.8 and 1/180 s*

The right light

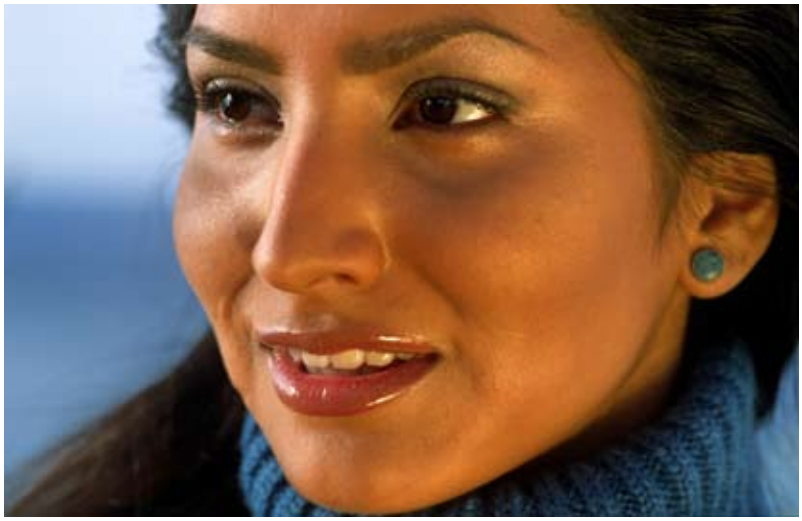
Diffuse daylight is the light of choice for on-location exposures. The main advantage of this is that the details are soft and skin impurities are not as obvious. The targeted use of artificial light, usually flash light, helps achieve vivid illumination. A weak fill-in flash already generates a shine in the eyes of the model, which is also very beneficial outdoors Brighteners (gold/silver sheets) can be used to very nicely direct and divert available light. It is possible to give a face that necessary shine and modulate with light.

The background

A calm and homogeneous background is very important for a successful portrait as the observer is not distracted from the main subject by a lot of details. The distance to the model should also be large enough to play with blurring using longer focal lengths and to effectively isolate the background.

The equipment

Lenses with a slight tele effect offer the best conditions for successful results. The face of the model appears much more natural, the proportions are correct. Furthermore, tele lenses deliver less depth of field to effectively isolate the background. This effect is enhanced through high lens speed. Unlike autofocus lenses, lenses with a manual focus which allow precise minimal corrections are particularly well-suited for portraits. SLR lenses from Carl Zeiss, especially the Planar T* 1,4/85, perfectly fulfill these requirements. Furthermore, the almost circular apertures ensure harmonious reproduction of blurry details in the background.



Planar T 1,4/85 ZK on digital SLR camera, f/2.8 and 1/60 s*

Planar T 1,4/85 ZF on digital SLR camera, f/1.4 and 1/500 s*

Further information is available at www.zeiss.de/photo.

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A newsletter for all who use, buy, sell, like, report about and are interested in Carl Zeiss camera lenses.

All information in Camera Lens News is accurate to the best of our knowledge at the time of publication.

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Carl Zeiss AG
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Marketing
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Phone: +49 (0) 7364/ 20-6175
Email: photo@zeiss.de
Internet: www.zeiss.de/photo