



In the future,
the **CLN** will also
be available as a
BLOG
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Camera Lens News



We make it visible.

A newsletter for anyone who enjoys using, writing about, buying and selling Carl Zeiss camera lenses.

A Fascination for Golf Photography



With my Distagon T 3,5/18mm ZF, I was shooting stock images for "Tourism in Skane" at one of Swedens most southern courses, Ljunghusen GK.*

Swedish photographer Michael Denker is a golf enthusiast who has turned his hobby into a career. He travels all over the world taking pictures that highlight the beauty of nature and the unique qualities of each individual golf course.

So, Michael, how does someone become a golf photographer?

I knew from early on that photography would become an important part of my life, but initially my main focus was on getting into photojournalism and setting up my own magazine. So I studied photojournalism at San Francisco State University and art photography at the University of Western Sydney. After spending a few years working in press and advertising in Sweden and ending up as the editor of a magazine

in the south of Spain, a business partner and I set up the Eat Golf! magazine – though unfortunately we had to abandon that project three years later when the financial crisis hit. But those few years were enough to reignite my interest in golf and inspire me to start taking photos again. Since 2009 I have been focusing entirely on golf photography.

What exactly do you specialize in?

Well, people generally recruit me as a photographer to take pictures of a golf course and everything that goes along with it: the different holes, nature, the buildings and obviously the people playing golf! The pictures tend to be destined for advertisements, brochures or posters. However, I also work as a sports photographer on some of

the tournaments of the Men's PGA European Tour and I am hoping to get involved in the Ladies European Tour this year.

What do you aim to express through your pictures?

The fact that I play golf myself and understand the intricacies of the sport means that I can put real emphasis on bringing out the unique qualities of each golf course in my pictures. Instead of just focusing on the beauty and aesthetics of these man-made landscapes, I also investigate the challenges each course poses for golfers. How can the course be interpreted and played? How does it fit into its natural surroundings? Is the green surrounded by mountains, lakes, the ocean, tall trees or deep bunkers? That's the kind of thing I want to show golfers through my

Camera Lens News Nr. 39

Carl Zeiss

March 2011

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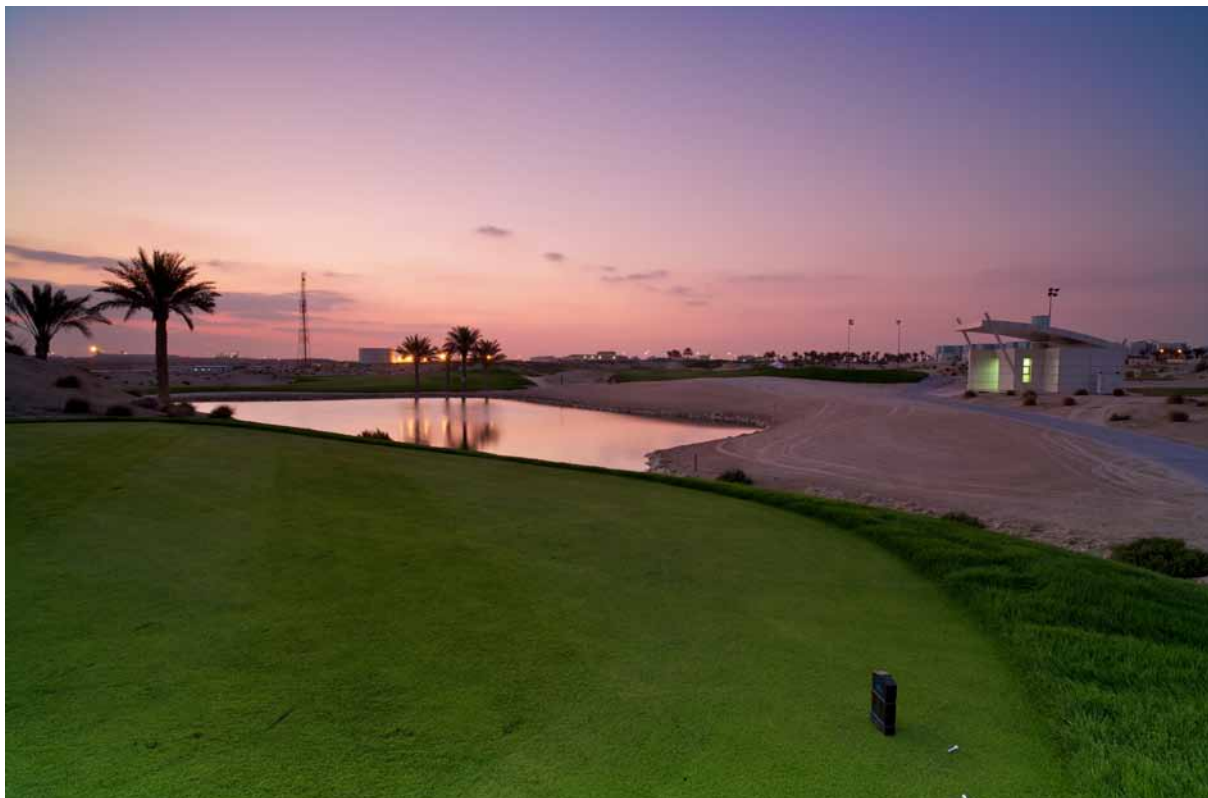


Photo taken with Distagon T 2,8/21 ZE at Royal Golf Club Bahrain.*

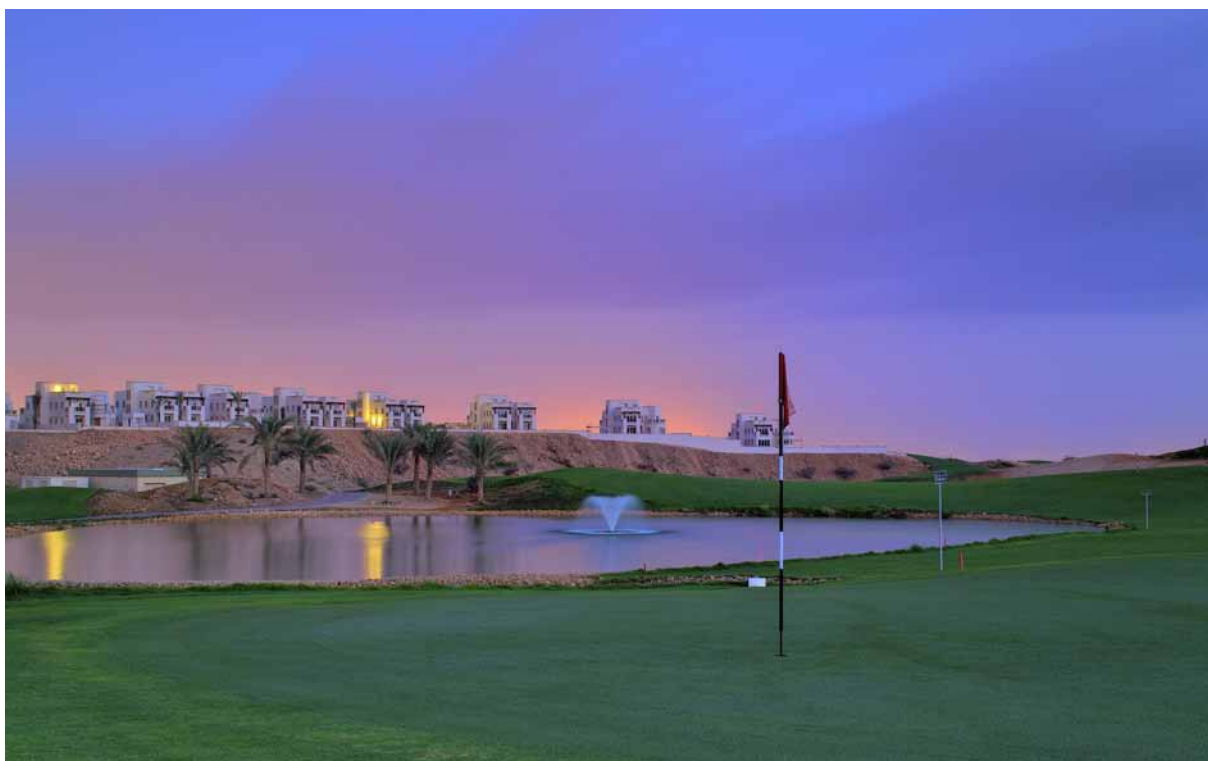


Photo taken with Distagon T 1,4/35 C/Y at Muscat Hills Golf Course, Oman.*

pictures, something that might even help them improve their game.

How many golf courses have you photographed so far? Which is your favorite?

I have worked on at least 30 golf courses in various countries since I started specializing in this field in 2009. One of my absolute favorites is Valderrama in southern Spain, which was designed in 1974 by Robert Trent Jones, one of the most renowned golf course architects. It is just an amazingly beautiful course with a venerable tradition behind it and highly professional management. Every time I visit it just gets better – I'm always finding new things to photograph there.

What camera equipment do you usually take on your golf course shoots?

I use full frame DSLR cameras and I primarily use ZEISS lenses: the Distagon T* 3,5/18 ZE, Distagon T* 2,8/21 ZE and Distagon T* 1,4/35 C/Y, and the Makro-Planar T* 2/50 ZE. I am very taken by their versatility. They each have their different strengths and give the results a kind of three-dimensional feel. Two of their best features are their micro-contrast capabilities and the superb bokeh – the flare control is also fantastic for me because I often end up experimenting with shots at dawn and dusk. My two absolute favorite ZEISS lenses are the Distagon T* 3,5/18 ZE and the Distagon T* 2,8/21 ZE. They give me everything I need to take beautiful and professional pictures of golf courses.



Do you have a role model for your photographic work?

Absolutely. Greg Gorman is a real inspiration. (Not to be confused with the famous golfer Greg Norman!) I'll never forget the time I interviewed him, way back at the start of my career as a journalist. He is famous for his portraits of film stars such as Sharon Stone, Johnny Depp and Leonardo di Caprio. Greg made a huge impression on me, both as a person and as an artist. Especially the way that he has stayed true to himself and kept on doing his stuff without letting himself be affected by the whole celebrity culture thing.

What are you working on at the moment?

I have just come back from an amazing trip to Bahrain. I was working on the first Volvo Golf Champions at the Royal Golf Club Bahrain at the end of January and photographing the course for marketing purposes on behalf of the course owners.

Bahrain was a very unique experience, very fast paced. I was working on the Volvo Golf Champions, a first for the event and as such it is all new and challenging. Also it is run together with a big amateur tournament final, the Volvo World Golf Challenge; they go back to back.

The course is obviously always in pristine condition for such events and we took the opportunity to take new photos. It was recently redesigned by Colin Montgomerie and named the Royal Golf Club.

The course still has a lot of its heritage in place, but not the form one might think but a "donkey" (oil pump) visible at the 17th and the course itself is divided by oil lines. From there, I went to Oman and the recently opened Muscat Hills course while in the region. Not your Typical two weeks, but lots of fun.

www.golfcourseimagery.com
www.twitter.com/golfcoursephoto

The Great Outdoors

As a chemist and natural scientist, Italian Riccardo Polini is particularly fond of flora and fauna. He always takes along two ZEISS lenses on his excursions into the great outdoors: a Makro-Planar T* 2/100 ZF.2 and the Distagon T* 2,8/ 21 ZF.2. The nature photographer was raised in Rome where he still lives. Enjoy reading his report.

Some time ago, I replaced my 105 mm f/1.8 lens with a Makro-Planar T* 2/100 ZF.2. I was looking for a high-speed, medium format tele lens for portraits that delivers outstanding quality at full aperture.

On top of that, the Makro-Planar T* 2/100 ZF.2 seemed ideal for close-ups in nature in addition to the portraits. I was completely impressed by the quality of the images which are really crisp with amazing Bokeh.

Focus on the details

I began taking close-ups at full aperture using the Makro-Planar T* 2/100 ZF.2 to satisfy my curiosity; the results were simply remarkable. I achieved a very beautiful blurring effect around the subject (see photo of wild orchid) and the subject itself was perfectly isolated from the background.

Taking pictures at full aperture is not very typical of macro photography because you usually only get sufficient depth of focus with a closed aperture. In fact, the depth of focus with a reproduction ratio of 1:2 and an f-stop of 16 is also only a half centimeter and this value is virtually

independent of the focal length (see Infobox 1). When I took close-ups with my Makro-Planar T* 2/100 ZF.2, I was that much more astounded by the clarity of the image in the viewfinder and by the unbelievable contrasts that reflect the quality of the lens.



Wild Orchid (*Orchis purpurea*); Makro-Planar T* 2/100, f2,8, 1/2000s, 200 ISO (D300)

Nature photography is nothing without a good tripod

A good tripod is the basis when I take pictures with my Makro-Planar T* 2/100 ZF.2, even in sunlight. The outstanding helicoid focusing on the Makro-Planar T* 2/100 ZF.2 provides very good control. I have also had good experiences with the live view setting; much better than with my AF lenses. The live view mode means it is time for manual focusing.

Fixed on the tripod and zoomed in as far as possible on the live image, the camera and the Makro-Planar T*

2/100 ZF.2 enable optimal focusing – ideal for landscape photography. It is the most razor-sharp, lightweight tele lens in my collection and delivers amazing resolution for long-range shots. Instead of using my (much heavier) tele zoom, I mount the Makro-Planar T* 2/100 ZF.2 on my APS-C or full frame camera, depending on the perspective. Believe it or not, I bought a macro lens which quickly became one of my most frequently used tools for nature photography (for further technical details see Infobox 2).

Pushing the boundaries with the Distagon T* 2,8/21.

My other companion in the great outdoors is the Distagon T* 2,8/28. It is a lens for cityscapes, street photography and landscapes. I have to admit that I was fully intent on only buying a full format digital camera if there was a high-quality super wide-angle lens for it. I can now say that the Distagon T* 2,8/21 is one of the best super wide-angle lenses for full format 35 mm cameras on the market. The pictures exhibit wonderful clarity and very low distortion throughout the focusing range for this focal length. Unlike most other Distagon lenses, the ZEISS Distagon T* 2,8/21 is internally focused and does not change its length when you change the range setting from infinity to the close-up range of 22 cm where you achieve its maximum reproduction ratio of 1:5. This provides great flexibility when tackling very dynamic perspectives, even if you cannot get as close as with the Distagon T* 2,8/25 (17 cm with a reproduction ratio of 1:2.3).



Black-veined White (*Aporia crataegi*); Makro-Planar T* 2/100, f/4, 1/250s, 800 ISO (D700)

Infobox 1

For detailed technical information about depth of field, please also read our article "Depth of Field and Bokeh" in CLN35 from Dr. Nasse (page 16–18).

<http://www.zeiss.com/C12567A8003B0478/ContentsWWIntern/3BA838BC82180811C12576F6004F4511>

I took the pictures for the Camera Lens Newsletter in the regional parks near Rome. I often visit these places. Nonetheless, thanks to my ZEISS lenses, I am able to see things with new eyes and I am able to discover fascinating new details every time. Like Marcel Proust said: The only real voyage of discovery consists not in seeking new landscapes but in having new eyes.

For more information, visit

<http://www.naturephoto.it/>

Infobox 2

To achieve a reproduction ratio better than 1:2 with the ZEISS Makro-Planar T* 2/100 ZF.2, I use either the Nikon PN-11 extension ring or the 500D close-up lens.

The PN-11 is an extension ring with AI diaphragm coupling that provides an extension of 52.5 mm and was originally developed for the 105 mm f/4 AI to achieve 1:1 magnification. Coupled with the PN-11 extension ring, the Makro-Planar T* 2/100 ZF.2 can achieve life-sized (1:1) magnification. At 1:1 the close focusing distance is 37.5 cm and the working distance is 14.5 cm. What makes the PN-11 so special and unique is the tripod collar which makes it very easy to

change the format from vertical to horizontal.

The 500D is a very good close-up lens designed as an achromat for lenses. The 500D close-up lens is available with a diameter of 77 mm and can be mounted to the Makro-Planar T* 2/100 ZF.2 with a 67-77 mm step-up ring. Combined with this close-up lens, the ZEISS Makro-Planar T* 2/100 ZF.2 allows me to achieve a reproduction ratio of 1:1.3 (=0.77x magnification, i.e. a certain reduction) with a close-up range of 35.5 cm and a resulting working distance (distance of the filter thread of the lens to the subject) of 15 cm.



Distagon T 2,8/21 ZF.2, f/11, 1,3s, D700, 200 ISO (D700)*

Tessar – History, Legend, Success

Carl Zeiss launches new CLN series on lens names

Tessar, Planar, Sonnar, Biogon and Distagon – examples of famous ZEISS lens names. In a new series of articles for CLN, we will identify the origins of these names and introduce the special properties of these lenses. The Tessar will lead the way.

Tessar from Carl Zeiss. Anyone interested in photography has at least heard of the name. Photographers around the globe still rave about this lens. What makes it so unique, what special features does it possess and where does the name come from? Dr. Hubert Nasse, Senior Scientist in the Camera Lens Division at Carl Zeiss provides the answers to these and many other questions in a special article.

He takes readers on an exciting journey from the end to the 19th century to the present, where the name Tessar lives on in modern miniature lens in Nokia mobile phones or in the Vario-Tessar for Sony cameras and in the current Tessar T* 4/85 ZM tele lens.

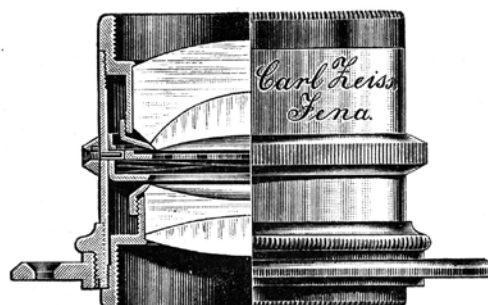
Did you know that the word Tessar is an acronym derived from the Greek word tessares meaning four? It expresses that this lens is comprised of four lens elements. And did you also know that its inventor, Paul Rudolph, calculated the Tessar from its predecessors, the Protar and Unar, although they had completely different designs? According to Dr. Nasse, "It contains elements of both lenses, like a child has genes from both its mother and father."

Readers also learn that the predecessors to the Tessar are based on key glass innovations of the 1880s, as well as how 26-year-old physics professor Ernst Abbe and chemist Otto Schott influenced its development.

But we don't want to tell you too much now. Read more about the exciting history as told by our expert Dr. Nasse. Enjoy your sightseeing tour with the Tessar.

You can find the complete article from Dr. Hubert Nasse on our website at www.zeiss.com/cln

The development of the Tessar lenses from 1902 until today



Waiting for the Perfect Light

Carl Zeiss honors the winners of its Language of Light photo contest



1. Prize: Timothy Poulton, Australia

“A Pier Too Far” is the winning photo of the 2010 Carl Zeiss photo contest: Light is my Language. Australian photographer Timothy Poulton took his picture in Urunga in the Bellinger Kalang estuary in New South Wales, Australia. The perspective from which it was taken gives the impression of an unending wooden pier trailing off into the horizon.

The rising sun frames the pier in a sea of color, bathing the sky and river in tones of yellow and violet. The picture symbolizes a moment of absolute peace. The Sydney-based photographer pulled out all the stops for this masterpiece: he waited several hours with his ZEISS Macro-Planar T* 2/50 ZF.2 to capture the perfect light. A Pier Too Far stands for a journey through life and all its ups and downs. “The light emphasizes the magnificent world of the Australian

coast,” says Tim Poulton. “Considering the number of outstanding images, I never would have thought that mine would win. It was definitely worth the wait.”

“The Carl Zeiss jury nominated the picture for the top 10 because of the outstanding use of light as a design element. The light creates a very interesting mood with its combination of soft color gradients and high contrasts. The composition is excellent and was implemented ideally from a technical aspect,” says Martin Klottig, Marketing Manager at the Carl Zeiss Camera Lens Division.

Competition held on Flickr photo platform for the first time – active community participation

The members of the Flickr community selected the image of A Pier Too Far as their favorite among the top 10. Carl Zeiss held the contest on Flickr for the first time. Flickr members

were able to not only view all entries, but were also able to determine the actual winner from the list of pictures nominated by the jury. More than 800 votes were cast over two weeks. With 369 votes, the winning photo clearly outdistanced the second and third place finishers (107 and 106 votes). “We wanted to actively involve our community in the competition because we are very interested in hearing what photographers have to say. And it worked well, as demonstrated by the active and extremely creative participation,” emphasizes Klottig.

From 15 December 2010 to 16 January 2011, photographers from all over the world were invited to transform their ideas into exciting images and show us how they interpret Light is my Language. The contest was open to anyone using ZEISS lenses. Light can be expressed in many different ways as shown in

the many entries with reflections, messages in the blurred areas of the photos, Bokeh, colored elements from time exposures or the soft appearance of barely noticeable light. "The three winning photos demonstrated a high deal of creativity as well as specific composition," stated Klottig.

Attractive prizes for the top three

A ZEISS Makro-Planar T* 2/100 ZF.2 was awarded to Tim Poulter for his winning photo. Carl de Souza, from the UK, received a cinemizer Plus, including a Nokia N8, for second place. Working for the AFP news agency, he took his picture of a steel mine in Islamabad during a three-month stay in Pakistan. "It captured

the rush of industrialization, the likes of which many people in Europe, North America and other countries no longer know. The smoke, the light beaming through factory windows and the glow of molten steel combine to create a unique atmosphere.

I particularly like the different light sources in the picture and the details that are illuminated," says Carl de Souza.

For third place, Clarence Lam from Singapore earned a Sony DSC-TX9 compact camera with ZEISS optics. The photography student used old props for his photo, for example a broken typewriter that he painted silver to generate a beautiful effect

with light. His overall intention was to create an impressive atmosphere through the specific use of light. In all, the sunlight shining through doors and windows was supplemented by four different floodlights.

For more information on the winners and their photos, please go to www.zeiss.com/photo.

As of April: Camera Lens News Blog

Thousands of photo enthusiasts receive our Camera Lens Newsletter featuring articles all around photography and Carl Zeiss products. To involve you, dear reader, even more in the future and keep you constantly informed about current events we are transforming our Newsletter into a new blog.

Our new blog is interacting closely with our social media platforms **Facebook**, **Twitter** and **Flickr**. If you like to be updated knowing the latest news, you can subscribe the RSS-feed of the new blog or crosslink with the

Carl Zeiss Lenses on Facebook and Twitter. Fans of the PDF-version of the CLN will of course continue to receive it quarter yearly by e-mail.

Presumably we will be starting during April 2011 with the new blog and will of course keep you informed on all social media channels and our homepage, too. Through this blog we would like to intensify the exchange of information with you, dear readers, and give you the possibility of a direct feedback regarding our articles. We will continue to publish videos and to show interviews, statements or

documentations. If you use the blog in connection with our social media platforms it will also enable you to recommend most interesting articles to your friends or your community.

We cannot wait for your feedback and look forward to many valuable discussions with you.

Exhibitions in 2011

NAB

11–14 April 2011

Las Vegas

<http://www.nabshow.com>

Booth C8049

Cine Gear Expo

3–4 June 2011

Los Angeles

<http://www.cinegearexpo.com>

IBC

9–13 September 2011

Amsterdam

<http://www.ibc.org>

CliQ

6–11 September 2011

Las Vegas

<http://www.cliqworld.com>

PhotoPlus Expo

27–29 October 2011

New York

<http://www.photoplusexpo.com>

Booth 263

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-
- Publisher:
- Carl Zeiss AG
- Camera Lens Division
- Marketing
- 73446 Oberkochen
- Germany
- Phone: +49 (0) 7364/20-6175
- Email: photo@zeiss.de
- Internet: www.zeiss.de/photo