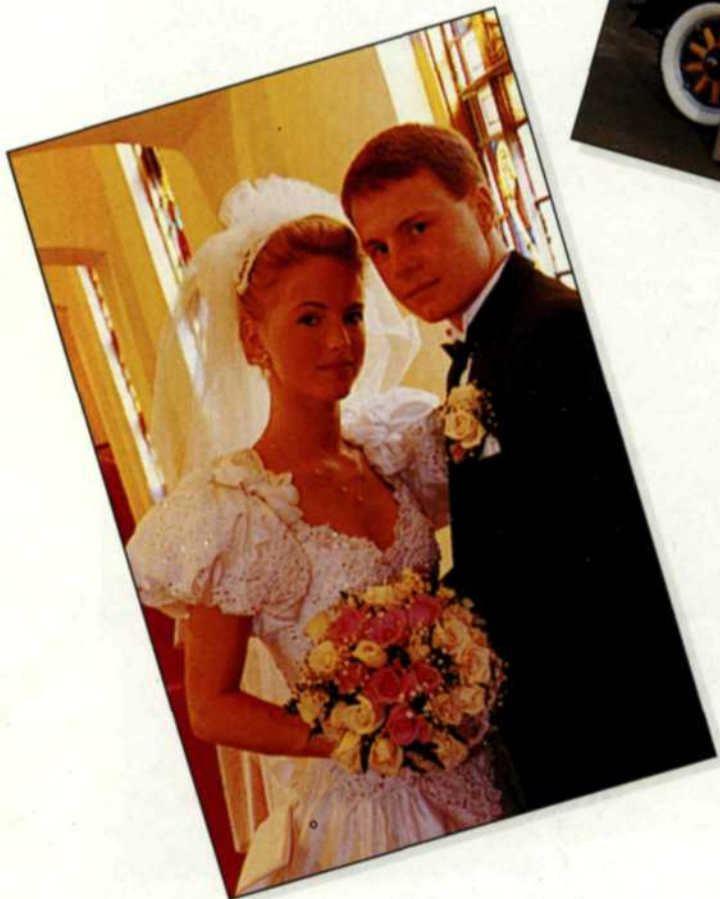
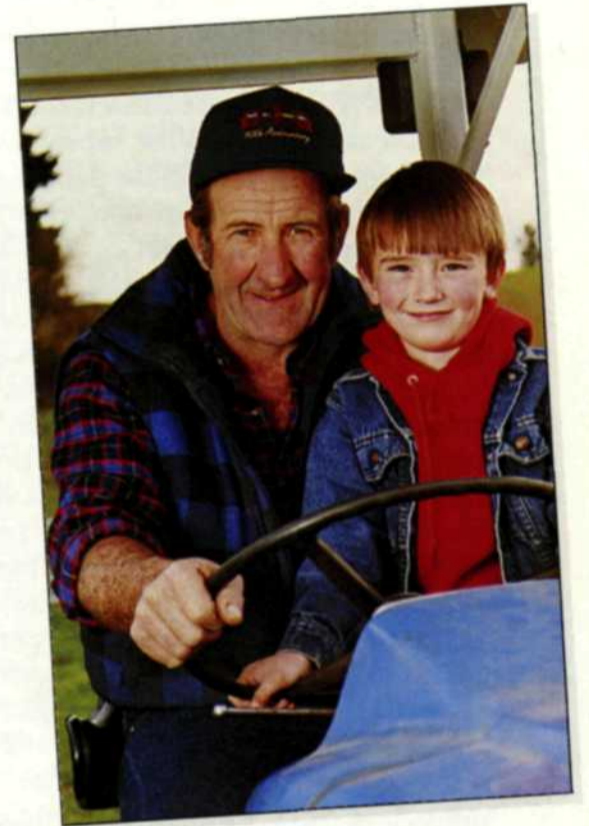
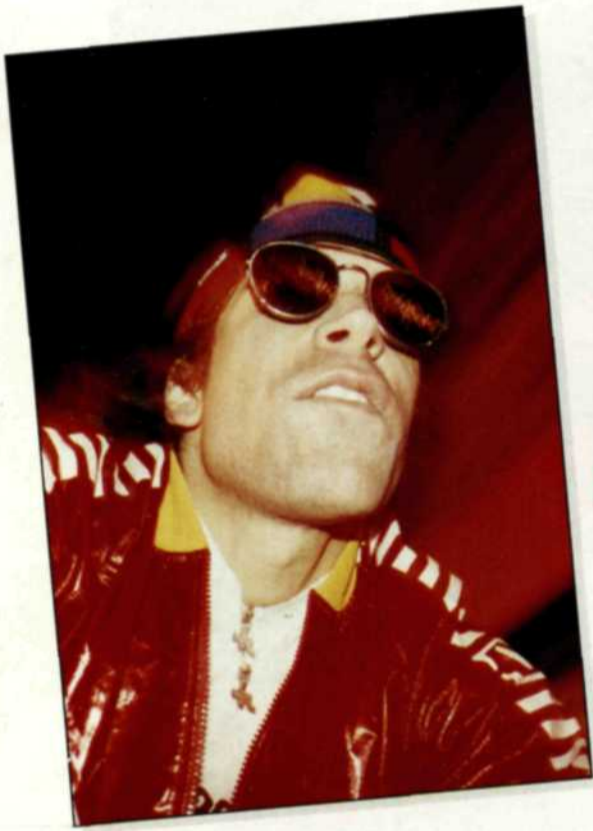




The NIKON Challenge IV *Portraits*



The NIKON Challenge IV

AUTO MATRIX BALANCED FILL-FLASH, LONG EXPOSURE & REAR-CURTAIN SYNC WITH THE NIKON N6006

Sophisticated images don't necessarily require lots of additional accessory equipment. The image shown here, for example, was made with a Nikon N6006 mounted to the handlebars of a moving bike. The only other equipment needed for the shot was an air-bulb remote release and a Bogen Superclamp (which attached the camera to the handlebars).

Many SLRs have built-in flash units, ideal for snapshots. What separates the N6006 from the rest of the pack is that its powerful flash can be used in a variety of creative flash modes, including rear-curtain sync, in which the flash fires at the end of the exposure, rather than at the start. If you make a long exposure of a moving subject, and use front-curtain flash sync, the flash will fire when the camera shutter opens, then the long existing-light exposure is made. Thus, ghost-image "speed streaks" produced by the subject's movement appear to precede the subject in the photo. With rear-curtain sync, the long existing-light exposure is made first, and the flash fires just before the camera shutter closes. Thus, the ghostly speed streaks follow the subject—a very natural and pleasing visual effect.

To make this shot, the photographer set the Nikon N6006 camera (with AF Nikkor 20mm f/2.8 superwide-angle lens*) for Programmed AE, Auto Balanced Fill-Flash, Matrix metering, and Autofocus, along with Rear-Curtain Sync (by pressing a few buttons); then clamped the camera to the bicycle's

* The N6006's built-in flash coverage is adequate for focal lengths as wide as 28mm; because the subject was centered in the frame, full illumination of the edges of the scene was not necessary.)

CAMERA: Nikon N6006
LENS: 20mm f/2.8 AF Nikkor
FLASH: Built-in
EXPOSURE MODE: Program AE
METERING MODE: Matrix
FLASH MODE: Rear-curtain sync
EXPOSURE: 15 seconds at f/5.6
EXPOSURE COMPENSATION: 0
FLASH COMPENSATION: 0
FILM: Kodachrome 200

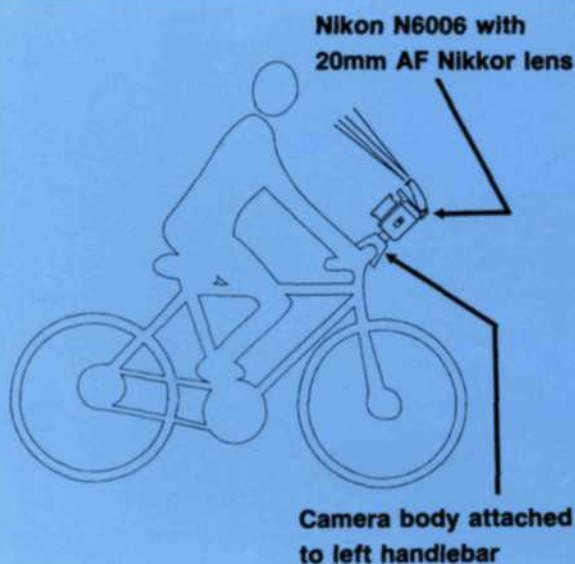


15-second exposure made with N6006's built-in flash in rear-curtain sync.

handlebars using a Bogen Superclamp, and attached an air-release cable. He then rode down New York City's 7th Avenue late at night, and squeezed the release bulb to fire the shutter. The N6006 automatically did the rest, and

recorded the effective image on Kodachrome 200 film.

You would think this type of photography would be hit-or-miss, but the results were predictable and intriguing, frame after frame! □



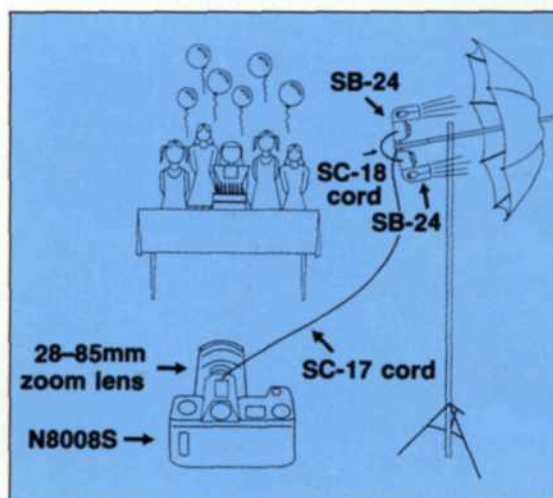
The NIKON Challenge IV

GROUP PORTRAIT USING MULTIPLE SB-24 NIKON SPEEDLIGHTS WITH BOUNCE FLASH AND AUTOFOCUS

Photographing children is always difficult. Following focus, readjusting the lighting, and resetting the exposure as the subjects move from one area to another tend to distract your attention from the composition and the subject's expression.

The new and advanced Nikon N8008S camera and SB-24 AF Speedlight flash unit will automatically handle all the technical aspects of shooting a moving subject. All you need do is compose the scene through the bright-screen viewfinder, and wait for that perfect moment to take the shot.

For this shot, two SB-24 AF Speedlights were attached to a light stand and directed into an umbrella reflector. One SB-24 was attached to the camera via the Nikon SC-17 TTL flash cord, and the second was connected to the first with the SC-18 flash cord. The primary unit was set to TTL flash, with no flash compensation selected. Each power zoom head was manually set to 24mm so that the flash beams would evenly fill the umbrella. The party and cake were placed at one end of the table, and the photographer was at the other end. Image size and compositional cropping were accomplished by



CAMERA: Nikon N8008S
LENS: 28-85mm f/3.5-4.5 AF Nikkor
FLASH: Two SB-24 AF Speedlights, with SC-17 and SC-18 TTL cords
EXPOSURE MODE: Aperture-Priority AE
METERING MODE: Matrix
FLASH MODE: TTL
FOCUS MODE: Auto C mode
MOTOR DRIVE: Continuous
EXPOSURE: 1/60 at f/5.6
EXPOSURE COMPENSATION: 0
FLASH COMPENSATION: 0
FILM: Ektapress 100

zooming the 28-85mm f/3.5-4.5 AF Nikkor zoom lens. An aperture of f/5.6 was used so that the flash recycle time would be rapid and the background would be thrown slightly out of focus. Umbrella bounce flash was selected to prevent one girl from casting a shadow on the next. The bounce flash elimi-

nated this problem and made the scene more natural-looking as well. For a different lighting effect, the light could be bounced off a wall or ceiling.

The N8008S's autofocus capability automatically kept focus as the children moved back and forth within the scene. □



Multiple-flash bounce portrait using SB-24s and continuous autofocus with the N8008S.

The NIKON Challenge IV

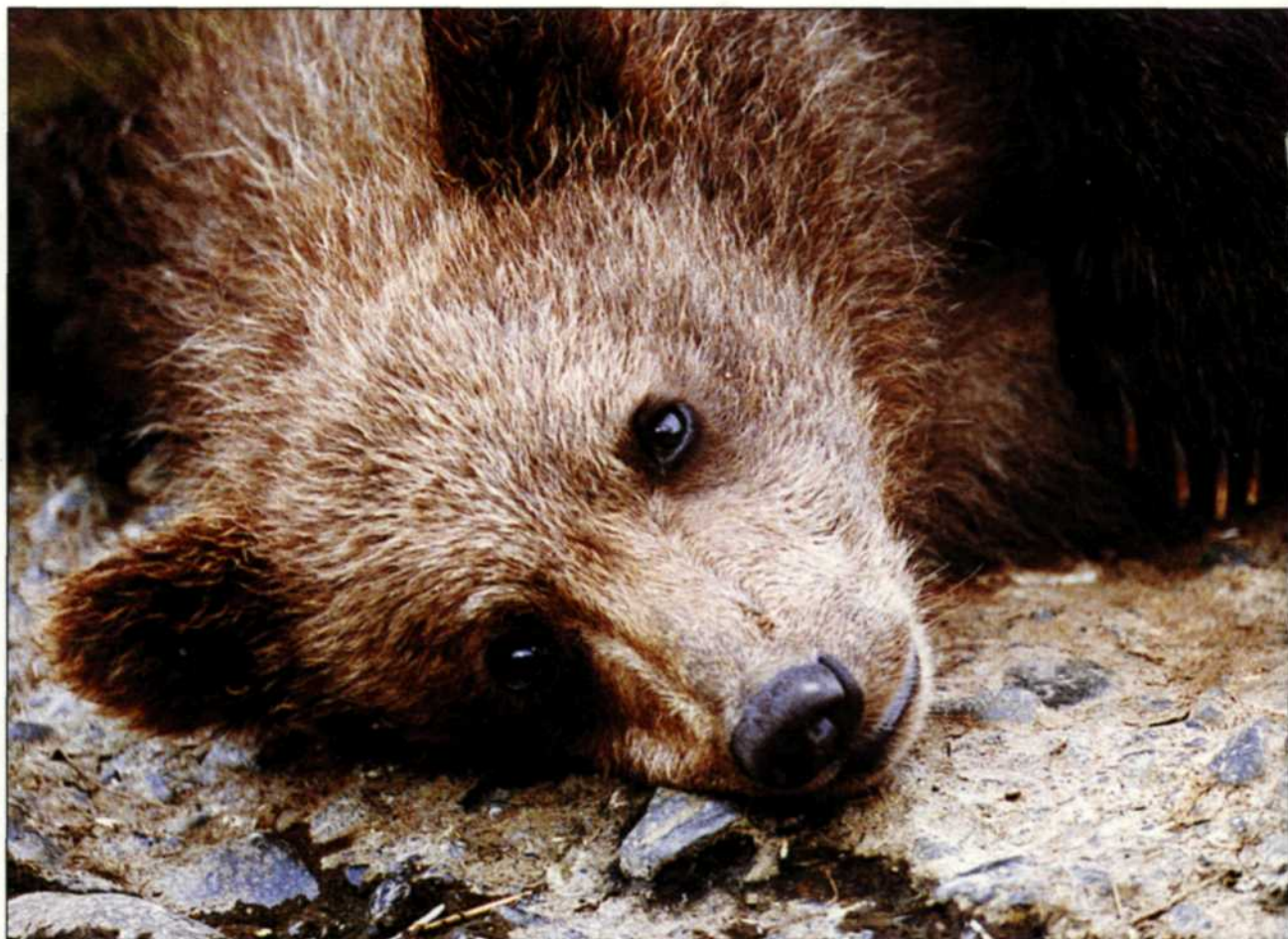
WILDLIFE PORTRAITS USING SPOT METERING AND THE 80-200mm f/2.8 AF ZOOM NIKKOR LENS



Animal portraits, whether they are made at the zoo or in the wild, are difficult to make with slow zoom lenses. A fast maximum aperture lets the photographer shoot in dim light, with slow-speed, fine-grain films. A fast maximum aperture also allows the photographer, when shooting with the lens wide-open, to blur background details, thus focusing emphasis on the main subject.

The 80-200mm f/2.8 AF Zoom Nikkor is, quite possibly, the ideal portrait lens, whether your subjects are people or animals. This lens's range of focal lengths (80mm to 200mm) encompasses all of the traditional portrait focal lengths—85mm, 105mm, 135mm, 180mm, and 200mm. Additionally, the 80-200mm f/2.8 AF Zoom Nikkor possesses an ultra-fast maximum aperture of f/2.8, meaning that at any focal length, at a suitable camera-to-subject

80mm



200mm

CAMERA: Nikon F4S
LENS: 80-200mm f/2.8 AF Zoom Nikkor
EXPOSURE MODE: Aperture-Priority AE
METERING MODE: Spot
FOCUS MODE: Auto S mode
MOTOR DRIVE: Single frame
EXPOSURE: f/2.8 to f/5.6; shutter speed varied accordingly
EXPOSURE COMPENSATION: 0
FILM: Kodak Ektachrome 100 Plus Professional

distance, you can blur the background, while keeping the subject razor-sharp. The 80-200mm f/2.8 AF Zoom Nikkor lens incorporates special elements made of extra-low dispersion glass, which all but eliminate chromatic aberrations that occur at telephoto focal lengths.

An additional benefit of the 80-200mm f/2.8 AF Zoom Nikkor lens is that it has excellent close-focusing capabilities. In macro-focusing mode, the lens can focus down to a distance of 4.9 feet for a reproduction ratio of 1:5.9 (ideal for portraits of animals).

All of the animal portraits shown here were made with the 80-200mm AF Zoom Nikkor lens and a Nikon F4S camera set for Aperture-Priority AE. The F4S's depth-of-field preview



135mm

enabled the photographer to determine just which aperture would provide the desired effect; the camera's Aperture-Priority AE mode permitted him to set it, while still enjoying the shooting freedom and speed of automatic exposure control. □

The NIKON Challenge IV

WIDE-ANGLE AUTOMATIC MATRIX BALANCED FILL-FLASH WITH THE NIKON N6006

Wide-angle flash is a problem, usually. Especially with built-in flash units, the flash doesn't cover a wide enough area to permit shooting evenly lit images with wide-angle lenses. The Nikon N6006's built-in flash, however, covers a wide enough angle to permit shooting evenly lit photographs with lenses as wide as the AF Nikkor 28mm f/2.8 lens used here.

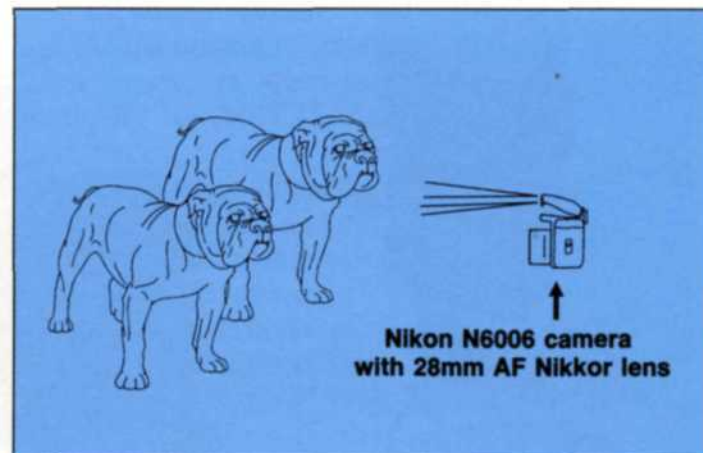
Nikon's N6006 offers built-in flash with Automatic Balanced Fill-Flash, through which the exposure is perfectly and automatically balanced with ambient light. This feature, along with the built-in unit's wide angle of coverage, made this photograph possible—automatically. The camera was set for Programmed auto-exposure, Matrix Metering, Automatic Balanced Fill-Flash, and Autofocus. Then all the photographer had to do was compose, and shoot.

As the sky grew darker with every passing minute, the camera's highly sensitive metering system compensated accordingly, producing frame after frame with perfectly balanced fill-flash.

In addition to providing balance be-



CAMERA: Nikon N6006
LENS: 28mm f/2.8 AF Nikkor
FLASH: Built-in
EXPOSURE MODE: Program AE
METERING MODE: Matrix
FLASH MODE: Auto Balanced Fill-Flash
FOCUS MODE: Auto S mode
MOTOR DRIVE: Single frame
EXPOSURE: 1/30 at f/5.6
FLASH COMPENSATION: 0
EXPOSURE COMPENSATION: 0
FILM: Kodachrome 64



tween flashlit subjects and existing-lit backgrounds automatically, the N6006 permits the photographer to adjust the flash-to-existing-light ratio (within a range of one stop over to three stops under the standard ratio, in 1/3-stop increments) as desired, by setting the chosen degree of compensation. To darken the background and lighten the foreground subject, you can set the camera compensation to -1 and the flash compensation to +1, for example. This versatility is provided by no other camera's built-in flash unit, and by few accessory flash units. □



Daylight-balanced automatic fill-flash.
Special Advertising Section

The NIKON Challenge IV

MULTIPLE AUTOMATIC MATRIX BALANCED FILL-FLASH WITH THE N8008S



CAMERA: Nikon N8008S
LENS: 75-300mm AF Nikkor
f/4.5-5.6
FLASH: Two SB-24 AF Speedlights,
connected with SC-17 and SC-19
flash cords
EXPOSURE MODE: Program AE
METERING MODE: Matrix
FLASH MODE: TTL
FOCUS MODE: Auto S mode
MOTOR DRIVE: Continuous
EXPOSURE: 1/125 at f/8
FLASH COMPENSATION: 0
EXPOSURE COMPENSATION: 0
FILM: Kodak Ektapress 100

One of the main advantages of Nikon's Matrix Balanced Fill-Flash is that it works with multiple flash units, thus allowing the photographer to produce professionally lit portraits with the ease of full TTL exposure automation.

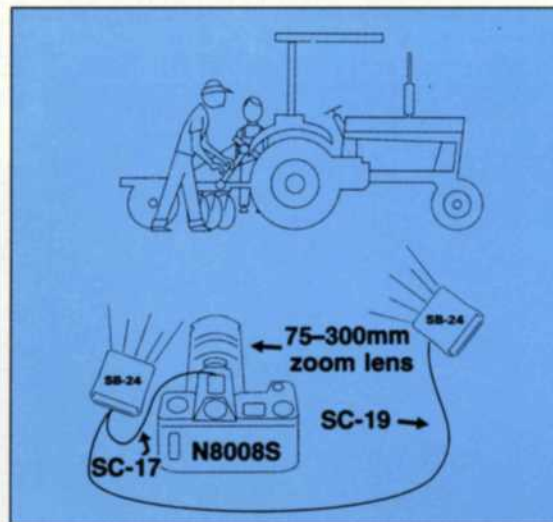
With the advanced new Nikon N8008S camera, two SB-24 AF Speedlight flash units, and the appropriate Nikon dedicated TTL flash cords, you can let the camera and flash automatically take care of the technical details of the shot, so all you need do is compose, and watch in the bright viewfinder for that ideal expression.

For this shot, an AF Nikkor 75-300mm zoom lens was mounted on the N8008S, and an SB-24 AF Speedlight was attached to the camera via the SC-17 flash cord. A second SB-24 was attached to the first using the SC-19 flash cord. The SB-24s were set to TTL flash, and all other functions were in their default modes. An assistant held one of the SB-24s just off camera and the other at arm's length, and directed each so that flash shadows were minimized. The subjects were then asked to carry on as they discussed various aspects of farm life. They were advised that they could move about freely within the scene. Using the autofocus system of the N8008S and the zoom function of the lens and flash, the photographer was able to shoot various compositions of the scene with little effort, and great results.

When the subjects moved, even slightly, the autofocus feature of the N8008S responded precisely and predictably, so that each frame of the couple is razor sharp. Also, the meter was set to Matrix mode to ensure that the flash-fill would be equally balanced with the daylight exposure. □



Informal portraits made with two SB-24s and the N8008S.



The NIKON Challenge IV

WEDDING PORTRAITS USING MULTIPLE SB-24 SPEEDLIGHTS

Wedding photographers have long known that electronic flash is useful not only to provide enough lighting when the existing light isn't very bright, but also to provide good lighting when the existing light isn't very attractive. Nikon's automatic TTL flash metering, even when more than one flash unit is used, makes such lighting easy and predictable.

For these photos, two SB-24 AF Speedlights were used with a Nikon F4S camera. The first flash was connected to the camera using the SC-17 TTL cord; the second connected to the first using the SC-19 cord. An assistant held the first SB-24 just off camera, and the second at arm's length. The primary SB-24 was set to rear-curtain sync so that a shutter speed slower

than $\frac{1}{60}$ could be used (a shutter speed of $\frac{1}{15}$ was indicated by the F4S's Ma-

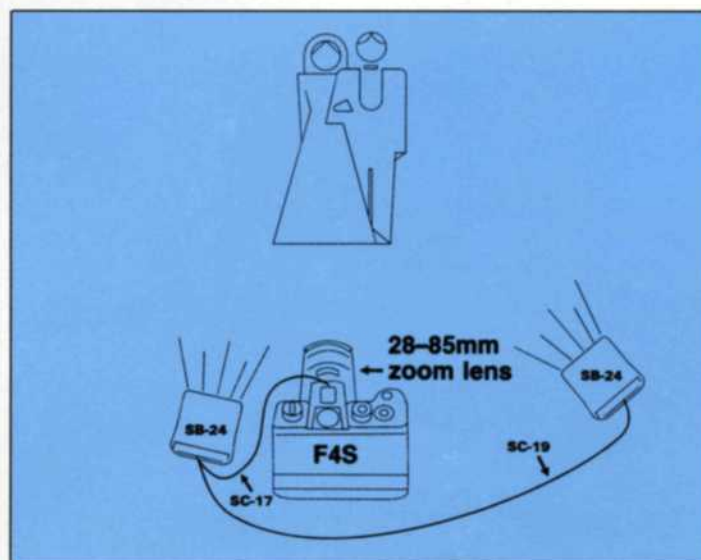
CAMERA: Nikon F4S
LENS: 28-85mm f/3.5-4.5 AF Nikkor
FLASH: Two SB-24 AF Speedlights, with SC-17 and SC-19 TTL flash cords
EXPOSURE MODE: Program AE
METERING MODE: Matrix
FLASH MODE: TTL, rear-curtain sync
FOCUS MODE: Auto S mode
MOTOR DRIVE: Single frame
EXPOSURE: $\frac{1}{15}$ at f/5.6
EXPOSURE COMPENSATION: 0
FLASH COMPENSATION: 0
FILM: Fujicolor 400 Professional HG

trix metering system for the existing light). Because the existing-light and flash exposures were balanced (automatically by the TTL flash metering), both photographer and wedding couple held very still during the exposures to ensure that there was no blurring due to subject or camera movement at such a slow shutter speed.

Several variations of wedding portraits were produced. All of the images included a mix of lighting: filtered daylight coming through the stained-glass windows, tungsten lights from the church interior, and of course, the daylight-balanced flash of the SB-24s. In each case, the Matrix balanced fill-flash capability of the F4S and SB-24 AF Speedlights produced beautiful, perfectly exposed images. ■



Wedding portraits using the F4S, multiple SB-24s, Matrix balanced fill-flash, and mixed lighting. The combination of such varied light sources, including flash, would have taken much time to calculate "the old fashioned way." Matrix balanced fill-flash makes the task completely automatic.



The NIKON Challenge IV

MULTIPLE SB-24 SPEEDLIGHTS FOR FILL-FLASH AND KEY-FLASH

When shooting people shots outdoors, direct sunlight produces harsh shadows and squinting subjects. Open shade produces softer lighting and doesn't cause the subjects to squint, but the light is blue—not attractive for people pictures. Also, open shade produces an unflattering lighting pattern on faces, with shadowy, hollowed-out eye sockets, and exaggerated shadows under the nose, lips, and chin of the subject.

By using Nikon SB-24 AF Speedlight flash units in conjunction with outdoor lighting, most of these problems can be overcome, with beautiful portraits the result. For this photograph of a three-generation family, the members were gathered together in front of their antique car, which was parked in front of the family home. The shot was taken in late afternoon, when the car and front of the home were in open shade. The ambient light still cast dark shadows, so the photographer used two SB-24 AF Speedlights to fill-in the shadows.

One SB-24 was attached to the N8008S camera via the SC-17 TTL flash cord, and a second SB-24 flash was then attached to the first via the

CAMERA: Nikon N8008S
LENS: 35-70mm f/3.5-4.5 AF Nikkor
FLASH: Two SB-24 AF Speedlights, with SC-17 and SC-19 TTL cords
EXPOSURE MODE: Program AE
METERING MODE: Matrix
FLASH MODE: TTL
FOCUS MODE: Auto S mode
MOTOR DRIVE: Single frame
EXPOSURE: 1/125 at f/8
EXPOSURE COMPENSATION: 0
FLASH COMPENSATION: 0, +1
FILM: Kodak Ektapress 100



SC-19 flash cord. Both SB-24s were set at the wide-angle position to produce the widest angle of coverage. An assistant held both flash units, and angled them so they spread even coverage over the entire group. The N8008S and SB-24s then properly exposed the scene perfectly, automatically.

Several variations of the three-gener-

ation portrait were produced, including the one shown here of grandfather, father, and son. The photographer moved the group to the front of the car, and input +1 flash compensation on the primary SB-24. The result is *key-flash*, wherein the ambient light becomes the fill light, and the SB-24s become the main light. ■

