



my point of view

Schmidt Marketing 興華拓展
Newsletter 會員通訊
Spring 2009



DELSEY CORIUM COLLECTOIN unique leather camera bags

where design, luxury & comfort meet...

Delsey CORIUM 真皮系列 Collection

時尚，奢華的肩袋為專業攝影師所鍾愛；磁力開關扣，讓攝影師們輕鬆取出器材運用，活動式拉鏈袋連內層存放格，配備多個細小存放格，使無論各類攝錄器材還是細小的隨身物品，都易於存放。



always ready to take the load... let's move



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誘發黑色魅力Leica Pradvoit欣賞會
Leica X B&W X AV BiWeekly 2008

2009年首季LEICA宣佈推出多種嶄新產品，令各LEICA FANS雀躍不矣，今期為大家逐一介紹。去年10月宣佈推出的Leica Pradovit D1200投影機終於上市了，為讓各LEICA會員親身體驗其光學影像，我們將連同英國著名音響器材B&W及AV雙周舉辦欣賞會，活動以小組型式舉行，參加名額有限，詳情見第26頁。而我們亦於永成攝影及狄龍影音的專業影音陳列室展出Leica Pradovit D1200，在場更有專人介紹產品，詳情見第24頁。希望大家多多支持~!

今期通訊，編輯部為版面設計上作出了改革，務求令會員有耳目一新的感覺。希望大家喜歡~!

To the joy of Leica fans, Leica announced the launch of a number of brand new products in the first quarter of 2009, and this edition we introduce all of them to you. The Leica Pradovit D1200 projector, first announced last October, is finally available, and to enable all Leica members to personally experience its optical imagery, we have teamed up with AV Biweekly and celebrated British manufacturer B&W to organise an appreciation event. This activity will be held in small group format with limited numbers of participants. See page 26 for details. We will also be exhibiting the Leica Pradovit D 1200 in the dedicated AV show rooms of Wing Shing Photo Supplies and Delon Photo & Hi-Fi Centre. Specialist staff will be on hand to introduce the products. See page 24 for details. Your support would be much appreciated! I should also inform you that our editorial department has revised our layout design, in order to give the magazine a fresh feeling. We hope you like it!

Anthony

帶著徠卡去攝獵

春天，是綠色的。大地充滿朝氣，萬物也被滋養，生生不息。我們雖被經濟的大氣候籠罩著，但大自然卻給予我們正面和希望的訊息。同時，也喚醒著我們，叫我們要出外走走，看看四時之變化。在這春日裡，德國徠卡相機公司推出了M8.2 Safari限量版綠色機身，正有著“狩獵”的意思，配合多款徠卡新品及活動，我們一起帶著徠卡去攝獵吧！

Hunting for photos with your Leica

The first green shoots of spring are showing themselves. The ground is swelled with moisture, nourishing every living thing, and the world teams with life. We may be stuck with the current economic climate, but nature can still give us messages of hope and optimism. At the same time, it can also awaken us. It exhorts us go out and walk around, and to see the changes all about us.

Leica Camera AG latest M8.2 Safari Limited Edition is so named for precisely this reason in addition combines with several Leica new products and activities. Let's go out and hunting with Leica in that green season.

Cherry

如對會員通訊有任何建議或希望與其他會員分享使用LEICA的拍攝心得，歡迎郵寄或電郵至 hkmkt@schmidtmarketing.com 給我們！
If you have any comments regarding the newsletter or experiences of photography that you would like to share with other members, please write or email us at: hkmkt@schmidtmarketing.com



New special edition. The LEICA M8.2 'Safari' 狩獵版相機套裝

德國徠卡相機公司宣佈推出LEICA M8.2 Edition “Safari” 狩獵限量版套裝，每款套裝內包括：LEICA M8.2 “Safari” 橄欖綠色機身、LEICA ELMARIT-M 28mm f/2.8 ASPH 銀色鍍配金屬銀色遮光罩、E39 UV/IR銀色濾鏡、Billingham Combination Bag M “Safari” 橄欖綠相機袋及“Safari” 真皮相機帶。

全球限量500套

Leica M8.2 Edition “Safari” 是專為追求獨特、刺激而又同時想保持低調的攝影追求者所設計。橄欖綠的特別版機身，徠卡只曾生產過兩次。第一次是1960年Leitz提供給德國聯邦國防軍“Bundeswehr”，為隱蔽式監視及記實攝影時所用。第二次就是1977 / 78年的LEICA R3 “Safari”。時至今日，這兩款特別版型號的相機，已成為極之珍貴的相機收藏品。

相機：LEICA M8.2 “Safari”

機身頂蓋、底板、機背以及機身皮革“Vulkanit”都造成橄欖綠，與“Safari” 狩獵的意思相互呼應。頂蓋刻有傳統Leica商標，機身上所有可活動的按鈕都造成銀色，與銀色的鏡頭保持一致性。相機規格則與M8.2完全相同。

鏡頭：LEICA ELMARIT-M 28mm f/2.8 ASPH

輕巧、靈活多變、可適用在各種攝影場合的28mm鏡頭，特別鑄造銀色限量版，並只與“Safari” 搭配套裝組合。以鋁金屬鑄造的鏡身，能使重量維持在180克，與黑色版鏡身的重量相同，輕巧靈活。配以金屬鑄造的銀色遮光罩，堪稱完美搭配！

Billingham Combination Bag M “Safari” 相機袋

英國相機袋製造商Billingham，特別為LEICA M8.2 “Safari” 製造了同樣是橄欖綠的相機袋。相機袋以防水物料“FibreNyte” 造成，配以棕褐色的肩帶，與“Safari” 徠卡相機組成完美套裝。內裡活動式層格可依照不同相機及鏡頭作出調整。

相機肩帶：奢華真皮Leica相機肩帶

棕褐色真皮肩帶，底層為防滑皮革，可防止相機從肩膀下滑。肩帶中央刻有Leica經典圓形商標，兩邊則以明顯的縫紉線作點綴。從設計到製造，都可見徠卡的用心設計。

Leica M8.2 Edition “Safari” 狩獵限量版套裝全球限量發行500套。2009年2月起發售，每套售價HK\$75,000。

With the special edition LEICA M8.2 ‘Safari’, Leica Camera AG, Solms presents a camera set with an olive green outdoor look. This exclusive special edition is limited to 500 cameras worldwide.

The LEICA M8.2 ‘Safari’ set includes a LEICA M8.2 camera body in olive green paint finish and a silver anodised LEICA ELMARIT-M 28 mm f/2.8 ASPH. lens with a metal lens shade in classical design and a silver E39 UV/IR filter. The technical specifications of both camera and lens are identical to those of the standard models. A premium quality, real leather carrying strap completes this unusually finished set. The strap is made of brown calfskin leather and is embossed with a subtle Leica logotype. The LEICA M8.2 ‘Safari’ edition also includes a matching camera bag. The British camera case and bag specialists, Billingham, have created a matching camera bag in olive green with



brown trim especially for the ‘Safari’ edition. The bag offers sufficient room for the set, additional lenses and accessories.

The LEICA M8.2 ‘Safari’ edition camera model is in a durable olive green paint finish that is characterized by a particularly comfortable feel and grip. The vulcanite leathering of the camera body also follows the colour scheme of the top plate, the base plate and the camera back. This special paint finish lends the camera an appearance ideal for outdoor use and underlines the camera’s status as an unobtrusive tool for reportage photography.

The controls of the LEICA M8.2 ‘Safari’ edition are silver chromed and thus create a visual harmony with the silver finish of the LEICA ELMARIT-M 28 mm f/2.8 ASPH. lens. Thanks to its particularly compact design and construction, a weight of only 180 grams and its outstanding optical qualities, this extremely versatile lens is one of the most popular lenses of the Leica rangefinder system.

The special edition LEICA M8.2 ‘Safari’ is not the first Leica camera produced with this unusual colour scheme. The olive green finish was previously used for two other Leica camera models: in the 1960s, olive green-painted Leica M cameras were supplied to the military and used for unobtrusive surveillance and documentary photography. The second olive green camera model, the Leica R3 ‘Safari’, first introduced in 1977/1978, is today a much sought after and valuable collectors’ item.

The LEICA M8.2 ‘Safari’ edition will be available from February 2009. The Suggested Retail Price is HK\$75,000.-



LEICA D-LUX 4 in titanium Exclusive special edition luxury set 豪華版尊貴套裝

德國徠卡相機公司隆重推出LEICA D-Lux 4 鈦金屬限量版，獨特的機身更突顯徠卡相機的尊貴豪華氣派。

首部鈦金屬DC 限量10,000部

LEICA D-Lux 4 鈦金屬限量版是繼LEICA M7, LEICA MP鈦金屬機身及LEICA M6TTL鈦金屬版之後，成為首部擁有鈦金屬版的輕便數碼相機。

銀灰色的LEICA D-Lux 4 鈦金屬限量版，外型簡潔，獨特的機身外殼詮釋著徠卡奢華的風格，定必成為各地收藏家的收藏之選。豪華版的LEICA D-Lux 4流露出一份奢華感覺的同時，相機的功能同樣保持徠卡獨有的風格及特性，由金屬鑄造的機身，內藏優異品質與卓越功能，與標準版的D-Lux 4同出一轍。高質的用料使無論在任何情況下，都成為攝影師極可信賴的攝影工具。

LEICA D-Lux 4鈦金屬版與標準版擁有一致的相機規格，故此，LEICA D-Lux 4的專業配件如手柄，外置觀景窗，CF22閃燈都完全符合鈦金屬版使用。

小型LEICA M

徠卡優越光學鏡頭及其直覺式的簡易操作，讓LEICA D-Lux 4成為一部真正的“小型”相機。其專

業的相機規格可媲美專業級數碼相機。輕巧，快速的性能，給予攝影師極大的彈性，發揮無限創意，記錄瞬間影像。

LEICA D-Lux 4 鈦金屬版全球僅限量發行10,000套。2009年1月起發售，每套配有同樣鈦金屬版的真皮相機套。貨號為18371，每套售價HK\$9,500。

Exclusive special edition luxury set:
LEICA D-LUX 4 in titanium finish with a matching leather case

Leica Camera AG, Solms presents an exclusive special edition of the LEICA D-LUX 4 Titanium.

A further premium quality camera edition in an elegant finish. The LEICA D-LUX 4 Titanium now joins the special titanium limited editions of the LEICA M7 and LEICA MP and a titanium colored LEICA M6 TTL as the first Leica digital camera with the satin finish of anodized titanium. This special version of the LEICA D-LUX 4 Titanium is limited to only 10,000 cameras worldwide.

The silver-grey of the LEICA D-LUX 4 Titanium has an unmistakably exclusive look that makes this special edition an elegant collector's piece with its own particular expression of luxury. The camera body of the titanium edition has a particularly luxurious look and feel, but still remains light and extremely resilient.

Thus, the LEICA D-LUX 4 Titanium has a metal body that has been constructed with the same precision and attention to detail as the standard models, and the exclusive use of the highest quality materials in its construction guarantees users absolute reliability in every situation.

The technical features of the LEICA D-LUX 4 Titanium are identical to those of the standard models. For instance, the wide range of accessories for the LEICA D-LUX 4, such as the handgrip, the auxiliary finder or the LEICA CF 22 compact flash unit (available from February 2009) are all fully compatible with the titanium edition. Thanks to its high-performance, fast precision lens and its intuitively designed operating concept, the LEICA D-LUX 4 is a true system camera in a 'compact' form. Moreover, thanks to its impressive specifications, it can even hold its own in comparisons with professional models. In terms of photographic creativity, it knows no limits. Together with lightning-fast image processing and compact, refined looks, this compact camera also offers its users enormous flexibility when it comes to capturing those unique moments in unforgettable pictures.

From January 2009, the camera will be available in a set together with a premium quality, titanium-colored leather case. The suggested retail price is HK\$9,500.

LEICA Pradovit D-1200

最精巧、最輕便的數碼投影機，真實再現精美影像

The smallest and lightest digital projector in its class for photorealistic reproduction

LEICA Pradovit D-1200投影機是由徠卡照相機公司推出的第一款高端數碼投影機，它的機身由高品質的鎂合金制成，外形優雅、性能卓越。其精巧而輕便，重量不足3.5千克，是世界上這一級別投影機中最小巧、最輕便的投影機。LEICA Pradovit D-1200投影機menu設計清晰，並為主要功能額外設計遙控裝置，使得操作更加簡便。LEICA Pradovit D-1200功能強大、而多樣，應用範圍包括從高質量大格式的數碼圖片投影到用全幅高清影像播放電影、私人視頻錄像、電視節目和電子遊戲。由於投影機工作時特別安靜，因此觀看相片或電影都會成為整個家庭的美好享受。

徠卡照相機公司投影機產品經理Björn Dietzler說：“自1925年以來，幻燈機就已經成為徠卡產品家族中不可或缺的一部分。無論是業餘攝影師，還是用多媒體進行演示的演講者都非常欣賞徠卡幻燈機和鏡頭的精確性和卓越光學品質。從開始冒險進入數碼投影機領域之初，徠卡就將還原優異影像的投影機納入到徠卡光學產品系列中，為徠卡攝影師提供出色的產品，可以將精美的影像完美地的再現。所有的產品都源自徠卡，因此不同產品之間可以很好協作。”

結合得克薩斯設備公司的DLP顯示技術，LEICA Pradovit D-1200配置了最佳的色彩管理，可以在16:10的格式中真實再現影像。這一反射芯片技術使得實際分辨率可以達到1920 x 1200像素。即使在真實影像設定中，對比度超過2500:1，亮度可達1400流明。

LEICA Pradovit D-1200 投影機使用的鏡頭是LEICA VARIO-ELMARIT-P f/2.8-3.1/33-42 mm/59 mm-74 mm (equiv.)/t.r. 1.6-2.0:1 高速鏡頭，確保了極高的亮度和對比度。投影機可用的光學投影距離是1-15米，所需屏幕寬度大約是0.5-6.8米。投影對角線從0.6到11米。因此投影圖像能夠最佳地適用於不同類型的房間。

LEICA Pradovit D-1200配備了最新的燈泡技術。220W的飛利浦FusionPlus VIDU UHP 燈泡在標準模式

下大約可以使用3000個小時，在高功率模式下大約可以使用2000個小時。運行時的噪音低於28分貝，可以保證投影時的安靜環境。

LEICA Pradovit D-1200投影機提供了各種播放設備的連接端口，除了輸入端口外，還提供了用於連接台式電腦、筆記本電腦、DVD、Blu-Ray或高清晰的DVD播放器、高清晰便攜錄像機或高清晰電視接收器的HDMI1.3和DVI數碼接口。除了這些常用的組合和S 視頻接口外，還提供了LAN和VGA 電纜連接端口。

LEICA Pradovit D-1200投影機現已到港，建議零售價HK\$93,200 (貨號:38000)

The LEICA PRADOVIT D-1200 presented by Leica Camera AG, Solms is the first digital Leica projector for high-end applications, a high performer in an elegant body of high-quality magnesium. With its extra compact size and weight of less than 3.5 kilograms, it is the world's smallest and lightest projector in this class. The LEICA PRADOVIT D-1200 features a clearly designed menu and an additional remote control for the main functions, making operation even easier. The application potential of the LEICA PRADOVIT D-1200 is wide and varied, ranging from high-quality large-format projection of digital photos to showing films in full HD quality, private video recordings and television programs and playing PC games. Thanks to the projector's extremely quiet running, viewing is an enjoyable experience for the whole family.

“Projectors have been an integral part of Leica's product range ever since 1925. Not only ambitious amateur photographers, but also speakers giving evening-filling multimedia shows appreciate the precision and optical quality of Leica projectors and their lenses. By venturing into digital projection, Leica has added the final link to its performance chain, providing provides Leica photographers with outstanding products for excellent photography and brilliant reproduction – all

from a single source and therefore ideally attuned to each other,” says Björn Dietzler, Product Manager for Projection at Leica Camera AG.

Integrating D(igital)L(ight)P(rocessing) Display technology from Texas Instruments, the LEICA PRADOVIT D-1200 has optimally matched color management for photorealistic image reproduction in 16:10 format. This reflecting chip technology enables an actual resolution of 1920 x 1200 pixels. Even at the photorealistic setting, the contrast ratio is more than 2500:1 with a brightness of about 1400 ANSI lumen.

The LEICA VARIO-ELMARIT-P f/2.8-3.1/33-42 mm/59 mm-74 mm (equiv.)/t.r. 1.6-2.0:1 high-speed lens of the LEICA PRADOVIT D-1200 ensures superb brightness and contrast. The optics can be used in a projection range from 1 to 15 meters, which is equivalent to a screen width between about 0.5 and 6.8 meters. The picture diagonals run from 0.6 to 11 meters. The projected image can therefore be optimally adapted to many different types of rooms.

The LEICA PRADOVIT D-1200 is equipped with the latest lamp technology. The 220W FusionPlus VIDU UHP lamp from Philips has a working life of approx. 3000 hours in standard mode and about 2000 hours in high-power mode. The pleasantly quiet operating noise is under 28 dB, ensuring a restful evening of projection.

The Pradovit D-1200 offers various options for connecting playback devices. Besides a component input port, it provides HDMI1.3 and DVI digital interfaces for linking a computer, laptop, DVD, Blu-ray or HD-DVD player, HD camcorder or HDTV receiver. Besides the customary composite and S video interfaces, there are also ports for LAN and VGA cables.

The LEICA PRADOVIT D-1200 is on sale now, the suggested retail price is HK\$93,200. (Product code:38000)



New: LEICA SF 58

Professional high-end flash unit for highest performance and system compatibility 頂級專業閃光燈配合徠卡相機的專業系統。



兼容未來的相機系統

LEICA SF 58是有史以來最頂級的徠卡閃光燈，它結合所有專業閃燈必備的元素以及對未來系統的支援性，包括徠卡R系單鏡反光相機，M系連動測距相機，S型專業相機在內，皆適用這款智慧型閃燈。透過USB與電腦連線，SF58可更新最新 firmware，確保更多的相機支援。

高性能帶來拍攝自由

結合高閃光指數58 (ISO100/21°) 可傾斜和旋轉的閃光燈反射器，可直接或間接閃光，為攝影師提供一套良好光線運用的無限可能性。

亮度和靈活性

通過系統控制的集成副反射器，可增亮陰影以及保持高光層次。此外，徠卡SF 58閃光燈提供24mm到105mm的涵蓋範圍，通過內置的廣角擴散器可以涵蓋到18mm。閃燈反射會自動依據現場光作調整，當然也可以手動調較。

直覺式設計，操作簡易

從現在起使用閃光燈進行拍攝比以前任何時候都要簡單。自動閃燈功能如TTL或自動以及自動強制閃光，都會自動偵測相機參數並作同步化，只要按下快門，便可達到最佳曝光平衡效果。

閃光燈具有自動對焦矩陣測光(Autofocus-Matrix-Metering)功能，即使在弱光下也能夠精準地對焦。直覺簡單的按鈕及清晰的點矩陣顯示屏(Dot-Matrix-Display)，使攝影師只需集中精力關注最重要的工作。

高效率值得信賴

高效能的電源管理系統讓閃光燈在快速和連續操作下，都能保持穩定性能。同時，閃光燈備有過熱控制系統，為閃光燈提供保護作用。

拍攝專業閃光照片

新型徠卡SF 58還具有兩種不同的閃光選項（標準或柔和），適用於多種攝像應用。通過同步遙控閃光功能(slave function)，閃燈可彼此透過無線連結，Leica SF 58為富有創造力的攝影師展現最大可能性。

總之，徠卡SF58是一款高性能的閃光設備，是專業攝像師不可缺少的工具，帶來了無限的創造力。Leica SF 58 閃光燈由2009年4月發售，貨號為14488，建議零售價HK\$6,600。由購買日期起可享受2年保修期。

Leica Camera AG, Solms, presents a new flash unit combining the highest performance and system compatibility in one high-end flash unit – the LEICA SF 58. The maximum guide number of 58 (ISO 100/21°) of the new flash unit enables high light output and offers ideal opportunities for indirect flash illumination thanks to its fully swivelling reflector. Its integrated, system-controlled secondary reflector maintains image brilliance and simultaneously lightens shadows and highlights. For photographers, this means more creative freedom in the use of light and more flexibility, even under difficult lighting conditions. A diffuser for softer illumination, particularly recommended for portrait photography, is available as an optional accessory.

The LEICA SF 58 is suitable for use with all Leica rangefinder and SLR cameras and can also be used with the new Leica S-system. The flash unit is specifically dedicated for use with Leica system cameras and simplifies flash photography with each camera type. The LEICA SF 58 is equipped with an integrated USB port to allow convenient uploading of firmware updates. This feature ensures absolute compatibility with future generations of Leica cameras.

The LEICA SF 58 flash unit features a wide zoom range of 24-105 mm and an integrated wide-angle diffuser to extend the field of view by 18 mm. Depending on the focal length of the lens in use and the sensor format, the flash reflector setting is automatically controlled and also features a manual adjustment option.

Thanks to its numerous technical features, the LEICA SF 58 enables photographers to capture professionally exposed images independent of any existing lighting conditions. For instance, the unit features automatic functions such as TTL or automatic flash mode, as well as automatic fill-in flash. In addition, the new LEICA SF 58 offers a choice of two lighting profiles (Standard and Soft) that allow optimum adaptation to various lighting situations. High performance energy management guarantees flash photography at the highest speed and constancy, and at the same time an overheating protection function regulates the flash frequency when necessary.

Intuitive controls and a user-friendly operating concept ensure simple handling of the LEICA SF 58. All relevant parameters can be easily set with the four soft keys of the unit. The clearly structured, illuminated dot-matrix display allows photographers to concentrate on the essentials.

The LEICA SF 58 is available from authorised Leica dealers from April 2009. Product Code is 14488 and HKSRP \$6,600.-



外置觀景器 LEICA BRIGHT LINE FINDER M 18 mm



LEICA 18mm 觀景器由全金屬鑄造，外型充滿五六十年代的復古風格。並以最新的技術，在黃銅的物料上鍍黑漆及銀色塗層。

特點：

- 觀景器內有明亮線框，透過鏡片可看到準確並清晰景象。
- 對焦在2公尺之內提供視差補償。
- 新增較細小的線框，以便M8數碼相機的片幅使用(18x27mm)
- 同時也適用於M系菲林相機 (24x36mm)。
- 多層鍍膜光學技術能適合任何環境使用。
- 典雅細小的外型設計。
- 優質的金屬外殼物料。
- 橡膠眼罩，避免刮花眼鏡。
- 附真皮的皮套。

貨號 Product Code	12022(黑Black) 12023(銀Silver)
建議零售價SRP	HK\$6,600

A matching LEICA BRIGHT LINE FINDER M 18 mm is also available for the new LEICA SUPERELMAR-M 18 mm f/ 3.8 ASPH. lens. Used in conjunction with the new lens, it shows the precise framing of the field of view, and is distinguished by its vibrant, high-contrast image. Due to a concave mirror in the optics (hence the term 'mirror viewfinder'), part of the incoming light is used to brightly illuminate the frame for the field of view - in the same way as in the viewfinder of Leica M cameras.

The finder has parallax compensation markings for close-up distances below 2 m, and also markings for the slightly smaller image field of LEICA M8 models. It is, therefore, equally suitable for use with film (24 x 36 mm) and for digital photography (18 x 27 mm).

The entire optical system of the finder has a high-quality multi-layer coating to guarantee optimum viewing under all conditions. Its high-quality metal body is designed and finished in the popular, classic look of its predecessors of the fifties and sixties, but are milled from solid brass with the latest technology, and then finished in silver-chrome or black paint to match the cameras. The eyepiece is rubberised to reliably protect spectacles against scratching.



LEICA SUPER-ELMAR-M 18mm/f3.8 ASPH.

LEICA SUPER-ELMAR-M 18mm/f3.8 ASPH.超廣角鏡，是徠卡短焦距鏡頭中的新成員。它擁有18mm超大視角，但仍然保持輕巧體積，同時提供優越的影像品質。超廣角常見的變形和漸暈都控制得非常好。毫無疑問，超廣角是徠卡的強項。全新M 系配件18mm外置觀景器將同步推出。

特點：

安裝在M8數碼相機，18mm相當於全片幅的24mm，為M8一機一鏡組合帶來更好的攝影方式。安裝在所有M系的菲林相機，同樣帶來出色的影像。短焦距的18mm廣角鏡將帶給攝影師全新的視野。適用在各種場合，從報導攝影、風景攝影、到建築攝影，都可符合超廣角愛好者的需求。在3.8的全開光圈下，細緻的對比度及解析力足以稱雄。使用最大光圈3.8拍攝，最近對焦範圍從5吋到無限遠，都涵蓋在景深範圍內。

適用配件

特別生產全新18mmUV/IR濾鏡，適用於安裝鏡頭與遮光罩之間。為了適用於更多種類的濾鏡，提供E77濾鏡轉座，使用時需取下遮光罩。

貨號Product Code	11649
建議零售價SRP	HK\$21,500



限量真皮相機套 Ever ready Case “Mocha”

全新LEICA D-Lux 4 Mocha Ever Ready Case 限量版真皮相機套，深啡色的相機皮套，採用優質的小羊皮製造，底部付有螺絲以固定機身，拍攝時只需揭開皮套前端，便可輕易捕捉瞬間影像。

LEICA D-Lux 4 Mocha 深啡色相機皮套，與黑色的D-Lux 4 機身配成一對，顯得和諧有致，甚稱完美搭配。

LEICA D-Lux 4 Mocha 附有銀色包裝盒，並收藏在刻有徠卡商標的絨布袋內。

Leica D-Lux 4 Mocha Ever ready Case 全球限量3,000 個，2009 年3月開始發售，貨號為18705，建議零售價HK\$2,000.-

Leica Camera AG would like to present you the mocha coloured LEICA D-Lux 4 ever ready case.

As with the black case that is delivered with the Titanium set, the mocha coloured case is also made of finest premium calfskin. The beautiful finished case can be fixed with a screw to the LEICA D-Lux 4 and easily be converted to take photos directly out of it.

The dark tanned leather of the case shows a fine contrast to the black LEICA D-Lux 4 and creates a well harmonized combination.

The case will be delivered in a silver carton box together with a protection pouch made of velour with the Leica logo on a leather batch attached to it.

From March 2009, LEICA D-Lux 4 Every ready Case “Mocha” is limited to 3,000 sets. The suggested retail price is HK\$2,000.-

貨號Product Code	18705
建議零售價SRP	HK\$2,000



With the LEICA SUPER-ELMAR-M 18 mm f/ 3.8 ASPH., Leica Camera AG, Solms, expands their range of short focal-length lenses for the Leica M System with another compact wide angle lens. This newly developed lens is characterised by its outstanding image quality and particularly compact size. A new finder, the LEICA BRIGHT LINE FINDER M 18 mm, to match this lens is the latest addition to the Leica rangefinder system accessories range.

The LEICA SUPER-ELMAR-M 18 mm f/ 3.8 ASPH. is ideal for a wide range of applications from expansive reportage images to landscapes and architectural photography. When used on digital Leica M models, the LEICA M8 and LEICA M8.2, the slightly smaller format of the sensor increases the effective focal length to the 35 mm format equivalent of 24 mm. This means that the new lens is also a particularly practical and useful wide-angle lens for digital M photography. In addition, the lens can also be used on all analogue Leica M camera models, and its extremely short focal length of 18 mm opens up numerous new opportunities for composition and creative expression.

The fundamental parameters of vignetting and distortion traditionally encountered in super wide-angle lenses have been so well corrected in the case of the LEICA SUPER-ELMAR-M 18 mm f/ 3.8 ASPH. that they play no role at all in practice. This results in extremely sharp, crystal-clear and uniformly exposed images from corner to corner. Due to the outstanding contrast and reproduction of details, the initial aperture of 3.8 can be used without any limitations. Even wide open, the depth of field extends from infinity to 1.2 metres. Stopping down is only necessary as a means to further increase the depth of field.

The LEICA SUPER-ELMAR-M 18 mm f/ 3.8 ASPH. is constructed with eight lenses in seven groups. Thanks to the use of one aspherical element, aberrations were able to be corrected to a hardly detectable minimum.

The LEICA SUPER-ELMAR-M 18 mm f/ 3.8 ASPH. also features a patented, screw-on rectangular lens hood that makes an essential contribution to its compact size. The lens will be available at authorised Leica dealers from March 2009.



<七個> "Seven Stuff"



<小天使> "Little Angels"

Bobby Lee 與他的 and His Leica M

B = Bobby TEXT: Cherry

認識 Bobby Lee，是始於去年10月舉辦 Leica Day 的其一場的講座，Bobby 以 Leica 用家的身份，分享他與 Leica 的拍攝體驗，見他侃侃而談，好像順手拈來。事實上，這位在初中時已立志當攝影師，1985年成立自己的工作室至今，三十多年攝影經驗，叫他談攝影，當然不是難事。難得與這位健談的攝影師碰頭，當然要找他細談。且看他的攝影旅程，又會否引起你也拿起 Leica 來抓拍一翻！

C：在 Leica Day 當日你所展示的作品，似乎拍攝的地點都是在中國偏遠的山區，為何會有這次的攝影之旅？

B：對，這輯相片是我在2003年跟「香港救助兒童會」到中國西北山區小學作評估時攝的。那時，在朋友的介紹下，剛剛認識了這個機構的負責人，而剛巧他們又需要一位攝影師隨行，去紀錄他們在國內的工作。那時我又正好完成了手上的工作，加上希望給自己一些挑戰，所以便答應義務為他們紀錄這個旅程。

C：為何會選擇 Leica 相機隨行？

B：當時並沒有多加考慮便決定使用 Leica M6 相機。主要原因是在缺乏支援（差不多每天都在山區路上）的情況下，機械相機永遠是最可靠的。再者 Leica M6 機身以至鏡頭的設計都十分精巧，我只需要一個中形的相機袋，便可裝下三部 M6 加 6 支鏡頭（21mm f/2, 28mm f/2, 35mm f/2, 50mm f/2, 50mm f/1 及 90mm f/2.8）。菲林方面我就帶備了200卷100度及400度的正片（即幻燈片）。

C：帶三機六鏡的原因何在？

B：主要原因是每到一所學校都要七至十小時的車程，所以真正留在校內的時間都十分之短，加上小朋友的神情可能只是一剎那，所以最理想是省去換鏡頭的時間。兩部機一長（50mm）一短（28mm）便不會失去拍攝機會。另一部 M6 則裝上

400度菲林以便在光線轉變時（由室外走進室內時）不會浪費菲林及時間。至於超長焦距鏡頭又如何呢？我採用了當時很多戰地記者常用的組合：M6相機為主打，再加一部最簡單輕便的單鏡反光機連一支70-200mm變焦鏡。在十一日的行程中（由甘肅出發經青海最後到西藏）九成的時間都使用M6拍攝。

C：Leica 相機有何獨特之處，能幫助你完成這次的攝影之旅？

B：這個旅程最大不同之處是在拍攝的心態上，我要完全配合周邊的環境，不可以強加或更改拍攝當時的內容。所以我盡量不與小朋友互動。但很多時小朋友的表情只出現一剎那。Leica Rangefinder 疊影對焦系統的其中一個好處就是在極短的時間內對焦。好像在我其中一幅名為 <眼> 的作品中，當時我在其中一所山區學校的飯堂內，拍攝小朋友用膳的情況，一回頭便看到一大班眼裡充滿好奇的小童在窗外留意我的舉動！我利用了紅色窗簾布作引子，玻璃窗上的水漬及小童擠在窗外構成甚有層次的效果。整個過程都只是數十秒之間的事。Rangefinder 相機疊影對焦系統的其中一個好處，就是可在極短的時間內對焦。又例如在另外一張 <七個> 的作品中，是一間簡陋的房間內，我被放在檯上的飯碗及破舊的水壺吸引。當時的環境光線不太足夠，但 Leica 相機沒有反光鏡的活動部份，所以便可用極慢之快門速度（1/4秒）手持相機拍攝。還有，就是徠卡鏡頭的超大光圈鏡頭也可彌補光線不足的情況。但在此值得一提的是，我一向認為 Noctilux-M 50mm f/1，除了是一支適合光線不足的超大光圈鏡頭外，更是一支擁有長焦距淺景深的標準鏡。好像我在名為 <小天使> 的作品中，就是在有限之距離拍攝凸出的效果。

C：我知道你是資深的攝影師，可否分享一下你在構圖上的心得？Rangefinder 相機如何助你構圖？

構圖的心得很難只從三言兩語中道出，最好是拿著相片來解說。

編者按：（此時，Bobby 拿著他的一幅作品解說他為何要這樣影，當時的環境及背後的故事等等。果真不是三言兩語可說完。我們笑說要請 Bobby 來公司解說一翻，來一個導賞團。）當然 Rangefinder 系統是有助我在構圖上的處理的。

第一，Rangefinder 相機的特點是其對焦系統。攝影師所看的就是觀景窗看到的事物，不會受光圈值的限制，不會在對焦時遇到光線不足的困難。這一點在黑暗環境下 rangefinder 尤其有優勢。不過也正因如此，一些單反的家用便較難掌握景深的控制。

第二個特點也是在取景上之分別。單鏡反光相機在設計上，觀景器只能看到100%拍攝景象。所以攝影師無從得知觀景窗以外的事。而 Rangefinder 觀景器的框線外都留有一定的空間，以便攝影師捕捉到的畫面以外的環境變化！正因如此，我建議大家在取景時，不用看 viewfinder 的另一隻眼最好是張開的，那便可以留意到取景器其中一面正在發生的事（例如有人正走進構圖中）！

再說它在機械上的構造，M 機的快門是直接由快門按鈕啟動。所以快門反應比單鏡反光機來得快和直接。這個特點對追求捕捉到決定性一刻（decisive moment）是十分重要。加上機身省去反光鏡箱的裝置，拍攝時特別靈靜及穩定。

We first got to know Bobby Lee at a seminar he gave as part of Leica Day in October 2008. He was relaxed as he chatted casually about his experience of photography as a Leica user, but in fact this man, who had already set his sights on a career as a photographer in junior middle school, has been running his own studio since 1985. With more than 30 years experience, talking about photography is certainly no challenge for Bobby Lee, and having had the good fortune to encounter a photographer so willing to discuss his work, we had to find an opportunity for a more in-depth conversation. Moreover, perhaps a look at his photographic journey will inspire you to pick up your Leica and get snapping!

B = Bobby C = Cherry

C: The works you showed at Leica Day seemed to mostly have been taken in remote mountain areas of China. What prompted you to make this photographic journey?

B: That's right. This collection was taken on a trip with "Save the Children Hong Kong" to conduct assess-

ments of primary schools in the mountains of north-west China. At that time, a friend had just introduced me to the director of the charity, and it happened that they needed a photographer to go with them and help record their work in the interior. I had just finished my last job, and I was also looking to give myself a challenge, so I agreed to record this journey for them as a volunteer.

C: Why did you choose a Leica camera to accompany you on the trip?

B: It didn't take much deliberation to decide to use a Leica M6. The main reason was that in a situation without any support (we were travelling through the mountains virtually every day), mechanical cameras are always more reliable. Also, the M6 body and lenses are very light and neatly designed, so with only one medium-size camera bag I was able to take three M6 bodies and 6 lenses (21mm f/2, f/2, 28mm f/2, 35mm f/2, 50mm f/2, 50mm f/1 and 90mm f/2.8). In terms of film, I used 200 rolls of 100 ISO and 400 ISO positives (slide film).

C: Why did you bring three bodies and six lenses?

B: The main reason is that it took 7-10 hours by car or bus to reach each school, so the actual time we spent in the school was very limited, added to which children's expressions sometimes last for only the briefest of moments, so the best thing is to minimise the time spent changing lenses. With long (50mm) and short lenses (28mm) on two different cameras, you're not likely to miss the chance to get a good shot. I loaded the other M6 with 400 ISO film to avoid wasting film and time when the light changed (e.g.: going from outdoors to indoors).

What did I do in terms of super-long lenses? I used a combination that a lot of war photographers used at the time: the M6 camera as the main tool, complemented by the most basic SLR with a 70-200mm zoom. I shot with the M6 for about 90% of the time on the 11 day trip (starting out from Gansu, passing through Qinghai and ending up in Tibet).

C: What unique features of Leica cameras helped you to complete this photographic odyssey?

B: The biggest difference with this trip was in terms of the attitude to the photography itself. I had to fully accommodate the local environment, there was no way to force impose or re-shoot the events of a particular moment. For this reason, I did my best to interact with the kids, but a lot of the time the children's faces would only be there for a split second. One of the advantages of the Leica Rangefinder's superimposed image focus system is that you can focus in an extremely short time. For example, in one image called "The Eyes", I was photographing the children eating in the dining room of a school in the mountains; when I turned around I saw a whole class of children following my movements from outside the window, their eyes just bursting with curiosity. I used the red curtain on the window as an introduction, while the water on the window glass and the children crowding around outside the window produced a very layered effect. The whole process took only ten seconds or so. One of the advantages of rangefinders' superimposed image focus system is that you can focus in an extremely short time.

Another example would be a shot called "Seven Stuff". I was drawn in by the rice bowls and worn out flasks sitting on the table in this dilapidated building. There wasn't really enough light at the time, but the Leica doesn't have the moving parts of an SLR, so you can use extremely slow shutter speeds (1/4 second), even when holding the camera.

The ultra-wide apertures of Leica lenses also help to compensate for poor light, but it's worth mentioning at this point that I have always thought of the Noctilux-M 50mm f/1 as not just a great wide-aperture lens for poor lighting conditions, but more importantly as a standard lens with great depth of field. Just as in my photograph entitled "Little Angels", you can see the effect really stands out even at a very limited distance.

C: You are a very experienced photographer, so do you have any insights on composition you can share with us? How do rangefinder cameras help you to compose images?

B: Insights into composition... that is a difficult thing to explain in a few words. The best thing would be to look at a photo and explain it.

Editor's note: (At this point Bobby brought out one of his photographs and explained why he shot it the way that he did, the circumstances at the time, the story behind it and so on. His explanation was inevitably more than a few words, and we joked with him that we should invite him to explain it at the office and give an art appreciation course.)

Of course, the rangefinder system helps me to deal with image composition.

The first feature of rangefinder cameras is their focusing system. The photographer see what is in the viewfinder, which is not restricted by the aperture of the lens, and thus the various focusing problems caused by poor light conditions. This means that rangefinders are at an especially great advantage in dark environments. It is also precisely for this reason that some SLR users find it relatively difficult to control depth of field.

The second feature is in terms of how they frame the image. SLR cameras are designed so that 100% of the viewfinder image is what will be shot, and so the photographer has no way of knowing what is going out outside the frame. With a rangefinder, there is still some space outside the borders of the viewfinder frame, so that the photographer can keep his eye on changes in the environment that are outside the frame. I recommend that people also keep the eye that is not looking through the viewfinder open, so that they can see what is happening on the other side of the viewfinder (such as people walking into your shot!).

Also, in terms of their mechanical construction, the shutter on M-series cameras is operated directly by the shutter button, which means that the shutter reacts faster and more directly than on SLRs. This feature is very important for capturing the decisive moment. Added to this, the body doesn't need all the devices that are required on an SLR, so it is quieter and more stable when you are shooting.



Bobby Lee's Bio:

初中時已愛上攝影並立志當攝影師，甚至交功課也是用自己拍攝的照片代替剪報。中五畢業後曾兩次考獲美國的Brooks Institute 及英國的愛丁堡理工學院入學資格，但兩次都因外來因素而未能成行。於是從當助手開始商業攝影生涯。

1976 年開始跟隨 Mr. Benno Gross 及 Mr. Dinshaw Balsara 當助手。1985 年，Bobby Lee Photography Ltd. 正式成立。80 年中期由廣告攝影轉型至企業攝影 (corporate photography)，為客戶拍攝的年報曾多次在 International ARC Awards 中獲獎。

1996 年，再次拾起 Leica M6 尋找自己的攝影風格。2003 年跟隨「香港救助兒童會」到中國西北山區紀錄學童的生活狀況，從中得到很大的樂趣及啟發——在有限的資源中盡力去紀錄及創作，這才是「真攝影」(Pure Photography)。2004 年開始跟不同的攝影器材生產商合作舉辦講座及工作室。對象主要是業餘攝影愛好者及中學生，主力在介紹技術之餘希望在推廣攝影文化。

Bobby 的工作理念：在日常工作中相信團隊精神，工作上得到之獎項其實是經客戶，美術指導，助手以至接送拍攝隊伍的司機合作所得來的成果。

Bobby fell in love with photography while in junior middle school and was determined to become a photographer, to the extent that he even used his own photos as substitutes for newspaper clippings when doing homework. After graduating from Form 5, he passed the entrance exams on two occasions for both Brooks Institute (US) and Edinburgh Polytechnic (UK), but outside events rendered him unable to follow through on these plans in both cases. For this reason, he entered the world of commercial photography as an assistant.

He began working as assistant to Mr Benno Gross and Mr Dinshaw Balsara in 1976. In 1985, Bobby Lee Photography Ltd. was formally incorporated. Through the 80s, he gradually switched from advertising photography to corporate photography, winning a prize at the International ARC Awards for a client's annual report.

In 1996, Bobby went back to his Leica M6 and began to create his own photographic style. He followed "Save the Children Hong Kong" on a 2003 trip to the mountains of northwest China to record children's living conditions, from which he gained a great deal of enjoyment and inspiration. Doing one's best with limited resources to record and create is what is known as "Pure Photography". In 2004, Bobby started collaborating with various photographic equipment manufacturers to hold seminar and workshops. These events were mainly targeted at amateur enthusiasts and middle school students, and focused on teaching technical skills, as well as on developing photographic culture. Bobby's philosophy of work is to have faith in team spirit in everyday work; any awards he has received for his work are actually the fruits of working together with everyone from clients, aesthetic directors and assistants to even the drivers that shuttle the team back and forth.



<女仔房> "The Girl's Room"



<眼睛> "The Eyes"

Leica M8 & M8.2

Firmware 2.004 提升



最新M8 & M8.2 韌體Firmware 2.004現可在Leica 方網站“Updates”內下載。在更新韌體前，請仔細閱讀網上的操作說明。
http://en.leica-camera.com/photography/m_system/m8/download-121_10.html

Firmware 2.004將為您的M8/M8.2作出下列改善：

徠卡新鏡 6 位元數碼編碼掃描功能：

Firmware 2.004可閱讀徠卡最新發佈的Leica Noctilux-M 50mm f/0.95 ASPH 及 Leica Super-Elmar-M 18mm f/3.8 ASPH。為新鏡提供正確的資料傳輸及光學修正。

新增快門上弦的寧靜設定：延遲快門上弦的時間點

為了回應各Leica M8 用家的要求，把只在M8.2的寧靜快門上弦功能，通過Firmware 2.004加入到Leica M8，使所有M8用家也享受到這個功能帶來的好處。

這個功能的特點是，將快門上弦的時間延遲；即是快門上弦的動作將不會在快門關掉時立即進行，而是當拍攝者在放開快門鈕的一刻，快門上弦的動作才進行。這有利於攝影師在寂靜的環境下進行拍攝，然後轉移至合適的環境才作快門上弦。這個功能可在菜單內的最後選項中，在“高級”一項中找到。

注意：

1. 當完成更新韌體2.004後，將不可回復較前的韌體版本。
2. “用戶個人設定”內資料將被清除，用戶需再次設定。
3. 當使用Leica M21mm f/1.4, M24mm f/1.4及M50mm f/0.95時，最大光圈值將不能正確顯示 EXIF 檔內。

The new firmware version 2.004 for the LEICA M8 & M8.2 is available on the Leica homepage under the link “UPDATES”. Please read the instructions carefully on how to update your camera.
 (http://en.leica-camera.com/photography/m_system/m8/download-121_10.html)

This update adds the following improvements to your camera:

Detection of 6-bit coding for new M lenses:

The 6-bit coding and the correction profiles of the new Leica M lenses LEICA NOCTILUX-M 50mm/f0.95 ASPH. and LEICA SUPER-ELMAR-M 18mm/f3.8 ASPH. have been implemented.

Discrete Mode for all LEICA M8 cameras:

Since the Market introduction of the LEICA M8.2 we have received numerous requests from customers, asking for the delayed shutter cocking action in combination with the LEICA M8. Therefore with the new firmware 2.004, the Discreet-Mode is available on all LEICA M8. At the lower end of the Menu list a new menu point “Advance” has been added with the options “Standard” and “Discreet”.

Notes:

- a. It is not possible to “downdate” LEICA M8 and M8.2 cameras to previous firmware releases, once the version 2.004 has been installed.
- b. Saved User Profiles will be deleted during the update process and have to be set again after updating the camera.
- c. The maximum aperture value of the lenses M 21mm/f1.4, M24mm/f1.4 and 50mm/f0.95 are not displayed correctly in the EXIF-Files.



<新的班房>“New Classroom”

後記：

正如Bobby 自己所說，拿著相片說故事，才會動聽的。筆者聽他說了一個下午，一幀相片裡果然是充滿故事，從構圖到按下快門的一刻，看似充滿計算，卻又似乎順手拈來，或許這就是功力的所在吧。既然如此精彩，當然要與興華拓展會員分享。

After word:

Just as Bobby says, the story is more powerful when you have the photograph in your hands. After spending an afternoon listening to Bobby, I am more aware that a photograph is filled with stories; from composition to the moment the shutter button is depressed, each photo seems to be meticulously calculated, and yet he makes it seem as easy as falling of a log. Perhaps this is where the real skill lies. If you have something this amazing, then you simply must share it with other Schmidt members!



Bobby 與筆者暢談了一個下午。
 Bobby talked to our reporter for the whole afternoon.

Bobby Lee Exhibition 攝影展

由即日起至2009年6月30日，興華相展廊將展出Bobby Lee這次在中國西北山區的作品。每張相片附有Bobby 構圖解說，且看他如何透過圖片說故事。

The Schmidt Marketing Gallery will be exhibiting Bobby Lee's work from his recent trip to the mountains of northwest China from today until 30 June 2009. Each image will be accompanied by Bobby's compositional explanation, so you can see how he tells stories through his photographs.

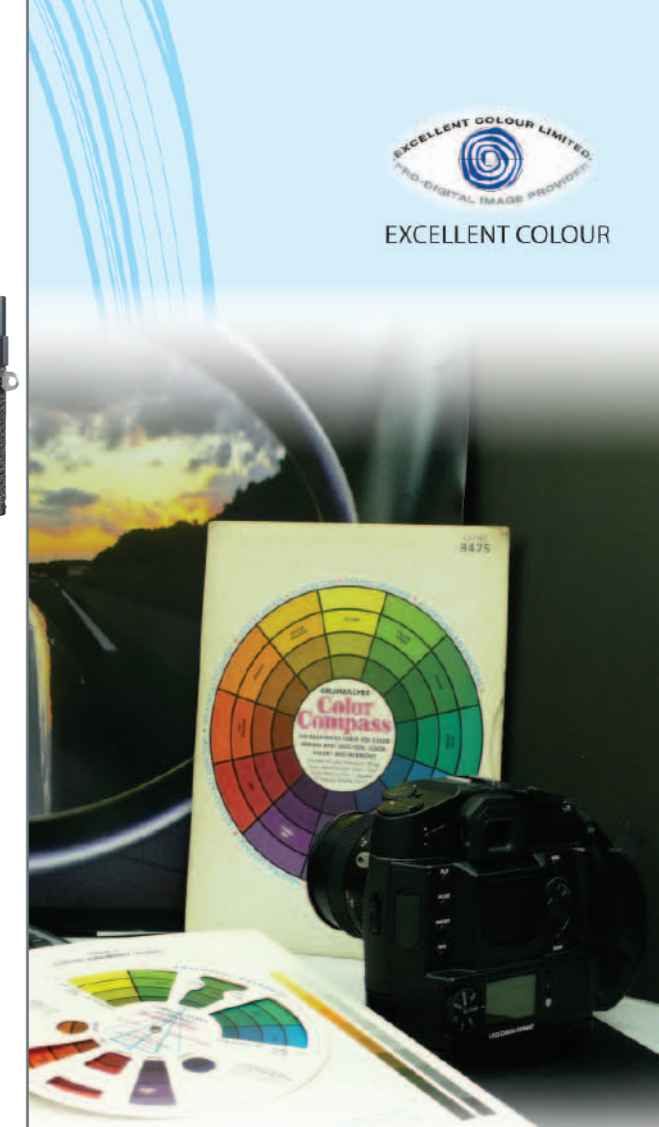
徠卡體驗計劃Leica Test Drive Program 2009

聽Bobby說徠卡，何不親身體驗徠卡相機的獨特攝影經驗？「徠卡相機體驗計劃2009第一季」現在接受報名，詳情請參看第22頁。

Now you have heard Bobby talking about his Leica, why not experience the unique photographic experience of Leica cameras for yourself? The “Leica Test Drive Program 2009 Sec 1” is now open for registration. Please see page 22 for details.



Bobby Lee 在 Leica Day 分享他與Leica 的拍攝體驗。
 Bobby Lee sharing his photographic experience with Leica on Leica Day.



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圖1/ Fig. 1

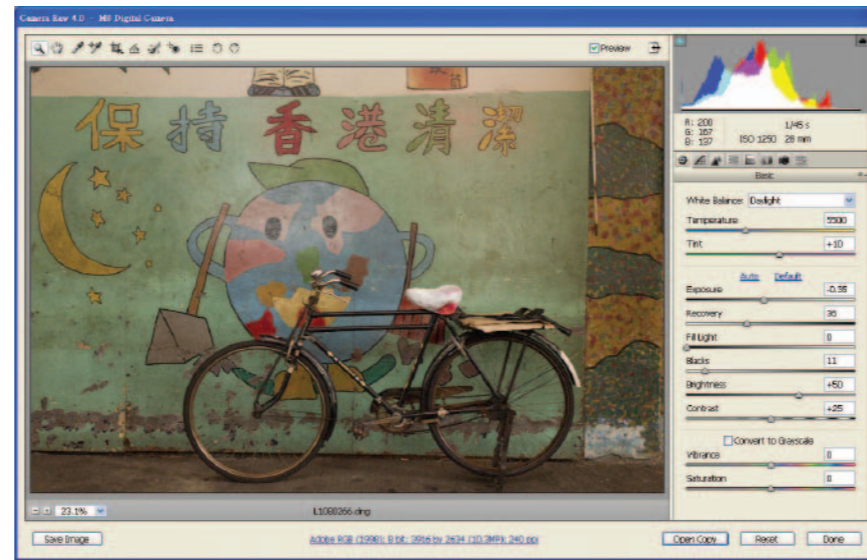


圖4/ Fig. 4

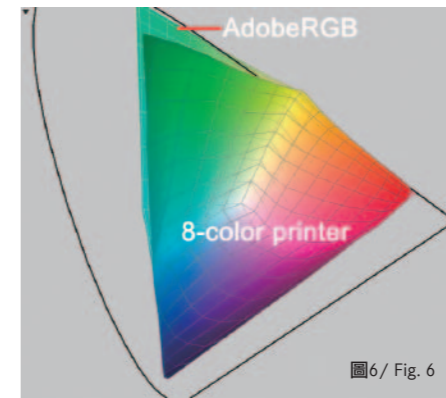


圖6/ Fig. 6

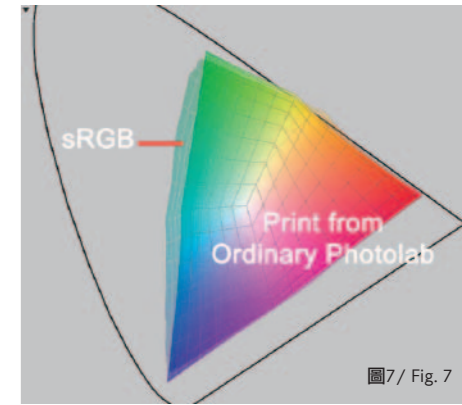


圖7/ Fig. 7

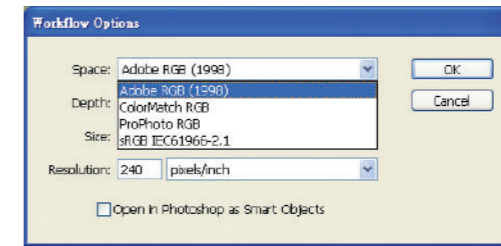


圖5/ Fig. 5

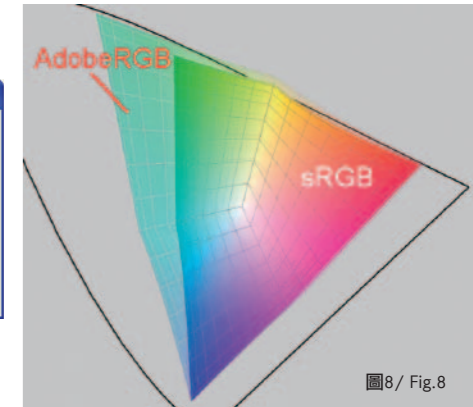


圖8/ Fig. 8

數碼攝影色彩管理輕鬆行

Color Management In Digital Photography - An Easy Approach

datacolor Sam Ng (Technical Marketing Manager, Asia Pacific)

數碼攝影究竟是否已經成熟呢？早幾年還不好說，因為很多影齡較深的玩家仍很抗拒數碼，但時今日在不同的攝影聚會中所留意到的是很多前輩都在談論及分享數碼器材的使用經驗，有些更比年輕一輩所了解的還要多。這個可能是由於同時經歷過菲林及數碼年代的關係，明白到其各自的優點，把知識貫通所至。但更令筆者驚訝的是居然有些老前輩跟筆者討論有關數碼的色彩處理問題，其對攝影的認真態度實在令人欽佩。

相片色彩控制及重現在菲林年代一直都是一門艱深的學問，舉個例子當我們把拍攝好的底片送到沖印店放晒，最終出來的照片顏色一般都會是跟我們所見的拍攝情景有距離，至於相差多少則要視乎放相師傅的功力及藥水的狀態等。相比起菲林，數碼為我們帶來的方便不單止隨時隨看、便於儲存，還為我們提供了一個簡易及實用的平台去讓色彩管理得以實現。要實現色彩管理，我們必須了解以下的一些基本知識。

在數碼攝影的流程中，影像通過鏡頭到達相機內的感光元件然後被記錄在記憶卡裡，當完成拍攝後把記載了影像的記憶卡放進電腦內提取出影像檔案，此時電腦螢幕便成為我們正式欣賞相片內容的設備。相信大家可能都遇過沖印或打印出來的照片的色彩跟螢幕有明顯的差距，或者同一個影像檔在不同螢幕上顯示出不一樣的色彩，到底螢幕的狀態是否有標準呢？是否每台螢幕的光度及色溫都一致呢？螢幕的狀態絕對影響我們的欣賞，更甚者會影響我們之後對相片作調整的決定：例如螢幕太光的話，會令我們把照片調得過暗，螢幕色溫太高的話便會令我們把照片調成偏黃……等等。其實用於觀賞相片及執相的話，標準的螢幕色溫應為6500K，亮度應設在100 - 120cd/m2左右。適當地使用色度計去校正螢幕（圖1），令它達到標準，可減低錯誤判決而糾錯顏色的風險。

圖2/ Fig. 2

圖3/ Fig. 3

數碼影像檔記錄的是一連串的RGB數據，但相同的RGB數值在不同的螢幕上會有不同的演繹，例如一個RGB值為(255,0,0)的紅色在兩個不同顯示器上可能會有如圖2的差異；如要令到顯示器一顯示出跟顯示器二相同的這個紅色的話，便需要使用另一組RGB數值，舉例為(204, 62, 60)，如圖3所示。由此可見RGB這個色彩表達方法並不可用來作準確的色彩表示。

從這個例子中大家可能留意到螢幕二沒有螢幕一那麼鮮艷，換句話說螢幕二的色域比螢幕一細。色域乃一個影像設備能夠重現顏色的範圍，色域越大代表可重現更多色彩；當螢幕經過校準後，會產生一個特性檔（icc檔案），透過支援色彩管理的軟件（例如Photoshop），不同的設備便能夠進行色彩的溝通；就以上述螢幕一及二為例，因為螢幕一的色域比螢幕二大，所以螢幕一可以透過色彩轉換去模擬出螢幕二的顏色來，當然它們都需要校準後才可以進行色彩轉換。

到目前為止，我們應該對色域、設備特性檔等有初步了解，如要進行色彩管理，首先從相機上的色彩空間設定先著手，以Leica M8/M8.2為例，在相機上可以選擇設定的色彩空間計有AdobeRGB, sRGB及ECIRGB，如拍攝的檔案格式設定為Jpg的話，在機身上選定的色彩空間會被一併存入相片檔案內，事後如要修改的話可能會對影像質素有影響；如拍攝的檔案格式設定為RAW的話，則在後製時再選定色彩空間也可以（圖4及圖5），並不會破壞原來影像的質素。至於要選擇那個色彩空間取決於我們最終要把相片輸出到什麼設備上，如果是一般沖印機的話，那選擇sRGB比較好，如果是較高階的噴墨打印機的話（6色或以上），選擇AdobeRGB會比較好，如印刷的話，ECIRGB會比好，至於放上網際網絡上分享的話，亦可以選擇AdobeRGB，因現在有些出名的瀏覽器例如Firefox都已支援色彩管理，所以大家可放心地

把相機內或後製時的色彩空間設定AdobeRGB。大家可以參考圖6及圖7，選擇互相接近的色域會得到較理想的色彩對應效果。AdobeRGB及sRGB兩個色彩空間的色域比較見圖8。通過以上的選擇及設定便可簡易地實行了攝影色彩管理了。

Is digital photography already matured? Since there were quite a lot of veterans still prefer analogue and resisted to take the change few years ago, it's hard to tell at the moment. However, we can easily observe these veterans are now actively sharing their experience in using their digital devices during some gatherings. Some of them even raised questions about the color handling and reproduction issues to me which surprised me.

Color control and color reproduction on photographic papers were the advanced topics in traditional film age, a common phenomenon is the color inconsistency between the prints from photo labs and the scene spot, the level of color difference may vary from lab operator to operator and related to the conditions of the chemicals as well. Compare to the film photography, digital photography not only brings us conveniences such as instant review and archive, but also provide a practical and simple platform for photographers to realize color management. We must know the basic knowledge of color management in the following paragraphs in order to realize it.

In the digital capturing workflow, the image we are capturing is first passing through the lenses and reach the image sensor unit inside the camera, then it will be transformed to data and recorded to memory card, so photographers can retrieve the images after loading to the computer. From this point, the computer monitor plays an important role in being the reference device for us to review the images. I think most of the photographers may have experience that the prints they got from a minilab cannot

be matched with their displays; or the same image files exhibit quite different in colors between several monitors. This may lead us to question whether a monitor's condition is standard or to be specific, the luminance level and white point are the same for each monitor? The condition of a monitor can affect the quality of viewing, and it can also alter our judgment in the image manipulations, for example, if the luminance level of the monitor is too high, we will adjust the image to become darker than it should be or if the color temperature is too high, we may add warm cast to it and thus make it yellowish. For photo viewing and retouching purpose, the standard luminance level should be around 100-120 cd/m2 and the color temperature of the monitor should be set to 6500K. With the help of a monitor calibrator (Fig. 1), we can have our monitor run in standard condition, without exposing ourselves to uncontrolled environment which may lead to inappropriate alteration of our images.

The image file contains series of RGB values, with the same RGB string doesn't guarantee the same color can be reproduced in 2 different monitors. For example, if we send an RGB value of pure red (255,0,0) to 2 different monitors (monitor 1 and monitor 2), normally we will observe 2 different reds from them (Fig. 2). The fact is that if we need to make monitor 1 to show the same red as monitor 2, we need to send another RGB string to it, as shown in Fig. 3. This scenario indicates that RGB is not a reliable way to reproduce color from device to device accurately, as it is so called device-dependent color space.

From this example you may notice that the monitor 2 is not as saturate and vivid as monitor 1, which imply that the color gamut of monitor 1 is larger than monitor 2. Color gamut is the ability that a device can reproduce colors, the wider the color gamut a device is, the more colors it can reproduce. Once the moni-

tor has been calibrated, an ICC profile that contains its characteristics is produced, color communication between devices can take place with the use of color management supported software such as Adobe Photoshop. With the above example of monitor 1 and monitor 2, since the color gamut of monitor 1 is larger than monitor 2, we can use monitor 1 to simulate the color of monitor 2 via color conversion under certain color management supported software, of course, the monitor must be calibrated prior to the simulation.

So far, we discussed basics of color gamut, color space and device ICC, if you need to implement color management in your digital photography workflow, the first thing to do is to set the appropriate color space on your digital camera. Take Leica M8/ M8.2 as an example, there are 3 choices of color space available in these cameras, namely AdobeRGB, sRGB and ECIRGB. If we are shooting in jpg format, the selected color space will be embedded in the image file, any change of color space in the post may affect the quality of the image. In case of shooting in RAW format (DNG file in Leica M8/ M8.2 for instance), we can easily reassign any of the available color spaces (Fig. 4 and Fig. 5) in software without sacrificing the image quality. The choice of color space depends on the output destination of our images, if we will send the image files to mini lab to make the prints, sRGB is decent enough; for 6-colors or above inkjets output purpose, AdobeRGB is more suitable; if we need to ride on the offset printers, ECIRGB is designed to do the job; the most common practice for majority of photographers to utilize their photo files is to share them on the internet, we can also use AdobeRGB since the recent update of some popular web browsers (such as Firefox) can support color management so as to overcome the sRGB limit. Fig. 6 and 7 illustrate the selection of right color space can have a closer match to reproduce the colors. Fig. 8 shows the comparison between the color gamut of AdobeRGB and sRGB.



徠卡體驗計劃2009第一季

Leica Test Drive Program Sec.1 2009

有沒有想過，在一個假日裡，帶著徠卡去攝獵，帶著徠卡去觀看世界？

徠卡相機帶給你的，將會是獨特而寧靜的攝影經驗。你將會發現，你與人和環境之間的關係拉近了！你將會發現，你看到的世界，將會是更多，更遠和更深的層次。為了讓你體會更多，我們再次推出「徠卡體驗計劃」。由即日起至2009年6月30日，我們將提供下列器材。讓你在一個假日裡，感受另一種攝影文化，看更清晰和更遠的世界。來，體驗徠卡！你將會發現更多驚喜！

Have you ever thought of taking a Leica out hunting for great photos on a day off, or taking a Leica with you to see the world? A Leica camera will give you a uniquely silent photographic experience. You will come to realise that you are just a little bit closer to the people and the world around you; you will find that the world you see is made up of more numerous, more expansive and deeper layers than you ever imagined. In order to help you experience more, we bring you the Leica Test Drive Program, which runs from now to 30 June, 2009. We will provide you with the equipment listed below, so that you can gain a sense of a different kind of photographic culture, as well as a clearer and more expansive world. Come along and experience Leica - more wonderful surprises await you!

體驗日期：由即日起至2009年6月30日
Program dates: Today to 30 June 2009

器材組合：（每人每季只可選擇一組器材）
Equipment sets: (Each person can only select one set of equipment per period.)

體驗時限：每次為期6天（逢星期四至二）
Program time limits: 6 days per section (Thursday to Tuesday)

參加辦法：請把申請表格內的資料，電郵至 patrickliu@schmidtmarketing.com / 傳真至852-2968 0682 / 寄回興華拓展有限公司客戶服務中心—香港鯉魚涌海灣街1號華懋交易廣場13樓。註明：參加「徠卡體驗計劃」。

How to participate: Please complete the form below and send it by email to patrickliu@schmidtmarketing.com / fax it to 852-2968 0682 / return it by post to Schmidt Marketing, 13/F, Chinachem Exchange Square No.1 Hoi Wan Street Quarry Bay Hong Kong. Mark correspondence clearly with "Leica Test Drive Program".

Leica M 系相機 / Leica M Camera		Leica Summarit-M (任選一支 One lens only)				按金 Deposit HK\$40,000.-
1A Leica M8/M8.2 Digital camera	+	2A 35mm f/2.5	2B 50mm f/2.5	2C 75mm f/2.5	2D 90mm f/2.5	
1B Leica MP (0.72) camera						
Leica 望遠鏡 Leica Binocular						按金 Deposit 3A HK\$10,000.- 3B & 3C HK\$3,500.-
3A Leica Ultravid 10x42 HD		3B Leica Ultravid 10x25 BR		3C Leica Ultravid 8x20 BR		

體驗需知：

1. 本公司收到參加表格後，將回覆參加者的試用日期。試用日期將以收到申請的先後作出安排。
2. 參加者需於指定日期的辦公時間內（上午8:30am - 12:30pm 及下午1:30pm - 5:30pm）親自到逕本公司，到取或交回借用的器材。
3. 於借用產品時，參加者需填寫詳細的個人資料，並出示有效的身份證明文件，及以信用咭繳交按金。
4. 於借用產品時，本公司將提供約15分鐘的產品介紹。
5. 試用為期6天，由星期四至星期二。限期過後仍未能交回所有器材及配件，將沒收按金。
6. 參加者必須親自交還器材，不可由他人代領或交回，如遇此情況，本公司將拒絕借出器材或退回按金。
7. 試用期間，如遇失器材或配件，需以建議零售價賠償。如有人為損壞，需繳付維修費用，估價期間將保留按金，直至繳清維修費用為止。
8. 體驗計劃只包括器材，並不包括記憶卡及菲林。
9. 試用期間，電池如耗盡，請自行充電（可鋰電池或購買鋰電）。

Program essentials:

1. The company will inform participants of the dates of their test drive after this form is received. Dates will be determined on a first come, first served basis.
2. Participants must come in person to the company's offices during office hours (mornings 8:30am-12pm, afternoons 1:30pm-5:30pm) on the assigned date to collect or return all loaned equipment.
3. When borrowing equipment, participants must complete the detailed personal information form, show valid identification documents and pay the deposit with a credit card.
4. The company will give a product briefing lasting approximately 15 minutes when the products are borrowed.
5. The test drive period is 6 days, from Thursday to Tuesday. If all equipment and accessories are not returned before the deadline, the company may confiscate the deposit.
6. Participants must personally return all equipment; no other person may be entrusted to collect or return equipment, and the company may refuse to loan the equipment or refund the deposit should such circumstances arise.
7. If any equipment is lost during the test drive period, the participant must pay compensation equivalent to the current suggested retail price (SRP). If any person damages the equipment, the repair charges must be paid and the deposit shall be retained while estimates are conducted, and shall not be refunded until such costs are paid in full.
8. The test drive program only includes instruments; no memory cards and film will be included.
9. Should the batteries fail during the test drive period, participants are requested to recharge or replace the batteries themselves.

Leica Test Drive Program Sec.1 2009 / 徠卡體驗計劃 2009第一季

參加表格Application Form

參加者姓名：（英文全名） English Full Name	（中文全名） Chinese Full Name
電話Tel	電郵E-mail
選用的器材： Selected Test Drive:	<input type="checkbox"/> 2A Leica Summarit-M 35mm f/2.5 <input type="checkbox"/> 2B Leica Summarit-M 50mm f/2.5 <input type="checkbox"/> 2C Leica Summarit-M 75mm f/2.5 <input type="checkbox"/> 2D Leica Summarit-M 90mm f/2.5
<input type="checkbox"/> 1A Leica M8/M8.2 <input type="checkbox"/> 1B Leica MP (0.72)	<input type="checkbox"/> 3A Leica Ultravid 10x42 HD <input type="checkbox"/> 3B Leica Ultravid 10x25 BR <input type="checkbox"/> 3C Leica Ultravid 8x20 BR

請郵寄 / 傳真 (852-2968 0682) / 電郵 patrickliu@schmidtmarketing.com 方式交回。
Please fill in the application form and return it to us by mailing / fax (852-2968 0682) / e-mail patrickliu@schmidtmarketing.com

LEICA PRADOVIT D-1200 TESTING SHOW

寧靜，輕巧的Leica Pradovit D-1200
數碼投影機現已抵港，為了讓你親身一試Leica Pradvoit
D-1200的立體新感受，我們將在以下日期，舉辦Leica Pradvoit
D-1200巡迴展。屆時將結合多種影音設備，務求令你彷彿置身於家庭影院，
領略徠卡帶給你的細緻畫面。

The small, light and quiet digital projector - Leica Pradvoit D-1200 has been available in Hong Kong now. In order to let you experience the features, we have arranged Testing Show in the following date and venue. During the show, Leica Pradvoit D-1200 will be connected with several equipment as a home theatre. Come! Leica will bring you an impressive pictures!

23-24 March 2009

11:30am - 7:00pm

狄龍影音有限公司

DELON Photo & Hi-Fi Centre Ltd

九龍尖沙咀海港城海洋中心3樓323A室

Shop 323A, Level 3, Ocean Centre,

Harbour City, TST, Kowloon.

2730 0214 / 2730 2756

2-3 April 2009

11:30am - 7:00pm

永成攝影器材有限公司

Wing Shing Photo Supplies Co. Ltd.

九龍旺角花園街91-95號地下

G/F., 91-95 Fa Yuen Street,

Mongkok, Kowloon.

2396 6885 / 2191 5915



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X B&W Bowers & Wilkins X



聯合主辦

誘發黑色魅力

Leica Pradovit D-1200

投影機欣賞會

欣賞會示範器材：

喇叭：



▲ B&W CM9



▲ B&W CMC2



▲ B&W ASW10CM

● B&W 685



▲ Rotel RSX-1550

● Rotel RB-1582

● Rotel RB-1552

投影幕：

● OS 100吋 投影幕



● LEICA Pradovit D-1200

LEICA品牌所生產的相機及鏡頭，於攝影界別地位超然，質素毋庸置疑。其出色的影像工藝，讓人細味生活。如今，細緻影像同樣注入最新推出的投影機中，提供一個更出色的影像平台。Chilli Club即將向廣大讀者首次公開展示LEICA推出的第一款高清數碼投影機 – Pradovit D-1200，使用的鏡頭是LEICA VARIO-ELMARIT-P f/2.8-3.1/33-42 mm/59 mm-74 mm (equiv.)/t.r. 1.6-2.0:1 高速鏡頭，確保了極高的亮度和對比度。由披上黑色的Pradovit D-1200投影機配以著名影音品牌B&W一系列的黑色音響設備，將為讀者帶來氣派不凡的高貴享受，散發出令人難以忘懷的黑色魅力。無論你是否LEICA品牌的愛好者，千萬不要錯過這個擁有黑色神秘魔力的華麗約會！

日期：2009年3月28日（星期六）

時間：2:30pm - 3:30pm（第一場）

4:00pm - 5:00pm（第二場）

地點：B&W 陳列室 – 尖沙咀彌敦道132號美麗華大廈26樓2608-09室

人數：每場20人（以抽籤方式決定，請先上網登記）

主講：《AV雙周》總編輯 – Mr. Desmond Chow及Leica代表

費用：全免

截止日期：3月22日

鳴謝：Schmidt Marketing (H.K.) Ltd.、B&W Group Asia Limited



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Chilli Club 送禮細則：1. 讀者必須於2009年3月22日凌晨12時前成功於網上登記，即可參加Chilli Club 送禮活動，禮品以抽獎形式決定。2. 本刊將以電郵通知得獎者有關領取禮品事宜，會員須到本刊領取禮品，恕不郵寄禮品。3. 入會費全免。本會向會員收集的資料，會根據個人資料(私隱)條例進行處理。4. 每人只限登記一次，重複登記將取消參加資格。

即上 www.chillimedia.com.hk

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