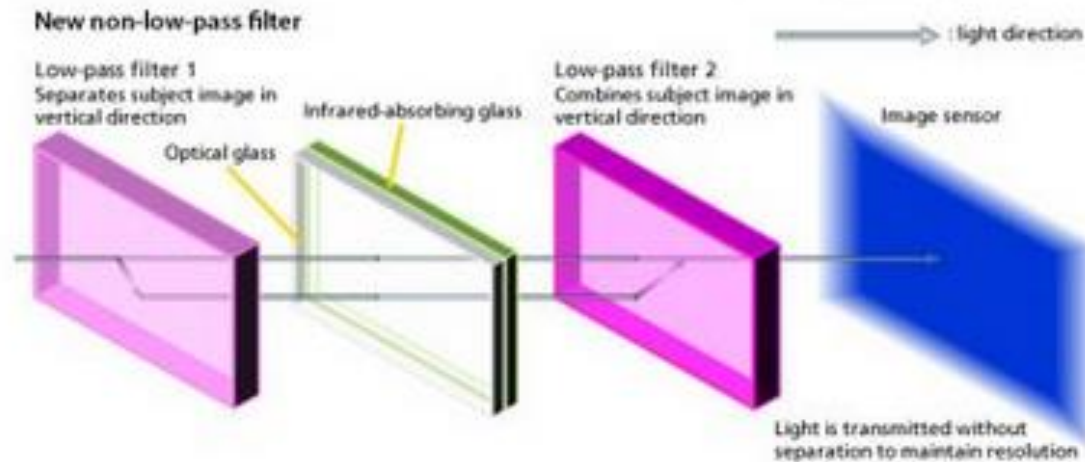
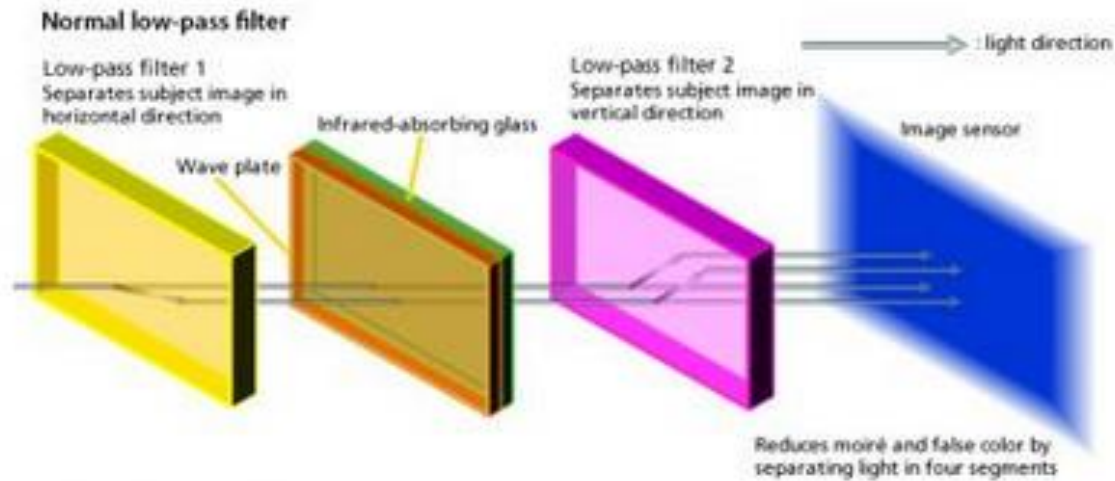


Moiree

-



Anti-aliasing or Low-pass filter



VG.NO

Sony α7RII



Årets beste?

Sony α7RII

/aarets-beste-kamera/a/23533992/

Search



ARETS BESTE KAMERA

Sony a7rII 42 Mp systemkamera



ARETS BESTE: Kompakt og kompetent fullformat med egenskaper som matcher - og overgår, selv de beste. Foto: PRODUSENTEN

Sony α7RII



Sony α7RII

Sonys beste kamera er bedre enn det meste vi har testet.

Pluss: Fantastisk bildekvalitet og 4K-video i proffkvalitet. Lynrask og presis autofokus og velfungerende bildestabilisator, sørger for bildeskarpheit i mellomformatklassen.

Minus: Moderat skuddtakt og under 300 bilders batteritid - ikke pekeskjerm.

At Sony mente alvor da de utfordret Canon og Nikon med sitt første fullformatkamera i 2008 (A900), gikk ikke opp for oss før de lanserte de første speilløse fullformatkameraene i 2013 (**a7** og **a7r**). Men selv da var det noe som manglet.

Tross et oppsiktsvekkende kompakt kamerahus, sammenlignet med Canon og Nikons fullformat speilreflekser, var det ikke like kjapt, like brukervennlig og manglet mange vesentlige brennvidder i objektivutvalget. Men bildekvaliteten var det lite å si på.

VG følger

Foto- og videotester

Sony a7r II

Type: 42,4 Mp speilreflekskamera med fullformat bildebrikke
Optikk: Sony fullformat EF-optikk
Skjerm: 7,6 cm LCD, 1,28 Mp billedpunkter
Søker: 2,36 Mp OLED
Høydepunkt: Wifi, NFC, 4K-video, bildestabilisator, værtetting, ukomprimert 4K via HDMI, vippbar skjerm
Pris: 33.000 NOK

Sony α7RII

Da vi testet andre generasjon av alpha-seriens fullformatkameraer - **a7 II** - ble vi mildt sagt forbløffet over hvor langt Sony hadde kommet på så kort tid. Nå er det duket for andre generasjon av toppmodellen: a7r II - som kanskje er det beste kameraet vi har testet til nå.

Det nye a7r II har fått de samme velkomne oppgraderingene av ergonomi og ytelse, som overbeviste oss i a7 II. Men her kameraets fullformat bildebrikke en helt ny konstruksjon, med hele 42,4 megapiksler uten lavpassfilter fordelt på en 24 x 36 mm bakbelyst bildebrikke. Den første i et fullformatkamera.

Canon EOS 5DS / 5DS R



Canon EOS 5DS / 5DS R

The EOS 5DS and 5DS R, introduced earlier this year, offer the highest number of pixels ever seen in a full-frame (36 x 24mm) sensor – 50.6 million. The cameras produce image files suitable for advertising billboards, exhibition displays and exceptional prints.

The EOS 5DS, like most EOS cameras, uses a low-pass filter in front of the camera's sensor to prevent digital artefacts (unwanted effects), such as moiré patterns and false colour. However, the filter softens the image slightly.

The EOS 5DS R uses a low-pass cancellation filter to cancel the softening effect and produce the sharpest possible image. There is a greater risk of unwanted artefacts, but early feedback from photographers using the camera suggests that the risk is low.

Large amounts of data

Many users of the new cameras remark upon the very large file sizes. This is not surprising. We are dealing with more than twice the number of megapixels than in the EOS 5D Mark III.

Digital image files do not have a fixed size – they vary considerably depending on the subject. In our tests with the EOS 5DS the RAW file size varied from 63.8 to 77.5MB, while the



JPEG file sizes ran from 15.4 to 28.5MB. We were shooting RAW+JPG, so the file sizes are comparable. The sizes are those shown on a hard drive after we had downloaded the files from the media card.

We opened the 77.5MB RAW file in Digital Photo Professional version 4 and saved it as a 16-bit TIFF file. The size rocketed to 302MB. You will need a powerful computer with the latest software to process these files – not to mention stacks of storage space. We saved all our EOS 5DS files to a 1TB external hard drive.

Canon EOS 5DS / 5DS R



Canon EOS 5DS / 5DS R



Canon EOS 5DS / 5DS R

Spot the difference



We shot the same subject with the EOS 5DS and 5D Mark III and made a big enlargement from each.



EOS 5DS



EOS 5D Mark III

Canon EOS 5DS / 5DS R

Two cameras

I have always said that the best answer to whether to have an EOS 7D Mark II or an EOS 5D Mark III is to buy both! They make a brilliant pair of cameras and allow you to select the camera that is right for the job.

With the introduction of the EOS 5DS and 5DS R, I would now suggest that your full-frame choice is between these new models and the EOS 5D Mark III, depending on how your images are used, but I would still recommend the EOS 7D Mark II as a second camera. But if you have neither the need nor the budget for a full-frame camera, then expanding your range of lenses will probably bring just as much enjoyment.

Digital Photography June 2012 Nikon D800



Digital Photography June 2012 Nikon D800

Of course, the D800 faces a competitive field that has made significant gains as well. Arch-rival Canon has recently updated its best-selling full-frame model to the 22.3MP EOS 5D Mark III. That the D800 has to prove itself a compelling upgrade for current Nikon shooters is a given. Yet a glance at the specifications indicates that Nikon has clearly been paying attention to the success of the Canon EOS 5D Mark II, and its video performance in particular. The hope among the Nikon faithful is that the D800 matches or exceeds the impressive high ISO performance of recent Nikon DSLRs while providing the resolution benefits of a much higher pixel count.

New blue spectrum technology

New Blue Spectrum technology

Canon has introduced the EF 35mm f1.4 II USM, a new wide-angle L-series lens designed for photographers wanting to capture their world with a natural perspective.

The lens has been crafted following feedback from Canon's community of professional photographers. It includes a range of advanced optical technologies to deliver the image quality professionals expect from an L-series lens.

New BR optics technology

The lens is the first to include Blue Spectrum Refractive optics (BR optics), a new pioneering Canon-developed lens technology featuring an organic optical material. This has been engineered at a molecular level to help significantly reduce chromatic aberration and produce sharper images – via its ability to refract blue light.

The BR Optic is integrated into a compound element in the lens. Together with Canon's high-performance lens coatings, including Subwavelength Structure Coating, the EF 35mm f1.4 II USM delivers results with improved contrast and minimal flare and ghosting.

Natural, reportage-style images

Perfect for capturing images with a documentary feel, using its wide 35mm fixed focal length, the new lens is an excellent choice for photojournalists, sports and wedding photographers alike. With its wide-angle view photographers can shoot subjects in their natural habitat within the context of their environment and without distortion.

To create shots with beautiful background blur and standout portraits, the fast f1.4, nine-blade aperture can be used to control depth-

Key benefits

- A wide-angle view with a natural perspective
- Superb low-light performance and depth-of-field control
- Sets new standards in image quality through the use of Blue Spectrum Refractive optics
- Ring USM provides full-time manual focus
- Focuses quickly and discreetly
- Dust and moisture resistant
- Keep shooting even in tough conditions



Specifications	
Angle-of-view horizontal / vertical / diagonal	34° / 28° / 63°
Construction (elements/groups)	14/11
Number of diaphragm blades	9
Minimum aperture	(22)
Closest focusing distance	0.28 metres
Maximum magnification	0.21x
Lens-camera distance information	provided
AF actuator	Ring USM
Dust/moisture resistance	yes (see right)
Filter diameter	72mm
Size (maximum diameter x length)	80.4 x 105.5mm
Weight	760g
Accessories	lens cap E-72II lens hood EW-77B lens pouch/case LP121B
Magnification with Extension tube	EF 12 II 0.58 to 0.26x EF 25 II 1.03 to 0.80x
EF Extenders	not compatible
Availability and price (recommended retail)	
Available from	October 2015
Price (RRP)	£1799.99 / \$2499.99

Dust/moisture resistance

Lenses with dust/moisture resistance are fitted with a rubber ring which may cause slight abrasion of the camera mount. This in no way affects either the lens or camera performance.

History lesson

The new lens replaces the EF 35mm f1.4 USM lens introduced in 1998, when it had a recommended retail price (RRP) of £1199.99. The most recent RRP for the lens was £1479.99.

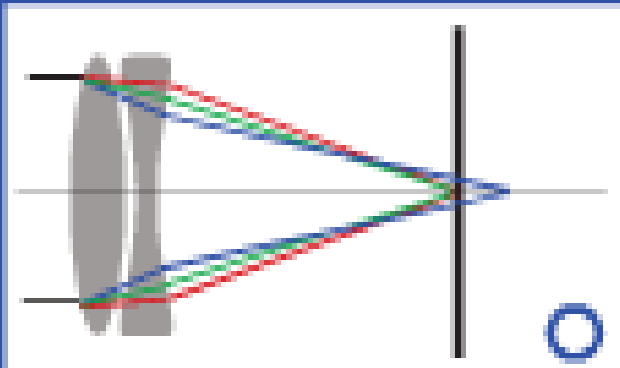
Other 35mm lenses in the Canon EF range are:
• EF 35mm f2 (1990) – now discontinued
• EF 35mm f2 IS USM (2013) – currently with an RRP of £599.99

There is no EF-S 35mm lens.

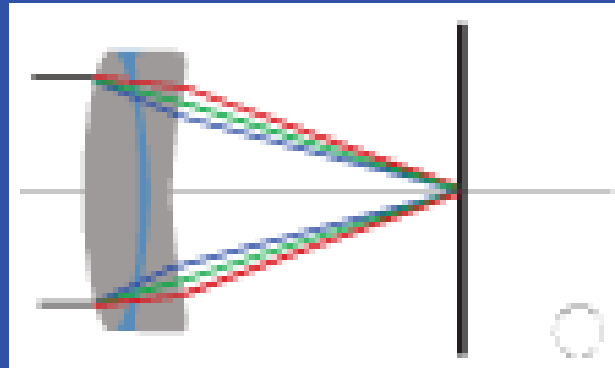
New blue spectrum technology

BR lens construction and fundamentals

BR optics are an organic optical material with anomalous dispersion characteristics. They can refract blue light (short wavelength spectrum) that has until now been difficult to focus onto a single point. BR optics control the path of blue light and can produce sharp images by reducing chromatic aberration when combined with convex and concave lenses.



Above Merely combining convex and concave lens elements will not correct blue wavelengths. The shifted focal point will appear as blue fringing in some areas of the image.



Above A BR lens element can greatly refract blue light, so placing the element between convex and concave lens elements allows all visible wavelengths to be focused onto a single point.

Canon 120 MP sensor

120 megapixel DSLR

High-pixel-density CMOS sensor

Canon is working on a new DSLR, which will feature a high-pixel-density CMOS sensor with a resolution of approximately 120 effective megapixels. Like all EOS cameras, the new camera will be compatible with Canon's huge range of EF lenses. It will be capable of such high-resolution images that subjects will have a three-dimensional appearance and texture.



Canon says that this 120 megapixel camera is likely to be at least two years away.