

PROFESSIONAL PHOTOGRAPHER

JANUARY 1998 • \$5

# Storytellers

**Michel Tcherevkoff**  
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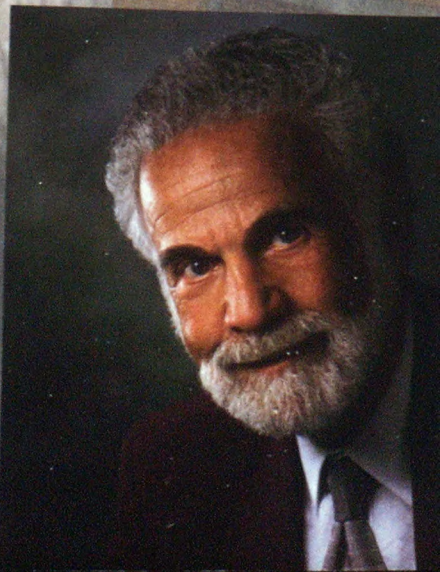
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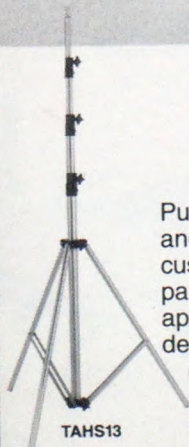
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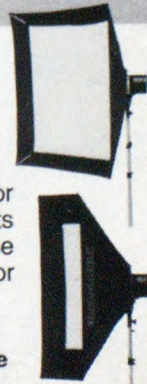
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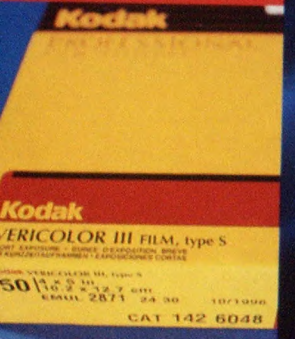


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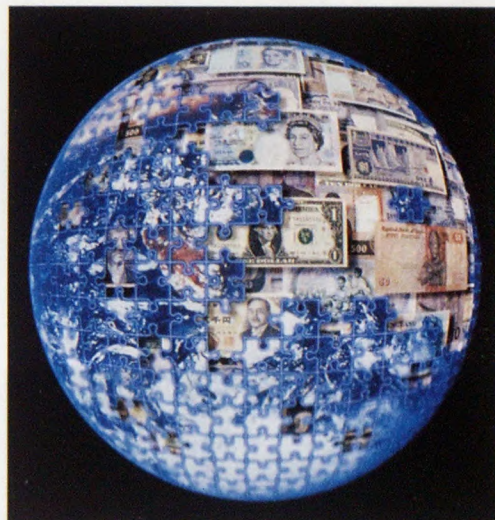
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Cover photograph, "Martini With a Twist," by Michel Tcherevkoff

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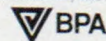
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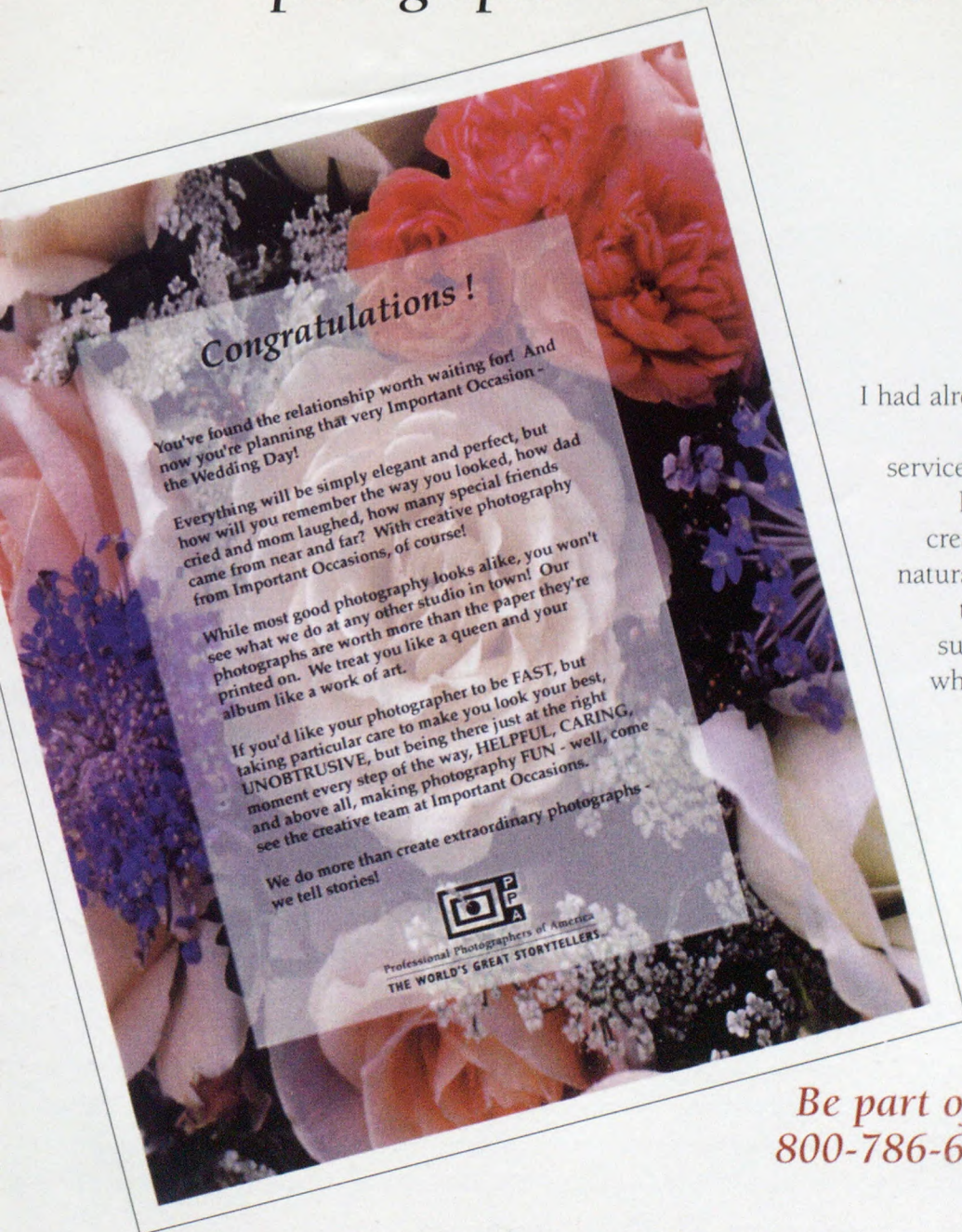
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Sara Frances  
Important Occasions  
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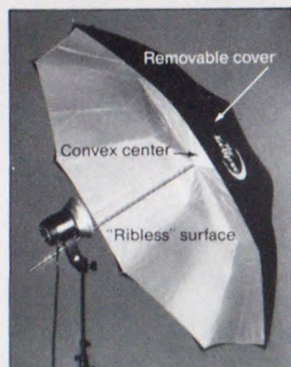
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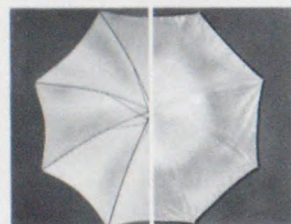
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Cindy Behnke

All right, another year is upon us. It's the perfect time to make a few New Year's resolutions. Every year we wonder what resolutions we can make to improve our lives. Some of us want to lose weight, others want to quit smoking, and many just want to make more time for our families. These are all great resolutions, but if you have been following my previous messages, you know by now that I have very high goals for PPA. So, what about my personal resolutions? What will I resolve for 1998?

Sure, I want to spend more time with my family, which my travel schedule makes difficult. Yes, I want to lose weight, but all of those banquet dinners are beginning to take their toll on the old waistline. Quit smoking? No I did that many years ago. So what's left? What could I possibly do to make my life better? I already have the perfect wife, the greatest kids and family, and friends others would die for. (I'm writing this

in early December, so they see this before they do their Christmas shopping!). I own a home in the suburbs, drive a sport utility vehicle and a convertible, have a dog named Boo Boo, and a new table saw. Sounds complete, doesn't it? Well . . . almost.

As I thought about all I have, I've decided to make a list of the top 10 things I will do in my dreams in 1998. Here they are:

**#10** - A 360-degree slam dunk while Michael Jordan looks on helplessly.

**#9** - Sell my life story to Paramount Studios (undoubtedly a comedy!).

**#8** - Eat steamed vegetables and think they really are better than a burger.

**#7** - Accept a \$100,000 check for PPA Charities from an anonymous donor.

**#6** - Play guitar and back-up vocals for John Mellencamp.

**#5** - Slow dance without looking like I have two left feet.

## Resolutions

By Bert Behnke, M.Photog.Cr., PPA Certified

**#4** - Finally have the growth spurt I've been waiting for since 1971.

**#3** - Smile on April 15th.

**#2** - Sell my Kodak stock at \$150 per share.

**#1** - Go to the New Orleans convention and not try to talk like Romaguera or Navarre!

There you have it, the resolutions I have made for myself. And next year, when I review my resolutions and see how I did, I am confident I will have a perfect score. Because you see, if you can dream, you can do anything. So get busy and make your own resolutions. But only make the ones you really want to achieve. My real ones are right here with me. But wouldn't it be fun trying to realize even one of those crazy ones I've listed above? ■

*P.S. If you're reading this and didn't get to the M&M and Digital/Video Conferences in Las Vegas, you might want to make a resolution to attend PPA '98—Making A Difference, July 31 through August 5, in New Orleans.*

*Bert Behnke*

# THE WINNING HAND



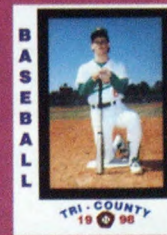
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## PPA President Visits Venezuelan Photography Association

PPA President Bert Behnke, M.Photos, PPA Certified, and his wife Cindy Behnke, M.Photos, PPA Certified, made an official visit to the Venezuelan professional photography association, AVECOFA. The visit was prompted by an invitation from the association's director Jose Hoyos Sr., and his son, Jose Cristobal Hoyos Jr., M.Photos, PPA Certified, Venezuela's first master photographer.

Highlights included President Behnke's participation in the official opening and closing of AVECOFA's trade show October 19-22, at which he addressed membership on the need for global involvement for all imaging professionals. "Although there is a language barrier, it was obvious that our imagery and common interest in professional photography make it a truly universal medium," said Behnke.

The Behnkes also assisted in selecting AVECOFA's first Loan Collection, modeled after the PPA system, and met with officials to discuss the possibility of



Photo by Nelson Cardenas

*PPA President Bert Behnke visited the AVECOFA trade show with Angel González, president of the Venezuelan photography association in October.*

establishing an affiliated regional judging in South America.

"The hospitality of our Venezuelan hosts was outstanding, as they showed off their city and entertained us at many of the local eateries," said Behnke. "An English-speaking member was always available to us, whether we

were at their trade show, working the PPA membership booth, or attending a social event. We are very appreciative of AVECOFA for their hospitality, and look forward to working with them as our professional organizations join together to advance professional photography on a worldwide basis."

### Events & Competitions

The **Nikon School of Photography** will continue its 1998 class schedule with a visit to San Diego, January 10-11; Seattle, January 17-18; Phoenix, January 31-February 1; Orlando, February 7-8; Atlanta, February 21-22; Berkeley, California, February 28-March 1; Dallas, March 7-8; Baltimore, March 21-22; Pittsburgh, March 28-29; Denver, April 18-19; Miami, April 25-26; Chicago, May 2-3; New York City, May 16-17; Greensboro, North

Carolina, May 30-31; and Ann Arbor, Michigan, June 6-7. For information, call the Nikon School Information Line, 516-547-8666; FAX: 516-547-0309.

■  
**Fotofest 1998** will be held February 28-March 7 at Rice University in Houston, Texas. **The Meeting Place**, a featured program touted by the *Wall Street Journal* as "the place where the international community scouts out new talent," will give photographers from many countries the chance to meet with a variety of museum curators,

magazine editors, gallery owners, collectors, and critics to have their portfolios reviewed. The stature and cache of the Meeting Place is underscored by the fact that the 1998 event is already sold out and the waiting list is full. For more information, call 713-529-9140.

### In Brief

**Custom Color Corporation**, Kansas City, Missouri, recently sold its portrait lab business to **H&H Color Lab** in Raytown, Missouri.

# Cutting-Edge Lighting Technology

## The Latest News from Balcar



### POWER Z HEAD

The newly designed Power Z head now has click-stop focus to provide a maximum light efficiency regardless of the light angle.



### ROCKET CONCENTRATOR AND MICROLIGHT ASSEMBLY

This true light cannon transforms any Balcar Z or U head into an efficient spot, fresnel or fiber optics system. For macro use, attach Balcar's Microlight with four connecting fibers that yield an f/stop of f/64 at 2" for 1600w/s. A must for lighting objects measuring less than 2"!



### SUAVISSIMO REFLECTOR

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### LFX RING LIGHT

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More info? Circle 44

**Wayne Haub**, president of Custom Color, plans to concentrate growth efforts on the company's Commercial Division. The transaction leaves Custom Color in the top five percent of commercial/industrial labs in the nation, and puts H&H among the top three portrait/people photographic labs in the country.

**Topflight Albums** recently went online at [www.topflightalbums.com](http://www.topflightalbums.com). All the company's wedding albums, folios, and proof books are available for immediate delivery from the distribution center. For information call 210-662-9882; FAX: 210-662-9887; or visit the Topflight Web site.

**ABElexpress Astronomy Division** is offering a free solar eclipse kit in time for the February 26 eclipse, expected to cover more than half of the United States, Mexico, Central America, and much of South Africa. The kit includes a safe solar filter, information on safe solar eclipse viewing, a map showing where the eclipse is expected to be visible, and a guide to photographing solar eclipses. For your kit, send \$2 for postage and handling to ABElexpress, Astronomy Products Division, Box 668-V, Carnegie, PA 15106.

## Erratum

We regret that the address and phone number for Abe Munn Picture Frames Inc. was listed incorrectly in the September issue of *Professional Photographer Storytellers*. The correct address is 51-02 21st Street, P.O. Box 1189, Long Island City, NY 11101; 800-847-4026; 718-361-1373; FAX: 800-870-6866.

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More info? Circle 45

# STOCK REPORT

By Jim Pickerell

**D**on't think you have to live in New York or Los Angeles to be a successful stock image producer and seller. Some of the most successful stock photographers live in places like Earlysville, Virginia; Flagstaff, Arizona; Winter Haven, Florida; and Bend, Oregon. However, if your goal is to make money in stock photography, there are a few facts to consider before you begin shooting.

## Assessing Demand

In theory, almost any subject is a potential stock picture, but before you rush out to photograph everything you see, assess the demand for the subjects you intend to shoot. For example, a stock agency recently pointed out that there are six different types of icebergs. You may feel it's important to have every type in your file, but demand for iceberg pictures is minimal, so pick your topics carefully.

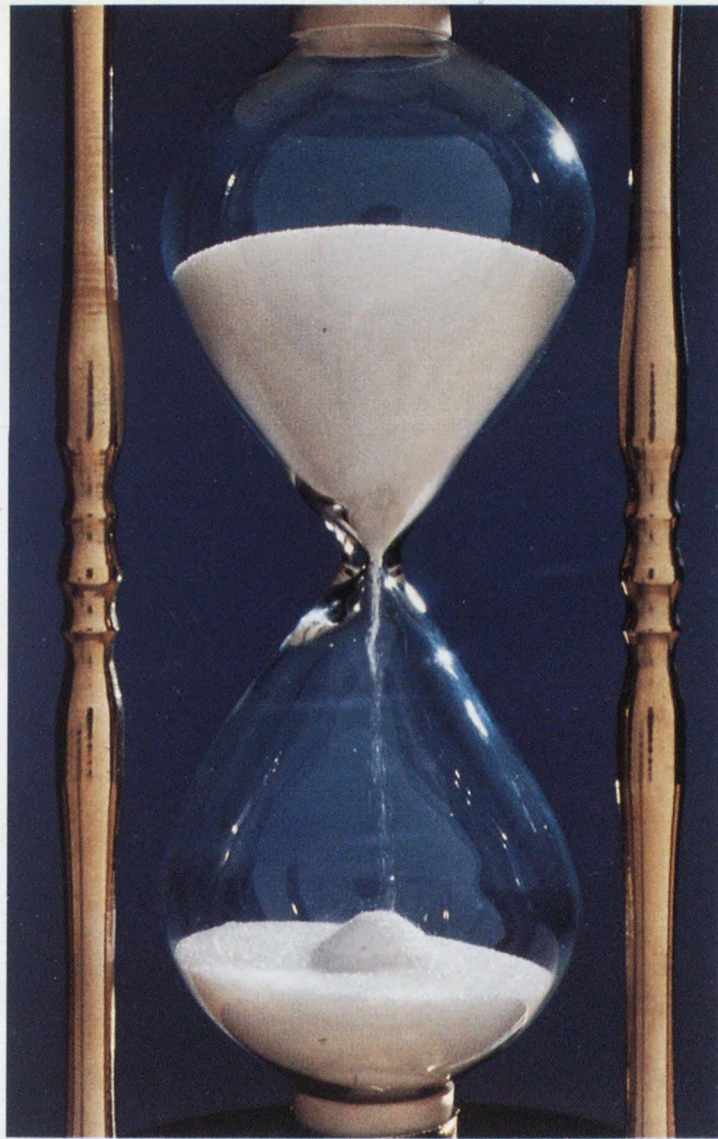
The two basic categories of stock photography are advertising and editorial. Advertising includes brochures, posters, and billboards, and editorial covers images for magazines, newspapers, and books. A small

percentage of stock photography falls into neither of these two categories.

While more photographs may be used for editorial than for advertising purposes, the dollar volume of United States stock sales is higher for advertising than for editorial—about 70 percent vs. 30 percent. These percentages are different in Europe, but if you are shooting editorial stock in the United States, do it because you love it, not because you expect to make a profit. Usage fees may not even cover the cost of the photography. On the other hand, if you are going to shoot the pictures anyway, you might as well try to earn something from them once you have them on file.

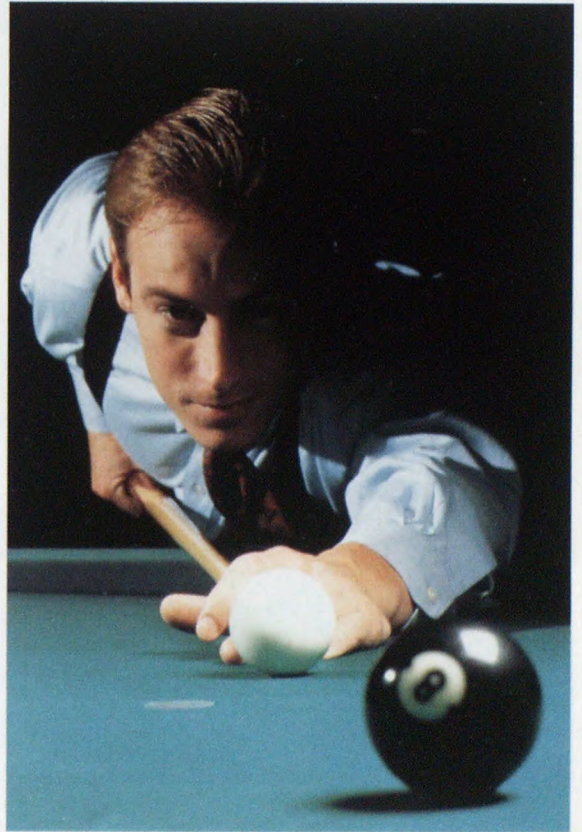
Advertising images generally deal with business and family life situations. Images that illustrate caring, change, communication, elation, age, endurance, fast start, freshness, futurism, good life, grace, happiness, health, joy, love, new technology, power, risk, romance, security, simplicity, speed, strength, success, teamwork, time, and wealth are always in demand. Other sure sellers are water, sunsets, deserts, clouds, fireworks, roads, money, and

*(continued on page 20)*



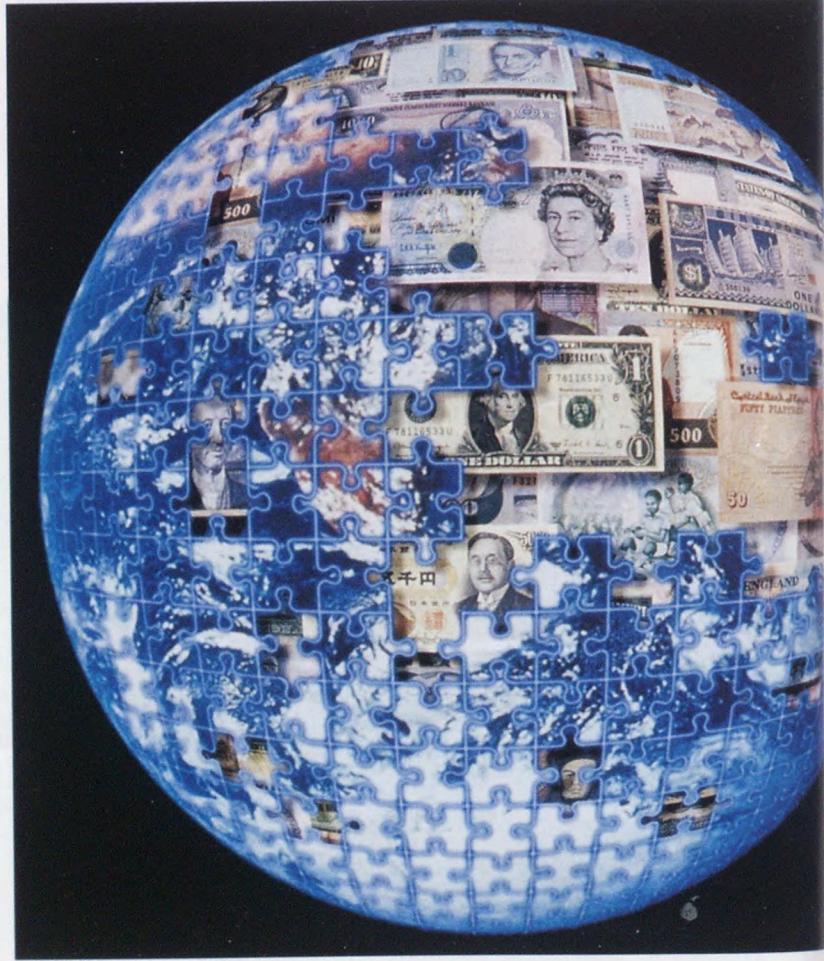
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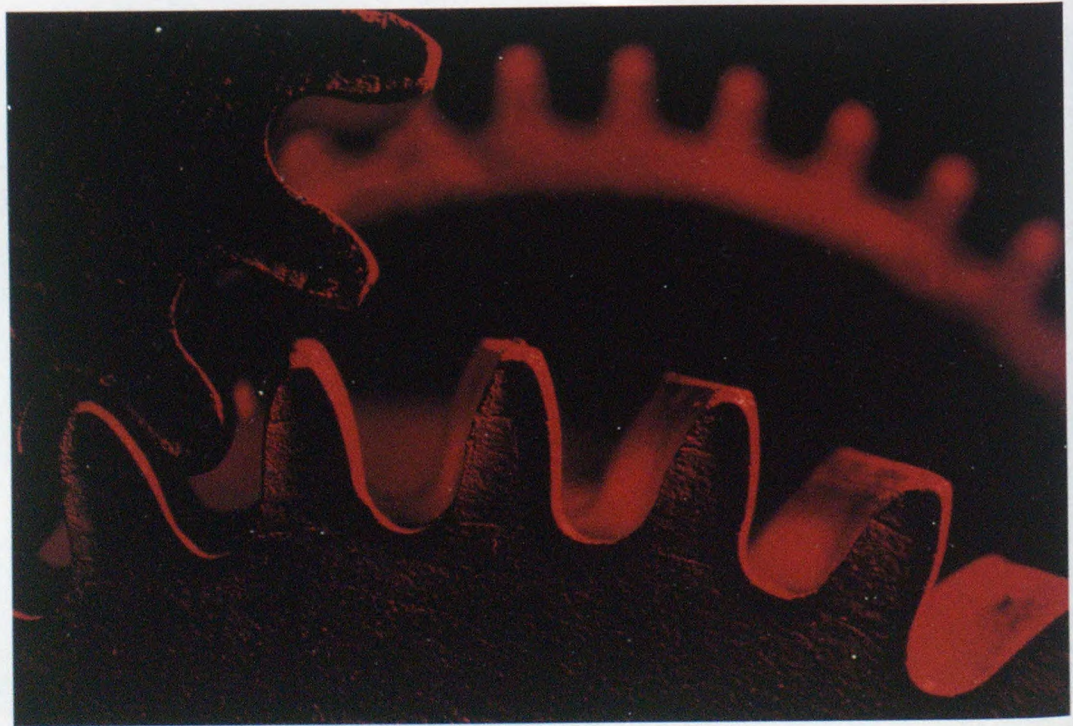


©1993 Jim Pickerell

©1995 Andrew Child



©1997 Jim Pickerell



©1991 Andrew Child

## Shooting for Stock

- If your goal is to create a portfolio piece, or if you are doing experimental shots to test equipment or techniques, plan to photograph a subject that has some potential to be licensed as stock.

- Look at published ads and brochures for ideas. Read the copy. What concepts are they trying to sell? What other visuals would illustrate the same message? Advertisers use the same concepts over and over and are always looking for new ways to illustrate them.

- One of the best ways to get an idea of what is in demand is to look at stock agency catalogs. Many are now online. If you want to do an illustration about "time," go online and see what the agencies already have. Don't copy, but try to come up with a better way of illustrating the same concept. Some useful online addresses are:

[www.stockmarketphoto.com](http://www.stockmarketphoto.com)  
[www.photodisc.com](http://www.photodisc.com)  
[www.weststock.com](http://www.weststock.com)  
[www.publishersdepot.com](http://www.publishersdepot.com)  
[www.bciusa.com](http://www.bciusa.com)

You can also look at catalog CDs. For a more complete list of sites, contact me at 301-251-0720.

- Always obtain model releases. Non-model-released pictures can be used for editorial purposes, but having a release improves your chances of making a sale by about 2,000 percent.

- Use attractive, "real" people. Professional models are not necessary if your models are well posed, well directed, and look alive and involved.

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Cleveland, Ohio 44181

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<http://www.AlbumsInc.com>

More info? Circle 48

## Stock Connection Sales

Image Type	Percentage of Dollar Volume	Outdoors	
<b>Commerce</b>		Animals	4.65
		Water	3.45
		Sunsets	1.37
		Mountains, Trees, Deserts	1.90
		Landscapes, Other	3.19
		Nature	2.78
		Total	17.34
<b>Business</b>		Other	
Communications		Agriculture	1.29
Housing		Disasters	0.51
Industry		Editorial	0.17
Medical		Education	0.67
Money & Banking		Bridges, Architecture	0.90
People with Computers		Total	3.34
Technology			
Transportation, Roads			
Cities, Skylines			
Total			
<b>Visuals</b>			
Concepts		Grand Total	99.5
Flags			
Abstracts & Backgrounds			
Total			
<b>People/Leisure</b>			
Lifestyles			
Children			
Recreation, Sports			
Travel			
Total			

Jim Pickerel's agency, Stock Connection, focuses its marketing and promotion efforts on the advertising community. Listed are image types and percent of dollar volume brought in over the past three years. These figures should hold true for most agencies catering to the advertising market. Agencies that concentrate on the editorial market will have much different statistics.

(continued from page 16)  
business still lifes. Keep in mind, more than 35 percent of sales are for images that illustrate ideas without showing people.

### Advertising Your Images

A stock photograph can't produce income until it is seen by potential buyers. Therefore, you need to have a marketing plan that ensures your work will be seen. For example, you may be an expert in dog photography, have access to many breeds of dogs, have contact with producers of dog products or publications, and therefore, be able to license rights directly to clients. However, if you have only one or two nice dog images, it will be difficult to let potential buyers know your photos

exist. A stock agency could be the vehicle you need to market your images. Be aware, however, that stock agencies often prefer to work with high-volume producers who specialize in specific categories. Check out agency possibilities and other marketing options before you get too far into production. ■

Jim Pickerell is the author of *Negotiating Stock Photo Prices*, now available at a discounted price through PPA Membership Services. He also publishes *Taking Stock*, a bimonthly newsletter that deals with current issues of interest to stock photographers. If you would like a free list of 200 concepts often used in advertising, send a self-addressed, stamped envelope to 110 Frederick Avenue, Suite A, Rockville, MD 20850. Pickerell is also available for individual consultations with photographers getting started in the stock photography market, call 301-251-0720.

# Capture images as fast as people change expressions.



## Finally, a digital camera back for film lovers.



The S2 System is priced under \$19,000.

MegaVision's new portable S2 is the only professional digital camera back that works just like film. With the S2, you can capture decisive moments as fast as one shot every second – continuously! Unlike other digital systems, the S2 conveniently attaches to your medium format camera without special adapters or motorized bodies. It also is compatible with your existing lenses, lighting equipment and most importantly, your creative shooting style.

Another S2 exclusive is its advanced PhotoShoot imaging software which instantly displays your images on an electronic proof sheet for review. In less time than it takes to pull an instant print, you can edit the proofs, save the session and select your final image. If your assignment takes you on location, the S2's portable belt pack can shoot in rapid fire mode without a computer. With either option, the S2 delivers incredible images with sharp details, superior color accuracy and high resolution. *Just like film.*



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(1-888-237-2022)  
or e-mail us at:  
[info@calumetdigital.com](mailto:info@calumetdigital.com)

More info? Circle 49

# PPA Goes Commercial!

Association Budgets \$302,000  
for National Ads

By Sherry A. Crisp

**M**ore than 7,000 consumer inquiries in the first eight months of *The World's Great Storytellers* campaign proved that the slogan is an attention-getter, and that the striking images created by PPA members prompt readers to call. Now PPA is expanding its national magazine advertising campaign to reach more potential buyers of commercial imaging. Building on the first year's success in the family portrait and wedding markets, the Association has increased the 1998 advertising budget 24 percent for placements in a variety of business publications.

PPA's popular ads in *Parenting* magazine, *Modern Bride* and *Martha Stewart's Living* wedding editions will continue in 1998. The Association's board of directors approved the consumer awareness committee's request for a \$302,000 advertising budget to pay for these ads, plus dynamic new ones in commercial arenas.

A survey of PPA's commercial/corporate/advertising specialty advisory group members helped determine that the new PPA ads should be targeted at both business-to-business decision makers and corporate advertisers (primarily in manufacturing), as well as creative directors in small to mid-size advertising agencies.

PPA's media planning consultants, Napolitano & Company, researched all publications targeting these audiences and recommended an assortment based on the best matches within budget. The association's advertising program will expand to include the following six magazines in 1998:

- **Catalog Age:** This publication is read by executives and marketing and merchandise managers in the catalog industry,

## Face It.



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Get the quality you desire. Look for the PPA symbol, or call Professional Photographers of America for a free referral from our global network of 14,000 imaging professionals who can meet your needs — and exceed your expectations. 800.786.6277, ext. 320.



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*Images by Oscar Lozoya and James DiVitali, M.Photos.ME1.Cr., were featured in this PPA ad in the fall 1997 issue of the American Advertising Federation magazine. The ad will run again in the winter '98 issue.*

88 percent of whom say it is their best source of suppliers. Media planners advise this will help establish PPA's identity as a supplier to the catalog industry.

• **Graphic Design: usa:** This is the number one magazine in the professional graphic design market. Every month, it reaches nearly 60,000 readers monthly, who are involved in creating and producing a wide range of media—print, point-of-purchase, packaging design, Web design, and multimedia.

• **Advertising Age's Creativity:** Published 10 times a year and part of the Advertising Age family, this tabloid focuses exclusively on the advertising creative process. Subscriber breakdown includes 56 percent ad agencies, 10 percent graphic design firms, and 14 percent corporate advertisers.

• **Advertising Age's Business Marketing:** Another member of the Advertising Age family, this tabloid reaches 20,000 corporate decision makers, the majority in manufacturing.

• **AdWeek/BrandWeek:** These books are published weekly by AdWeek Inc. AdWeek targets ad agency executives, and BrandWeek is "the" news weekly of brand marketing, reaching America's top marketing executives.

Dominic Iodice, M.Photog.ME.I. CEI.Cr., PPA Certified, chairman of the PPA Consumer Awareness Committee, believes that members practicing commercial imaging specialties will be pleased with the 1998 plan. "The plan includes targeting PPA members' potential clients with ads in a variety of publications selected from the media planners' recommendations.

"This approach will allow PPA to test the response from buyers as well as the value of advertising in each publication," he said. "With this information, future plans can be formulated to maximize results. Those of us in commercial imaging are getting a great value-added benefit—especially if we remember

to tie into these ads by using the PPA service mark in our own promotions."

### Statistics Become Personal

Ads generated thousands of referrals to PPA members in 1997. "When I received the Referral Data Sheet from PPA, I dutifully filled it out and faxed it back," said Jerry Zimmerman, a PPA member from Riverdale, Georgia. "But, given the number of PPA photographers in my area, I wasn't holding my breath waiting for referrals.

"I was pleasantly surprised when I received a call from a firm many states away that needed a photographer for an event in my area. When I asked how they heard about me (as I always ask), the client said he had contacted PPA and was supplied with a list of photographers, and my name was on the list. The referral program and the consumer awareness program are two very big improvements in PPA, with very positive results."

Ken Meade, M.Photog.Cr., PPA Certified, of Hillsboro, Illinois, said, "I received a wonderful referral from PPA that should keep me busy through my slow winter season. I

think the Association is doing a great job in promoting our profession."

Consumers who call PPA's advertised referral line, 888-97 STORY, ext. 333, receive a free list of PPA members in the geographic area and imaging specialty they request. A separate extension has been set up for buyers of commercial imaging.

### Plan Stretches Ad Dollars

PPA's long-term commitment to helping members build their businesses



*Pictures tell a story better than words ever could.*

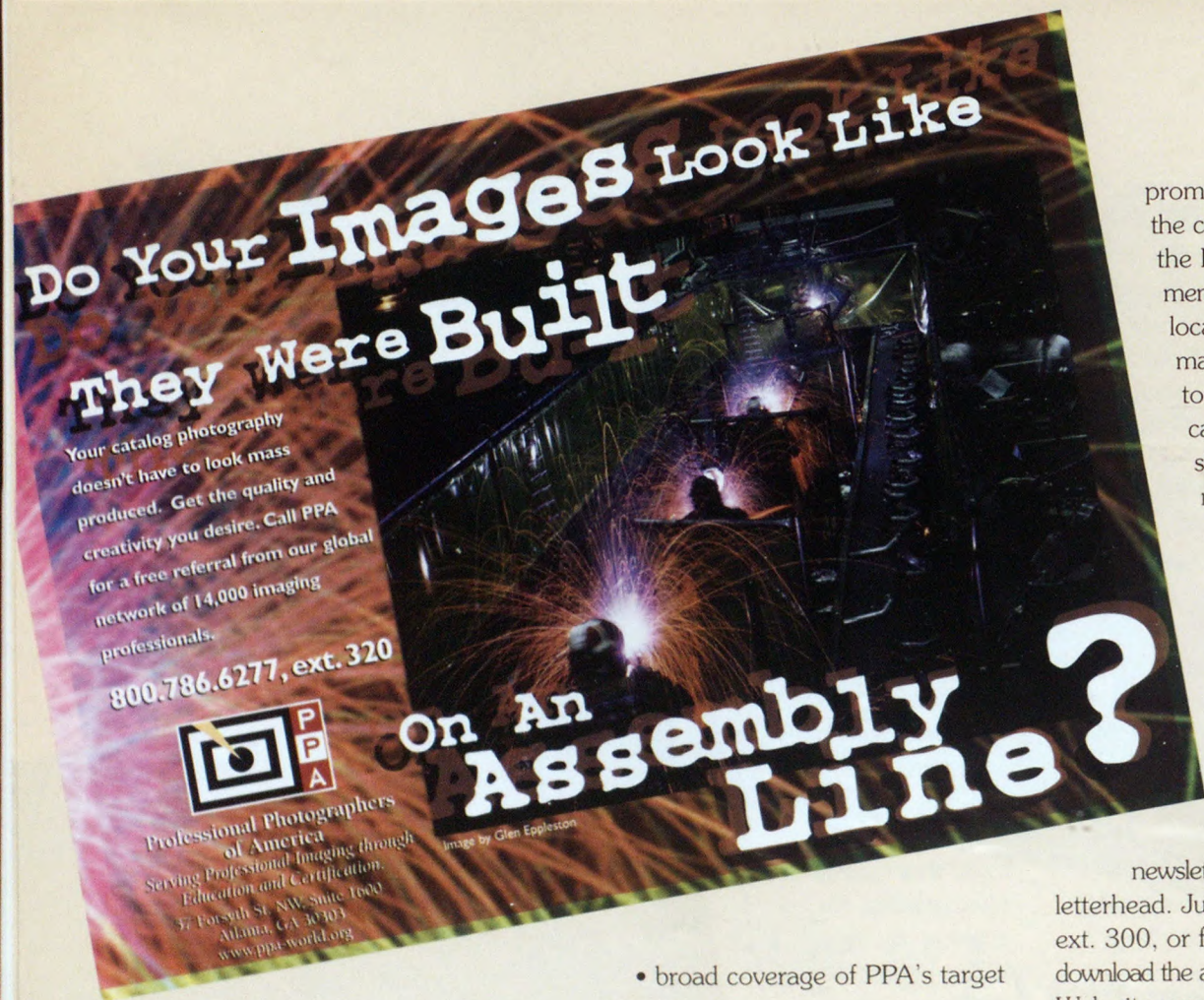


Professional Photographers of America  
**THE WORLD'S GREAT STORYTELLERS.**

For the PPA photographers nearest you, call toll free 1-888-97 STORY, ext. 333.

Image by Wayne Belling

"Lil' Miss Manners" from the 1997 Loan Collection will illustrate the Storyteller theme in the February 1998 issue of Parenting magazine. Image by Wayne Belling, M.Photog.Cr., PPA Certified.



Do Your Images Look Like They Were Built

Your catalog photography doesn't have to look mass produced. Get the quality and creativity you desire. Call PPA for a free referral from our global network of 14,000 imaging professionals.

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On An Assembly Line?

Image by Glen Eppleston

This ad for the 1998 issue of *Catalog Age* is just one of several created by PPA Communications staffers Marybeth Wydock and Stephen Morris. Image from the 1997 *Loan Collection* by Glen Eppleston.

through referrals includes a plan to evaluate advertising mediums annually. For example, *Modern Bride* was selected again in 1998 because consumer response was high and current media research indicates that more engaged women read it than any other magazine in America. *Parenting* magazine continues to bring in family portrait clients, with each issue reaching nearly 1.5 million women between the ages of 25 and 49 who have children younger than six.

PPA's media planners recommended national advertising because the membership is geographically diverse. Magazines were chosen as the best medium because they provide opportunity for:

- broad coverage of PPA's target groups
- a means of accumulating large audiences through primary readers as well as pass-along readers
- extended "life" of the advertising message
- visual enhancement and impact of the PPA Storyteller creative
- flexibility in creative units and measures (PPA will have a variety of color, black-and-white, full-page and half-page ads in 1998), and
- a means of generating additional inquiries through reader service labels, advertiser directory sections, and 800-number hotlines.

Planners have scheduled a minimum of three PPA ads in each magazine, in order to generate frequency levels necessary for building consumer awareness and generating calls. They have also negotiated special opportunities that enhance the value of the plan without adding cost, such as telephone links and participation in bridal expos.

These extras stretch PPA's

promotional dollars. But the critical factor in building the PPA brand name is member participation at the local level. Free materials make it easy for members to take advantage of the campaign. Storyteller ads are distributed in membership mailings and the quarterly newsletter, *Marketing Guide*. Window decals are included in the membership renewal kit. The Storyteller service mark is available on disk for use in printing studio

newsletters, business cards, and letterhead. Just call 800-786-6277, ext. 300, or for quicker service, download the art work from PPA's Web site, [www.ppa-world.org](http://www.ppa-world.org). Storyteller shirts, pens, counter displays and other merchandise are also available for sale.

There's strength in numbers. With a unified effort, PPA members can make an impact on the consumer's choice for photography services. As Bright House, creators of *The World's Great Storytellers* slogan, said, "Building PPA's brand name, along with an understanding of its value, will lead consumers to choose a PPA photographer over a mass merchandiser. Ultimately, the consumer will understand that only by choosing a PPA photographer will they receive an image that tells the story of who they really are."

*Sherry Crisp is PPA director of communications. She works with the Consumer Awareness Committee and media consultants to plan and implement the PPA Consumer Awareness advertising campaign.*



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DS-300

The Fujifilm DS-300 digital camera is very simple to use. The image quality is comparable to Fujifilm's more advanced SLRs. The DS-300 has a high precision 2/3-inch VT 2D with 1.3 million square pixels (1,280 x 1,000). Auto-Exposure, auto-focus and autofocus all built in. The 3X optical zoom lens covers focal lengths equivalent to 35-55mm range of a 35mm camera's zoom. Stores images to a PC card for easy transfer to a computer equipped with a PC card reader, or use the serial port to output data to a computer. Output for NTSC or PAL video. Effective ISO 100 and 0 modes.



**Nikon ELECTRONIC IMAGING**

E2N / E2NS

**The New E2N in HIGH sensitivity mode = ISO3200 equivalent**  
Expands your potential for Professional Photography.

The Nikon E2 Series incorporates a 2/3-inch, 1.3 million pixel CCD image sensor capable of delivering natural looking high-fidelity color images. With the new E2N, the high-sensitivity CCD processes images at the ISO equivalent of 800 (TD mode) or 3200 \* (HIGH mode), facilitating faster shutter speeds for shooting under the most demanding lighting conditions.



**Canon**

EOS-DCS 3

High-resolution 1.3-million pixel instant capture at 12 bits per RGB channel. Superb image quality at all ISO setting from 200 to 1600, more than suitable for magazine and newspaper reproduction. Continuous shooting possible up to 12 images per burst at 2.7 frames per second. Stores up to 124 images per card, using economical, reusable 170MB PC Card.



**MINOLTA**

RD-175

The Minolta RD-175 uses three CCD's (Charged Coupled Devices) to store photographs as digital data. This newly designed 3-CCD system provides superior contrast while a high resolution of approximately 1.75 million pixels (1,528 horizontal x 1,146 vertical) has been achieved. PCMCIA card enhances portability. The PCMCIA (ATA) card is used for recording photo images. This card has a large capacity of 1 MB and can record 114 image frames. \* SCSI-2 interface for compatibility withintosh and PC.



## COLOR DIGITAL PRINTERS

**Kodak Digital science**

8650  
COLOR PRINTER

Get the image quality of Kodak in just over a minute. Prints overheads, and now CMYK position proofs). The fastest dye sub printers in their class. Pick from 3 models, based on whether you want rich photo-realistic prints, overhead transparencies, or accurate CMYK position proofs. You don't have to sacrifice speed for quality. You get impeccable prints in just over a minute and transparencies in a minute and a half.



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STASTIC! New color printers from Epson, perfect for printing color photographic images. Micro Piezo ink jet technology. Fastest print speed in their class. Quick-Dry inks. Windows and Macintosh compatible.



**Polaroid Digital imaging**

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The New Polaroid Make-a-Copy Instant Color Print System duplicates original prints and small 3-D objects on-site and in just 60 seconds! Quality reproductions and enlargements up to 5"x7". No negatives are needed.



**FUJIFILM**

FUJIX PICTOGRAPHY  
3000

Photographic - Quality Digital Image Printer. Continuous tone and Maximum resolution of 400 DPI. Superior to conventional dye - sub printers. Print directly from computer graphics, scanned images & Photo CD's ...without chemicals or toner! Available in 30MB or 48MB. Call for a demo apt.



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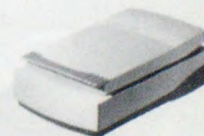


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# Winona Monthly

Winona International School of Professional Photography

## Courses for February/March 1998

### Traditional Classes at Winona-Atlanta

#### Portrait I

(Course #98W101)  
February 9-12, 1998  
Mark Allen, M.Photog.Cr., PPA Certified  
PPA Members: \$475  
Non-members: \$675

#### Portrait II

(Course #98W102)  
February 16-19, 1998  
Mark Allen, M.Photog.Cr., PPA Certified  
PPA Members: \$475  
Non-members: \$675

#### The Fine Art Of Making A Living In Portraiture

(Course #98W103)  
March 9-12, 1998  
Dave Newman, M.Photog.Cr., PPA Certified  
PPA Members: \$500  
Non-members: \$700

#### Photographing High School Seniors

(Course #98W104)  
March 16-19, 1998  
Mark Allen, M.Photog.Cr., PPA Certified  
PPA Members: \$475  
Non-members: \$675

#### Portrait I

(Course # 98W106)  
March 30 - April 2, 1998  
Kathy Buntyn, M.Photog., Cr. Photog., PPA Certified  
PPA Members: \$475  
Non-members: \$675

### Digital Imaging Classes at Winona-Atlanta

#### Advanced Adobe Photoshop

(Course #98W202)  
February 9-12, 1998  
Eddie Tapp, MEI.Cr., PPA Certified  
PPA Members: \$680  
Non-members: \$1,200

#### Absolutely Gartel

(Course #98W203)  
March 2-5, 1998  
Laurence Gartel  
PPA Members: \$680  
Non-members: \$1,200

#### Projects In Photoshop

(Course #98W204)  
March 9-13, 1998  
Eddie Tapp, MEI.Cr., PPA Certified  
Jane Conner-ziser, Cr.Photog.  
PPA Members: \$875  
Non-members: \$1,425

#### Adobe Photoshop

(Course # 98W205)  
March 30 - April 3, 1998  
Eddie Tapp, MEI, Cr.Photog., PPA Certified  
PPA Members: \$875  
Non-members: \$1,475

### On-Location Classes

On-Location With Hugh Jacob, M.Photog., PPA Certified

#### Portrait I

(Course #98L103)  
February 15-19, 1998  
Location: Brampton, Ontario, Canada  
PPA Members: \$475  
Non-members: \$675

On-Location With Joe Campanelli, M.Photog., PPA Certified and Mary Jean Campanelli, PPA Certified

#### Creative Expressions

(Course #98L104)  
February 22-26, 1998  
Location: Damascus, Maryland  
PPA Members: \$475  
Non-members: \$675

On-Location With Dave Newman, M.Photog.Cr., PPA Certified

#### The Fine Art of Making a Living In Portraiture

(Course #98L105)  
February 23-26, 1998  
Location: Salt Lake City, Utah  
PPA Members: \$500  
Non-members: \$700

On-Location With Drake Busath, M.Photog.Cr.

#### "Real Life" Ideas for Portrait and Wedding

(Course #98L106)  
March 22-24, 1998  
Location: Salt Lake City, Utah  
PPA Members: \$370  
Non-members: \$520

On-Location With Michael Ayers, M.Photog., PPA Certified; Christopher Short, PPA Certified; and Linda K. Wilkes

#### Today's Wedding Albums of The Future

(Course #98L107)  
March 23-26, 1998  
Location: Odessa, Missouri  
PPA Members: \$475  
Non-members: \$675

On-Location With Ken Meade, M.Photog.Cr., PPA Certified

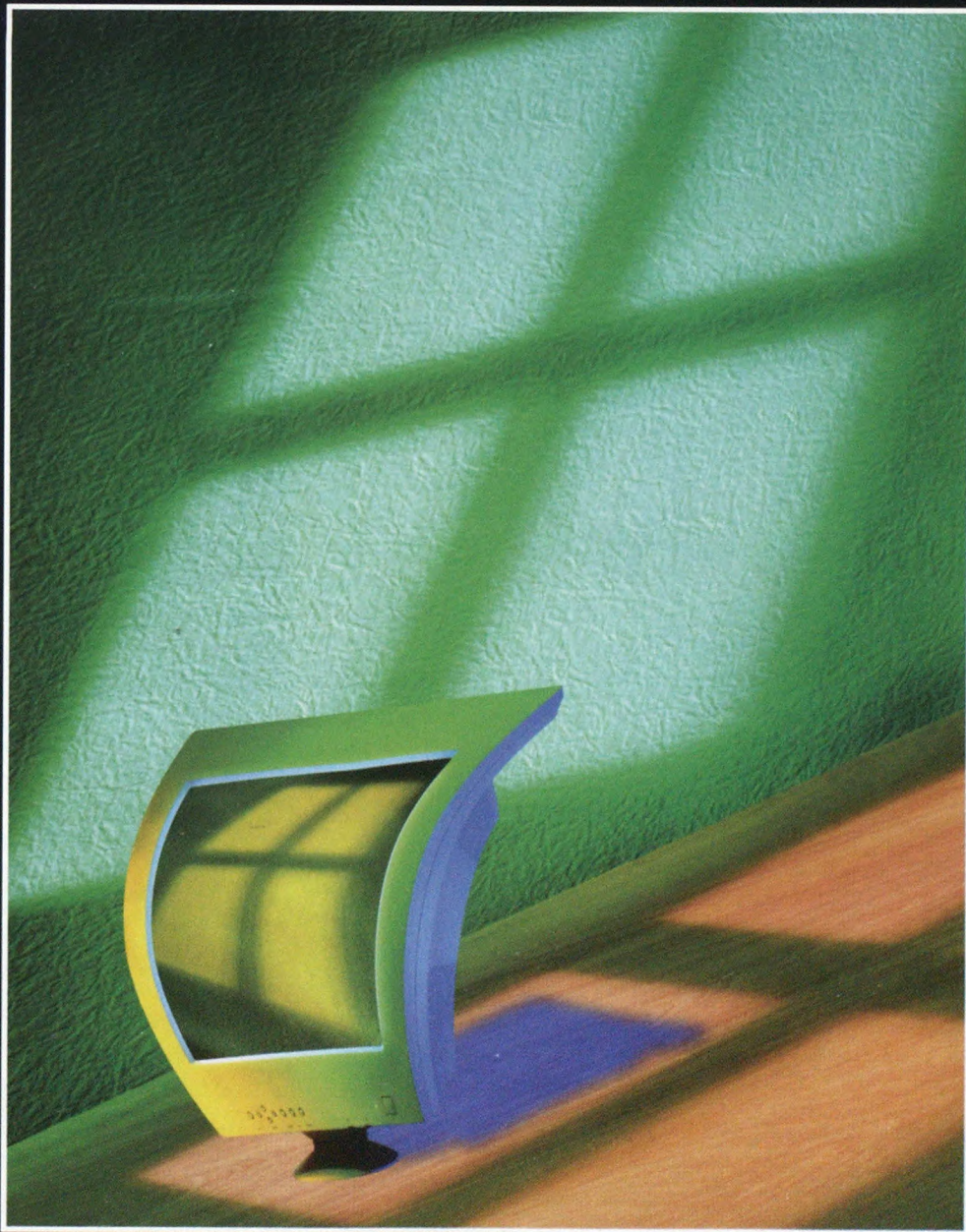
#### Table Top Photography

(Course #98L108)  
March 29-31, 1998  
Location: Nashville, Tennessee  
PPA Members: \$390  
Non-members: \$590

An additional discount is available if you register 30 days in advance! For more information on these or other classes see the December 1997 Professional Photographer Storytellers or call Winona at (800) 742-7468, ext. 266 or 265.

# EYE ON THE FUTURE

*Professional Photographer Storytellers' Digital Imaging Department*



New York photographer Michel Tcherevkoff, this month's cover artist, believes in provoked luck: When opportunity meets hard work, eventually everything falls into place—thus the image he created for Digital Corporation to advertise their role in launching Windows 95 for Microsoft. When the art director wanted Tcherevkoff to create an image suggesting window light, he accommodated him. After-hours, Tcherevkoff worked on a slightly different tangent. Using a single spot and a cutout, Tcherevkoff photographed three different surfaces: one on wood for the floor and two on textured paper. Then he digitally distorted an image of a computer he had photographed and placed a textured paper image on the screen. The second textured paper image was used for the background. When the art director saw the image the next day, he liked it enough to use it with only minor alterations.

# Less is MORE...

An Interview With Commercial Photographer  
Michel Tcherevkoff

**BY INGRID S. KRAMPE**

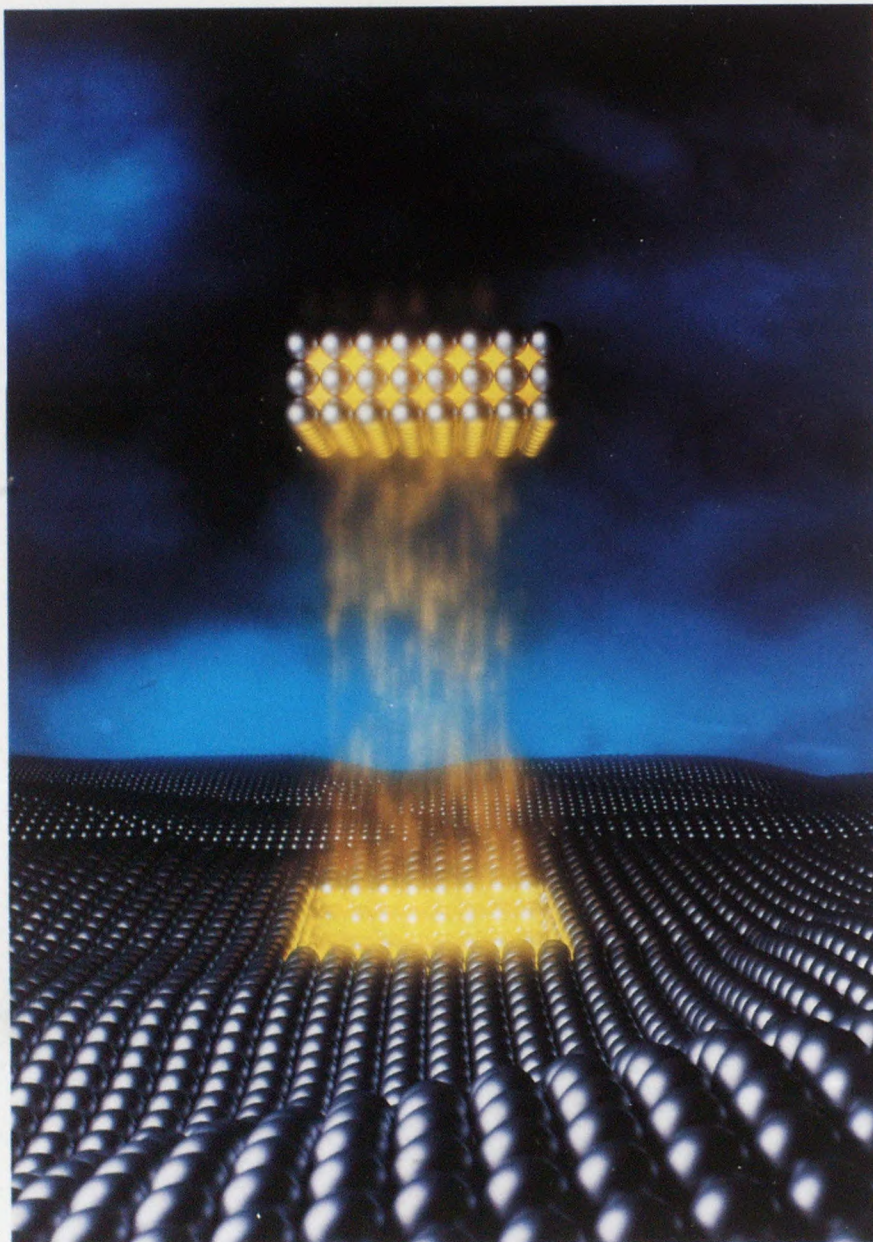
**A**s if seeking equilibrium, the flying ears hang latitudinally, counterbalancing the zebra-striped sneaker soles, poised ready for landing. Both embellish the placid grin demurely plastered on the Dalmatian's face. No noir in this image, just streaks of wispy white clouds dancing in a serene blue sky amidst a flying—rather, a gliding—canine.

A harbinger of Madison Avenue whims for more than 25 years, photographer Michel Tcherevkoff creates images so vanguardist they border on retro. While the digital revolution has provided tools limited only by the imager's imagination, Tcherevkoff is on a "less is more" bent. "Many photographers and designers are piling it on just because it's there," said Tcherevkoff. "I'd rather do less, simplify, minimize, with a lot of whites, and use the tools only when required."

However, his reputation as the preeminent conceptual photographer of the '80s was built on complex "special effects" images he created traditionally for high-tech companies like Bell Laboratories, AT&T, and General Electric. The images he produced then are strikingly similar to the digital images his contemporaries are producing today.

*Tcherevkoff created "Sputnik" because he found the soles more interesting than the shoes he had photographed for the client. To make the image, he posed the studio mascot, Tache, on a large sheet of glass and photographed her from underneath. He marked the location of the dog's feet on the glass, then placed the shoes on the marks and double exposed the film. Further manipulations, such as spot arrangements, were carried out digitally.*





Under the direction of Art Director Bruce Engelson, of the N.W. Ayer/Detroit ad agency, Tchernikov created "The Pressure Extrapolation" for General Motors. Photographed traditionally in 1986, the image has more of a "digital look" than Tchernikov's contemporary digital work.

"Been there, done that," said the chameleon-like Tchernikov, who produces work that is largely pristine, whimsical, and just a little bit sexy. Umbrellas with voluptuous curves; a gold fish puckering in a whirling bath of vodka; a crimson purse with pursed lips—all offset by a stark, white background. His images are spare and bold, with a humorous twist, understated wit on a minimalist's palette.

Born in Paris to Russian aristocratic emigrants from the Bolshevik/communist revolution, Tchernikov has a background as colorful as his images. He graduated from law school in Paris before coming to America on holiday to visit his sister. He never went back. "In retrospect, I believe I was meant to be here," he said. "I didn't really feel comfortable living in France. It was too small, too narrow. But I didn't

realize that until much later. When I came here, I found that Americans don't care where you come from, only what you can do. It induced a major mental change, because the answer was I could probably do anything."

With a bevy of Fortune 500 clients, and two decades of images in magazines such as *Town and Country*, *House Beautiful*, *Glamour*, *Good Housekeeping*, and more, his attitude may well be justified. Tchernikov is the current president of the Advertising Photographers of New York. His work has been exhibited worldwide including Rio de Janeiro, Tokyo, Brussels, the National Photographic Archive in Lisbon, and several venues in New York and Paris. *Professional Photographer Storyteller* caught up with him in New York to ask him about his work, his life, and his vision.

**PPS:** You have a law degree. Why did you pursue a career in photography?

**MT:** Not practicing law is probably the smartest thing I ever did, because you have to follow your heart. I became a photographer because I didn't know how to paint, and my airbrush work was rather primitive. It was also a medium that provided a very quick visual return.

**PPS:** Do you work in any other media?

**MT:** I create large pieces for my garden—monumental metal/wood constructions that are often 10-20 feet high and wide. I create even larger natural constructions on my property in rural Rhinebeck, New York.

**PPS:** What kind of constructions?

**MT:** I've created a 150-foot snake out of tree trunks and giant bonsai out of whole trees. I have some small earth-moving equipment I use for some of my creations. For example, I'll see a nice site and use branches

10-15 inches in diameter to create a whole family—like a father, mother, and four or five children—and then I'll just leave it there.

**PPS:** What kind of response do you get?

**MT:** People seem to find this kind of work amazing. They think it's incredible and ask me why I do it. I tell them because it's fun and it keeps me aesthetically, creatively, and tangibly in touch with the world through its natural elements. It keeps my mind going.

**PPS:** Your photography work from the '80s looks "digital." What were you after in those days?

**MT:** The first 15 to 20 years of my work was produced conventionally, but my imagination exceeded my technical capabilities. I was inventing darkroom and camera room techniques in an attempt to fulfill my vision, to execute my imaginings, but I felt limited. The new technology removed a lot of barriers. It was exciting, and it ultimately changed my style.

**PPS:** Tell us about your first digital experience.

**MT:** About 10 to 12 years ago, I was at a printing plant, watching as some of my work was being printed for a client, when I saw one of my images on a screen. I had no idea what it was and thought it was a TV. Although I had worked with clients

like IBM and Controlled Data in the '70s, I understood computers as punch cards. At the time, I didn't make the association that the industry would eventually become what it is today.

**PPS:** What happened next?

**MT:** I asked the technician what the possibilities were, like could he

change the background? Some of the answers were yes some were

*The contrast between the bright colors of the umbrellas and the stark white background is representative of Tcherevkoff's current works. "Rain Dance" is an after-hours modification of an image Tcherevkoff created for an insurance company. The image was recognized by 1996 Communication Arts in the photography annual.*



# Conceptual Photography Hints

By Michel Tcherevkoff

- Don't worry about rules—nothing is set in stone.
- The object is to relate a story visually.
- The story does not need to be obvious—it's better if it requires some thought.
- Resources such as *The Handbook of Commonly Used American Idioms* by Barron's Publishing can be very helpful. It makes light of expressions such as "change of heart," "in the soup," and "in the swim."
- Understand who is buying the image and what they are trying to convey.
- Stay on top of current events. I read several newspapers a day to keep abreast of upcoming trends and global events. It keeps me in tune. The brain is like a computer, you put things in memory and when you need something, it comes back to you.
- Practice. Very often when I read an article, I will do mind exercise to quickly come up with an image that would appropriately illustrate it. Conceptual photographers need to be able to think on their feet.
- I believe in provoked luck. That's when opportunity meets hard work. If you work hard, eventually things will fall into place.

no, because the software at the time was very limited for prepress applications. But I knew—that day—that this technology would be part of my artistic evolution.

**PPS:** How did you get started?

**MT:** At the time, only the bigger labs had very high-end machines that no one could afford. Macintosh was still in its infancy and Adobe Photoshop didn't exist yet. So I made an agreement with a lab, for a very reasonable rate, to use their equipment at night from midnight until 6 a.m. Eventually, I got my own equipment.

**PPS:** What equipment do you currently use?

**MT:** I shoot all of my own images with several Canon EOS systems, including the EOS1N and A2E. For medium-format images, I use the Mamiya RZ Pro and its arsenal of lenses. Sinar 4x5 view cameras are used in the studio for large-format images. On the digital side, my primary creative production tool is a Silicon Graphics workstation with Barco Creator software, because it has very high real-time capabilities. The studio also has three Macintosh Power PCs; several types of removable media including Zip, Jaz, and SyQuest drives; a Kodak XLS printer and an RFS 35-70 scanner.

**PPS:** You were creating images that looked digital in the early '80s. How did the digital revolution/advent of desktop publishing affect your work?

**MT:** A byproduct of the digital revolution was that I realized that everybody else could now do the same things that I had been doing traditionally. I am still often asked to do the perspective effect, which I absolutely loathe now. The first time I used it in a photograph, the art director turned it down because he said it was too avant-garde, too graphic, and people wouldn't get it. Now we do this on the computer with our eyes closed. Today, I don't want to do it anymore. I've been there, done that—why do it again with a machine? I also felt that what I had been doing suddenly had less validity.

**PPS:** How did your work change?

**MT:** It was almost like starting a career from scratch, assisted with this new state-of-the-art technology. I found myself completely redoing my portfolio and coming up with an evolved, upgraded look for the new marketing environment.

**PPS:** What is different about the new look, and how do art directors respond to it?

**MT:** The computer is a very simple, basic tool to enhance images. I

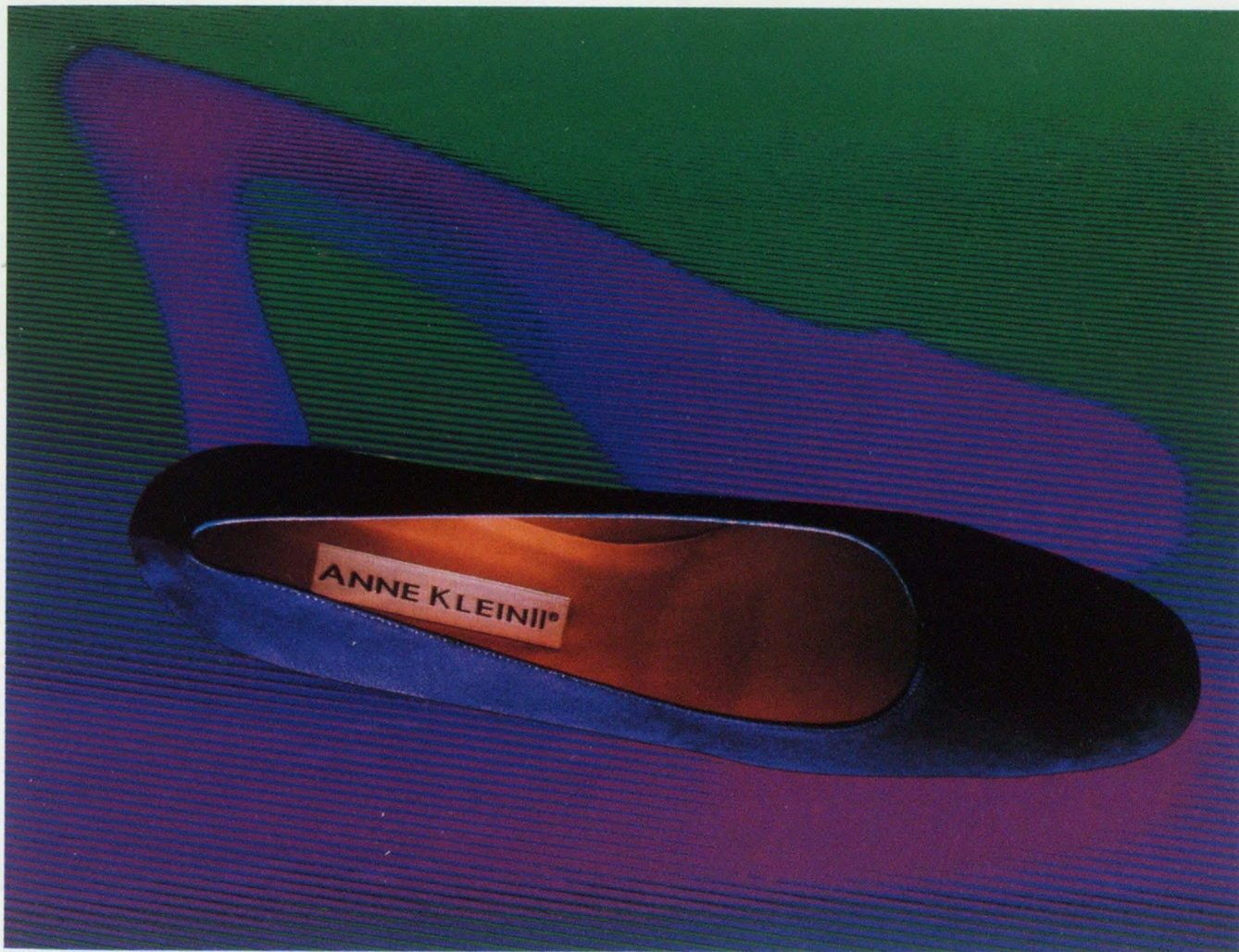
was suddenly able to deliver very pristine work, my whites were pure, my colors were enhanced, and the clients noticed. Sometimes the images were only improved by a small percentage, but they noticed everything was just a little better. So I knew I didn't have to go all the way and do crazy stuff just because I could. Complexity became very passé. I instinctively wanted to do less, so I simplified and minimized, with a lot of light and whites. I used the tools only when required.

**PPS:** How did the agencies feel about your new look?

**MT:** The new climate has caused a reshuffling in the agencies and the old-timer art directors are being sidelined. A new breed is coming up the ranks that are very technologically minded, although they lack the experience that only time can give you. Essentially, I was representing my new work to new people, and they were very accepting of my ideas.

**PPS:** What do you try to achieve through your imagery?

**MT:** Images should leave an impression. There should always be some kind of reaction from the viewer. And when an image is examined closer, it's always nice to discover new stuff. I like to leave



*"Shadow of her Sole" was created by Tcherevkoff for Anne Klein. The shoe was photographed traditionally on paper that had a corrugated cardboard look. For the background, Tcherevkoff used a silhouette of the shoe and manipulated the red, green, and blue channels in Photoshop.*

my viewers with just a hint of a smile on their faces.

**PPS:** From where do you draw your ideas?

**MT:** I set time aside for experimentation, for my own fulfillment as an artist—to find new light, to find new ideas. I go to museums, I travel, I read. The brain is like a muscle, you need to exercise it creatively.

**PPS:** By creating giant bonsai?

**MT:** Yes, by creating giant bonsai. Having a hobby is very important, it provides mental balance. You need to take time out, which is critical. I find it very important to replenish my creative self, to see other

artwork, cultures, and countries.

**PPS:** When you create an image, is it ultimately for you or the client?

**MT:** Both. First for the client. Let's not forget, I am a commercial photographer. I never considered my work fine art, because the best I could hope for was that maybe they'd discover me when I'm dead. I made the choice to make a buck immediately. However, in every image there are choices: should I do it this way or that way? There is the mood of the day, the necessity of the business. Is it for the client, my portfolio, a stock image? There are always a variety of factors that enter the picture. Occasionally I create an

image strictly because I like it, and I don't care if anybody else does.

Very often I'll create images that please me after the client's work is done. Like the tennis shoes on Tache [the Dalmatian].

**PPS:** Tell us about the Dalmatian.

**MT:** Her name is Tache, which means "spot" in French. She lives at the studio, attends board meetings with me, and frequently accompanies me to restaurants. She is so well behaved and liked that shop owners in the area let her in without question. In fact, she's the one everybody around here knows. I'm just known as the photographer that belongs with the dog. ■

FILM TYPE •

Priceless moments like these demand nothing but the best. When *Drake Busath, M. Photog.*, seeks to catch them in true, glorious color, he turns to KODAK Pro 400 MC Film. "Any film can give you great mid-tones. But this film gives me both superb highlights and detailed shadows. The film offers extremely fine grain and medium contrast, so it's perfect for the high-contrast situation of white dress and black tuxedo. I get sharp and delicate detail in both—the black and the white. With its realistic color saturation, I know I'll get accurate colors without sacrificing flesh tones. Here, I had no problem capturing the luminous white of her dress, yet still remain faithful to her vibrant skin tones. Bottom line? The only film I trust my weddings to is KODAK Pro 400 MC."



*“When I photograph  
weddings, I take  
my own vow: to tell the  
truth about color.”*



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# PREPARING PHOTOGRAPHS FOR THE

# WEB

By Joe Farace

**C**reating a World Wide Web site to market your photographs can be a very effective means of exposing your work to a large, untapped audience. However, the design process introduces a number of variables that do not affect other, more traditional media. One of the most

dramatic differences is that you don't have control over how a viewer sees your images. Among the factors that determine how images are viewed on the Web are the quality of the viewer's computer display system, modem speed, and the Internet service provider connection. Since you have no

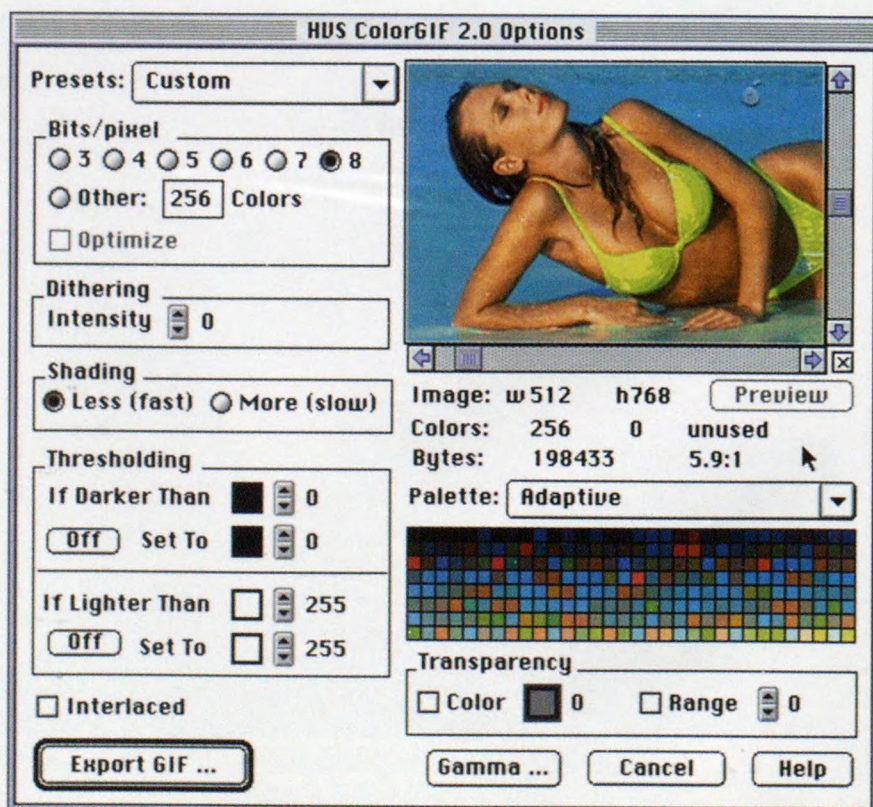
control over any of these variables, all you can do is prepare your images so that download time is kept to a minimum and display of your work will look as good as possible on most computers.

## Choosing between GIF & JPEG

There is some controversy among Web designers over which graphic file format is best suited for display on the Internet: the Joint Photographic Experts Group (JPEG) or the Graphics Interchange Format (GIF). Another alternative is Portable Network Graphics, or PNG (see sidebar). As is true with all aspects of digital imaging, there are certain trade-offs when you choose any file format. A GIF image file works best when there are a limited number of colors in the image. If your image contains 256 colors or less, you can use a GIF file format. If you want to

## The Machine That Goes PING!

When CompuServe and UNISYS started charging royalty fees for the use of the GIF compression algorithm (formerly free), a group of independent graphics developers formed a coalition to create an improved royalty-free file format. The result of their efforts is PNG (pronounced "ping"), a flexible and open format for storing bitmapped graphic images. PNG offers several benefits over GIF. For example, PNG's compression method has been thoroughly researched and judged free from patent problems. PNG's feature set allows compatibility with GIF files and provides support for true color and alpha channel storage. In addition, PNG files are generally smaller than GIF files. The format also offers a new method for progressive display that Web developers find more visually appealing. Adoption of the format has been slow, but more graphics programs and converters like Ulead's SmartSaver plug-in are now supporting PNG. What's more, fewer new image editing programs, like KPT Photo Soap, are supporting GIF.



The interface of Digital Frontiers' ColorGIF plug-in permits you to customize the color palette to match a specific browser. Here a photograph is optimized with an Adaptive Palette. Photo ©1997 Glamour Portfolios (www.glamourportfolios.com).

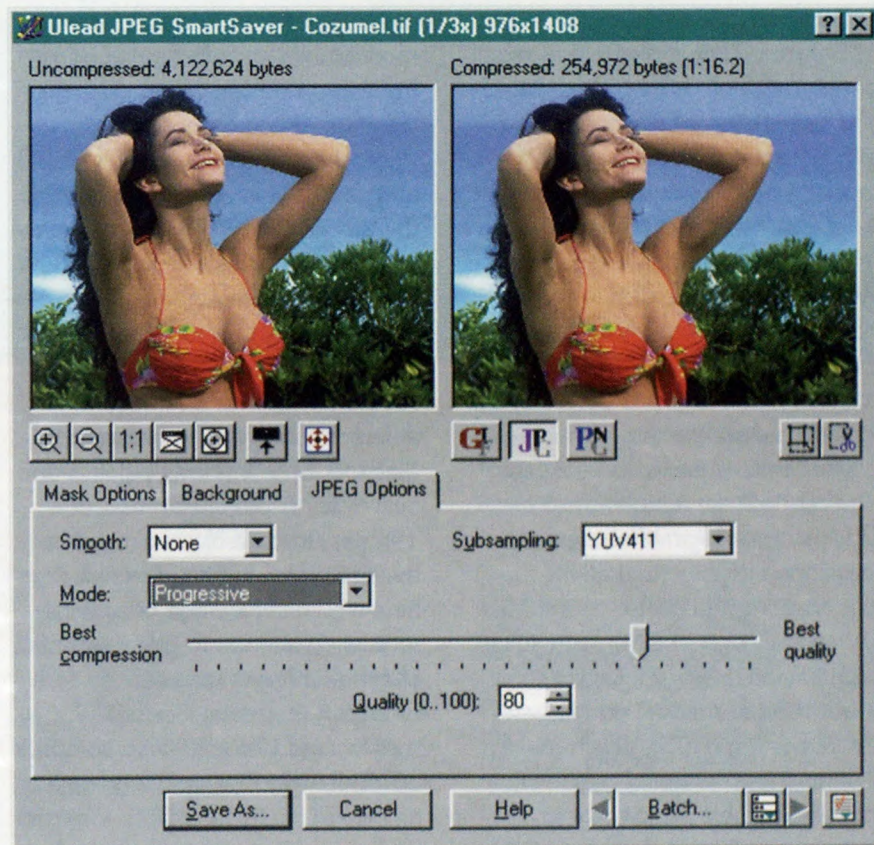
maintain photographic quality in your images, you can use a JPEG file format, which supports up to 16.8 million colors. If your Web site has line art or computer-generated illustrations, chances are they contain less than 256 colors, which also makes them good candidates for the GIF format. The same is true with buttons or splashes of color. Most decorative files contain only a few pixels and use very few colors. Because JPEG is a "lossy" compression method (it loses some information when it is compressed), text can become blurry when displayed. That's why GIF is the best choice if your graphic contains text or sharp edges.

A JPEG file format is better suited for photographic files, because it allows the use of more colors. However, if the viewer does not have adequate graphic capabilities—such as a powerful graphics card or high-quality monitor—JPEG images may be a waste of time. JPEG files are often larger than GIF files, so they tend to take longer to display due to compression. However, they work well for background files because they have lower contrast and a larger color selection—both of which are helpful when selecting a number of similar, but unobtrusive, colors.

### Progressive vs. Interlaced

Unlike other compression systems, GIF was designed specifically for online viewing. If your image is stored in non-interlaced form, the viewer sees 50 percent of the image when half the image download time is complete. If the image is stored in interlaced form, the viewer sees the entire contents of the image, even though only half of the image data is displayed.

An alternative to interlaced GIF is progressive JPEG. This file format rearranges stored data into a series of scans of increasing quality. When



Ulead System's SmartSaver 3.0 gives photographers GIF, JPEG, and PNG options for converting their images for the World Wide Web. Even at 80 percent of the original image quality, the image was compressed by a ratio of 16:1. Photo ©1997 Glamour Portfolios ([www.glamourportfolios.com](http://www.glamourportfolios.com)).

a progressive JPEG file is transmitted across a slow communications link, a decoder generates a low-quality image very quickly from the first scan, then gradually improves the displayed quality as more scans are received. When all scans are complete, the final image is identical to that of a conventional JPEG file with the same quality settings. Progressive JPEG files can be slightly smaller than equivalent sequential JPEG files, but the ability to produce incremental display is the main reason for using progressive JPEG. Most contemporary Web browsers support progressive JPEGs.

To see the on-screen difference between sequential and progressive JPEG files, visit inTouch Technologies' Web site at [www.in-touch.com/pjpeg.html](http://www.in-touch.com/pjpeg.html). The inTouch site displays two identical images

side by side: one progressive and one sequential. You can compare the images as you watch them fill the screen. The company's inexpensive (less than \$25) JPEGiT! file format plug-in allows you to create progressive JPEG files and is available for Windows NT, Windows 95, and Mac OS. You can download a 30-day trial version of the plug-in from the Web site.

While you're on the Web, surf on over to my Web site at [www.hyperzine.com/writers/joef.html](http://www.hyperzine.com/writers/joef.html) and look at the two images displayed there. These were tweaked using Auto F/X's Photo/Graphic Edges and converted into a GIF file with Adobe Photoshop's GIF98a Export plug-in. The text was produced with Kai's Power Tools, controlled by KPT Actions, then converted to a GIF file.

## Making the File Conversion

Before you can integrate a photograph into a Web site design, you must translate the original file into a format that can be read by most Web browsers. In Photoshop, Adobe Systems includes two methods of preparing images for the Web. One of them, JPEG, is a File Format plug-in. The other is an Export plug-in. If you want to convert your images to GIF or JPEG format, but are looking for "more power" than is provided by Adobe Photoshop, take a look at two plug-ins from Digital Frontiers. Developed for high-end UNIX workstations and ported to the Mac OS and Windows platforms, Digital Frontiers technology includes color space reduction based on Human Visual System (HVS), which makes 8-bit images that are indistinguishable from images containing millions of colors. Like Dolby noise reduction technology, HVS is a proprietary signal processing mechanism that provides superior quality even when information is lost in compression.

Digital Frontiers' ColorGIF package features two versions of its

plug-in: a Filter and a File Export module. Not all software supports Photoshop's Export plug-in standard. If you do not have Photoshop, you will probably be able to use only the filter version of the plug-in. ColorGIF is designed to produce small, high-quality GIFs. Depending on the original image, you can expect up to a 70 percent reduction in file size. You can even reduce portions of an image to different color depths. Netscape, Mac OS, and Windows palettes are built in for fixed palette reduction. The plug-in control panel displays the size and estimated download time with each change of settings, so you never have to guess what the effect of changes may be.

Digital Frontiers does not recommend ColorGIF with less than 16MB RAM, nor should it be used on a non-FPU 68K Mac OS computer. Without a floating point processor or a PowerPC chip, adaptive reductions can be slow, although the product is still useful for high-quality fixed palette reductions.

HVS JPEG is another tool that incorporates HVS technology. Unlike HVS ColorGIF, HVS JPEG is

a filter plug-in and is found in the image editing program's filter menu.

## A Windows-Only Solution

Ulead System's PhotoImpact is a Windows-based image editing program that accepts Photoshop-compatible plug-ins. The company also produces several plug-in packages for preparing photographs and graphic images for the World Wide Web. Recently, Ulead combined its GIF SmartSaver and JPEG SmartSaver plug-ins into a single plug-in. It optimizes GIF, JPEG, and PNG images by providing a balance between the file size and image quality. There are three buttons in the plug-ins dialog box—one for each file format—that allow you to move between tabbed menus specific for each file format. Ulead SmartSaver 3.0 provides optimization options that let you set file size and appearance.

To see how these changes affect the image file, two large preview windows show "before and after" comparisons. Tools are provided for zooming, scrolling, and centering, so you can examine your image in detail. Above the previews you will see a size comparison of the compressed and uncompressed images. An Options tab allows you to choose interlaced GIF or progressive JPEG options. JPEG compression controls help determine the best quality at the best compression. You can change quality settings by dragging on the quality slider and choosing between different types of compression.

If you do not have Ulead's PhotoImpact 4.0 or any other Photoshop-compatible programs installed on your computer, you can use the SmartSaver plug-ins with Windows Explorer to optimize existing images. Just right-click on an image, and choose Open to SmartSaver from the Explorer pop-

## Companies Mentioned in this Article

Adobe Systems Inc. (175)  
345 Park Avenue  
San Jose, CA 95110-2704  
408-536-6000; FAX: 408-537-6000  
Web Site: [www.adobe.com](http://www.adobe.com)

Auto F/X Corporation (176)  
Black Point HCR 73  
P.O. Box 689  
Alton Bay, NH 03810  
603-569-8800; FAX: 603-569-9702  
Web Site: [www.autofx.com](http://www.autofx.com)

Digital Frontiers (177)  
1206 Sherman Avenue  
Evanston, IL 60202  
847-328-0880; FAX: 847-869-2053  
Web Site: [www.digfrontiers.com](http://www.digfrontiers.com)

inTouch Technologies (178)  
1383 Washington Avenue  
Newton, MA 02165  
617-332-6800  
Web Site: [www.in-touch.com/pjpeg.html](http://www.in-touch.com/pjpeg.html)

MetaCreations Inc. (179)  
6303 Carpinteria Avenue  
Carpinteria, CA 93013  
805-566-6200; FAX: 805-566-6385  
Web Site: [www.metacreations.com](http://www.metacreations.com)

Ulead Systems Inc. (180)  
970 West 190th Street, Suite 520  
Torrance, CA 90502  
800-858-5323, 310-523-9393  
FAX: 310-523-9399  
Web Site: [www.ulead.com](http://www.ulead.com)

up menu. You can download a 15-day trial copy from Ulead System's home page at [www.ulead.com](http://www.ulead.com).

Ulead's WebRazor for Photoshop is a package of Windows-based Filter and Acquire plug-ins that provides easy-to-use tools for creating Web graphics—including animations. Some of WebRazor's features include seamless Web page tiles for backgrounds, drop shadows, colorful frames, fractal designs, irregularly shaped image maps, and Shift Image, which can be used to create backgrounds. The plug-in adds a Web menu item to the menu bar and allows you to access all the plug-ins in the package. WebRazor also includes Button Designer, which allows you to create 3-D beveled buttons or add embossed, 3-D effects to text and selections. A combination of Ulead PhotoImpact 4.0, SmartSaver 3.0, and WebRazor is

the most affordable way for Windows-based photographers to prepare images for the World Wide Web.

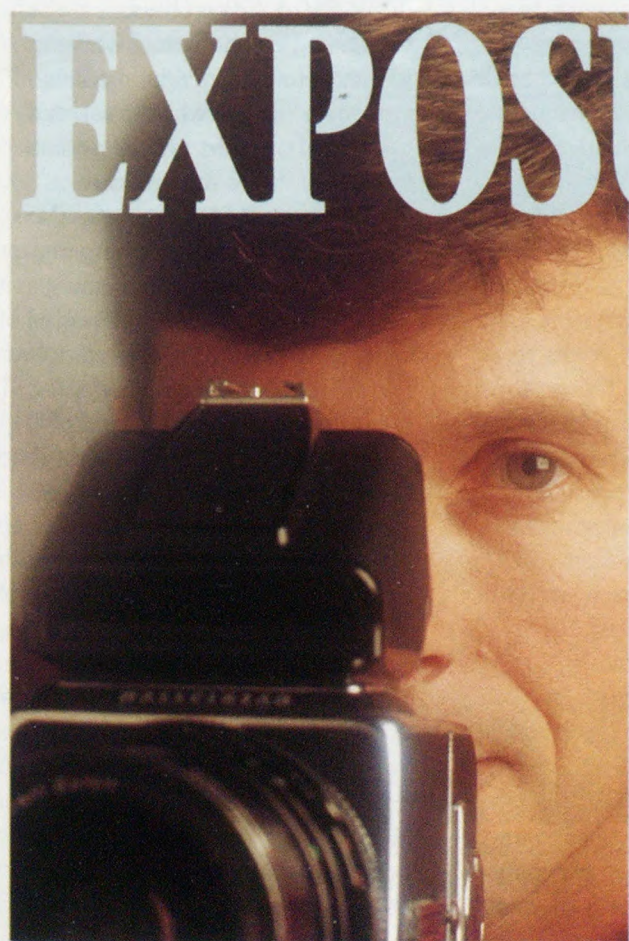
### Design Tips

If there is one overriding concern when designing graphics for the Web, it is loading time. All other design parameters are secondary to the amount of time it takes a graphic to display on screen. Because most Web surfers have short attention spans, your graphics have to display FAST, or you lose them forever.

To increase the likelihood that search engines will find your site or rank it among its first listings, use meta tags to introduce important key words. You can bury white-on-white (or whatever color) text inside your Web site so search engine robots will pick your site faster than others in a given category. If you view my Web site in HTML mode, you will

see "digital image" written a hundred times at the bottom of the page. Search engines often use robots or "spiders" to look for new sites and register the number of times a certain word appears in a site and ranks it accordingly. When people go searching for sites about digital imaging, mine is usually among the first they find. Be careful how you use meta tags. While my site uses generic terms, some sites have used trademarked terms in their meta tags to lure surfers. Three separate court cases have determined that such usage is trademark infringement. ■

*Colorado photographer/writer Joe Farace is the author of The Photographer's Digital Studio, The Digital Imaging Dictionary, The Photographer's Internet Handbook, and the new Stock Photo Smart. Images in this story are from his forthcoming book, Part-time Glamour Photography: Full-time Income, coming in 1998.*



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# Building your own Web site

## The First Steps to Getting on the Net

By Michael Eagleson

If you are running a business today and don't have a Web site, you are missing out on the opportunity to promote your services to millions of people around the world. Even if you are a small local studio, a Web site is a perfect way to let people see your work without leaving their desks. And you don't have to be a computer programmer or spend thousands of dollars to do it. These days, just about anyone can put up a Web page; and it is becoming easier every day. Here are some tips on how to get started, as well as answers to some questions you might have if you're thinking about putting up your first Web site.

### Where To Put It

First of all, you must decide where you are going to put your Web site. Many Internet service providers (ISPs) have options that provide server space to their subscribers. If your ISP offers this service, this may be your least expensive alternative. But it can have shortcomings as well. For example, services such as America Online (AOL) have restrictions on how you can use your server space. Many such providers of "personal" sites do not

allow online sales or advertising. You will want to check with your ISP to see what is and is not allowed before you load pages with price listings or sale information.

Also, you may not be able to incorporate multimedia applications, such as streaming video or audio, Java applets, or ShockWave applications. You may not be able to use any type of forms that require programs to interpret input. While these things may not be important as you begin your Web site, they may become important as it grows and you are more involved in the Web.

Another issue to consider is your Web address, or uniform resource locator (URL). If you use your ISP's Web space, you will probably be stuck with a URL that points to a location on its server. This may be a problem for two reasons. First, it will not be easily associated with your business. And second, it is much more difficult to remember long URLs than short ones. Your potential customers are far more likely to remember *www.jdphoto.com* than *www.aol.com/members/~jdoe8473/jdphoto/*. But renting server space from an Internet host can be very expensive. If you can't fit the monthly fees for Web hosting into your budget, there is an alternative. You can reserve the URL of your

choice by contacting Internic, the organization that assigns and maintains all domain names for Web sites all over the world. Search the Internic site (*www.internic.net*) to see if the URL you want is available, and if so, you can reserve it for an annual fee of \$100. The URL can then be assigned to either your rented Web server, or the space on your current ISP. In the latter case, Web surfers could type in either URL above and get to the same place.

### Weighing Software Options

Once you decide where your Web site will go, you will need to decide how to create it. Again, you have two basic options. You can pay a professional Web designer to construct a site for you, or you can attempt to do it yourself. Paying a designer can be very expensive (from \$50-\$200 an hour, depending on the nature of the work). A few years ago, creating your own site would have taken a great deal of effort and education. But today, there are software programs available that make Web design as simple as dropping items and text onto a page (that's why there are so many Web pages out there now). And as a photographer, you will probably have an eye for good design. Now, you need only to decide how simple you want the design process to be.

For the very ambitious photographer who wants to learn everything there is to know about how Web pages work and maintain control over every detail, there are several ways of scripting Web pages in the pure text format known as Hyper Text Markup Language (HTML). All you need is an editing program that produces text-only documents. Macintosh users have an advantage here, with a software

package from Bare Bones Software called BBEdit. BBEdit 4.0 color codes different types of text strings, so you can easily discern an image tag from a text or link tag. It also incorporates several shortcut commands in the form of buttons on a floating palette, and an HTML validation tool that will make sure there are no missing tags or errors in your text. Even if you don't want to learn HTML, this is a great program for checking pages you have done in other applications to make sure they are error-free.

Windows users now have a similar option called HomeSite, from Allaire Corporation. Though not quite as advanced, it certainly provides a little more ease than a DOS or Windows text editor. For plain text, without all the bells and whistles, there is Microsoft's WordPad, which is included with Windows 95, and SimpleText, which is included with Macintosh operating systems. If you are ambitious enough to learn HTML scripting, there are many books out there to help you. One of the most helpful is *Teaching Yourself HTML in Seven Days*, by Laura Lemay.

Since you probably don't have the time or the desire to learn how to write HTML scripts, you may be more interested in a WYSIWYG (what you see is what you get) design package. There are so many options available, it's almost overwhelming. Everyone has his own

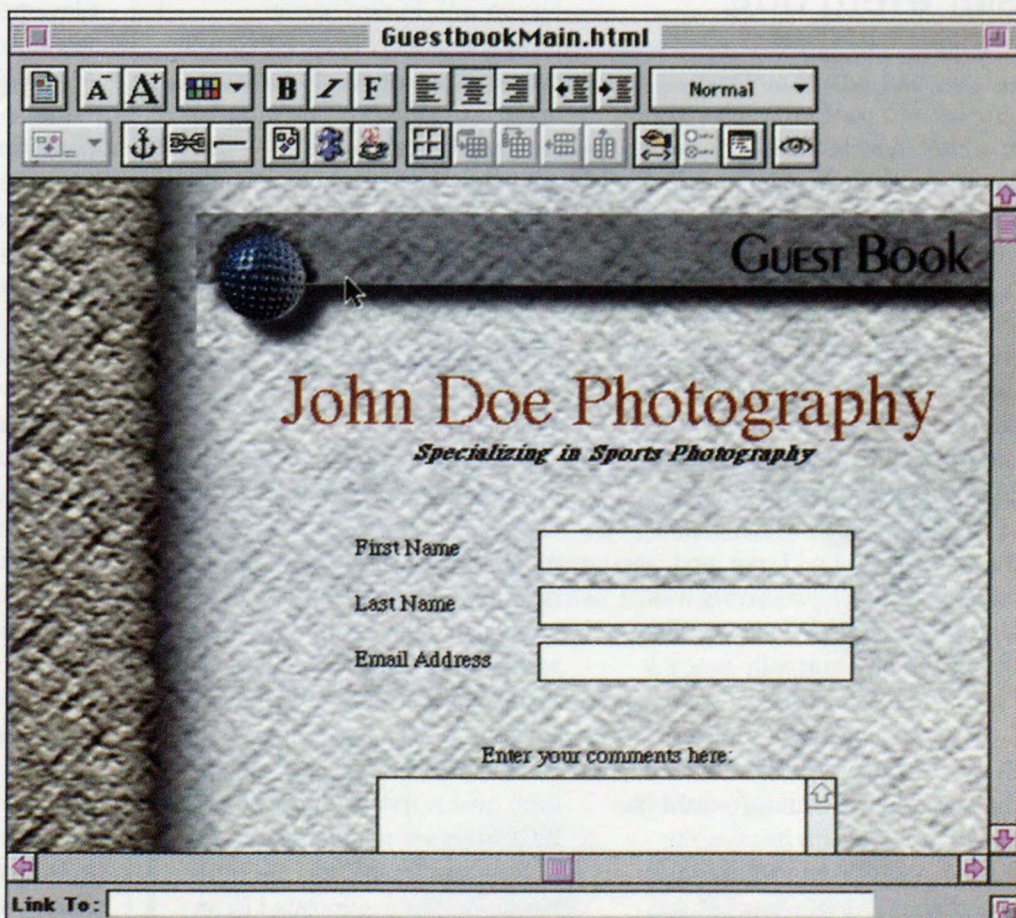
opinion on which is best, and each has its own merits, as well as shortcomings. Here are a few programs to look for.

One of the best Web page layout programs available is Visual Page from Symantec Corporation (makers of Norton Utilities and Norton Antivirus). It allows the user to format text and images exactly as they will be seen in your browser, and features a preview mode that allows you to follow links and see how the documents will resize. The toolbars are complete with styles, formatting options, and color palettes. Visual Page is available for Mac and Windows in the same version, and costs about \$99.

Another popular program is PageMill from Adobe Systems Inc.

If you're familiar with Photoshop, this will be easy to learn. The software provides a familiar view-as-you-go environment and can import and open documents from a variety of word processing, spreadsheet, and database packages. Adobe has just released Version 2.0 of PageMill for Mac and Windows. The package includes a limited edition of Photoshop, a site management program called SiteMill (for Mac only), and a plethora of images, clip art, templates, sounds, and animations. The package also costs about \$99.

Lately, more people are turning to software that not only builds Web pages, but builds and manages entire sites as well. In these packages, users can map out a site



Symantec's Visual Page is an excellent WYSIWYG Web design software. It is available for Macintosh and Windows platforms for about \$99.

**“Even if you are a small local studio, a Web site is a perfect way to let people see your work without leaving their desks. And you don’t have to be a computer programmer or spend thousands of dollars to do it. These days, just about anyone can put up a Web page; and it is becoming easier every day.”**

in flow chart format and use templates to conform each page to a chosen style. Links are automatically embedded and updated when pages are changed. The most acclaimed of these packages is CyberStudio 2.0, from GoLive Systems Inc. The \$290 package has won rave reviews and many awards for its easy-to-use, flexible interface. Unlike other site management packages, CyberStudio works in a native HTML file format, which means the site is published faster, and pages will have fewer errors. Unfortunately for Windows users, this program is currently available for only the Mac.

But Windows users should not despair; Microsoft is here to save the day. The PC software giant has joined the fray with its own site management program called FrontPage. FrontPage offers site plotting, building, and updating capabilities like the rest, but with

the advantage of better integration with other Microsoft products, including Word, Excel, and of course, Internet Explorer. In fact, IE 4.0 allows you to instantly edit pages in FrontPage as you view them in the browser. In typical Microsoft fashion, however, FrontPage incorporates certain ways of handling scripts, applications, and applets that are designed specifically for IE and may cause incompatibilities with Netscape Navigator. Windows 95 users can purchase FrontPage 98 for about \$100, while the Mac Version 1.0 sells for \$149.

For the best of both worlds, I suggest a site-building program that is state-of-the-art and offers updated versions for both Macintosh and Windows platforms: NetObjects Fusion 2.0. Fusion has an incredible import feature that will convert an existing site for easy updating in Fusion. The program features templates that automatically place buttons and links where they need to go, and when a site is updated, Fusion publishes only the pages that have been changed. The package sells for about \$295.

#### **Waste Not...**

As a photographer, you will obviously want to use your Web site to display your work. This is where many Web novices run into problems. How do you incorporate high-quality images into a Web site, without its taking so long to download that the viewer gives up on you? Computer monitor resolution is 72 pixels per inch (ppi), which means that you will not be able to see minute details in a normal size image. On the other hand, images manipulated in an image editing program normally have a resolution of 300 ppi or

greater. That means that once you are finished creating the image, you will have to reduce the file size for your Web site, and change the resolution to 72 ppi. Do not change the resolution before you do the manipulations, or your image quality will suffer. And be sure that the final 72 ppi image appears on the screen at exactly the size you want it displayed on the Web page.

A 4x5-inch image in Photoshop or TIFF format can be more than 325K, much too large for viewing on a Web site. By compressing the image into GIF or JPEG format (see “Preparing Photographs for the Web,” by Joe Farace, page 36), you can reduce the file size to about 40K, without losing much quality. You want people to see your work in the best possible light, but if it takes more than 10 seconds to download a page, you will lose viewers. To prevent this, try not to use images larger than 350 pixels (about 5 inches) on the longest side. If people like your work, you can show them the detail later. If you use images this size, you should limit them to one image per page. You can include small buttons and icons as well, but don’t fill a page with a lot of large images. It is best to have an index page with very small thumbnails of each image. Then the user can pick the images that appeal to him, and click on the thumbnail to view the image large.

You will also want to stay away from other things that take up time and space, such as sounds, animations, and multimedia applications. Sure, background music or movie clips may make a Web site interesting, but if your goal is to convey information and gain exposure, you don’t want to bog down your user with unnecessary distractions. Also, many multimedia scripts and applications are

designed for use with a specific browser. By using them, you may alienate half of your site's visitors.

Finally, make sure to keep site navigation easy for visitors. You certainly don't want to have a linear design that forces guests to move from one page to the next. But at the same time, you don't want them to get lost or hit a dead end. If you map out your site, it should look something like a family tree, with your home page as the origin, and each page branching out and producing multiple offspring. However, always make sure there is a link allowing the user to move between this page and its brothers and sisters, up to its parent page, and back up to the grandfather home page. If your site is not easy to navigate, your visitors will get frustrated and leave (no pun intended).

There are many other considerations to ponder before you begin your Web site, and there are many references available. First, research available software to find the package that best suits your needs. Ask your friends, relatives, and colleagues who have Web sites for advice and insight. And look for books and other references to guide you along the way. A very good reference for the beginning Webmaster is *The Non-Designer's Web Book*, by Robin Williams. It contains 288 very helpful pages, and costs only \$23.96. ■

- More info? Circle Reader Service No.:**
- Allaire Corporation (167)
  - Bare Bones Software Inc. (168)
  - Symantec Corporation (169)
  - Adobe Systems Inc. (170)
  - GoLive Systems Inc. (171)
  - Microsoft Corporation (172)
  - NetObjects Inc. (173)

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"The bride is traditional. The film is definitely not."

-Steve Ahrens, M. Photog., Cr.

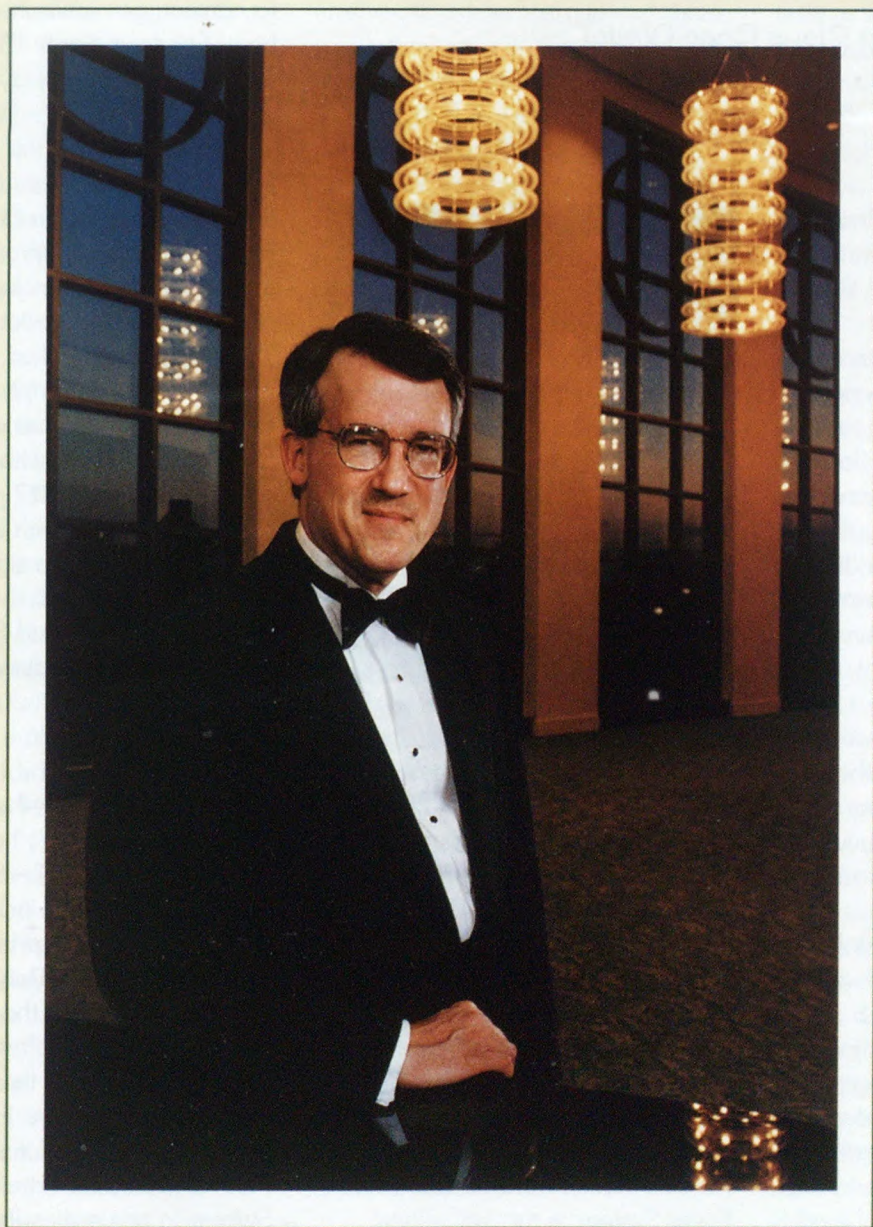


Photographers Steve Ahrens and William McIntosh never want to be at the mercy of a difficult lighting situation. That's why they use Fujicolor NHG II 800 Professional film. It's a high-speed, color negative film that adjusts to the most challenging low-light situations, allowing them to shoot in ways not possible before. Which means their clients have an even greater selection of shots from which to choose.

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-William McIntosh, M. Photog., Cr., F-ASP



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# The Best of Times ...the Worst of Times

## Santa Claus Goes Digital

By Les Halide

When Claude Jodoin, Cr.Photog., PPA Certified, and his wife, Susie, booked the 1997 Santa Claus photo contract at their nearest mega-mall last August, they knew they had landed a big one. However, what it would take to reel it in was open for debate. The Jodoins approached the mall management with several important perks: the system would be the latest in digital technology, it would provide improved print quality over instant capture film, and they would be able to print packages for customers from a single exposure. The mall awarded them the contract based on these benefits. However, by the time they started shooting the event, they had virtually "sold the farm," investing tens of thousands of dollars.

Owner of Lens Art Photography in Southfield, Michigan, and a photographer for more than 18 years, Claude is well versed in traditional and digital imaging technology. He shares his expertise with readers as a contributing editor for *Professional Photographer Storytellers* and has been published in a variety of local, state, and international publications. When I first approached Claude about running a story that was about him rather than by him, he was apprehensive, afraid that he may have committed the greatest faux pas of his life. However, we decided to document the story as it happened, no matter what the outcome.



### The Santa Shoot

The following sequence of events describes the months, weeks, and days leading up to Lens Art Studio's enormous undertaking as Santa Claus' official photographers. Despite all the planning and preparation put forth by the Jodoins, it illustrates how life can be just as uncertain as business. And as this issue goes to press, the final outcome is still uncertain.

• **November 1996**—Claude leases a Kodak Portraits and More Event System, a turnkey, digital photography system that includes a Kodak DCS 420 digital camera and a Kodak XLS 8600 printer. Since Kodak didn't have PC-compatible software available at the time, he had to purchase third-party software to run the PC system he already used at his studio. He has it operational by Thanksgiving and uses it to take a photograph of Susie; their

three children—Paul (18), Jennelle (15), and Shannon (10); and several other relatives during a holiday gathering.

• **January 1997**—A glitch in the third-party software becomes apparent, but Claude is convinced that he can find an answer to the problem.

• **February 1997**—Susie begins to contact area malls in an effort to book one for a Santa Claus shoot during the 1997 holiday season.

• **August 1997**—The Jodoins sign a contract with the Westland Mall. In order to secure the contract, they must purchase additional liability insurance and promise to offer a basic package that includes only one 3x5-inch and two wallet size prints.

With the mall booked, the Jodoins make repeated attempts to get the third-party software vendor to take care of the problems with its program.

• **September 1997**—the Jodoins sign an agreement with a Santa Claus, offering him a signing bonus as well as exclusivity in the mall parade. Like any good Santa, he is a graduate of the Midland, Michigan, Santa Claus school, but the Jodoins are still required to do a criminal background check and have a red suit made for him. Adhering to the mall contract, Santa's beard is real.

• **October 1997**—Susie places orders for the shoot, including 5,000 sheets of paper, 50 printer ribbons, and 8,000 folders. They rent a small trailer to store the supplies.

The third-party software vendor offers an upgrade for the PC-compatible computer system. However, in late October the Jodoins purchase a Mac-based Kodak Portraits and More System to be used as the main operating system for the Christmas shoot—now less than a month away. They plan to have the PC-compatible system up and running for a back-up.

Claude also purchases and configures a brand new PC-compatible computer, because the third-party software vendor blames his computer for the problems they are experiencing. The new system

meets all the specifications required by the third-party software vendor. The company then offers to have a technician install the software. He never shows up. He cancels a November meeting as well.

### **Seven Days and Counting. . .**

• **November 14**—The third-party software vendor suggests that Claude ship the computer to him via overnight post, offering to ship it back on Saturday the 15th for delivery that Monday—only five days are left before the shoot. In desperation, Claude agrees.

• **Monday, November 17**—As promised, the package containing the computer arrives. However, the computer box is severely damaged, and the motherboard is totally destroyed. Claude brings the computer to a local shop for repairs.

• **Tuesday, November 18**—To resolve the PC-compatible computer software problem, Claude contacts John Gibson at Result Systems/Castleworks, which recently sold Kodak PC-compatible computer software for the Portraits and More System. Gibson promises to ship the software for Friday delivery. At this point, the Macintosh is still designated as the primary system, because it is designed to produce the 3x5-inch and two wallet-size prints required by the mall contract.

• **Wednesday, November 19**—Claude picks up the repaired computer and finds that it is now operational.

• **Thursday, November 20**—The day starts with the repaired PC computer crashing. Claude calls for support to get the system up and running. He then tests the Mac and finds a software glitch that will not allow him to use two printers simultaneously. It is now only two days before the shoot, and neither system meets operational requirements.

• **Friday, November 21**—Momentary panic sets in when the software shipment doesn't arrive until noon, less than 24 hours before Claude and his crew begin shooting at the mall.

The Macintosh is still not reading both printers and all printed materials are configured for the Macintosh software.

• **4:00 p.m.**—The crew heads for the mall loaded with computer equipment and supplies, and by 8:00 p.m. everything is up and running.

• **8:45 p.m.**—The computer crashes. (It is later learned that there was a fatal error in the hard drive and that the motherboard was bad.)

• **8:50 p.m.**—Ten minutes before closing, Claude makes a mad dash across the street to Best Buys and purchases an off-the-shelf Hewlett-Packard PC-compatible computer and a SCSI cable and card.

• **9:00 p.m.**—Claude and his son Paul set up and load software into the computer in the vacant mall. It reads both printers.

• **12:30 a.m.**—He returns home and tells his wife not to worry about a thing.

• **Saturday, November 22, 8:30 a.m.**—Claude photographs the mall manager and her assistant. The system works like clockwork. The biggest glitch that day is that the price sheets are configured for the Macintosh software. The day goes well, with two percent higher earnings than the previous year.

• **Sunday, November 23**—Earnings are 10 percent higher than last year. The team is updating order forms and packages as they go.

• **Monday, November 24**—It's Susie's birthday. Today's figures are a record high, and everyone is in good spirits. Family and friends working the mall are beginning to enjoy themselves.

### **A Real Problem Develops. . .**

• **Tuesday, November 25, 2:00 a.m.**—The Jodoins' youngest daughter Shannon suffers a seizure and is rushed to the hospital emergency room. Claude returns home at 5:00 a.m. to get some sleep after his daughter is stabilized. Susie relinquishes all of her responsibilities at the mall.

• **Wednesday, November 26**—Shannon returns home from the hospital with the understanding that she will return to see a neurologist. Claude's friend and former PPA president, Helen Yancy, offers her services at the mall.

• **The Week of December 1**—Shannon undergoes a battery of tests as an outpatient at the hospital. So far, all tests indicate the possibility of a brain tumor.

• **Monday, December 8**—Although Shannon was rushed to the hospital Saturday night suffering from severe nausea, she is back in school. However, doctors confirm there is a small tumor in her brain.

### **In conclusion:**

It appears as though the Jodoins' hard work and tenacity have made the Christmas shoot at Westland Mall an amazing success story. To date, figures indicate that the gross will exceed that of 1996 by at least 30 percent. Other malls have already expressed an interest, and now, with the tables turned, the studio is dropping off packages to the ones *they* are interested in.

Despite the many obstacles, the shoot went almost exactly as expected. In September, Susie called it the greatest opportunity of their professional careers. Claude agreed, adding that by using the digital equipment before the technology became mainstream would give any photographer a boost ahead of the pack.

It appears they may be right. Only a week into the shoot, they were approached by Bill Davidson, marketing manager for the Detroit Pistons, to cover a 1,000 guest—spare no expense party—at the Palace. Broadway dancers are being flown in, and the photography for that one evening could buy a new car. . . or amortize a digital system. ■

To date, the best course of treatment for Shannon is still undecided. The Jodoins are relying on family and friends for support. Our thoughts at PPA are with them as well.

## Re-Writable CD-ROM to the Rescue

By Joe Farace

**R**egular readers of this column know I'm a big fan of the CD-ROM format. I'm excited by the possibilities presented by the next generation of CD technologies, Compact Disc Rewritable (CD-RW). Photographers can use these discs to store images and business data and erase and rewrite data over and over

again. This capability to write, erase, and rewrite a format that is so widely used will change the way pixographers store, manipulate, exchange, and use digitized files. CD-RW has the potential to become the next universal data-interchange media for computers, a position the 3.5-inch 1.44MB floppy disk has held since the late 1980s.

One of the reasons CD-RW discs haven't already achieved wide acceptance is a perceived lack of compatibility with existing CD-ROM drives, but this is changing. Hewlett-Packard and other companies have created MultiRead, a specification that makes CD-RW media read-compatible with current CD-Recordable (CD-R) drives and future CD-ROM and DVD-ROM drives. MultiRead, which has been approved by the Optical Storage Technologies



The internal HP SureStore CD-Writer Plus 7100i drive (left) and external 7100e drive (right) are available through Hewlett-Packard-authorized retailers. The 7100i costs \$499 and the external 7100e unit is \$610.

Association, will have capabilities on future CD-ROMs and DVD-ROM drives that should establish CD-RW as a viable storage media for the next several years.

### As Much as a Floppy and More

CD-RW does everything a floppy disk can do, except with 400 times the capacity and at speeds closer to hard disk performance. CD-RW media is well suited for dynamic storage and data-interchange applications such as multimedia projects, proposals, and digital imaging. CD-RW media's durability equals that of any CD disc, making it an ideal means of transporting files to a service bureau or storing digital images on a location shoot with a portable CD-RW drive and a notebook computer.

CD-RW media is expensive,

costing about \$25 per disc, but less expensive CD-R discs can be used in CD-RW drives at a cost of less than \$4 per disc. Photographers simply choose what kind of media best suits their needs: CD-R for archiving and sharing data that must be played on existing CD-ROM drives, or CD-RW for creating CDs that can be rewritten up to 1,000 times and are read-compatible with MultiRead CD and DVD players.

For the past two months, I have been using the Hewlett-Packard SureStore CD-Writer Plus. This drive was the first full-function CD-RW drive available, and it has performed flawlessly. The CD-Writer Plus can read from and write to industry-standard CD-R discs as well as CD-RW discs. It is also the first drive to take advantage of the CD-

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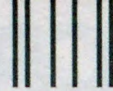
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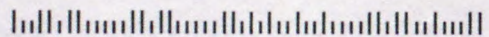


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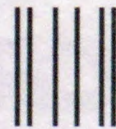
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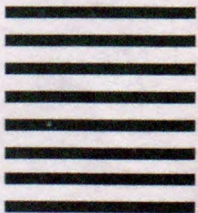
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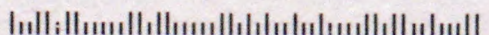


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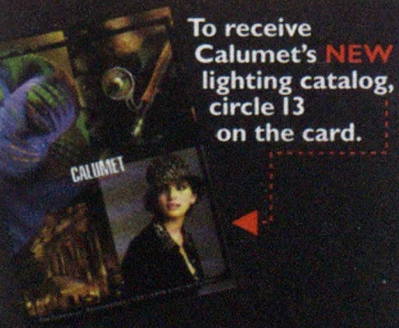
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Additionally, **EVERY MONTH**, 20 lucky winners will be chosen at random to **WIN** a **Professional Photographer Storytellers t-shirt** AND a new **"Calumet Tech" high precision filter!**

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To receive Calumet's **NEW** lighting catalog, circle **13** on the card.

See reverse side for rules and regulations.

## PROFESSIONAL PHOTOGRAPHER Storytellers

**JANUARY 1998**  
Void after April 1998

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|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1  | 18 | 35 | 52 | 69 | 86  | 103 | 120 | 137 | 154 | 171 | 188 | 205 | 222 | 239 |
| 2  | 19 | 36 | 53 | 70 | 87  | 104 | 121 | 138 | 155 | 172 | 189 | 206 | 223 | 240 |
| 3  | 20 | 37 | 54 | 71 | 88  | 105 | 122 | 139 | 156 | 173 | 190 | 207 | 224 | 241 |
| 4  | 21 | 38 | 55 | 72 | 89  | 106 | 123 | 140 | 157 | 174 | 191 | 208 | 225 | 242 |
| 5  | 22 | 39 | 56 | 73 | 90  | 107 | 124 | 141 | 158 | 175 | 192 | 209 | 226 | 243 |
| 6  | 23 | 40 | 57 | 74 | 91  | 108 | 125 | 142 | 159 | 176 | 193 | 210 | 227 | 244 |
| 7  | 24 | 41 | 58 | 75 | 92  | 109 | 126 | 143 | 160 | 177 | 194 | 211 | 228 | 245 |
| 8  | 25 | 42 | 59 | 76 | 93  | 110 | 127 | 144 | 161 | 178 | 195 | 212 | 229 | 246 |
| 9  | 26 | 43 | 60 | 77 | 94  | 111 | 128 | 145 | 162 | 179 | 196 | 213 | 230 | 247 |
| 10 | 27 | 44 | 61 | 78 | 95  | 112 | 129 | 146 | 163 | 180 | 197 | 214 | 231 | 248 |
| 11 | 28 | 45 | 62 | 79 | 96  | 113 | 130 | 147 | 164 | 181 | 198 | 215 | 232 | 249 |
| 12 | 29 | 46 | 63 | 80 | 97  | 114 | 131 | 148 | 165 | 182 | 199 | 216 | 233 | 250 |
| 13 | 30 | 47 | 64 | 81 | 98  | 115 | 132 | 149 | 166 | 183 | 200 | 217 | 234 | 251 |
| 14 | 31 | 48 | 65 | 82 | 99  | 116 | 133 | 150 | 167 | 184 | 201 | 218 | 235 | 252 |
| 15 | 32 | 49 | 66 | 83 | 100 | 117 | 134 | 151 | 168 | 185 | 202 | 219 | 236 | 253 |
| 16 | 33 | 50 | 67 | 84 | 101 | 118 | 135 | 152 | 169 | 186 | 203 | 220 | 237 | 254 |
| 17 | 34 | 51 | 68 | 85 | 102 | 119 | 136 | 153 | 170 | 187 | 204 | 221 | 238 | 255 |

What type of equipment do you plan to purchase or upgrade in the next 3 months?

- |                                    |                             |
|------------------------------------|-----------------------------|
| <b>A</b> Medium format camera/lens | <b>D</b> Studio lighting    |
| <b>B</b> 35 mm camera/lens         | <b>E</b> Computer/software  |
| <b>C</b> Large format camera/lens  | <b>F</b> Studio accessories |

In the last 12 months, have you purchased or researched a product after seeing it in *Professional Photographer Storytellers*?

- |              |             |
|--------------|-------------|
| <b>1</b> Yes | <b>2</b> No |
|--------------|-------------|

What are your purchasing needs?

- |                            |
|----------------------------|
| <b>G</b> Immediate         |
| <b>H</b> Within six months |
| <b>I</b> Information only  |

How much did you or your organization spend on lab services last month?

- |                          |                          |
|--------------------------|--------------------------|
| <b>J</b> \$5,000 +       | <b>M</b> \$2,000-\$2,999 |
| <b>K</b> \$4,000-\$4,999 | <b>N</b> \$1,000-\$1,999 |
| <b>L</b> \$3,000-\$3,999 | <b>O</b> \$500-\$900     |

What is your title?

- |                                 |  |
|---------------------------------|--|
| <b>P</b> Studio Owner/Manager   | <b>S</b> Marketing, Sales, Advertising |
| <b>Q</b> Staff Photographer     | <b>T</b> Other                         |
| <b>R</b> Freelance Photographer |  |

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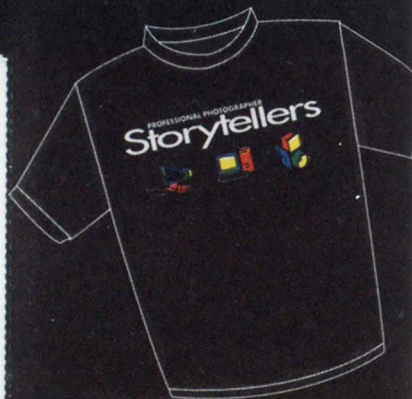
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19	36	53	70	87	104	121	138	155	172	189	206	223	240
20	37	54	71	88	105	122	139	156	173	190	207	224	241
21	38	55	72	89	106	123	140	157	174	191	208	225	242
22	39	56	73	90	107	124	141	158	175	192	209	226	243
23	40	57	74	91	108	125	142	159	176	193	210	227	244
24	41	58	75	92	109	126	143	160	177	194	211	228	245
25	42	59	76	93	110	127	144	161	178	195	212	229	246
26	43	60	77	94	111	128	145	162	179	196	213	230	247
27	44	61	78	95	112	129	146	163	180	197	214	231	248
28	45	62	79	96	113	130	147	164	181	198	215	232	249
29	46	63	80	97	114	131	148	165	182	199	216	233	250
30	47	64	81	98	115	132	149	166	183	200	217	234	251
31	48	65	82	99	116	133	150	167	184	201	218	235	252
32	49	66	83	100	117	134	151	168	185	202	219	236	253
33	50	67	84	101	118	135	152	169	186	203	220	237	254
34	51	68	85	102	119	136	153	170	187	204	221	238	255

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- |              |             |
|--------------|-------------|
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|----------------------------|
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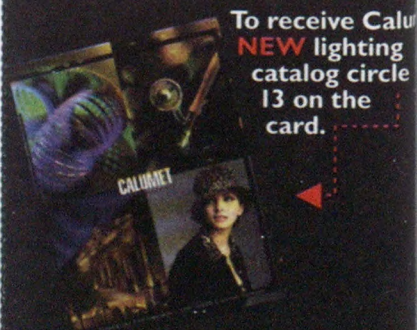
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No purchase necessary to enter. Void where prohibited. Employees of Professional Photographers of America, PPA Publications and Events, the Winona School, Hartley Data Services and their families are not eligible. To be eligible for the t-shirt drawings, cards must be received by the 15th of the month after the issue date, i.e. the January issue's card is due by February 15 to be eligible for the t-shirt drawings. Entries for the Grand Prize are due by July 15, 1998 to be eligible to win. Not responsible for lost or damaged mail.

Universal Device Format (CD-UDF) file-by-file rewrite capability that allows users to record with greater speed and without requiring specialized CD recording software. The SureStore drive has MultiRead for compatibility with CD-ROM and CD-R drives and media. As I write this, I am listening to Leonard Bernstein's recording of *Rhapsody in Blue*, by George Gershwin, being played on the SureStore CD-Writer Plus.

Using HP Install Assistant software and connecting the external drive to my IBM-PC Stealth was a snap. The CD-Writer Plus serves as either a permanent or rewritable disc that holds up to 650MB of data. The drive delivers 6X read performance and writes at 2X speed on either CD-R or CD-RW media. This translates into 300KB/second when writing and 900K/second when reading data. The drive has an average access time of less than 350ms. Since the SureStore CD-Writer Plus supports the CD-UDF specification, the CD-Writer Plus acts just like a floppy disk, but with 650MB capacity and all of a CD's quality and capabilities. CD-UDF replaces the cumbersome authoring-tool software found in previous generations of CD writers and is part of the Adaptec Direct CD software bundled with the drive.

To copy data from your hard drive onto a CD-R or RW disc, all you have to do is drag and drop. CD-UDF eliminates overruns that can ruin a CD-R. Bundled with the drive is Audio Creator for creating audio CDs, Jewel Case Editor for easy-to-print CD jewel box labels, and Disc-Disc Copy that allows users to copy data from one CD to another.

The HP SureStore CD-Writer Plus is available in internal and external models. The internal model has an IDE interface that allows the drive to be installed using a standard second floppy drive, Windows-compatible PC cable

connector. The external model—which I have been using—has a parallel-port interface. It has a printer port on the back that allows you to connect your laser printer to the drive instead of your computer. This portable drive is ideal for photographers working on location who need to store their digital images on media that can hold lots of data and be easily shipped to a client.

### Get Started in Digital Imaging

The HP SureStore CD-Writer Plus is also bundled with LivePix software that lets you enhance, manipulate, and print photos that have been imported with a scanner, digital camera, or Photo CD. LivePix is not as versatile as Adobe Photoshop or Live Picture, but it can be used to produce a broad range of creative and useful photo-based projects from hundreds of photo images. Live Pix includes a large number of special effects tools, such as red-eye removal and photo-distortion correction, and includes a collection of templates.

LivePix was the first imaging application with real-time photo-quality image manipulation capabilities to employ FlashPix, a format developed by the combined efforts of Live Picture Inc., Eastman Kodak Company, Microsoft Corporation, and Hewlett-Packard. LivePix is also compatible with other existing image file formats, such as JPEG and TIFF, so you don't have to worry about converting file formats and dealing with image compatibility problems. As I've mentioned in a previous column, LivePix provides a great introduction to digital imaging.

The HP SureStore CD-Writer Plus 7100i (internal) and 7100e (external) drives are available through Hewlett-Packard-authorized retailers. The 7100i sells for \$499, and the external 7100e unit for \$610.

### Product of the Month

Beginning with this issue, I will be selecting a product to showcase each month. For January, the spotlight is on Granite Digital, manufacturers of the best SCSI (Small Computer System Interface) cables in the world. SCSI is a great way to add peripherals to your system, but often the cables supplied with SCSI devices or sold in computer superstores are built for price, not quality.

Granite Digital cables provide better conductivity and shielding than bargain basement SCSI cables or terminators. This quality translates into more reliability, faster performance, and fewer errors during data transfers. It also eliminates cross talk, static, and electromagnetic (EMI) or radio frequency interference (RFI).

Granite Digital also offers a state-of-the-art SCSI terminator that provides active termination and a higher degree of reliability than less expensive passive terminators. These cables may be expensive, but how much is your data worth? All my cables are Granite Digital, and I recommend them highly to anyone using SCSI interface peripherals. ■

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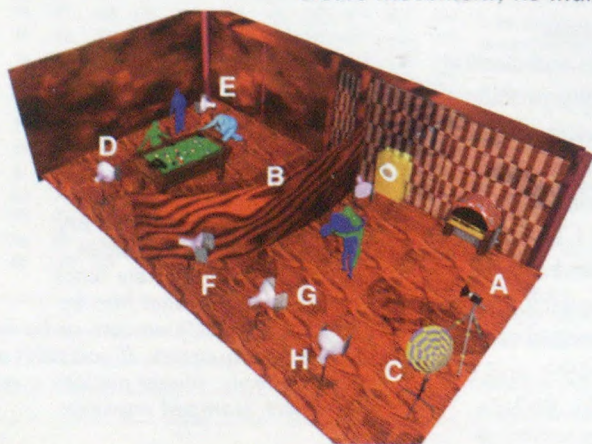
Granite Digital (190)  
Hewlett-Packard Company (191)

*Colorado writer/photographer Joe Farace is the author of The Photographer's Digital Studio, The Digital Imaging Dictionary, The Photographer's Internet Handbook, and the new Stock Photo Smart. Contact him by e-mail at jfarace@juno.com or by mail at PPA headquarters. If you wish a personal reply, please enclose a self-addressed, stamped envelope.*



# Don BLAIR

Don Blair, M.PhotoG.Cr., A-ASP, F-ASP, PPA Certified, created this notable image while teaching a class at the Winona International School of Professional Photography in Atlanta. The image demonstrates perfectly how mixed lighting can be used to achieve an artistic effect. Blair made the photograph with a Hasselblad 500ELM and a 40mm f/4 lens, exposing Kodak Pro 1000 (PMZ) film at f/5.6. To create movement, he illuminated part of the scene with hot lights and dragged the shutter for two seconds. **DIAGRAM:** (A) Camera; (B) subjects; (C) Photogenic PowerLight 1500 accessorized with an umbrella; (D)-(H) Photogenic Minispot spotlights (hot lights) accessorized with barn doors and colored gels.



Graphic by Jeff Lubin



## Scott DUPRAS

Bundled soft and fluffy against the elements, this subject may conjure images of snow, but it is more likely to make the viewer feel warm all over. Scott Dupras, M.Photos, PPA Certified, of Lemons Studio in Marquette, Michigan, created "Winter Warmth" for his employee's daughter. The image was selected for the 1996 Loan Collection. Dupras used a Mamiya RB67 medium-format camera with a 150mm f/4 lens to expose Fujicolor NHG 400 Professional film rated at E.I. 320. Exposure was f/4 for 1/15 second. He used a 9x10-foot north window in his studio and a 3x6-foot Larson reflector to illuminate the subject. The lovely background, hand-painted by Dupras, adds to the wintry effect. Positive dye work on the subject completed the look.



## Pamela SETCHELL

*Reflection "At the End of the Day," is perfectly portrayed by Pamela Setchell of Viewpoint Photography in Huntington, New York. The subject, a long-time friend of the photographer, grew up in the Adirondaks, where he learned to love the outdoors. The antique canoe in this 1996 Loan Collection print is one of his treasures. Although Setchell created the image as a special gift for the subject, the image went on to become a competition print, the cover of a brochure, a gallery display, and the cover of a business card. Setchell created the image with a Nikon F3 camera, a 50mm f/1.2 lens, and a No. 25 Red filter. She exposed Kodak Infrared film rated at E.I. 100 at f/11 for 1/60 second. The image was printed by Jonathan Penney of Center Moriches, New York, on Kodak Polycontrast III RC paper and sepia toned. No retouching was necessary.*

# Marie WILKE-DOLBER

*"The early morning hours are a beautiful time to create, so get up and get going," says Marie Wilke-Dolber, PPA Certified, of Elmhurst, Illinois. This Loan Collection print is one of four images Dolber submitted to the 1996 PPA Print Competition—all photographed at the crack of dawn, while the other students slept at the Mt. Carroll School of Photography in Northern Illinois. The other three images Dolber submitted were merit prints. Although her studio, MWD Photography, specializes in portraits, to date, all of her Loan Collection images have been fine art prints (she majored in fine art in college). Dolber created this image with a Minolta X-700 camera, a Tamron SP 28-70mm f/3.5-4.5 lens, and a skylight filter. She handheld the camera to expose Kodak Gold 100 film at f/5.6 for 1/4 second.*



**Duncan  
MACNAB**

*"I'm not much for words, I let my pictures do the talking," said Duncan MacNab, M.Photos.Cr., of Bozeman, Montana. Without saying a word, these white sentinels made a powerful statement just outside Yellowstone Park in the Montana countryside. MacNab created this eloquent 1996 Loan Collection Print, "Winter Sentinels," with a Fuji Panorama GX617 camera and a 105mm f/8 lens. He exposed Kodak Pro 100 (PRN) film at f/16 for 1/125 second. MacNab is a member of the PPA Board of Directors.*





## Brad McMULLIN

"Groovy Glass," a 1997 Student Entry Loan Collection print, comes from the imaginative mind of Brad N. McMullin. "Expose what you imagine, not what you see," believes McMullin, a graduate of the Ohio Institute of Photography. He recently found employment at Studio D Photographers in Greenville, South Carolina. To create the image, McMullin surrounded a TV screen with black material to eliminate reflection. Then he placed a glass surface in front of the television and set the martini glasses on it. Using available light from the TV, he adjusted the exposure until he was able to capture the screen movements. To print the image, he flopped the negative to produce an opposite second image and mounted them together as one. He used a Minolta X-7a 35mm camera with a 50mm f/1.8 lens to expose Kodak Pro 400 (PPF) film at f/16 for 1/2 second. McMullin won his first competition, the Toppan/NESPA Competition, as a sophomore in high school.

# MARC HAUSER &



Photographs by Marc Hauser © 1997

*"I use the Mamiya RZ67 because of its versatility. I love having the ability to go from a vertical shot to horizontal with a flick of my wrist. The dimensions of the negative perfectly fit the full page magazine format, which is great since I'm a full frame photographer who doesn't like to crop his images. All in all, the RZ 6x7 makes my job easier."*

— Marc Hauser



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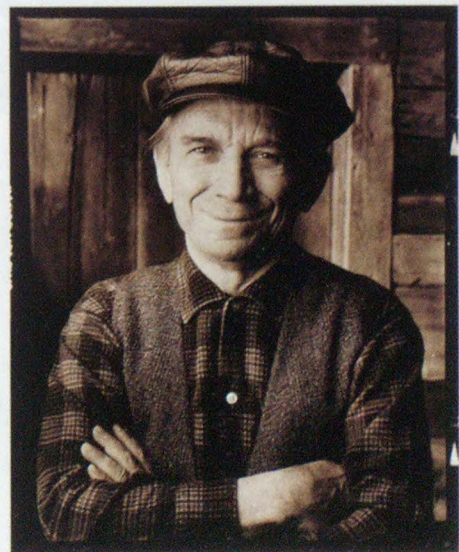
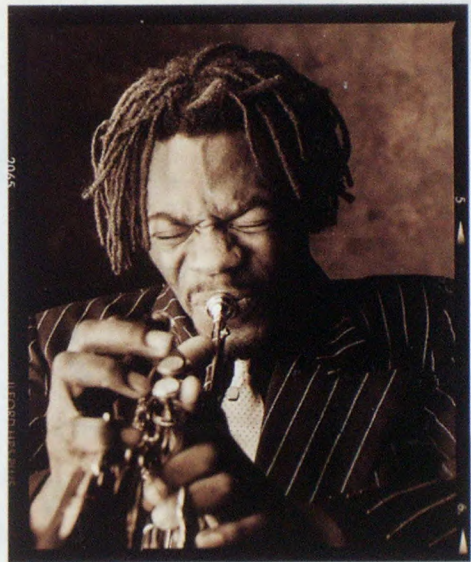
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# MAMIYA PROOF POSITIVE

Marc Hauser is celebrated internationally for his dramatic portraits, illustrations and his varied list of clients that include Rolling Stone magazine, Pepsi Co., American Airlines, Ameritech, Arista Records and Microsoft. He has received over 100 awards for his work including Omni Awards, Awards of Excellence from CA Magazine, Clios and a Grammy. His national ad campaign credits include Jockey, NEC Computers, Lee Jeans, Sears, Blockbuster and Nordic Trac. Today he is at the forefront of what is referred to as "the technique of the future." A stunning example is his celebrated, digitally imaged photograph that stopped traffic on Chicago's Kennedy Expressway.



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# WHAT'S OLD IS NEW

Hand-Coloring  
Methods Rewritten

BY SARA FRANCES

Romantic, hand-colored black-and-white photography is on the tip of everyone's tongues these days. This technique, almost as old as photography itself, has suddenly become new and exciting to photographers and clients alike. The first Daguerreotypes and Talbotypes had barely made it into the public's hands before artists and photographers began adding hints of color to infuse the images with life. In today's world of computer manipulation and mixed media, photographic artists are once again fascinated with hand coloring, but with new inspiration that combines glamour, nostalgia, romanticism, surrealism, and whimsy.

Recently, I decided to experiment with SpotPens, a new black-and-white hand coloring tool from SpotPen (Las Cruces, New Mexico; 505-523-8820). While some products complicate the artistic process by requiring specialty fiber papers, retouching lacquer, surface preparation, uneven blending, and lengthy drying times, SpotPens are touted as quick and easy to use, and come with broad tips and brush points for creative applications. I ordered resin-coated and fiber-based prints to compare the results.

SpotPens proved to be terrific time and money savers because they can be used on any paper surface, and are almost as easy to apply to photographs as highlighters are to textbooks. This innovation helps even the novice colorist achieve great results the first time. The colors are highly purified and, therefore, do not



*Sara Frances hand colored this black-and-white image of Ken and Celeste Mendelsberg (and friend) using SpotPens.*

## HOW TO USE SPOTPENS

1. Moisten the print surface with Photo-Flo solution (1 teaspoon to 32 ounces of water) until the emulsion swells to a slightly tacky consistency. Note: Make sure your lab is using fixer with hardener, or if that is not possible, let the print cure at least five days before hand coloring; otherwise, emulsion peeling will almost certainly result. Fiber-based papers should be taped to a board to minimize wrinkling when moistened.

2. Apply the Photo-Flo to only the area on which you want to apply a certain color. It will act like a mask or frisket and help prevent color from bleeding into other parts of the image.

3. Soften your new pen tip by scrubbing it vigorously on cardboard. This will prevent you from scratching the emulsion. Start coloring with very light tones, using almost no pressure and a circular motion. My intent was to color only selected areas with paler, faded tones for an elegantly simple yet three-dimensional look. I started with the background, then the clothing, skin, and hair—in that order—followed by the smallest accent details. Layering is easy because colors dry in just a few minutes.

4. While you apply color with one hand, have cotton ready in the other, so you can quickly alternate between applying and blotting excess color. Leave skin tones until last, to avoid color bleed.

5. Broad tip pens work best for painting large areas. I get good results using a chisel point, rather than the flat side of a pen. The brush tip pens do wonders for tiny details. Check out the precise edge of the dog's tongue (the focal point of the image), as well as its tiny blue eyes and the green leaves. All of these details took only a few seconds to complete. And no color bleed to clean up!

6. To fix awkward pen strokes, colors can be lightened and blended with a cotton swab saturated with Photo-Flo solution. You can look like an expert by taking off just a bit more tone in highlight areas to create a three-dimensional effect on faces and fabrics. Pen nibs can also be dipped in solution to dilute colors.

7. If you make a mistake, simply "erase" it or blend it immediately with the RemoverPen, which must then be blotted on a cotton pad or paper towel to avoid contaminating the colors.

leave surface residue on finished prints. They also are deemed to be light-fast.

I tried SpotPens for the first time during a Winona Continuing Education Program I was teaching in Wichita, Kansas, called "Putting It On and Taking It Off." The shipment of pens arrived an hour into the workshop. With great excitement, the colorists all dove in and tried them out, achieving immediate success on the most difficult of all surfaces, RC glossy.

### Hand Coloring Tutorial

To use SpotPens effectively, you should apply them like dyes instead of oils. Start with an application of light color and gradually build up density. You

don't have to deposit thick globs of color and buff and blend them to achieve the desired effect. ■

**More Info? Circle Reader Service No.:  
SpotPen (165)**

*Note: This procedure will not work on RA-process prints.*

*A professional photographer since 1972, Sara Frances has taught at the University of Colorado and lectures at colleges, international workshops, and in her studio. She is a past winner of Kodak's Impact Through Applied Photography Award, and her images of erupting volcanoes and larger-than-life theater portraits have been published internationally. She is currently working with Amherst Media Inc. on a book about black-and-white fine art wedding photography.*

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# CRAZY AL'S M

## Everything Must Go!

PPA merchandise reduced 25-50%

The old saying, "you can't take it with you" is true! PPA is moving on March 1, and Membership Director "Crazy Al" Hopper has decided he'd rather sell this merchandise than move it! Prices on selected items have been reduced by 25-50%! Our loss is your gain, but only if you hurry! Items on these two pages will not be offered for sale again. Colors, sizes and quantities are limited!

**Single Color Golf Shirts:** These casual golf shirts provide a comfortable, professional look. Each shirt has the Storyteller logo embroidered on the left front.

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- Sunset: Large only
- White: S, M, L, XL or 2X
- Coral: M, XL only

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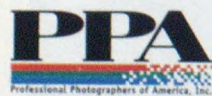


**Two Color Golf Shirts:** Made to the same exacting standards as our single color golf shirts, these golf shirts feature colored trim for extra definition and the Storyteller logo embroidered on the left front.

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- Black with gray trim on the collar and sleeve: M only
- White with black trim on the collar and sleeve: M, L, XL, 2X



**RGB Golf Shirts:** These cotton golf shirts feature PPA's RGB "Internet logo" embroidered on the left front.

- Teal: M or 2X
- Sunset: Large only
- White: L, XL, 2X
- Black: M, L, XL, 2X
- Coral: M, XL, 2X
- Pink: XL only

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**Long Sleeve Shirts:** Providing a stylish, more formal look than the 100% cotton shirts feature the Storyteller logo on the left front and "Professional Photographers of America, the World's Great Storytellers," embroidered across the back.

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Colors and Sizes:

- White: L, XL, 2X
- Chambray, blue and white check: S, L, XL
- Stone: M, L, XL, 2X
- Natural (off-white): M, L, XL, 2X
- Denim: S, M, XL

**Long Sleeve Shirts with the PPA RGB "Internet logo"** on the left front and "www.ppa-world.org" across the back.

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**Ladies scoop neck T-shirts:** 100% cotton with the Storyteller logo embroidered on the left front.

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## GUIDE TO SPECIAL EVENTS

If your organization's convention, workshop, seminar, or exhibition dates aren't listed on these pages, you may be missing revenue from potential attendees. Submit your dates early and include organization name, convention location, city, and state, and include a contact person's name, title, address, and phone number, including area code. So readers may realistically plan to attend events listed here, *Professional Photographer Storytellers* must receive listings, if at all possible, five-and-one-half months in advance. These listings are published at no cost, strictly as a service to readers. *Professional Photographer Storytellers'* editors reserve the right to select events to be announced on these pages, and to determine when announcements will appear. Editors are not responsible for conflicting or incorrect dates. For readers' convenience, each event is identified by a code preceding its name: C=Convention, W=Workshop, S=School, C/E=Approved PPA/Winona Continuing Education Seminar, E=Exhibit. Send all Calendar of Events additions or corrections to: Debbie Todd, *Professional Photographer Storytellers*, 111 Corsaire Lane, Schaumburg, IL 60173; 847-330-2802; FAX: 847-330-2803.

### PPA Events

**JULY 31-AUGUST 5, 1998**  
(Reflects Date Change)

**C:** PPA '98, New Orleans Convention Center, New Orleans, LA

**JULY 23-28, 1999**

**C:** PPA '99, Georgia World Congress Center, Atlanta, GA

**JULY 2000**

**C:** PPA 2000, Las Vegas, NV

### Current Events

**JANUARY 30-FEBRUARY 2**

**C:** Kentucky PPA, Hyatt Regency, Lexington, Kentucky, Carol McCaslin, Executive Secretary, 1730 Normandy Road, Lexington, KY 40504-2225

**FEBRUARY 2**

**S:** South Dakota PPA Inc., Holiday Inn City Centre, Sioux Falls, South Dakota, Germaine Stratton, President, 403 N. Main, Marion, SD 57043

**FEBRUARY 6-9**

**C:** Connecticut PPA/Carnival '98, Radisson Hotel, Cromwell, Connecticut, Richard Castiglione, Convention Chairperson, 263 Sea Hill Road, North Branford, CT 06471; 203-488-7678

**FEBRUARY 7-10**

**C:** PP of Indiana, Indianapolis Marriott Hotel, Indianapolis, Indiana, Mack Porter, P.O. Box 1194, Martinsville, IN 46151

**FEBRUARY 13-18**

**C:** PP of North Carolina, Sheraton Imperial, Raleigh, North Carolina, Lovetta Byrd, Executive Secretary, 5501 Hamstead Crossing, Raleigh, NC 27612

**FEBRUARY 15-17**

**S:** Professional Photographers of North Dakota Winter Seminar, Doublewood Inn, Fargo, North Dakota, Jim Robideau, Seminar Chairman, 1462 194 Business Loop East, Dickinson, ND 58601

**FEBRUARY 16**

**C/E:** Stangl/Redford Seminar, Houston, Texas, Greg Stangl, 422 N. Lake Street, Aurora, IL 60506

**FEBRUARY 19**

**C/E:** Stangl/Redford Seminar, Dallas, Texas, Greg Stangl, 422 N. Lake Street, Aurora, IL 60506

**FEBRUARY 21-23**

**W:** Georgia PPA, Crowne Plaza Hotel, Macon, Georgia, Tom McCollum, Executive Director, P.O. Box 933, Lilburn, GA 30048; 800-805-5510

**FEBRUARY 22-25**

**C:** PP of Hawaii, Hawaiian Regent Hotel, Honolulu, Hawaii, Paul Sakai, President, P.O. Box 2891, Honolulu, HI 96802

**FEBRUARY 22-26**

**S:** PP of Bahamas, Nassau NP, Bahamas, Kenneth Love, President, Box ss-5739, Nassau, Bahamas

**FEBRUARY 23**

**C/E:** Stangl/Redford Seminar, Nashville, Tennessee, Greg Stangl, 422 N. Lake Street, Aurora, IL 60506

**FEBRUARY 23-25**

**C/E:** Weddings for Love and Money, PPA Merit Course, Stewart and Susan Powers, 2001 N.W. 58th Terrace, Gainesville, FL 32605

**FEBRUARY 26**

**C/E:** Stangl/Redford Seminar, Chicago, Illinois, Greg Stangl, 422 N. Lake Street, Aurora, IL 60506

**FEBRUARY 27 - MARCH 1**

**C:** PP of West Virginia, Holiday Inn, Parkersburg, West Virginia, Frank Mauritz II, Box 23, Oak Hill, WV 25901

**FEBRUARY 27 - MARCH 2**

**C:** PP of Oklahoma, Clarion Comfort Hotel, Oklahoma City, Dwayne Horton, Rt. 1, Box 68, Thomas, OK 73669

**FEBRUARY 27 - MARCH 2**

**C:** PP of Massachusetts, Cape Codder Hotel, Hyannis, Massachusetts, Mary C. Stuart; 617-275-2882

**FEBRUARY 28 - MARCH 3**

**C:** PP of Wisconsin, Paper Valley Inn, Appleton, Wisconsin, Gary Haas, Convention Chairman, 410 DeClark Street, Beaver Dam, WI 53916

## PPA/Winona Continuing Education System

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### TRADITIONAL COURSES

**FEBRUARY 9-12**

Portrait I, Instructor: Mark Allen, M.Photog.Cr., PPA Certified, Course #98W101

**FEBRUARY 15-19**

On-Location with Hugh Jacob, M.Photog., PPA Certified, Portrait I, Brampton, Ontario, Canada, Course #98L103

**FEBRUARY 16-19**

Portrait II, Instructor Mark Allen, M.Photog.Cr., PPA Certified, Course #98W102

**FEBRUARY 22-26**

On Location With Joe Campanelli, M.Photog., PPA Certified and Mary Jean Campanelli, PPA Certified, Creative Expressions, Location Damascus, Maryland, Course #98L104

**FEBRUARY 23-26**

On Location With Dave Newman, M.Photog.Cr., PPA Certified, The Fine Art of Making a Living in Portraiture, Salt Lake City, Utah, Course #98L105

### DIGITAL IMAGING COURSES

**FEBRUARY 9-12**

Advanced Adobe Photoshop, Instructor: Eddie Tapp, MEI.Cr., PPA Certified, Course #98W202

### AFFILIATE COURSES

**FEBRUARY 23-26**

West Coast School, Brooks Institute, Jefferson and Monticito Campuses, Santa Barbara, California, WCS Office, 800-439-5839

**MARCH 22-27**

New England Institute of PP, North Falmouth, Massachusetts, Serafino Genuario, Treasurer/Registrar; 401-738-3778

**APRIL 19-24**

Georgia School of Professional Photography, North Georgia Technical School, Clarkesville, Georgia, Tom McCollum; 770-972-0619

**APRIL 19-24**

Texas School of Professional Photography, Sam Houston State University, Huntsville, Texas, Don Dickson, Director; 806-296-2276

**MAY-JULY**

Mt. Carroll Center for Applied Photographic Arts, Campbell Center for Historic Preservation Studies, Mt. Carroll, Illinois, Laurel Bergren; 815-946-2370

**MAY 3-8**

Mid-Atlantic Regional School of Professional Photography (MARS), Cape May, New Jersey, Milt Techner, Director, 888-267-MARS

**MAY 10-13**

The Wisconsin Photographers School at Treehaven, College of Natural Resources of the University of Wisconsin, Phil Ziesemer, 715-536-4540

**MAY 17-21**

Florida PP Inc., Treasure Island Inn, Daytona Beach, Florida, Robin H. Phillips, Director, 941-682-6958

**MAY 31-JUNE 4**

Kansas Professional Photographers School, Bethel College, Newton, Kansas, Jeff Delaney; 913-764-9193

**MAY 31-JUNE 4**

Mid-America Institute of Professional Photography, University of Northern Iowa, Cedar Falls, Iowa, Charles & Janet Lee; 515-683-7824

**JUNE 7-11**

Illinois Workshops, Pere Marquette Lodge, Grafton, Illinois, Brett Wade; 217-245-5418

**JUNE 14-19**

Golden Gate School of Professional Photography, Mills College, Oakland, California, Julie Olson; 650-548-0889

**JUNE 14-19**

California Photographic Workshops, College of Notre Dame, Belmont, California, Jim Inks, Director; 888-422-6606

**FEBRUARY 28 - MARCH 4**

C: PPA of Missouri, Marriott Pavilion Hotel, St. Louis, Missouri, E. Tom Strade, Convention Chairman, 1614 Main, Box 443, Bethany, MO 64424; 660-425-6335, FAX: 660-425-3101

**FEBRUARY 28 - MARCH 4**

C: PPS of New York, Holiday Inn Hotel & Conference Center, Suffern, New York, Christine Paulsen, Executive Director, 3 Douglas Avenue, Rensselaer, NY 12144; 518-283-8089

**MARCH 5-9**

C: Rocky Mountain PPA, Sheraton, Colorado Springs, Colorado, Duncan MacNab, Executive Director, P.O. Box 1049, Bozeman, MT 59771-1049

**MARCH 6-11**

C: Virginia PPA and SEPPA Affiliated Judging, Williamsburg Marriott Hotel, Williamsburg, Virginia, S. Fred Powell, 2nd Vice President, 11203 Roinick Lane, Hanover, VA 23069

**MARCH 7-9**

C: Mid-East Regional Convention, Hyatt Regency Hotel, Columbus, Ohio, Hosted by the PP of Ohio, Gene King, 1024 Dublin Road, Columbus, OH 43215

**MARCH 7-14**

C/E: Cruisin' for Fun and Profit, PPA Merit Course, Beginning/Advanced, Deep Caribbean Cruise with Steven Brandt and Anne Douquet. Contact Kathy or Marlaine, Village Tours, 16 Orinda Way, Orinda, CA 94563; 800-255-2151; Web site: [www.photocruise.com](http://www.photocruise.com)

**MARCH 14-17**

C: Kansas PPA, Holiday Inn Holidome, Topeka, Kansas, Don Brent, 301 SW Gage, Ste. 141, Topeka, KS 66606

**MARCH 14-17**

C: APP of Illinois, Ramada Renaissance, Springfield, Illinois, Joe Kozma, Membership Chairman, 2743 S. Veterans Parkway, Box 317, Springfield, IL 62704-6536; 800-838-APPI

**MARCH 17**

C/E: PP of Southwest Florida, Fort Myers, Florida, Sara Timmons, 15116 Royal Fern Ct., B-201, Naples, FL 34110; 941-592-0608

**MARCH 19-22**

C: Tennessee PPA Convention Cruise, from Port Canaveral, Florida, to Nassau, Bahamas, Elizabeth Ramsey, President, 2126 Abbott Martin, Suite 102, Nashville, TN 37215

**MARCH 22-24**

C: PPA of New Jersey, Resorts Casino Hotel, Atlantic City, New Jersey, Jane Pedersen, Secretary, 228 Main Street, Keyport, NJ 07735

**MARCH 22-25**

C: PP of Iowa, Hotel Savery, Des Moines, Iowa, Deena Gowdy, Executive Secretary, P.O. Box 386, Johnston, IA 50131; 515-276-8178

**MARCH 22-25**

C: Northern Light PPA, Ramkota, Sioux Falls, South Dakota, Pam Carlson, Executive Secretary, 525 Tilden Street, Fairmont, MN 56031

**MARCH 27-30**

C: PP of Washington, Wenatchee Convention Center, Wenatchee, Washington, David O'Connor, Chairman, 1517 N. Miller St., Wenatchee, WA 98801; 509-663-6598

**MARCH 28-31**

C: PP of Michigan, The Dearborn Inn, Dearborn, Michigan, Ron Tocco, Exec. Dir., 19276 Eureka, Southgate, MI 48195; e-mail: [ppofmich@aol.com](mailto:ppofmich@aol.com)

**MARCH 28-APRIL 1**

C: PP of Nebraska Inc., Grand Island, Nebraska, Tom Sterba, 5726 A Street, Omaha, NE 68106

**MARCH 29-31**

C: Arizona PPA, Mesa Convention Center, Mesa, Arizona, Kay Eskridge, Convention Chairman, 1343 E. Northern Avenue, Phoenix, AZ 85020; 602-943-4355; e-mail [eskphoto@aol.com](mailto:eskphoto@aol.com)

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# PROduct Performance

## Mamiya PRO 645TL and Macro Lens

By Peter Kotsinadelis

**W**hen Mamiya's latest addition to its successful line of PRO 645 medium-format cameras was introduced with OTF/TTL (off-the-film/through-the-lens) flash metering, it was clear that it had improved on what was already a good thing. Besides standard Mamiya PRO 645 features, the PRO 645TL provides photographers with a fast and

effective means of flash control with any SCA-compatible flash. There is also a new macro lens available from Mamiya—adding to an impressive array of lenses that span from 24mm to 500mm focal lengths.

### Mamiya PRO 645TL Features

The new Mamiya PRO 645TL is

the latest in a series of medium-format cameras geared toward the professional photographer. The electronically controlled SLR body is sold independently of the viewfinder, lens, or back—allowing photographers to choose what best fits their needs. The camera has an electronically controlled focal-plane shutter, which provides manual speeds from

1/1,000 to four seconds, and as long as eight seconds when used with an AE (automatic exposure) prism finder. Although the majority of Mamiya 645 lenses make use of the camera's focal plane shutter, there are three leaf-shutter lenses available. Any of Mamiya's more than 20 lenses can be used with the PRO 645TL, ranging from a 24mm fisheye to a 500mm APO telephoto lens. There are also two macro lenses, two zoom lenses, a 50mm shift/tilt lens, and three leaf-shutter lenses available. Those lenses designated with an N (new), such as the Sekor 50mm F2.8N, indicate a recent design.

The camera uses 120 or 220 film, yielding 15 or 30

Photo by Peter Kotsinadelis



*The above image, taken with the Mamiya PRO 645TL and 120mm F4 Macro lens, demonstrates the acute sharpness of the new macro lens, even when used wide open.*



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exposures respectively of 6x4.5cm images. Mamiya refers to this format as "ideal," because its dimensions can produce standard-size photographs such as an 8x10- or 11x14-inch image with minimal cropping. The image area is about 2.7 times larger than a 35mm SLR. The back's ISO film dials relay information through the camera's electronics to any accessory that can make use of exposure information. Film backs are also available for 100 or 600 series Polaroid film and a 35mm film back with an adapter for creating 13x36mm panoramic images. A standard dark slide prevents accidental exposure when the back is removed, and can be placed in the film back's dark slide storage slot when not in use. Film can be changed mid-roll by removing the back, or with "pre-loaded" film inserts through a rear door on the back for fast changes of completed film rolls.

The Mamiya PRO 645TL features a standard film advance crank with six different starting positions. For faster film operation, there are two power drive grips, the faster of which provides a film advance of 2 fps. The camera also features a bright, factory-installed, interchangeable, split-image/micropism combination focusing screen. It is changeable to any of five optional viewing screens for specific applications.

For outdoor photography, it is necessary to set the exposure manually or invest in one of the optional AE prisms. If a prism is used with the shutter speed on automatic, the shutter speeds are almost stepless at 1/6-step increments. It also allows the photographer to vary exposure +/-3 EV in 1/3 stops.

## **PROduct Performance**

Overall, the Mamiya PRO 645TL is exceptionally well made and

handsomely finished. To test the camera, I was fortunate to have the PRO AE prism finder with A/S matrix metering available. It provided exceptionally accurate metering, especially in matrix mode. When using an AE prism, the camera must be operated in aperture priority mode, so I had to manually set the lens aperture, even though the shutter speed dial was on automatic. I tested the OTF/TTL feature using a Metz 45 CL5 flash and the new SCA-389 adapter. As expected, the exposure was perfect. The camera ignores shutter speeds higher than 1/60 second—its maximum speed for flash sync—with the adapter.

When the shutter speed dial is set to A (auto) or AEL (auto exposure w/lock), the camera automatically shoots at 1/60 second. This feature is a welcome addition for those Mamiya 645 photographers who rely a great deal on flash. Although film ISO is relayed from the film back, the ISO setting for the flash is controlled by setting the ISO dial on the SCA module. Using this dial, you can also make use of automatic fill flash outdoors, because the actual exposure is based on the film ISO speed set on the film back.

The only drawback to using different speed films outdoors is the need to reset the ISO speed manually on the SCA adapter to match the ISO dial on the film back. Just remember that the maximum flash sync is only 1/60 second. You can compensate by using slower speed film, a neutral density filter, or one of the three available leaf-shutter lenses that provide flash sync up to 1/500 second.

I reviewed the Mamiya PRO 645TL with a new Mamiya 120mm F4 Macro lens and Cesar flash bracket designed specifically for the Mamiya 645. The bracket is well-made, provides a shutter release button on the handle, and maintains

the flash above the lens for vertical images by a simple flip of the bracket's flash arm. One accessory to seriously consider for this camera is a power grip. The grip will make the camera easier to handle, especially with longer lenses, regardless of whether you use a bracket.

The new Mamiya 120mm F4 Macro lens, which incorporates aspherical elements and low dispersion glass, delivers superb results. I was amazed at the sharpness and contrast the lens delivered wide open—although stopping it down will improve your image.

Overall, Mamiya has a winner with the Mamiya PRO 645TL. It offers something for every photographer and comes with a wide range of accessories to suit the needs of even the most demanding professional. If you are a Mamiya 645 user or a 35mm photographer who wants to move to a larger format, this new SLR from Mamiya may be what you have been looking for. ■

**More Info? Circle Reader Service No.:  
Mamiya America Corporation (198)**

*Peter Kotsinadelis is a writer and photographer in Pleasanton, California. A frequent contributor to photographic publications, he is best known to Professional Photographer Storytellers readers as the author of our monthly "PROduct Performance" feature. He can be contacted via e-mail at peterk@iname.com.*

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200 3.29	KODAK IMP. USA 4.19	VPS 160 2.69 3.29	EPP 200 20.99	AGFACHROME SLIDE 3.39	3.59	VP 125 2.09 2.19	EPP 200 PP 18.45 20.99
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800 3.29	TMX 400 CN 2.69 2.79	100 2.55 4.00	EPL 400 4.99 22.99	4.69	4.89	SRG 160 2.45 SRG 3200 5.11	EPL 400 4.99 22.99
900 3.29	TMX 400 1.99 2.59	100 2.55 4.00	EPL 400 4.99 22.99	4.89	5.09	Impressa 50 3.39	EPL 400 4.99 22.99
1000 3.29	TMX 400 PP 9.95 12.95	100 2.55 4.00	EPL 400 4.99 22.99	5.09	5.29	Impressa 50 (RAW) 3.99	EPL 400 4.99 22.99
		100 2.55 4.00	EPL 400 4.99 22.99	5.29	5.49	100 2.55 4.00	EPL 400 4.99 22.99

IMP - Imported from European countries. USA - Made in USA but does not qualify for Pro-Rewards. USA R - Made in USA and qualifies for Pro-Rewards where applicable.

### MEDIUM FORMAT 120 ROLL FILM

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2.19 Scala 200 5.25	2.25 2.99	VPS 160 PP IMP. USA 32.95	VPS 160 PP IMP. USA 32.95
150 3.29	2.75	PPF 400 PP IMP. USA 32.95	PPF 400 PP IMP. USA 32.95
165 3.29	3.05 Optima 400 3.49	EPN 100 PP 18.45 20.99	EPN 100 PP 18.45 20.99
200 3.29	3.59	EPP 200 20.99	EPP 200 20.99
300 3.39	3.99	EPL 400 4.99 22.99	EPL 400 4.99 22.99
400 3.29	4.00	EPL 400 4.99 22.99	EPL 400 4.99 22.99
500 3.29	4.29	EPL 400 4.99 22.99	EPL 400 4.99 22.99
600 3.29	4.49	EPL 400 4.99 22.99	EPL 400 4.99 22.99
800 3.29	4.69	EPL 400 4.99 22.99	EPL 400 4.99 22.99
900 3.29	4.89	EPL 400 4.99 22.99	EPL 400 4.99 22.99
1000 3.29	5.09	EPL 400 4.99 22.99	EPL 400 4.99 22.99

### MEDIUM FORMAT 200 FILM

AGFACOLOR PRINT	FUJICOLOR PRINT	KODAK NEGATIVE PRINT	KODAK NEGATIVE PRINT
Portrait 160 31.50	1.99 CS 100 Reala 2.25	PRN 100 PP IMP. USA 32.95	PRN 100 PP IMP. USA 32.95
Optima 400 PP 31.50	2.25 2.99	VPS 160 PP IMP. USA 32.95	VPS 160 PP IMP. USA 32.95
	2.75	PPF 400 PP IMP. USA 32.95	PPF 400 PP IMP. USA 32.95
	3.05 Optima 400 3.49	EPN 100 PP 18.45 20.99	EPN 100 PP 18.45 20.99
	3.59	EPP 200 20.99	EPP 200 20.99

## ALBUMS & MOUNTING

### ARCHIVAL FRAMES

**Nielsen & Bainbridge, 40 Eisenhower Drive, Paramus, NJ 07652-9892; 201-368-9191:** Nielsen & Bainbridge's new line of ready-made archival gallery frames and pre-cut mats is designed with deep, extra thick, bright white beveled mats that feature off-center openings for a dramatic gallery appearance. Pre-cut mats and mountboards are constructed of 100-percent museum-quality archival rag with the extra protection of Artcare technology. The frames are specially designed Nielsen molding in classic black. A variety of frame sizes, picture positions, and openings are available.

**More Info? Circle 200**

### CLASS & TEAM PANEL MOUNTS

**Taprell Loomis, 2160 Superior Avenue, Cleveland, OH 44114-2184; 800-827-5679; FAX: 800-276-2572; Web site: [www.tap-usa.com](http://www.tap-usa.com):** Taprell Loomis has expanded its line of economical panel mounts. The 7x5-inch Toy Panel Mount features blue and yellow artwork illustrating crayons, blocks, marbles, and other playthings. The matte-finish mount is suitable for individual or group photos and provides a two-way vertical/horizontal easel.

**More Info? Circle 201**

## CAMERAS & ACCESSORIES

### LIGHTWEIGHT SPEED LIGHT

**Nikon Inc., 1300 Walt Whitman Road, Melville, NY 11747-3064; 516-547-4200:** The new Nikon SB-28 AF Speedlight is compatible with any Nikon SLR camera. Weighing only 11.8 ounces, it is considerably lighter than previous speedlights, but packs a lot of punch with a GN of 118 at 35mm (feet). The unit is also designed to work with Nikon F5, N90s, N70, N6006, N50 and Pronea 6i TTL auto flash operation, as well as manual operation, non-TTL A-Mode, and Repeating Flash mode. The SB-28 operates using four AA-type batteries, and accepts alkaline-manganese, lithium, NiCad rechargeable, and nickel metal hydride rechargeable power sources.

**More Info? Circle 202**

### MARINE LIGHT METER

**Mamiya America Corporation, 8 Westchester Plaza, Elmsford, NY 10523;**

**914-347-3300; FAX: 914-347-3309; e-mail: [info@mamiya.com](mailto:info@mamiya.com); Web site: [www.mamiya.com](http://www.mamiya.com), or [www.sekonic.com](http://www.sekonic.com):** In response to customer demand, the Sekonic Division of Mamiya America Corporation announced the re-issue of limited-production, classic Sekonic L-164C Marine meters, marketed more than five years ago. The specialized reflected light meter is encased in a marine housing for use near the water surface, in shallow water, or at depths of 16 to 180 feet. The analog readout is designed for underwater use and controls are suited for working with gloves.

**More Info? Circle 203**

### ALL-FORMAT WOODEN TRIPODS



**Calumet Photographic Inc., 890 Supreme Drive, Bensenville, IL 60106; 630-860-7447, 800-225-8638:** Calumet Photographic Inc. recently introduced the Berlebach line of German-manufactured wooden camera tripods to the U.S. market. Five different sizes are available to accommodate all camera formats, from an extremely small, portable model for 35mm shooters to a more substantial model for view cameras. The tripods are constructed of tight-grained ash with a natural wood finish, but are also available in a new deep-dyed black finish. Each model is sleekly designed for compactness and minimal profile, and even the heaviest in the Berlebach line weighs less than 8 pounds. Depending on the model, the tripods have features that can include a built-in swivel ball platform, an integral spirit level, and two-section riser columns. The shortest backpack model is collapsible to just over 20 inches.

**More Info? Circle 204**

### REMOTE FLASH CONTROL SYSTEM

**The Saunders Group, 21 Jet View Drive, Rochester, NY 14624-4996; 716-328-7800; FAX: 716-328-5078; e-mail: [saunders7@aol.com](mailto:saunders7@aol.com):** Wein Products' Pro-Sync LX, the latest addition

to its line of cordless infrared remote control systems, is a transmitter/receiver combination that fires remote flash units from as far as 600 feet. The patented Pro-Sync system uses infrared pulse signals, discretely coded to prevent interference, so remote flash units fitted with ProSync receivers will fire only when triggered by the Pro-Sync transmitter. The new model features two private channels, advanced circuitry, heavy-duty rocker switches, and other updated components.

**More Info? Circle 205**

### BLACK-AND-WHITE FILTERS

**Schneider Optics Inc., 285 Oser Avenue, Hauppauge, NY 11788; 516-761-5000; FAX: 516-761-5090; e-mail: [tech@schneideroptics.com](mailto:tech@schneideroptics.com); Web site: [www.schneideroptics.com](http://www.schneideroptics.com):** Schneider Optics recently announced a new line of black-and-white enhancing filters manufactured with didymium glass, a mixture of rare earth elements. The filters are designed to enhance a specific color range, which includes the saturation of reds, oranges, and earth-tone colors such as rust, brown, and amber. The filters are especially effective to intensify red subjects, ranging from fruits and vegetables to fire engines, lipstick, and fabrics.

**More Info? Circle 206**

## DARKROOM EQUIPMENT

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## PROFESSIONAL LIGHTING AND ACCESSORIES

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468X (400 W.S.) ..... 703.55  
468XE (800W.S.) ..... 1058.46

PACKS  
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065 L ..... 397.80  
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NEW! 067Q f/Quantum FX Flash ..... 526.50

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003 Modeling Head ..... 161.85  
004 Coiled Modeling Head ..... 173.55

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with diffusion or an um-  
brella, a soft fill source. Us-  
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Super-Soft Reflector

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Fren L 650  
Curved soft focal lens w/1.1 focus range from  
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Softlite 2  
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**QUICK DIAL 622**

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K2424-TC ..... 3021.00

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NY 10013; 212-274-0366; FAX:

**212-274-0366:** The desk-size Zig Personal Studio Darkroom is a compact, modulated, integrated system for taking photographs, developing films, and processing the variety of black-and-white and color printing papers available on the market today. The system brings together all the elements associated with a photographic studio and darkroom, and integrates them on a main support frame—similar in concept to a personal computer or multi-station exercise machine with varied applications and extensions. The Zig is equipped with specially designed chemical processing trays, sink, water filter and faucet, a flexible storage system, drying screens, table tops, light table, safe light, and more.

More Info? Circle 207

## ELECTRONIC IMAGING

### STUDIO MANAGEMENT SOFTWARE

**Beattie Systems Inc., Box 3142, Cleveland, TN 37320; 800-251-6333; 423-479-8566; FAX: 423-476-6171; e-mail: beattie@beattiesystems.com;** Web site: [www.beattiesystems.com](http://www.beattiesystems.com)

Show & Sell is a Windows 95 software solution that allows the photographer to import images from digital cameras, scanners, and other digital image sources, then present them in a fluid, dynamic, and effective sales presentation. It also provides invoicing, ordering, printing, and management reporting functions that can save your studio time and money. The software is designed for weddings, portraits, fashion, glamour, school/day care events and commercial photographers.

More Info? Circle 208

### PHOTO-QUALITY PRINTER

**Fuji Photo Film U.S.A. Inc., 555 Taxter Road, Elmsford, NY 10523;** Web site: [www.fujifilm.com](http://www.fujifilm.com)

The new Fujifilm Pictography 4000 is a photographic quality color digital printer that provides larger format images than its predecessor, the Pictography 3000. The Pictography 4000 offers extreme versatility, with applications ranging from traditional commercial and photographic applications to studio and graphic design, as well as novelty applications such as single prints and short-run postcards. The printer incorporates Fujifilm's thermal development and dye transfer technology, and prints on a wide range of paper sizes from 4x6-inch postcards to full 12x18-inch tabloid. The printer's SCSI-2 interface provides ready compatibility with a

range of host platforms including Macintosh, Windows, and UNIX workstations. It also comes bundled with an Adobe Photoshop Plug-in that allows users to print images created with the most popular editing tools.

More Info? Circle 209

## NEW LITERATURE

### 1998 SINAR CALENDAR

**Sinar AG, CH-8245 Feuerthalen/Schweiz; +41-052-647-0707; FAX: +41-052-647-0606; Web site: [www.sinar.ch](http://www.sinar.ch); e-mail: 100546,767@compuserve.com;** What do Ansel Adams, Ryszard Horowitz, Franz Lazi, Horst Wackerbarth, John Welburn, and Reinhart Wolf have in common? They all took unique pictures with Sinar view cameras. Through six photographs, all by renowned photographers, "Milestones 1948 to 1998" links five decades of professional photography with earthshaking events. The new 1998 calendar is available, as long as stocks last, from Sinar agents or directly from the company.

**PHOTOGRAPHING THE NIGHT SKY, Firefly Books Ltd., 4 Daybreak Lane, Westport, CT 06880, 203-222-9700; FAX: 203-222-0243;** Veteran astronomy author, editor, and columnist Terence Dickinson teams up with top astro-photographer Jack Newton to present the wonders of the sky in more than 200 color photographs in *Splendors of the Universe: A Practical Guide to Photographing the Night Sky*. Along with stunning photos by the authors and contributing amateur astronomers, this stellar new book offers the latest practical information on how every backyard photographer can capture those celestial wonders. The book starts with the basics of camera-on-tripod and camera-on-telescope and then covers advanced techniques including tracking the target, use of film, and digital cameras.

### ALBUMS INC. CATALOG

**Albums Inc., Box 81757, Cleveland, OH 44181; 800-662-1000;** Albums Inc., national distributor of photographic and framer supplies, has released the new 1998/99 Wholesale Catalog. Existing product lines have been enhanced to offer a wide selection of top-quality products at competitive prices. New lines have been introduced to complement and expand the existing product lines. The new catalog and price book have been redesigned with a more user-friendly reference system.

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## DIGITAL CARD CAMERAS

### Kodak DC-120

- CCD image sensor captures 836,400 pixels (850 x 984) per image which is interpolated for a final output of 1.2 MB (1280 x 960 pixels).
- 2 MB internal memory stores up to 20 standard resolution images. Also accepts 2MB or 10MB Compact Flash removable storage cards.
- 7.21mm 3X zoom lens (38-114mm 35mm equivalent). Focus range is 19-inches to infinity. Focuses down to 7.9-inches in macro mode.
- Built-in sensor flash (up to 16.4 ft.) with three modes.
- Flip-up 1.6-inch color LCD monitor.
- 4 image quality settings. • 4 exposure settings. • 3 focus settings.
- Bundled Software: PictureWorks PhotoEnhancer, TWIN! acquire module for Windows, plug-in module for Photoshop.

### FUJIX DS-300

Equipped with an incredible 1.3 million pixel CCD, the DS-300 delivers 1280 X 1024 resolution — as good as cameras costing five times as much. It also features a 3.1 zoom lens, and when used with the optional Extension Unit you can blaze away at up to 4.5 frames per second.

### SONY DKC-ID1

The DKC-ID1 is a fully featured, handheld, digital still camera packed with advanced features to capture the highest quality digital images. Its advanced features allow images to be captured, stored, printed, downloaded to a computer, transmitted, posted on a network, incorporated onto a document and used in numerous applications.

### Canon PowerShot 600

A "point-and-shoot" digital camera, the PowerShot 600 offers the look and feel of a traditional camera plus offers superior lens and image sensor technology to produce image quality rivaling digital cameras costing three times as much. A major breakthrough, the PowerShot 600 is an easy-to-use and invaluable tool for real estate, insurance, law enforcement, graphic designers and others who need to capture high-quality color photographs immediately for use with their Windows-based (only) applications.

## FLATBED COLOR SCANNERS

### Nikon SCANTOUCH

110/210 Color Flatbed Scanners  
 Designed for graphics applications as well as for general office use with Macintosh and Windows based computers. They offer fast, high quality scans of documents, drawings, reflective art and photographs of up to 8.5 x 11.7" and transparencies or negatives up to 8 x 10" in color or black and white. To further enhance scanning capabilities, they also offer an optional document feeder and transparency adapter.

### AGFA Arcus II

With its unmatched set of features and a host of bundled software, the Arcus II is undoubtedly the most complete scanner in its class. An incomparable value, the Arcus II features 36-bit pixel depth, a density range of 3.0 D, single-pass scanning speed, 600 dpi resolution and an integrated transparency module. Bundled software includes Agfa's FotoLook, which provides a range of user adjustable controls normally found in only highly professional scanners. FotoTune Light which color corrects output from your monitor and printer, and a full version of Adobe Photoshop, the world's best-selling image editing software.

### MICROTEK

Whether you're scanning a company logo for a proposal or a presentation chart, or a photograph for an upcoming newsletter, any one of the ScanMaker scanners is all you need to add eye-catching graphics to your work. In addition, Microtek includes its feature-rich and intuitive ScanWizard Scanning software with every flatbed scanner. ScanWizard takes the guesswork out of desktop scanning by giving you the ability to see precisely what your scanned images will look like — even before you scan them.

SCANNER	E3	E6	E6 PRO	III
RESOLUTION	24-Bit	30-Bit	30-Bit	30-Bit
OPTICAL RESOLUTION	300 x 600	600 x 1200	600 x 1200	600 x 1200
INTERPOLATED RES.	2400 x 2400	4800 x 4800	4800 x 4800	2400 x 2400
MAC	Color III	Color III	Full Photoshop 3.0	Color III
WINDOWS	Image III	Image III	Full Photoshop 3.0	Image III
PRICE	\$199	\$479	\$649	\$1399

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## DIGITAL SLR CAMERAS

### MINOLTA RD-175

By using a unique 3-CCD imaging system, the Minolta RD-175 offers the quality and performance of digital cameras that cost twice as much. It combines easy handling and sophisticated photographic features to deliver professional-quality digital photographs for publication on the Web or in print.

- Incorporates a Minolta Maxxum 400si camera body featuring high-speed continuous Auto Focus, aperture and shutter priority, manual and program exposure modes.
- Compatible with a wealth of optional Minolta AF SLR accessories. There are over 40 AF lenses and a selection of shoe-mount flash units available.

### Nikon E2n/E2ns

The E2n and the E2ns are professional high-performance digital SLR cameras that are a result of a co-development effort between Nikon and Fujix (model DS-505/DS-515). There are no technical differences between them and they are actually identical for those who own Nikon systems, you will appreciate the familiar controls and features.

- Incorporates a Nikon F4 body, with the full F4 feature set. They are compatible with a wide range of Nikon lenses, flash attachments, remote shutter releases, and wireless remote accessories.
- The Nikon camera system provides reliable full-performance TTL flash control with Balanced Fill Flash and Matrix Meter Operation and accepts all Nikon mount lenses.

Standard Package Includes: Camera body, AC Adapter/Charger with Battery, EC-15 High Speed 15MB Memory Card, ED-10 PC-Card Reader, Software for Mac and Windows.

### Polaroid PDC-2000

The PDC-2000 is the first digital camera to combine professional-quality images with the ease-of-use of a fully automatic camera. Equipped with a megapixel (1,000,000 pixels) CCD sensor it easily matches the resolution and color quality of high-end, portable SLR-type digital cameras — only its half the price and much easier to use. Offering one-click operation, the PDC-2000 consistently delivers images with bright, accurate colors, smooth flesh tones, sharp edges and crisp shadow detail.

### Kodak DCS-420/410

It consists of the Nikon N-90 body and Kodak's digital camera back which replaces the standard camera back. Both the DCS-410 and the DCS-420 are available in color and monochrome versions as well as special order infra-red models and accepts all Nikon mount lenses.

**DCS-410 same as DCS-420 except:**

- Much lower cost • Fixed ISO of 100
- No burst rate — only capable of one picture every 2.5 seconds.

### DCS-460

The DCS-460 is the world's highest resolution portable, single-shot color digital camera designed for use both inside and outside the studio. Ideal for scientific and medical applications as well as catalog and portrait photography.

- 6 million megapixel CCD (3060 x 2036).
- Most digital cameras with resolution above 4 million pixels need multiple exposures to render a single image limiting them to studio still-life applications.
- Accepts all F-mount lenses offered for the Nikon N90 and provides nearly all standard SLR features such as autofocus, auto exposure, flash and self-timer.

### DCS-1

Jointly marketed by Canon and Kodak, the DCS-1 is identical to the Kodak DCS-460 except it incorporates the Canon EOS-1N camera body instead of the Nikon N90. The DCS-1 accepts all Canon EF lenses including Tilt and Shift lenses. Like the DCS-460 it accepts hot shoe flash or external flash. Available in color or monochrome versions.

### HITACHI MPEG CAMERA FOR PC

MPEG-1 is an international standard for video and audio compression developed by the Moving Pictures Experts Group (MPEG) committee. MPEG-1 Decoder (software) is already the standard for PC market that brings digital video within the reach of the average PC user. Hitachi's MPEG camera has a high compression ratio enabling high-capacity storage on a PC hard disk and boasts more than 352 x 240 resolution for high-picture quality. It is smaller than a conventional camcorder and all of the camera's functions such as real-time compression, full motion video and playback are handled by a single chip.

## DIGITAL COLOR PRINTERS

### FARGO PRIMERA PRO

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### PICTURA 310

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### SONY UP-D8800

Dye Sub A4 Size Printer

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- Optional Adobe PostScript Level 2 software with Pantone color calibration. Optional Ethernet/EtherTalk interface for networking

### Kodak Digital Science Series 8650

8650 Color Printer/32 MB — includes export module for Photoshop, excels for people making photo-quality prints

8650 PS Color Printer/32 MB — same as above, plus Post-script Level 2 support. Makes superb transparencies from presentation software like Microsoft Powerpoint & Aldus Persuasion.

8650 PS Color Printer/48 MB — same as above, plus equipped with 48 MB of RAM and prints four-color (CMYK) position proofs for use with software like QUARKXPRESS and Adobe Illustrator.

### Desktop Color Proofer 9000

Proofer 9000 is a continuous tone proofing system that uses a CMYK donor ribbon to produce proofs with a closer match to the final press sheet than those produced by any other system in its class. It combines proven Kodak thermal dye-transfer printing technology with Kodak color management software and Kodak-manufactured media to meet the proofing needs of color trade shops, service bureaus & ad agencies.

## 35MM SCANNERS

### MICROTEK ScanMaker 35t PLUS

Big on performance, small on price, the ScanMaker 35t Plus is the ideal desktop solution for scanning 35mm slides and filmstrips. The ScanMaker 35t provides high resolution 24-bit color scanning that's perfect for desktop publishing. Available for PC or Mac. Includes bundled software.

### MINOLTA QuickScan 35 Plus

- 35mm slide and filmstrip
- Scans at 1000 dpi in 12 sec.
- 3 scanning resolutions.
- Delivers very quick scans at all resolution settings as well as ultra fast pre-scan.

### Polaroid SprintScan

35LE/ES/PLUS

A family of compact 35mm scanners, ideal for any type of 35mm film. Available for PC or Mac.

### Nikon Coolscan Scanners

- Scans any 35mm film - slides and negatives, black & white and color, producing images with amazing detail and superb image quality which can be used to produce everything from color comps to true four-color separations.
- Also available Nikon LS-4500 AF, multi format film scanner, scans transparencies and negatives from 35mm through 4x5" including panorama and long film strips.

## PERSONAL SCANNERS

### FUJI AS-1 Image Scanner

For Processed APS Film

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### Polaroid PHOTOPAD

- For PCs • Scans Polaroids and 35mm prints up to 4x6"
- Saves images in compressed format

### Kodak Snapshot Photo Scanner 1

- For PCs
- Plug and play
- Smaller than a mouse pad
- Includes Kodak's twin and Photo Enhancer software

### TAMRON Digital Fotovix IIS-D

A new kind of Fotovix, the IIS-D captures 35mm slides or negatives in 24-bit color and 640 x 480 resolution. High-speed data transfer using a SCSI interface allows images to be captured in as little as 10 seconds without a capture board. Can be used with MAC or PC by simply switching software drivers. The IIS-D supports BMP and TIF file formats (PC systems) and PICT and TIFF formats on the Macintosh.

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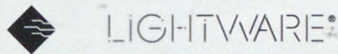
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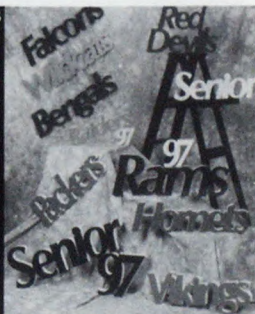
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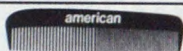
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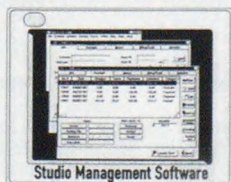
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**PHOTOGRAPHERS . . .** be a part of our winning team. **EMPLOYEE OWNED COMPANY** seeking motivated, career-oriented individuals with interpersonal skills for photographic positions. We offer: paid training, health/life insurance, travel expenses, and unbelievable retirement plan. If you love photography and have the desire to use state-of-the-art photography equipment, FAX your resume c/o Human Resources Manager, United Church Directories, a Lifetouch Company, 419-468-0016. EOE

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**LOOKING TO MAKE A MOVE?** Then look no further. If you're a talented photographer with a focused portfolio in advertising, food, corporate, jewelry, soft-line, high-end catalog, or if you're an experienced digital retoucher, Jim Marvy can help find you a better job. And, there's no fee. Contact us at **MARVY! PHOTOGRAPHIC PLACEMENT**. Call 612-474-1923, FAX: 612-474-0552, or e-mail: [jmarvy@aol.com](mailto:jmarvy@aol.com). All communications are confidential. By the way, if you're looking for a photographic professional we're the place to call.

Disney Photographic Services has an opening for a **PHOTOGRAPHER IV/CONVENTION PHOTOGRAPHY COORDINATOR**. Interested applicants must have 5 years of experience in the photography field as a photographer or sales agent, a strong knowledge of camera formats and functions, lighting and posing for a variety of indoor/outdoor situations. Must be experienced with MS Word, On Time, ACT (or a strong desire to learn) and prepared with strong written, verbal, organizational, and telephone skills. Candidates must possess an ability to prioritize multiple projects as a team player, able to react quickly to change and work efficiently under pressure in a fast-paced environment. Requirements also include an ability to communicate professionally with all levels of casts, clients, and guests to finalize events. Position requires a high school degree or equivalent, flexible with days off and on call 24/7. Please fax resumes to Disney Photographic Services at 407-827-5055. No phone calls please.

## INSTRUCTION

**THE POWER OF COMPOSITION** by Frank Kristian, M.PhotoG.Cr., A-ASP. This book is an absolute requirement for understanding composition, design, and use of negative-positive space in portrait and commercial photography. Price: \$30, including shipping. Kristian Collection Inc., 3539 Boul. St. Charles, Suite 528, Kirkland, Quebec, Canada H9H 5B9. Telephone: 514-426-9293.

**DIGITAL IMAGING** and Seniors. I have produced a 2 hour video showing how we composite images in photoshop for film recorder output. \$79.00 + \$4.00 shipping. Special Effects and backgrounds. See the *Professional Photographer Storytellers* August issue. Tweten's Photography. Call 701-352-1513.

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**INCLUDE YOUR PRODUCTS/SERVICES** in our mailing to 28,000 qualified professional photographers nationwide for 6¢ each. This is the mailing list which built our business for over 30 years. We include your 8 1/2 x11 sheet in our February, May, July, or October 1998 mailing. Call Pro Studio Supply, 800-558-0114 for details/samples.

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**STATUETTES ORIGINAL** wood \$8.00 Armatex \$9.00 plus \$4.50 S&H, Visa or MC accepted. Armatex is a superior quality plastic available in five colors. For color brochure, price sheets, etc. Contact Statuette Mfg. Co., 16688 Leland Dr., LeMars, IA 51031; 712-546-9618.

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**BIG CITY INCOME IN SMALL TOWN SETTING.** Beautiful, rural midwestern wedding/portrait studio just 45 minutes from two major metro areas plus a large, stable clientele base of 20 continuous years behind it. \$200K gross in 1995! Turnkey with immediate possession. Will assist in transition/financing. Owner relocating. Reply Box DEC100, c/o Professional Photographer.

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**SMALL TOWN HOME STUDIO** North Carolina. Unlimited potential. Portraits/Weddings. 20 year track record. Excellent reputation. Will assist in transition. Reasonable. 919-243-4746.

**SELLING YOUR STUDIO?** You can reach thousands of potential buyers for your studio or business by placing a classified ad in the next issue of *Professional Photographer Storytellers*. Send your classified advertisement copy and payment to: *Professional Photographer Storytellers*, Classified Ad Department, 57 Forsyth Street, N.W., Atlanta, GA 30303. For more information call 800-786-6277, ext. 245.

**NEW YORK METRO AREA.** Wedding/Portrait/School Studio. Established 20 years. Average yearly sales for last 8 years over \$580K. Sale includes real estate which is income producing. Business \$175K, building \$475K. Will assist in transition and financing. Reply Box JUNE100, c/o Professional Photographer Storytellers.

Own a studio in the **11TH HIGHEST PER CAPITA INCOME AREA** in the nation. This booming mid-south city has the perfect business climate for this 11 year old Family/Children/Wedding studio with established clientele. Owner relocating, but wants to leave his clients in good hands. Will assist in transition. Equipment available if desired. Reply Box JAN100, c/o Professional Photographer Storytellers.

**FULL SERVICE STUDIO**—near Dallas established over 18 years with excellent reputation. Studio contains extremely well equipped and propped camera room with extensive private outdoor studio areas. Grossing over \$200K, clientele includes seniors, weddings, families, etc. Some commercial. Selling business and property. Would consider separate offers. Reply Box JAN200, c/o Professional Photographer Storytellers.

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PORTRAIT 120X5	160	10.31
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OPTIMA 36	400	4.13
OPTIMA 120	400	2.56
OPTIMA 220X5	400	25.59

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APX 36	100	2.63
APX 120	100	1.70
APX 36	400	2.73
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CN 36	100	1.89	1.99	2.25	2.99
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CH 36	400	2.59	2.79	3.49	3.86
CZ 36	800	-	-	3.99	4.65
CU 36	1600	-	4.25	-	6.25

FUJI INSTANT FILM	I	D
FP 100C	11.99	-

FUJICHROME SENSIA	I	D	
RA 36	100	3.59	6.25
RD 36	100	3.50	CALL
RM 36	200	5.49	7.45
RH 36	400	5.99	8.75

FUJI PROFESSIONAL PRINT	I	D	
NHG 120X5	400	-	16.25
NHG 220X5	400	-	32.50
NHG 36	400	-	5.71
NHG II 120X5	800	-	18.10
NHG II 220X5	800	-	36.20
NHG II 36X5	800	-	28.55
NPS 120	160	2.65	3.16
NPS 220X5	160	28.50	31.60
NPS 36	160	3.85	4.84
NPH 120	400	2.75	3.45
NPH 220	400	32.00	34.50
NPH 36	400	3.99	5.44

FUJICHROME PROFESSIONAL	I	D	
RVP 120	50	3.69	4.42
RVP220	50	34.00	44.20
RVP 36	60	5.75	CALL
RVP 36X20	90	-	113.00
RTP 120	64T	3.59	3.66
RTP 36	64T	-	6.85
RAP 120	100	3.99	4.48
RAP 220X5	100	39.50	44.84
RAP 36	100	6.99	7.85
RAP 36X20	100	-	129.99
RDP 120	100	-	4.06
RDPII 120	100	4.59	4.27
RDPII 220	100	35.00	42.70
RDPII 36	100	5.49	CALL
RDPII 36X20	100	-	115.00
RHP II 120	400	5.00	5.70
RHP II 36	400	7.49	9.39
RSP 36	1600	9.50	10.02

FUJI B&W FILM	I	D	
NEOPAN 36	100	2.29	2.99
NEOPAN 120	400	-	2.34
NEOPAN 36	400	2.39	3.00
NEOPAN 36	1600	2.75	3.73

FUJI REALA	I	D	
CS 120	100	2.30	3.23
CS 220	100	25.00	CALL
CS 36	100	2.99	4.63

FUJICHROME SHEET FILM	I	D	
RVP 4X5-10	50	-	17.37
RVP 4X5-50	50	-	79.88
RVP 4X5 QL	50	-	49.66
RTP 4X5-10	64	-	16.38
RTP 4X5-50	64	-	75.36
RTP 4X5 QL	64	-	47.23
RDPII 4X5-10	100	-	17.30
RDPII 4X5-50	100	-	79.66
RDPII 4X5 QL	100	-	49.49

FUJI 35MM 100 FT. ROLLS	I	D	
RVP	50	72.00	86.09
RTP	64T	-	71.83
RAP	100	-	92.14
RDPII	100	69.00	83.56
NPS	160	-	46.00
RHP II	400	-	100.47
CDU DUP FILM	-	-	45.00

FUJI PRO PACK 20 ROLL	I	D	
CN 36	100	-	69.94
CA 36	200	-	79.85
CH 36	400	55.00	81.01
CZ 36	800	83.80	93.00
CU 36	1600	-	CALL

ILFORD	I	D	
XP2 120	400	-	1.99
XP2 36	400	-	2.99
FP4 120	125	-	1.99
FP4 36	125	-	2.49
HP5 120	400	-	1.99
HP5 36	400	-	2.49

KONICA	I	D	
K 100-36	100	1.75	-
K 200-36	200	1.99	-
K 400-36	400	2.49	-
KC 100-36	100	2.79	-
KSRG 120	160	2.35	-
KSRG 220X5	160	48.00	-
KSRG 36	160	2.99	-

KODACOLOR	E	U	D	
GA 120	100	-	2.25	-
GA 36	100	2.29	3.75	4.09
GB 36	200	3.49	4.32	4.82
GC 36	400	3.65	4.49	5.26

EKTACHROME	I	D		
EB 36	100	3.49	3.99	6.38
ET 36	100	6.99	-	7.64
ED 36	200	5.79	5.99	7.64
EL 36	400	5.99	-	8.86

KODACHROME	I	D		
KM 36	100	-	-	6.40
KR 36	200	-	-	5.99
KL 36	400	-	-	7.49

KODAK MAILERS	I	D		
PK 36	-	-	-	4.39

KODAK EKTAPRESS	I	D		
PJA 36	100	-	13.00	-
PJB 36	400	11.00	15.50	-
PJC 36	1600	15.00	-	-
PJM 36	MULTI	18.00	-	19.95 *

KODAK PROFESSIONAL PRINT	I	D		
PRN 120X5	100	-	2.59	16.85 *
PRN 220X5	100	-	-	33.70 *
PRN 36	100	-	3.99	26.55 *
VPS 120	160	-	2.70	3.29 *
VPS 220X5	160	-	28.50	32.90 *
VPS 36X5	160	-	-	25.90 *
PPF 120X5	400	-	-	16.95 *
PPF 220X5	400	-	-	33.90 *
PPF 36X5	400	-	-	-
PMC 120X5	400	-	-	16.95 *
PMC 220X5	400	-	-	33.90 *
PMC 36X5	400	-	-	27.30 *
PMZ 120X5	1000	-	-	18.45 *
PMZ 220X5	1000	-	-	36.90 *
PMZ 36X5	1000	-	-	29.50 *

KODAK 100 FT. ROLLS	I	D	
VPS 404 35MM PERF.	160	39.00	44.00 *
VPS 414 35MM 160	-	-	45.00 *
VPS 819 46MM 160	-	-	59.00 *
VPS 473 70MM 160	-	-	89.00 *
VPS 474 70MM 160	-	-	89.00 *
VPS 475 70MM PERF.	160	-	89.00 *

KODACHROME PROFESSIONAL	I	D	
PKM 36	25	-	7.37 *
PKR 36	64	-	7.37 *
PKL 36	200	-	9.04 *

EKTACHROME PROFESSIONAL	I	D		
EPR 120	64	-	3.19	4.35 *
EPR 36	64	-	5.19	8.03 *
EPY 120	64T	-	2.50	4.06 *
EPY 36	64T	-	6.19	7.48 *
E 100S 120	100	-	2.99	4.27 *
E 100S 36	100	-	5.99	7.87 *
E 100SW 120	100	-	2.99	4.27 *
E 100SW 36	100	-	5.99	7.87 *
E 100S 4X5-10	100	-	-	17.32 *
E 100S 4X5-50	100	-	-	79.69 *
E 200 36x20	200	-	-	153.80 *
EPP 120	100	2.99	3.69	4.27 *
EPP 36	100	4.99	5.49	7.87 *
EPP 404	100	-	75.00	88.00 *
EPN 36	100	-	5.99	7.87 *
EPN 120	100	-	-	4.27 *
EPT 120X5	160T	-	-	23.00 *
EPT 36	160 T	-	7.50	8.63 *
EPD 120	200	-	-	4.70 *
EPD 36	200	-	7.75	8.63 *
EPJ 36	320 T	-	8.35	9.42 *
EPL 36	400	-	-	9.42 *

KODAK B&W	I	D		
TMX 24	100	2.25	2.45	-
TMX 36	100	2.75	2.99	-
TMX 120	100	2.00	2.25	-
PX 24	125	2.00	2.35	-
PX 36	125	2.45	2.70	-
PX 402	125	-	25.00	-
PXP 120	125	-	2.40	-
PXP 220	125	-	-	26.67
TMY 36	400	2.85	3.25	-
TMY 120	400	2.25	-	-
TX 36	400	2.49	2.79	-
TX 120	400	2.09	2.29	-
TX 402	400	-	28.50	-
TMZ 36	3200	-	3.99	-
TCN 120 (C-41)	400	-	2.99	-
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PC PRO 100	TWIN	18.50	19.99
POLAPAN	TWIN	16.99	-
667	TWIN	12.99	-
600	TWIN	18.99	19.99
SPECTRA	TWIN	18.99	19.99
779	TWIN	18.99	-
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55	400	-	38.39
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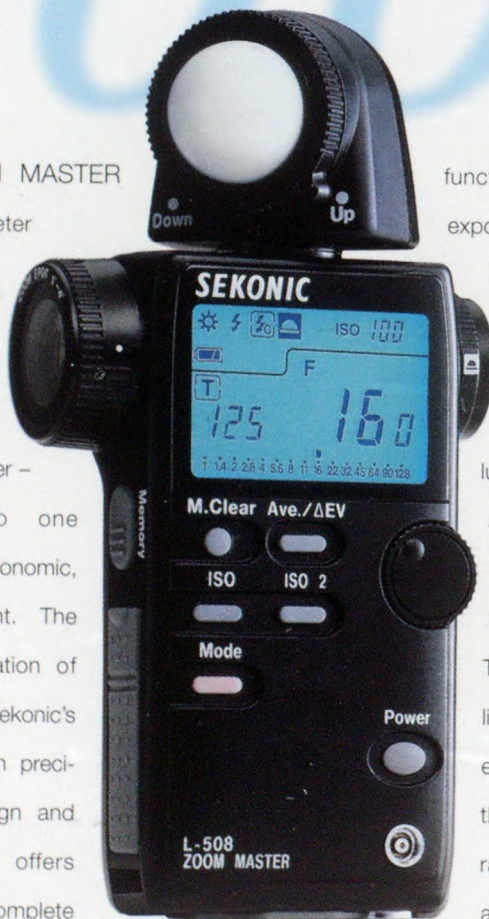
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