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By Kim Brady

Brave New World

This month we would like to introduce you to the "new" *Professional Photographer* magazine! We've made many exciting changes. We're bigger and better than before. For PPA members, we've brought back *PPA Today* into our pages. We've added color, expanded editorial, and introduced award-winning photographs. For non-member readers, we've diversified our coverage—reaching beyond the traditional boundaries of portrait and wedding photography to recognize the amazing talent of photographers from all walks of life. We've initiated new features for our readers, including industry sponsored photography contests, an up-and-coming Web site featuring the best of *Professional Photographer*, and the first annual competition to select the *Hottest* new products in photography: the Hot¹ Awards! Most important, we've gone back to our roots and reclaimed our name, along with its more than 90 years

of history in the professional photography industry. Now more than ever, *Professional Photographer* describes who we are and where we are going.

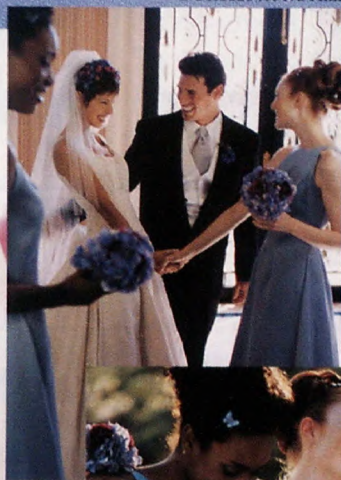
Just as our association is gaining new momentum, exploring—and, indeed, paving the way for—the future of photography, *Professional Photographer* magazine reflects a new attitude, a more cosmopolitan outlook, a bold new presence. Throughout our pages you will discover a broader array of photographic styles and philosophies. You'll stay on top of contemporary lighting, posing, and compositional techniques. You'll learn how to integrate digital imaging into your workflow, discover how profitable "stock on the side" can be, and most important, how to be creative without compromising your professional ideals. We look forward to a bright and exciting future for *Professional Photographer*, and we welcome our readers' ideas, suggestions, and comments. ■

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Professional Photographer Launches New Product Awards

In celebration of *Professional Photographer's* new format and expanding coverage of the photographic industry, PPA Publications announces the first annual Hot¹ Awards competition, honoring professional photographic products that are the trendsetters in today's changing market. The competition will be held in the third quarter of every year, and winners will be announced in the November issue of *Professional Photographer*. Plaques will be awarded at the Photo Plus show in New York.

The Professional Photographer Hot¹ competition is open to new products officially released between January 1 and November 1 in each calendar year. Winners will be chosen for their exceptional quality, innovation, design, and



The logo features the word "HOT" in a large, stylized font where the "O" is a red circle with a yellow and orange flame rising from it. To the right of "HOT" is a large red number "1". Below "HOT" is the word "AWARD" in a black, hand-drawn style font. Underneath "AWARD" are the numbers "1999" in a red, hand-drawn style font. At the bottom, the words "Professional Photographer" are written in a black, sans-serif font.

performance in their respective categories. Improvements and redesigns of existing products will also be considered.

All products must be available to PPA editors for evaluation before September 1, along with a color photograph, press release, and product specifications

Categories include: Cameras and Accessories, Lighting Equipment, Studio and Location Equipment, Albums and Framing, Retouching Products, Films and Papers, and Photo Publications. These will be divided into smaller categories.

For a complete list of product categories and the criteria for submitting products for consideration, visit the *Professional Photographer* Web site at www.ppmag.com, or call the PPA Publications Office at 404-522-8600, ext. 260.

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PPA Publications Accepts GAMMA Awards of Excellence



The PPA Publications editorial staff recently accepted seven GAMMA Awards for *Professional Photographer* and *PEI* magazines, presented by the Magazine Association of Georgia. PPA took first place in three categories, General Excellence, Best Photography/Illustration, and Best Design, as well as two second and two third place awards. Pictured left to right: Michael Eagleson, senior editor; Elmo Sapwater, executive editor; Bert Behnke, PPA past president and chairman of the Board; Kimberly Brady, editorial director; Ingrid Krampe, senior editor; (not pictured) Debbie Todd, art director; Leslie Hunt, managing editor.

for meeting program requirements, members will be recommended to league officials and players' parents by Kodak Professional, Official Imaging Sponsor of the **U.S. Youth Soccer Association**. Call 800-447-3311, ext. 87.

The **International Center of Photography** has named the winners of the **Kodak 1999 Infinity Awards**: Lifetime

Achievement, **Harold Evans**; Master of Photography, **Arnold Newman**; Advancement of Photography Internationally, **Fritz Gruber**; Young Photographer, **Nicolai Fuglsig**; Design, **Dutch** magazine; Publication, **Juarez**; Writing, **John Morris**; Art, **Hiroshi Sugimoto**; Journalism, **Alexandra Boulat**; Applied Photographer, **Julius Shulman**.

Industry Buzz . . .

For the fourth year in a row, the **Manfrotto** line of tripods from **Bogen Photo Corporation** (Ramsey, New Jersey) has beaten out the competition to win the **Photographers Forum, Readers' Choice Award for Best Tripod**. Bogen's **Metz** line of electronic flash systems captured the **Best Flash Unit Award**.

Kodak Professional, a division of **Eastman Kodak Company** (Rochester, New York) invites professional photographers who shoot youth sports events and portraits to join the **Kodak Sports Photography Program**. In return



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In the Stock Market, Image is Everything

Burgeoning digital and communications technologies over the past decade have made a significant impact on the stock photography industry. Internet sales and electronic delivery have afforded nearly unlimited access to professional photographic images. Rather than strictly controlling the copyright to each of their images, some stock companies are marketing royalty-free images on CDs and over the Internet, making thousands of stock images available to buyers at a very low price. This new market has caused great controversy in the photographic community, leaving photographers on both sides of the fence.

Making low-cost images available for

purchase on the Internet has broadened the low-end of the stock market. Consumers who once found full-service stock photography cost-prohibitive can

now take advantage of the royalty-free option for such projects as small business or school newsletters. This has dramatically increased image sales overall, as

SuperStock collaborated with EyeWire to produce a royalty-free photography collection, which is featured in the companies' catalogs, on their CDs, and on their new vertical portal site.



This Month's Cover Image . . .

was provided by Kurt Scholz/SuperStock Inc. Established in 1973 in New York City, SuperStock Inc. represents hundreds of photographers, artists, archives, museums, and special collections around the world. The agency features three distinct collections of images, including The Portfolio Collection of Contemporary Photography, Vintage and Historical Images, and The Fine Art Collection. These images are marketed in 40 countries.

SuperStock's U.S. headquarters has a state-of-the-art computer imaging center, a digital arts studio, extensive photo reproduction facilities, and catalog and CD-ROM production departments. The company has compiled millions of

images that are available for commercial reproduction.

Over the last year, SuperStock has also been working to photograph and compile world-class images exclusively for EyeWire Inc., the marketer of SuperStock royalty-free products. Last year EyeWire acquired the assets of the Adobe Systems Visual Content Products and Marketing Division, increasing its library of distinctive digital imagery.

Photographers should direct all questions regarding submissions and SuperStock Inc. acceptance policies to: Renee Hawkins, Talent Liaison, SuperStock Inc., 7660 Centurion Parkway, Jacksonville, FL 32256; 904-565-0066; FAX: 904-565-1620; rhawkins@superstockimages.com.

the lower price makes photographic illustration more accessible to more users, and more often. Ironically, this same upward trend in photographic sales occurred nearly two decades ago when stock photography first entered the photographic market place.

Industry experts agree, however, that high-volume, low-price sales have not necessarily benefited the established stock photographer. Instead, they have benefited image makers who were struggling to be represented by the large stock agencies, and had been previously turned away.

According to Jim Pickerell, owner of Stock Connection and chairman of the PPA Stock Photography Specialty Committee, "Royalty-free has certainly taken a percentage of the stock photography market, currently about 15 percent; but I think it will level off at less than 30 percent." Pickerell agrees that royalty-free has increased new sales to companies that have not bought images in the past. "Royalty-free has gotten them used to buying photographs, which, in some cases, has led them to purchase rights-protected images." However, he believes that this occurrence is rare.

Royalty-free does not always provide what traditional stock clients need. Certain projects require access to the broader scope of a full stock library, as well as some form of control, either by exclusivity of usage or by price. Higher prices mean fewer people have access to using an image. In a world where image is everything, the ability to limit exposure can be crucial.

"There are a number of agencies, including ours, that have been able to maintain traditional prices for the images we license," said Pickerell. "In some instances, it has even driven up the price, because the cost of an image is based on usage and perceived value."

There are some full-service agencies selling both royalty free and rights-protected images that have restructured their image sales to market to different sets of buyers. For example, the more generic images are used in the royalty-free side of the business, while the very "edgy" and conceptually advanced imagery is reserved for rights-protected licensing.

SuperStock Inc. is among the agencies investing resources into producing unique images, creating computer composites, and working with photo enhancing technologies for the royalty-free side of their business. "We are continuously searching for one-of-a-kind photographs to add to

our collection," said Jim Ong, co-president of SuperStock. "Companies that provide the usual tired, mundane images will not be able to compete with us, or in any market."

Pickerell concurs. "We have never accepted 'mundane' images, but our files do contain high-demand, clichéd

subjects of the type commonly found on the royalty-free discs. We still make significant sales of many of these images. Fortunately, many traditional clients are not just looking for the cheapest thing they can buy, but instead, want something with a degree of difference." ■


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Sharon Farmer: As Bad As She Wants To Be

Life, Photography, and Equality
at the White House

It's A Photographer's

Life

By Ingrid S. Krampe

PPA— Washington, D.C. (May 3)

Rumors that a PPA editor was on-location at the White House during Japanese Prime Minister Keizo Obuchi's visit were confirmed on Tuesday. In an effort to document White House Director of Photography Sharon Farmer in action, Ingrid S. Krampe spent the day watching the photographer at work. She caught a glimpse of what it's really like to work in the White House.

"If one advances confidently in the direction of his dreams and endeavors to live the life which he has imagined, he will meet with success unexpected in common hours."—Henry David Thoreau

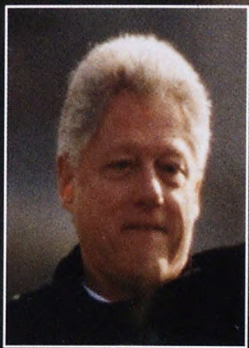
Not everybody addresses Madeleine Albright, "Yo Mama, what's up?" And as far as we know, neither does White House Director of Photography Sharon Farmer. But she does address everybody else that way, from the trash collector to a foreign

ambassador, to a lowly editor from *Professional Photographer* magazine.

"She's a very generous, fun-loving person," said Marilyn Jacanin, the office manager there. "She brings out the best in people, and she greets everyone pretty much the same."

We were waiting in the photo office, a small, congested area downstairs in the West Wing of the White House. I had taken a cab down Pennsylvania Avenue, across 17th Street, to the security booth, then I headed up the broad walkway—hemmed in by the

9:15 Briefing for Officials . . . 9:20 Map Room, Closed Press/With Photo



Proceed to the Diplomatic Reception Room 9:30 Official Arrival Ceremony

gray stone of the Old Executive Building—to the Northwest Gate. A quick check through security, a visitor's badge, and I was walking up the drive inside the gate to the West Wing.

There, arrangements of fresh miniature tangerine roses and fragrant irises were being distributed in a Colonial-style reception area, while other personnel engaged in the typical American

workplace syndrome of sipping coffee from—what else—paper cups. Down the hall and some narrow stairs brought us to the White House Photo Department.

The staff was bustling in preparation for the state visit of Japanese Prime Minister Keizo Obuchi and his wife. And although Sharon is a pioneer of sorts—the first woman ever to head the White House photo department—she was graciously serving her staff coffee. "You can't ask anybody to do what you don't want to do," she told me. "It all starts with people." As the photographers loaded equipment, checked flashes, and signed-out film, Sharon was humming.

The Photo Lottery

"It's like hitting the photo lottery," she said of her job. "You get all the equipment you need, you get all the film you want, plus you get to travel. And then if you're working for really nice people, it's like a miracle. Every day when I go to work I pinch myself and say, 'What's happening?'"

Sharon is responsible for the military lab, which employs 17 people, as well as the in-house staff of photo editors and photographers. The staff turns on a dime, covering every presidential event at the White House and abroad. "That takes a level of cooperation between the different agencies—the Secret Service, communications, and the council writers—which is second to none. The good here definitely outweighs the bad. It's kind of ironic," she added. "D.C. natives usually don't work for the government, because we're clued-in that they're not at all cool. It's the last place I thought I'd ever be working."

Nor did Sharon apply for this job. Because of her trademark images in *The Washington Post*, Bob McNeely,



Sharon Farmer-The White House

for the Japanese Prime Minister . . . 10:25 Prime Minister Keizo Obuchi of J

former director of photography at the White House, sought her out for the position. At one time Sharon had briefly speculated about the position during the Clinton-Bush presidential race.

"I was minding my own business, hanging out with other creatives, doing a lot of fine-art photography and photojournalism," Sharon recalled. "During the election, 30 of us got together to watch the returns, when somebody said, 'Wow, Sharon, wouldn't it be great to work for the White House?' I told them not in your wildest dreams.

"I lean a bit to the left," she said, grinning. "You know the pot is good for everybody, not just for a small group of people. I believe in inverting the pyramid."

When McNeely's wife told Sharon in the fall of 1992 that he was looking for her, she was convinced it was a prank. McNeely had called *The Post* asking for her home phone number, because she had spent 12 years doing five to seven assignments a week there. But she had told the boss that she wasn't going to do one more story about black folks doing drugs. "I said, 'How about a story about white folks doing drugs? Send me down to Rockville and Springfield.'" She was let go when she refused her next "same old, same old" assignment.

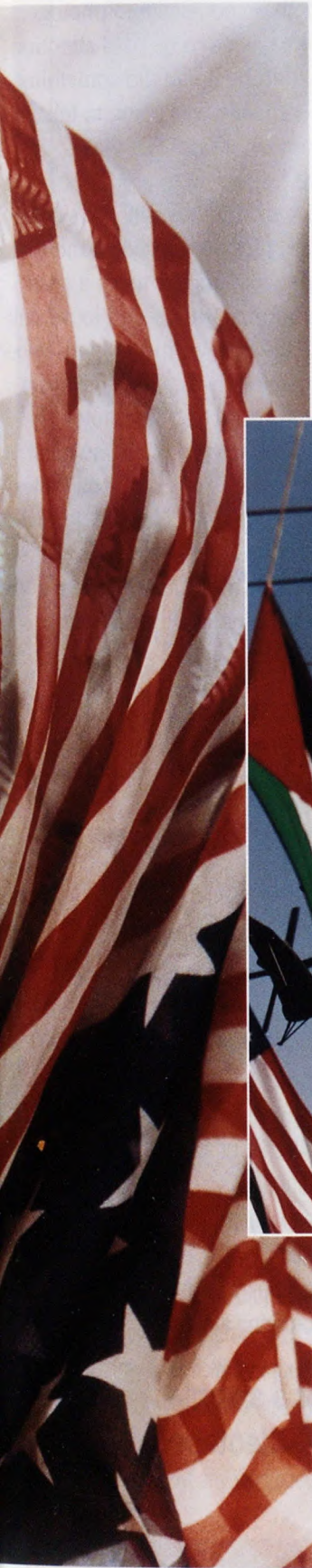
"Then I got another call from Bob McNeely right after Christmas, saying he looked forward to meeting me and he would be in touch shortly." By then, 3,000 people had applied for the position, which was posted on the World Wide Web.

Sharon was initiated into her new position as a White House photographer very quickly, and she took off to shoot her first assignment at the Lincoln Memorial before she even had a chance to pick up a White House



Sharon Farmer-The White House

Press/WH Photo . . . 12:20 Farewell . . . 1:45 Briefing . . . 2:50 Roosevelt



press pass. "Every time an agent came by, he'd throw me off the stands," she said. "It happened about four times. Finally, I got the right pass. Then it got a little quiet, because I was the only person of color up there. I knew several other photographers at *The Washington Post* and they kept saying 'Sharon's up there.'

"Then I got to work, and everything has been rolling smoothly ever since. Well, almost everything."



Take Me To Your Leader

"Have you ever been late?" I asked her, imagining what it might be like to be late for the president and his entourage, including the drove of Secret Service personnel. "Yes, and it's no fun; it's the biggest nightmare. Just the other day I got paged on the way to the gym with a message that 'The Guy' was going to the

golf course in 15 minutes." Sharon was more than 15 minutes away, and, needless to say, missed the presidential motorcade, which was pulling out as she was pulling in. "It's a heart clutcher because it puts you outside of 'the package' and getting back in is always a little difficult."

It's even worse when the president is out of town. "In Canada a few years ago, Sharon attempted to hook up with the motorcade while it was in transit. She had been communicating with them by radio until she finally found them. "They stopped, and I threw myself in there and off we went," said Sharon, "But I can do without that kind of anxiety, that's the kind of stress I can live without."

Another out-of-town experience proved even more trying. "We have these little pins that the service recognizes and that basically allow us to go anywhere. But when we are out of town, people don't always recognize them." While shooting from a balcony in Bozeman, Montana, she found that the sheriff refused to accept her credentials. "By the time they were verified, the sheriff was so angry, that he had kept his hand on his gun butt the whole time," she said.

Police in Chicago accused her of cussing at them. "Three little old ladies, however, denied the charges," said Sharon. "I said, 'Thank you, ladies,' and got back to work. My position was: If you want me, I'm right over there. You have to learn not to be intimidated, to be polite, and to do your job.

"This profession is still male-dominated, and racism is alive and well in America," admitted Sharon. "But it's a new day—slowly but surely things are changing. Believe me, when the Martians land on this planet, they are not going to be asking, 'Take me to your white male leader,' it's going to be, 'Take me to your leader.'"

Dressed in green khaki pants, turtleneck, and a soft green jacket, she looks

comfortable—despite all the equipment—and is ready to go. "I like to dress comfortably," she said, looking at me directly with her twinkling eyes. "We're never going to make progress if we don't take it to the next stage, so I'm in for the progress."

A music major in college, Sharon became interested in photography when she visited the campus darkroom with a friend. By the time she graduated from Ohio State University, her major was photography, and her former major was a minor. An internship with the Associated Press wire service, a long stint at a camera store (to pay the bills), a lot of freelancing, and then regular assignments at *The Washington Post*

put her on a career path that eventually led to the White House.

"This job is very exciting. You get to see how the government works, and how it doesn't work," said Sharon. "If you don't vote, you don't have a nickel to stand on in court, not at all, and if you don't go to your community meetings where people are making decisions about what they are going to do with your neighborhood, you don't have a nickel in court either. I am more appreciative of democracy than ever: If you don't participate, then you don't have a democracy; if you don't vote, you don't have a democracy."

Sharon takes time during Black History month and career days to speak at elementary and junior high schools

about both democracy and photography. "Kids need to be paid attention to. It used to be if you did something wrong, someone was going to tell your mamma. It's not like that anymore."

On occasion, Sharon still plays bass in a blues, jazz, and reggae band that meets only a couple of times a year. "This position at the White House will last until the next administration. When I'm done here, the band will start up again, and I'll go back to photojournalism. Photography is the most exciting thing I have ever done. It has brought me to more places."

Preparing For the Prime Minister's Vis

In preparation for Prime Minister

3:55 Leave . . . 4:00 Oval Office . . . 4:15 Briefing . . . 4:30 Prime Minister

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Obuchi's visit to the White House, she wears two fanny packs; two Quantum Turbo batteries; two Canon bodies (an AE2 and an EOS I); a Noblex lens for panoramic images; and a Leica camera. At 9:15 a.m. there's a briefing; at 9:20 the staff proceeds to the diplomatic reception room; at 9:30 there's the official arrival ceremony for the Japanese prime minister—all of which need to be covered by the lead photographer for the leading man of the greatest country in the world.

"We can't afford to not get it here," said Sharon. "We've been in a couple of tight spots and you learn. For real quiet stuff we use the Canon AE2s. For the first inauguration, I used a Canon 1200mm lens, and decided to switch to

Canon, because it was the most modern, up-to-date thing happening at the time. I take two batteries because it's just no fun running out of power. I believe in no stress, and that means take what you think you do not need."

On an average day, Sharon shoots anywhere from three to 15 rolls of film. "Ideally less than that, because the less junk you've got to edit the better. At some point you get to where you look through the camera and you can see all four corners," she added jokingly. Once the film is exposed, it is brought back to the photo office, where it is picked up every hour-and-a-half by the lab. Once processed, the images are sent to the office by e-mail and are available on the monitors within an hour for

editing. Photographers do the first-round edit. These images are sent to an editing office in the Old Executive building, and finally, to data input in the library. In place for two years now, this system is much more expedient than the previous paper trail, which included sending out the film for processing and editing by circling tiny images on a proof sheet.

All visiting heads of state receive an 11x14-inch, navy blue leather album bearing the presidential seal. Because Prime Minister Obuchi was leaving the next morning and the final event was taking place that night, the job had to be rushed more than usual. The images during the day were assembled by a photo editor, while photos from the

ktor Chernomyrdin . . . 5:30 Oval Office, Staff Contact—Samuel Bergen . .

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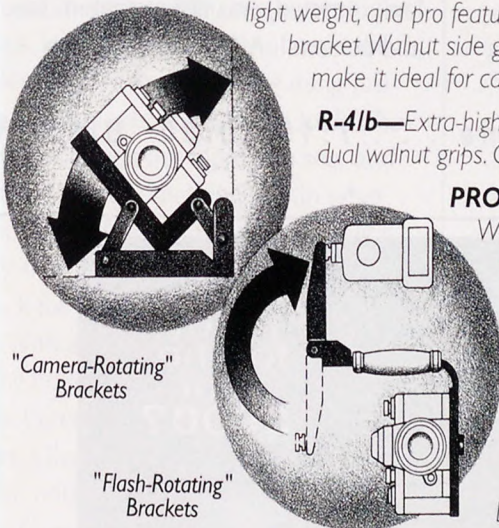
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evening's events were edited first thing the next morning. As the final decision maker, Sharon replaces any images that do not meet her approval.

While Sharon runs the show, Marilyn Jacanin is the glue that holds the office together. This is her third administration: She's been in the office since Reagan was president. "I like it here. It's very exciting, because the day is dictated by the president's schedule. Whatever his day is like, we cover it. The job is pretty much the same with each president," she said. "It's the attitudes that change." And different attitudes are best reflected by different photographers. "Sharon's photography is based on creativity. Past directors have focused

on more serious, presidential-looking images. Sharon has more of a flair for the personal side of the Clintons. She's always looking for images outside of the first family's normal official functions."

His Excellency the Prime Minister and Mrs. Obuchi, We Welcome You to the United States

May 3 was a warm spring day, with a white, cloud-covered, soft-box sky that rendered the lawn a brilliant green. The white columns, staunchly supporting the West Wing of the White House since 1902, stood regally behind boxes of bright red geraniums on the railing. High above, the American flag

blew proudly against the sky, as Sharon positioned herself on the second floor of the South Portico.

Down below, Japanese and American dignitaries waited for the president. Finally, at the sound of "Ruffles and Flourishes" and then Hail to the Chief, President Clinton and First Lady Hillary Rodham Clinton exited the White House, while Sharon's staff captured the moment below.

As Madeleine Albright, chairman of the Joint Chiefs of Staff, introduced the prime minister, television cameras rolled and cameras clicked from risers reserved for the press. Sharon's staff, less restricted, was able to get in close and personal. A 19-gun salute was

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followed by the national anthems of both countries and the traditional "Review of Troops" before President Clinton's speech.

"To greet you in spring when every year the cherry blossoms remind us of the warmth and generosity of the Japanese people. The cherry blossoms have endured as our friendship has endured . . ." began President Clinton.

As he spoke, Sharon's staff was strategically placed throughout the event. Sharon choose to keep moving, walking the circumference of the immaculate lawn. "It's inclusion and gesture you go for," said Sharon. "Sometimes you get the president, the crowd in front of him, and some of the flags, and if you manage to avoid the microphone too, the whole thing just fits like a glove. You have to look. The more you look the more you see, and often there is something within what you are looking at. You may not get it just then, but you know you have to go back for it later."

With a flourish, the speech was over: "The President and Mrs. Clinton welcome His Excellency The Prime Minister and Mrs. Obuchi. You honor us with your visit, and again, we welcome you to the United States." And Sharon and her staff headed to the photo office to prepare the film for pick-up.

It was going to be a long day for everybody. The itinerary was packed almost through midnight. It's not that Sharon isn't used to it. "They can call or page me any time, day or night," she said. "If something blows up in Kosovo or if the Joint Chiefs of Staff or Madeleine Albright are called to the residence, the military aid will call me too, to cover the meeting." Often those events, which are inaccessible to the press, are exposed digitally so that they can be accessed by news services.

Later, at the press conference, I watched her work. Crouched on the

floor, she studied President Clinton, then the room. Click. There were three reporters that all looked alike with pens poised. Two of them had their legs crossed in the same way. Click. Another reporter in the back (who knows everything) is asleep. Click. Suddenly she swiveled and aimed—fast film and no flash. I have no idea what

she saw—just that she never stopped moving. Next day, it's off to Germany on Air Force One. "It's like flying in a big office building," Sharon told me. "We take everything but the kitchen sink with us. Traveling on assignment like this is a once-in-a-lifetime opportunity. That's another reason I have to pinch myself."

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Measured PHOTOGRAPHY



by ray pasley



Balancing the
Lighting Equation
for Offset Printing

Commercial photography poses a number of creative challenges, not the least of which is to capture images on film that will reproduce accurately on a printed page.

As a food photographer, it is extremely important that my photographs maintain detail throughout the full tonal range of the image. But unless I expose for the limited capabilities of the offset press, I will never achieve the results I want, no matter how good my transparencies look.

The incompatibility between transparency film and offset printing is due to the difference in the reproducible density (tonal) range of the two media. A properly exposed transparency can display a tonal range of almost 8 f/stops, from the brightest highlight to the darkest shadow. While the image may look sharp and detailed on a light

figure 1. clam chowder

The crucial factor in this image was that the soup look fresh, hot, cooked and mouthwatering, without sacrificing the lighting for the bowl and plate. Exposure Diagram: 0-value (18% gray)—The soup was the main subject, so I chose to make it my 0 value; highlight—had three hot spots to light correctly within a 4-stop window—the wafer in the center of the photograph, the driftwood above and to the left, and the lower right plate. I used pieces of diffusion scrim to bring the light down enough so the audience could read the wafer (+2.25) and still see the detail in the driftwood and plate.

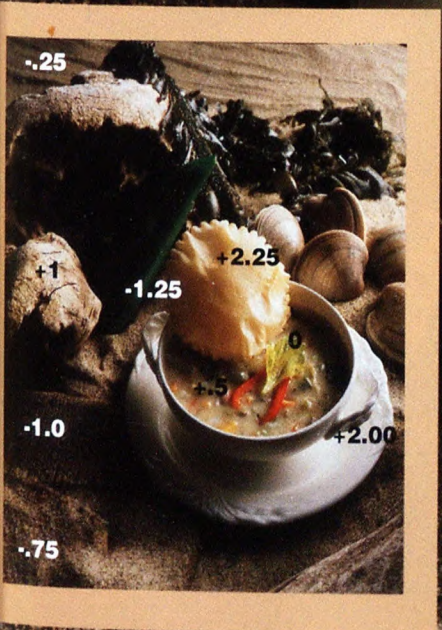




figure 2. chicken veggie pizza

The crucial factor for this shot was consistent color reproduction of the pizza crust. I wanted to maintain the feeling of directional lighting, but didn't want to wash out the details on the tabletop or cast too harsh a shadow underneath the pizza crust. Exposure Diagram: 0-value (18% gray)—lower left-hand corner; highlight—hot spot on artichoke, at +2 stops from neutral, the reading was well within range; Shadow—I wanted to maintain detail in the background and yet keep a monochrome look to it.

Lighting Tips for Measured Photography

The image contrast between the lightest and the darkest significant details should not exceed 4 f/stops when measured from the film plane. If the contrast exceeds 4 stops, there are various ways to reduce the range, depending upon the subject:

- Modify the lighting (soften general illumination to reduce highlights; add fill light to open up shadows);
- Modify the subject (make the surface more or less reflective; e.g., use diffusion spray to soften hot spots);
- Sacrifice detail in portions of the subject; or
- Use other means to soften gradation, such as using color negative film instead of transparency film; use graduated or special effects filters; prefog the film by exposing it through a diffusing filter, increasing exposure and reducing first development time in E-6 processing (but this risks color shifts).

box, it poses a problem for the printing press, which has a tonal range equivalent to only 4 f/stops.

Somewhere between in-camera exposure and on-press reproduction, half the detail you have recorded on film will be lost. The loss usually takes place in the scanning stage, when the scanner operator must determine how to compress the image so that it falls within the reproducible range of the press. How can you take control of this process so that image detail is maintained?

The answer was discovered in 1986 by Hans Carl Koch and Gerhard Muhlebach of Sinar Bron A.G. They found that if you limit the tonal range of the transparency to match the tonal range of the printing press, the quality of the image reproduced on the printed page will be much better. This is accomplished by measuring the light striking the camera's film plane and adjusting the studio lighting so that the tonal range is only 4 f/stops from the brightest highlight to the darkest shadow.

This technique, known as "measured photography," is not difficult to master, and you don't have to throw away

everything you've learned about photography to incorporate it. It's simply a matter of learning a few new skills and adding some new equipment to your repertoire. One of the biggest rewards of measured photography is that you will produce consistently exposed transparencies, time after time.

You must also be willing to give up a few bad habits, such as bracketing your shots, metering light on the subject, push- and pull-processing your film, and shooting multiple instant proofs until you see the results you want. I haven't met a photographer yet who had a problem giving up these practices.

Measuring Light

In measured photography, you must measure the amount of light falling directly on the film plane, and then correlate that measurement with photographic grayscale. For example, a meter reading of zero is equal to 18 percent gray. A meter reading of +2 is two stops lighter than 18 percent gray, and a reading of -2 is two stops darker

than 18 percent gray. Your goal in measured photography is for all of the metered readings to fall between +2 and -2 (or within a total of 4 stops) so that every tone in the image is reproducible on the press. You can make this task easier by placing an 18-percent gray card somewhere in the scene, to help you determine which part of the photograph equals middle gray.

How good can a transparency be if it has a density range of only 4 stops? If you take into consideration the 1.7 increase in gamma introduced by the

chemical processing of the film, you'll find that the transparency actually has a tonal range greater than 4 stops. A little math reveals that the 4 stops measured

shadow areas. For accuracy, these meter readings must be taken at the film plane. This is extremely important, because metering at the

Make yourself popular

Your color separator will be more than delighted to work with you when you use the measured photography

Film Plane Metering Options

Film plane metering requires specialized equipment. Sinar Bron offers a state-of-the-art, fully integrated shutter and metering system called the Expolux system. Designed for use with large-format Sinar cameras, the system includes an electronically controlled lens shutter and metering system, a menu-driven display, and the Expolux Booster, which reads flash, continuous, or

mixed light, directly from the film plane. The system price is \$10,828.

If you don't need all the bells and whistles of the Expolux system, try the Sinar FCM 2 Flashmeter with the optional probe to read flash and continuous light on the film plane. The meter and probe together cost approximately \$1,700.

If you already own a Minolta Flashmeter III, IV, or V, you can buy the

attachable Sinar Booster 1 film plane metering probe for \$1,140. The probe is long enough to reach every area of a 4x5-, 5x7-, or 8x10-inch metering back. It has a window on the tip that allows precise spot positioning, and two plastic bumpers to prevent damage to the ground glass.

More Info? Circle 209

in the camera, multiplied by the gamma increase during processing, will increase the density of the film image to 6.8 stops ($1.7 \times 4 = 6.8$). Fine, but aren't we left with a transparency that is outside the printable range of the offset press?

Not quite, because film separators and printers measure light differently than photographers. They measure not only the amount of light that can pass *through* the transparency, but also the amount of light that will reflect off the printed page. These measurements are expressed in "density" units because offset reproduction is tied to the density of the ink. A typical low-density area might measure 0.25 density units. An area of very dense ink coverage would measure approximately 1.8 density units. Therefore, if you use a conversion factor of 1 f/stop for every 0.3 density units, the maximum density of 1.8 will equal 6 stops in the transparency ($6 \times 0.3 = 1.8$).

Controlling tonal range

The first step in controlling the tonal range in photographs is to take meter readings of the midtone, highlight, and

subject can introduce an error factor as great as 30 percent, or 1.5 f/stops.

Once you have identified the midtone or middle gray, take a reading of the brightest white with detail and the blackest black with detail. (Completely white or solid black areas may fall outside the 4 f/stop range, which is fine as long as you don't expect to maintain detail in those areas.)

If the meter indicates that the highlight is $+2\frac{1}{8}$, then you need to reduce the amount of light on the subject until the meter reads +2. I often put a translucent, diffusive gobo between the light source and the highlight on the subject. If the meter reading indicates that the shadow area is $-2\frac{1}{8}$, then it is necessary to increase the amount of light in the shadow area. I use mirrors to reflect enough light into those areas to register -2, being careful not to add more shadows or catchlights.

Sinar Bron offers some additional lighting tips in Info No. 31, "Contrast Control in Practice."

technique to expose your images, especially if you mark the points you measured on an overlay or a Polaroid copy of the image. Using a grease pencil or white stickers, mark the following important information:

- Midtone, darkest shadow detail, and brightest highlight detail;
- Areas that can go solid black or pure white, no detail necessary;
- Areas that require special attention for color, such as skin tones or important saturated areas of color; and
- Actual light measurements of specific points (for example, a point metered as 1 stop above midtone should be labeled +1).

When you include this data, all the information for a picture-perfect separation will be there.

Ray Pasley, of Davis, California, has been a commercial photographer for 15 years. He serves on the board of directors of the PP of Santa Clara Valley, and formerly served on the boards of ASMP, ASAP, and the local chamber of commerce. His clients include AT&T, Chrysler Corporation, The Coca-Cola Company, and Madrona Winery.

*The key to capturing
the right moment
is film
that lets
you
capture
every moment.*



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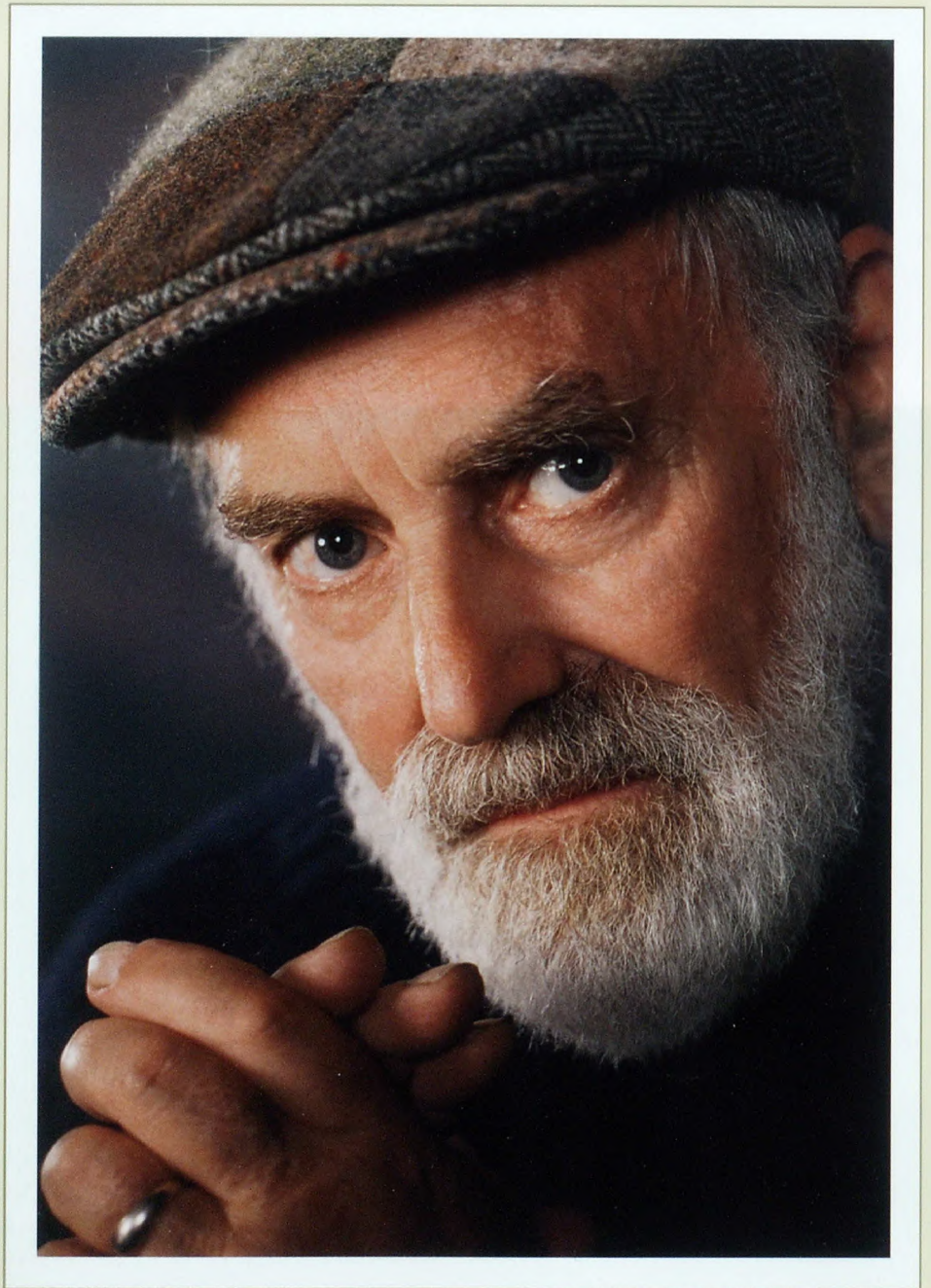
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©1999 Frank Cricchio

Fujicolor NPS 160 Professional

Frank Cricchio, M.Photos., Cr., F-ASP, CPP—"I don't think the subtleties of this portrait would have been possible with any other film than Fujicolor NPS 160, and it is the subtleties that make the image. As you can see in this image, Fujicolor NPS 160 is capable of capturing all the sharp detail of an image while still maintaining smoothness in tone."

William S. McIntosh, M.Photog., Cr., F-ASP - "When I finally get an entire family to smile, I make sure I have Fujicolor NPH 400 around. It gives me great skin tones, fantastic color and fine grain, even when the light is fading. With Fujicolor NPH 400, I know that when the right shot is presented, I'll be able to capture it."



©1999 William S. McIntosh

Fujicolor NPH 400 Professional



©1999 Lizbeth and Pauline

Fujicolor NHGII 800 Professional

Lizbeth and Pauline, M.Photog., F-ASP - "For this portrait we used available light so the baby could fall asleep. Not only did Fujicolor NHGII 800 pick up her delicate skin tones, but it also captured the translucence of her skin and the saturation of her cheek color. Also, when I enlarged the photo, the fine grain let me see her eyelashes with incredible detail. I've waited 25 years for this shot, and I'm glad I took it with Fujifilm."



©1999 Michael J. Ayers

Fujicolor NHGII 800 Professional

Michael J. Ayers, M.PhotoG., Cr., CPP, AEPA—"I've been in this business for 15 years, and I plan on being in it many more. That's why I use Fujicolor Crystal Archive Paper. It beautifully reproduces every color out there, and it's designed to last over the years. I use Fujicolor Crystal Archive Paper because I don't want to make a career out of replacing my clients' faded photographs."



In wedding and portrait photography you don't get a second chance. That's why David Sixt, Frank Cricchio, William S. McIntosh, Lizbeth and Pauline, and Michael J. Ayers use the Fujicolor Professional negative film family to help them succeed their first time around.

Take Fujicolor NPS 160 Professional for example. It's a medium-speed, color negative film that uses Fujifilm's unique fourth color-sensitive emulsion layer technology to give you remarkable reproduction of the most difficult colors. It also delivers very fine grain, smooth skin tones and exceptional detail in all sorts of lighting situations, including fluorescent light.



For situations that require a higher film speed, try a film like Fujicolor NPH 400 Professional. Photographers know that Fujicolor NPH 400 Professional will deliver exceptional results with beautiful skin tones, accurate color and superior fine grain for its high speed.

For the most challenging conditions, Fujicolor NHGII 800 Professional really stands out. Remarkably high speed, pleasing color and fine grain empower the professional photographer to get great results even under difficult, low-light situations.



Of course, even the greatest image falls short if it's printed on the wrong paper. That's where Fujicolor Crystal Archive Paper comes in. From natural skin tones to deeper reds, it beautifully renders the entire color spectrum, and it maintains those colors in both light and dark storage conditions. Fujicolor Crystal Archive Paper also gives you lifelike detail and texture, while its improved highlight contrast with a whiter base gives you a sensation of three-dimensional depth.



©1999 Lizbeth and Pauline

For more information about how these or any other Fujifilm Professional products can help your photography, visit our Web site at www.fujifilm.com or call 1-800-800-FUJI.

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New York
Gallery
Celebrates
New Digs
in Chelsea

The Taranto Collection

"Hands Up, Port-au-Prince," 1993, by Les Stone, From the Group Exhibition "Haiti: Dangerous Crossroads," June 2 - July 2, 1994

For a few years now, New York's Taranto Gallery of fine art photography and other visual media has been a crossroads of cultures and viewpoints.

The intersection just got wider.

In May, the gallery packed up lock, stock, and silver print, for bigger—and more visible—digs in Chelsea, a district known for its creative atmosphere. Gallery founder Ken Taranto and Director Lorena La Grassa installed the first photographic exhibit in the new space on May 27, dozens of truckloads shy of completing the move—and alfresco. The huge garage-style doors had been removed, but the custom-made new ones had yet to arrive. More than 300 patrons stopped in that night.

This month "The Taranto Collection" opens at the gallery on Thursday, July 1, 7-9 p.m., and will be on display through August 21. The event is a celebration of the artists whose work has been exhibited in some 40 Taranto Gallery shows.

The collection is an eclectic mix of original work. If there is a unifying theme, said Taranto, it would be the diversity and individualism that characterize the art of photography in recent years. There are modern still lifes, classic portraits, documentary photographs, and some that can only be described as experiments in portraying a personal vision.

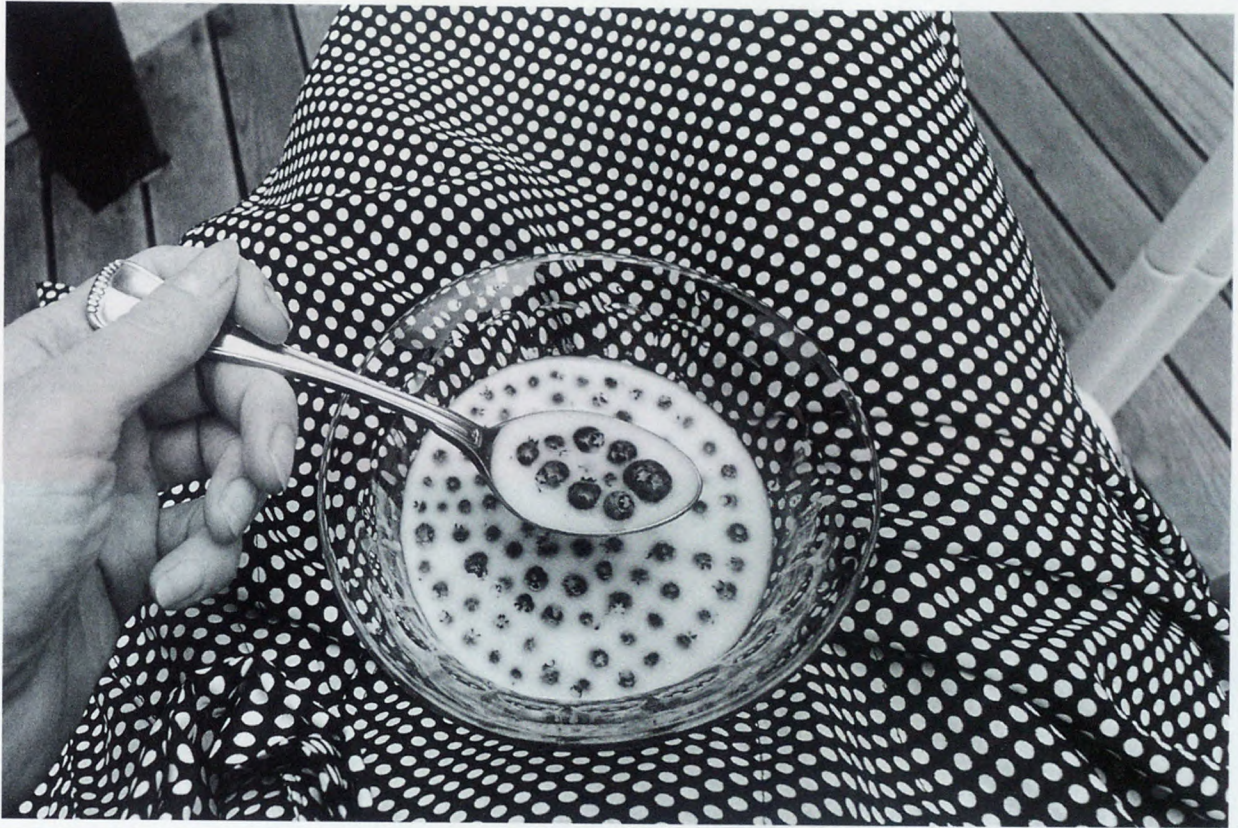
As the gallery's director, La Grassa will continue to work closely with photographers to develop the shows. "We've always had a good working relationship

with our photographers," she said. "We've grown up with the philosophy that photography is not a discipline, it's an art. Therefore, we don't impose our political views or dictate the show's contents. We try to make it a collaborative effort."

Taranto Gallery's rebirth will take it from a small, not-for-profit venture to a bonafide commercial art gallery, complete with limited edition print sales. The emphasis, however, will remain on the art. "Every show brings together new people to create something that hasn't been seen before," said Taranto. "We draw our satisfaction from putting it all together."

—Leslie Hun

Professional Photographer is the official sponsor of "The Taranto Collection" exhibition at Taranto Gallery, 245 West 19th Street, New York, NY 10011; 212-691-9040.



"Untitled," Stockbridge, Massachusetts, 1978, by Beverly Pabst
From the exhibition "Brought to Light: Four Decades"



"James Carter Recording on the Set for Columbia,"
New York, 1993, by Cheung Ching Ming
From the exhibition "Jazz Lives"



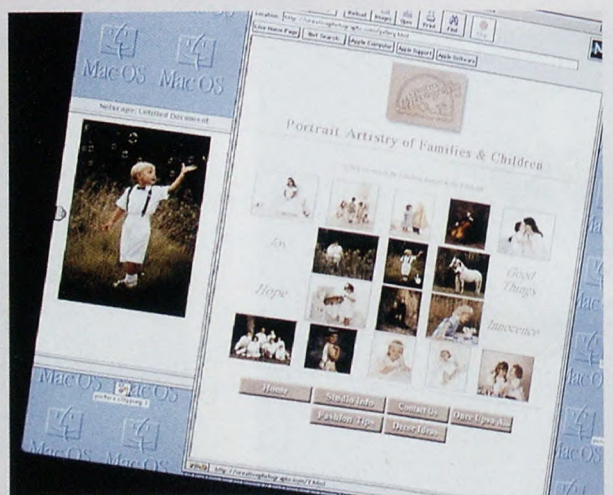
"AIM," 1984,
by Ghanshyam Patel
From the exhibition "My India,"
April 1 - April 30, 1999

Business

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The
WOW
Factor
Part II

By John M. Frank



In “The WOW Factor: Part I” (PP May 1999), we touched on WOW Products. We defined WOW as the amazing, or the unique, or the wonderful—making the exceptional stand out from the ordinary. It is not about high quality, because high quality has become the norm. Today, your work must be high quality just to enter the ball game.

As the late rock icon Jerry Garcia said, “You don’t want to be considered just the best of the best. You want to be considered the only one who does what you do.” What a profound and yet perplexing statement.

Being great at what you do doesn’t guarantee success. Let me explain. I am convinced that the greatest tenor voice in the world is not heard at the Metropolitan Opera in New York. The greatest tenor in the world is really Timothy Timid, who

has been gifted with a beautiful voice.

People love to hear him sing in church, and he sings all day long while working at his day job—as a plumber, in Bangor, Maine. Tim has the skill and ability to rise to the top of his field, yet no one knows he is there, except the people who have heard his beautiful voice in church, or those who hear him sing as he installs their new hot water

tank. What Tim lacks is the motivation to market himself.

Lack of motivation is the enemy of many photographers who are talented, yet barely survive doing little or no marketing. Here are some of my favorite WOW marketing concepts.

We've Created a Whole New Medium.



Close your eyes and dream of the ideal medium format camera. Auto Focus that the photographer can command at whim. An exposure system that allows mastery of light and shadow. Shutter speeds which range over the widest span of any medium format camera (32 seconds to 1/4000, automatically). And incredible optics that simply overwhelm. You've just described the new CONTAX 645—The world's first Auto Focus Medium Format camera with Carl Zeiss T* lenses.

The CONTAX 645 intelligently integrates a highly advanced Auto Focus System with high speed Continuous AF, Single AF or Manual Focus. When you want to take charge of the AF system, simply grasp the lens and the camera turns the focusing over to you. The CONTAX 645 is supplied with an extremely bright AE Prism Finder that adds Center-Weighted Metering to the on-board Spot Meter. In addition, a sophisticated flash metering system is built-in, enabling through-the-lens metering for any flash type in the world.

The CONTAX 645 offers a choice of interchangeable filmbacks, including Polaroid and 120/220 options. The Standard Film Back

Introducing the Contax 645 Auto Focus Medium Format Camera System.

accommodates both the switchable 120/220 Standard Insert and the Real Time Vacuum 220 Insert. The 120/220 Standard Insert works with either 120 or 220 film by simply rotating the pressure plate. The optional Real Time Vacuum 220 Insert uses only 220 film and adds the dimension of precise film placement. The Prism, Lens, Back and Insert all communicate with the CPU in the camera body at the speed of an electron to coordinate perfectly all system functions.

Carl Zeiss, which has always produced the world's finest medium format lenses, uses its latest technology to develop totally

new T* metal barreled, Auto Focus lenses to match the high quality and speed of the CONTAX 645 body. The lenses include the Distagon T* 35mm f3.5, Distagon T* 45mm f2.8, Planar T* 80mm f2 (IF), Sonnar T* 140mm f2.8 (IF), Planar T* 210mm f4 (IF), Apo-Makro Planar T* 120mm f4 (manual focus-ED/IF).

Bottom line: The new CONTAX 645 Medium Format System empowers the photographer in ways no other medium format camera can. See it at your Authorized CONTAX Specialty Dealer today. Or call (800)-526-0266 x4315 for more information.



CONTAX

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Look for this logo for
the highest quality dealer service.

Show 'Em Your Stuff

You produce WOW products, so when people see or hear about your work, they will seek out your studio. Many successful studios have proven that displays work. Displays in malls, children's clothing stores, doctor's offices, veterinary clinics, airports—just about anywhere—can be highly effective.

I know some of you are thinking, "I don't need displays!" Wouldn't this be a more truthful translation: "I don't seek out a business to put up my displays because I know that the store owner is going to say no, and I'll be traumatized for life." The fear of rejection is the biggest

reason studios don't try to place displays.

We had that same trauma going after our first children's clothing store display some years ago. I remember Kathy breaking out in a cold sweat as she picked up the telephone to make that first call. We had decided to ask the owner to lunch to discuss the possibilities of a new relationship. Maybe both parties would be interested, and maybe not, but at least we'd have a good lunch together. The store owner said yes. I can still remember the utter sense of relief we felt. However, if she had said no, it would be my turn to find some other way to meet with her, two weeks later.

Always remember the motto of the seasoned

sales representative, "The sale doesn't begin until the customer says no."

That first call led to a special friendship. Like most great relationships, both parties have benefited from the association since that first call. We share clients, develop business strategies, and help each other through the Malox moments all business owners encounter.

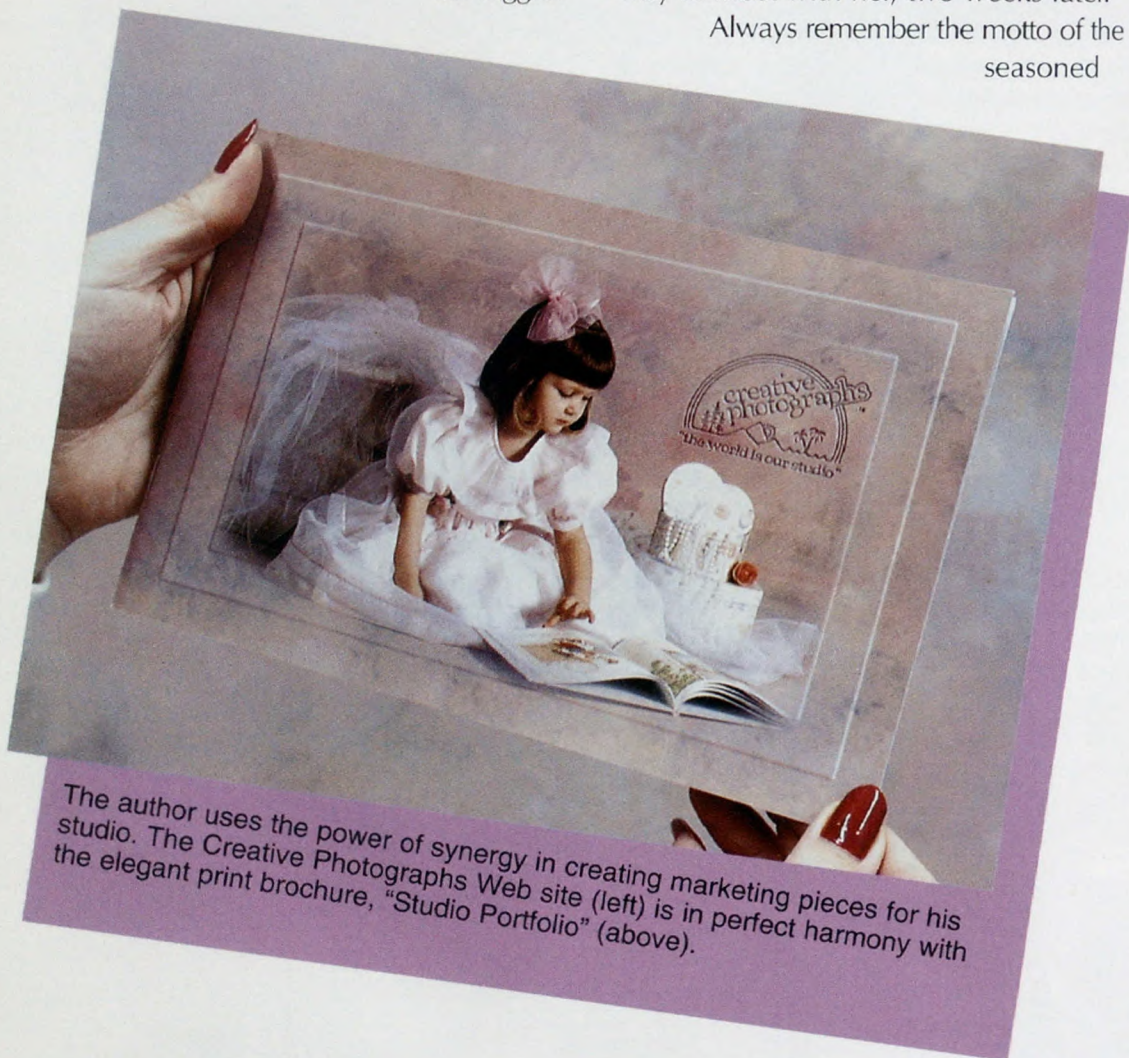
The three most important ingredients to studio display relationships are: 1) overcoming the fear of rejection; 2) maintaining a relationship in which both parties benefit (some studios offer their services in exchange for displays); and 3) developing a new friendship (the most important ingredient).

Once you have displays of your own in place, change them on a regular basis to keep them fresh. Displays are absolutely successful in marketing WOW photography.

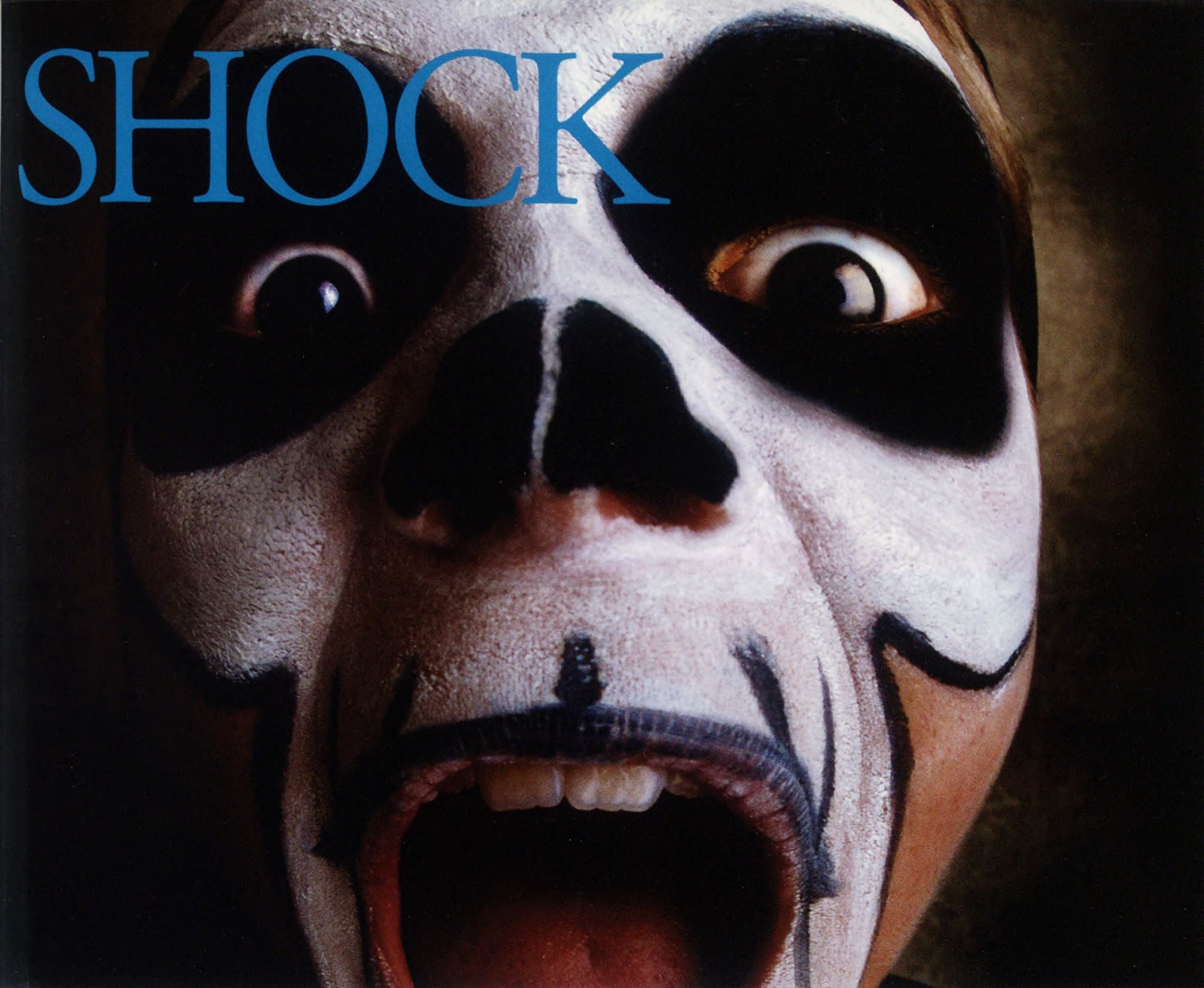
Put it in Writing

Our studio doesn't have a newsletter. I have no excuse for this grave error of marketing on our part. We should have one. Ironically, we write a newsletter for an oil company. That makes us even more dumb. Newsletters are warm-and-fuzzy direct mail advertising. Newsletters put your name in front of customers on a regular basis, and they spur interest. Your customers are constantly bombarded with advertisements enticing them to part with their disposable income in countless ways. You can let the local florist or jeweler win their business, or you can choose to win it for yourself.

What is the major reason customers switch to competitors? According to a recent study by Forum Corporation, 15 percent of the customers who leave your business leave because of price; 15 percent leave for technical problems; but 49 percent leave because of poor service and communication.



The author uses the power of synergy in creating marketing pieces for his studio. The Creative Photographs Web site (left) is in perfect harmony with the elegant print brochure, "Studio Portfolio" (above).



Photograph ©1998 Jack Reznicki

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Newsletters are often the only direct communication with your past clients, and they actually enjoy hearing from you. To get your studio newsletter up and running, start by networking with non-competing studios to share ideas for articles. It can be as simple as being added to one another's mailing list so you can exchange ideas.

Many small firms specialize in writing newsletters for others. Subcontracting your newsletter could be cost-effective, plus it could take away the biggest obstacle to having one in the first place: limited time to do it right.

Brochures and Web Sites

Some years ago, we met Les Petersen, M.Photog.Cr., of Broken Arrow, Oklahoma, at a marketing conference. When he showed us his studio's marketing brochure, the piece was to die for. It was a four-color, multi-page booklet with an embossed cover on thick stock. The photo pages were separated by sheets of rice paper. The images were exceptional, and most important, the brochure not only looked WOW, it *felt* WOW. No client would dare throw away Les's book; it would be displayed on the coffee table or passed along to a friend.

Last year we asked Marathon Press to design and produce our four-page "Studio Portfolio," complete with rice paper and images we felt best showed the style and beauty of our photography; we even added a little poetry for good measure. At 20 pages, with spot varnish and fine, coated paper, it was not an inexpensive piece to produce. Yet it makes a clear statement of who we are and what our product is, and it looks and feels WOW. In just a few months, it has

generated some great business for us. Knowing the costs and the benefits we've already received from this one piece, we should have done it years ago.

Soon after our "Studio Portfolio" was produced, we learned that Marathon Press had a new Web site

A note from the author. . .

This article is dedicated to the memory of Milt Techner, of Cherry Hill, New Jersey, who passed away in May after a short illness. Milt was a founder of the Guild of Professional Photographers of the Delaware Valley, and more recently, founder and director of the Mid Atlantic Regional School, both PPA affiliates. Milt was a well-known business mentor in our industry, who always wore a smile and was a friend to all. I know he would tell us he had a great ride through life.

When our time comes, as it must for all of us, we should be so lucky.

creation program, including the design of a home page, a gallery with 12-16 thumbnail images that become full-size with a click, a studio information page, a customer response page, and Web versions of the Marathon Press brochures that they overprint for individual studios (for example, dressing for portrait sessions, copy and restoration, decorating with portraits, and even the "Once Upon a Lifetime" series printed exclusively for PPA "Lifetime" members).

The cost of this Web creation service is only \$290, including the scans of the images displayed. There are small, one-time fees for such things as domain registration, plus the monthly server fee (a competitive \$25).

Our Web site (www.creativephotographs.com) is almost identical to our new marketing brochure. The harmony of all our marketing pieces

creates a synergy, so that the impact of each separate piece is strengthened by the others. Our stationery is mauve, as are our Web site, "Studio Portfolio," and calling cards. When you use synergy, your clients will hardly need to see your logo to know the item came from your studio. Look for it in most major advertising campaigns, from the Budweiser frogs to Camel cigarette's Joe Camel (who you won't see again because he recently died of lung cancer—actually, it's because he was too effective in urging kids to do the same).

The big players in the advertising game wrote the book on synergy. Barry Gilbert, CEO of The Sharper Image Inc., once said, "I would rather have a customer come in and say, 'Wow! I've never seen that before,' than 'Wow! Look how they have changed that!'"

Remember, if you don't make creative marketing outreaches to new and existing customers, your customers won't pursue WOW, they'll fall for the ordinary. You don't pursue the ordinary in your photography, so don't ever be content with ordinary marketing.

John M. and Kathleen A. Frank own and operate Creative Photographs Ltd., in Medford, New Jersey. They invite you to enter your comments about the design of their Web site (www.creativephotographs.com) on the customer response page.

This split-second brought to you by MegaVision Digital Cameras.

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MegaVision is the only company that offers a choice of digital backs for medium format cameras. The S2 (12MB file) and the S3 (18MB file) now provides professional photographers a clear choice of file size, resolution and price.

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Specifications	S2	S3
File Size (8 bit per color)	12MB RGB 16MB CMYK	18MB RGB 24MB CMYK
File Size (16 bit per color)	24MB RGB 32MB CMYK	36MB RGB 48MB CMYK
Capture Rate	0.8 seconds	1.2 seconds
CCD Area Array	2048 x 2048	3072 x 2048
Equivalent Film Speed	80 ISO	50 ISO
Shutter Speed	1/2 - 1/250	8 sec. - 1/250

Software: Photoshoot 3.0 for Macintosh
Compatibility: Most medium format cameras

Socializing in Miami

Photographer Robert Lino
Specializes in Cultural Diversity

Robert Lino, PPA Certified, M.Photog.Cr., owns and operates a carriage-trade, full-service studio in Miami, Florida, specializing in weddings, fine portraiture, and social events.

Ranked among the top social photographers in the world, Lino is the recipient of numerous industry awards, including the Fuji Masterpiece Award and two Kodak Gallery Awards. Ten of Lino's photographs are part of the PPA Loan Collection.

“Professional photography is not the kind of job you do for the money or the benefits; it’s something you choose to do because you love it. For me, it’s the satisfaction of sharing important events in other people’s lives; the ability to record those events and communicate to your audience the feelings and emotions that surround them.”





A native of Cuba, Robert Lino immigrated to Miami with his family when he was 11 years old. He has always been very close to his Latin heritage, but he also has a natural affinity for the cultures of other people. He's found this very valuable when photographing weddings. "In the Latin culture, the photographer is the director at the wedding," said Lino. "Events such as the dance, the cake, and flower placement are all done for the sake of the camera."

"In the American culture, the most important element of a successful wedding is spontaneity. In most cases, the photographer tries not to interfere, he just shoots."

"I try to work somewhere between the two," said Lino. "Never directing, but very much involved with the proceedings."

The typical Miami wedding starts a half hour before the ceremony. "Depending on

the couple's religion, we either photograph during the service, or reenact the altar scene afterward. Then we do altar returns, which usually last only 15-30 minutes. We concentrate on the immediate family, nothing too elaborate."

Formal portraits may be taken during the reception, or the couple may come into the studio on another day. Lino does both studio and location portraiture for these, depending on the clients' preferences. "A separate portrait sitting takes much of the stress out of the wedding day," said Lino, "and gives me a chance to be more creative."

Miami offers a number of architectural opportunities for dramatic portraiture. "Brides here are usually looking for the Biltmore Hotel, Viscaya Gardens, or the Spanish Monastery," said Lino. "The available light in some of these places is

incredible. When working on location, we seek out patterns—repeating shapes, long hallways, tall windows or doors, and gates. We look for the same kind of classic style in our backgrounds, which we buy exclusively from the Backdrop Outlet, in Chicago."

Lino works primarily with the Bronica SQ-Ai medium-format camera with its best of lenses. He uses the Norman P800-D System and a Speedotron Pro Flash system in the studio, and the Lumedyne Portable Flash system for location portraiture. Film of choice: Always Kodak.

At one time, Lino's studio covered as many as 300 weddings per year. Last year he was commissioned for only 120, and next year he hopes to bring that number down to about 100—cutting back just enough so that he can have time to work on his new studio. While the wedding business is

booming, Lino's main source of income remains the *Quinceañeras*—a Spanish coming out party for debutantes when they turn 15. These events often rival the most elaborate wedding celebration, and are a good source of revenue for formal portraiture.

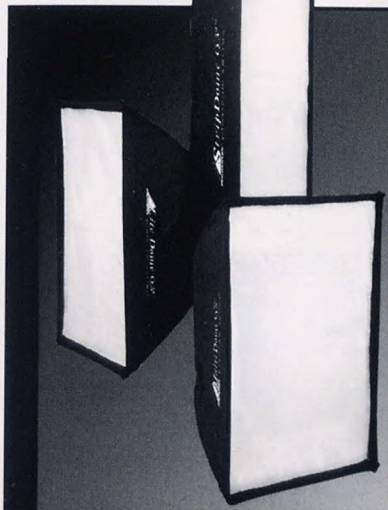
"Professionally, I'd like to teach more," Lino said. "I want to write more articles and books, and become more involved with other photographers." A regular contributor to Miami's *Foto Imagen* magazine, Lino is author of *Wedding Poses*, published in 1997 in both English and Spanish by Image Publishing (Miami, 305-264-0900), and he is featured in Ann Monteith's *The Business of Wedding Photography* (Amphoto Books, ISBN: 0-8174-3617-0).

"If I were to describe the most important attributes of a good photographer, I could sum them up in just three words: love, patience, and persistence."



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FOVEON

PPA Photographers
Take On Silicon Valley

By Jocelyn Park

is Not a Myth

There's been a misconception buzzing around the Internet.

"You geniuses are praising the perfection of a camera that isn't a camera, a detector that no one has seen, and a company that may not even exist," posted someone named Paul on the bulletin board at www.techstocks.com.

"As to what Foveon and NSM [National Semiconductor] can do, I know not. Nor does anyone else it seems," added Craig. "If Alta Vista and HotBot searches are worth anything, Foveon technology is a myth."

Foveon Inc. exists and its technology is not a myth. Just ask any of the eight PPA member photographers who recently traveled to Santa Clara, California, to see the Foveon digital camera for themselves. Not only did these photographers, who represented eight studios and six different applications, get to see the new technology, they were invited to Silicon Valley for three days to help tweak it.

Brainchild of Carver Mead, who in the 1960s invented the key gallium arsenide transistor (the basis of today's telecommunication technology, including cellular, satellite, and fiber-optic networks), Foveon Inc. is one of the newest digital imaging companies to join the tussle for market share in the professional photographic industry.

A long-time heavy in "the Valley," Mead was co-founder of Synaptics, which holds 70 percent of the touch



PPA photographers meet in Santa Clara, California, to help fine-tune the Foveon Digital Camera Systems, developed by Carver Mead and Richard Lyon.

pad market, and several other high-tech companies. Co-founder, Richard F. Lyon, dedicated cohort, inventor, scientist, engineer and signal processor, also has a track record that reads like a patent catalog—with more than 20 patents to his credit.

The Foveon group, with 45 percent of its backing provided by chip maker National Semiconductors Inc., set out to build a professional digital camera that provides image quality comparable to a medium-format negative and is suitable for most studio applications. The design would also be user-friendly, even for

photographers with limited computer skills—the interface asks users to change "rolls" rather than create new files.

Within 20 minutes, most of the photographers who participated in the three-day brainstorming/tweaking session could use the camera with only limited help.

"What surprised me the most was how intuitive it was," said Bill Keane, who owns and operates a children and family portrait studio in San Diego, California. "I found myself using film terms. It feels like a camera." Keane plans to implement the system to



Thirty-eight craftsmen work on it.
The corners are turned by hand.
The cover is meticulously hand-cleaned and polished.
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Old-World Details...

For example, 38 craftsmen work on each and every album. The corners are turned by hand, because no machine can match the skill of human hands. The cover is hand-cleaned and polished every step of the way.

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from the sewn mats to the lush gold trim--you'll understand why we make the extra effort.

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We're also committed to faster delivery. In fact, we've streamlined our production system, solely to speed up turnaround time--and make sure you receive your orders on *your* schedule.

And our commitment even goes a step further. Because Art Leather albums are *guaranteed* for a lifetime of beauty and durability.

Maybe that's why, when it comes time to complement, enhance or accentuate their work, more professional photographers choose Art Leather albums and folios than any other.

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acquire images for an upcoming children's photography promotion.

Joe Butts, a location portrait artist in San Diego, equated Foveon with the great innovations in photographic history. "I remember when color became the transition back in '65 and '67. It was like a huge wave that rolled in and took over. Digital imaging is going to be a much bigger wave. If you don't get your surfboard out and get on that wave, you're going to be caught in a rip tide and washed out to sea. And the rest of us are going to have the ride of our lives."

Foveon took its name from *fovea centralis*, the central portion of the retina where vision is the sharpest. Mead and Lyon, who have been working together since the '70s, started exploring silicon retinas—electronic counterparts of the eye—in the early '80s. "We took the time to understand why film is better," said Mead. "And then we designed a

silicon plane that is more similar to film than digital." The research resulted in the design of an analog/digital chip—the heartbeat of the Foveon System.

The system consists of the Foveon Studio Camera, which looks like a computer laptop (viewfinder) with real-time processing, built around a Professional Canon EOS EF 28-70mm f/2.8 lens, with an electronic interface for precise focus and aperture control (the camera accepts all Canon EOS lenses); a Bogen 3251 Tripod; a Bogen Dolly; and a 3147F Custom Head.

Images (contact sheets), lens aperture, and shutter speed are displayed on the viewfinder (laptop monitor) along with floating/zoom focus control before, during, and after exposure. The unit can be used independently, but for studio use, it is networked to the Foveon Processing Station, which includes a 30x40-inch cart with lockable wheels, a Hewlett-Packard

Kayak XAS computer (256MB RAM) with CD-ROM writer; a Netgear Hub quickly and easily move images from the camera to the processing station, a 21-inch ViewSonic P815 monitor for soft proofing, and an Epson 900 photo quality printer to output proof prints.

The system also comprises proprietary Foveon software, Adobe Photoshop, and Extensis Portfolio software to organize images for speedy retrieval. The built-in CD writer archives originals, processed images, and final retouched work onto CD-ROMs.

"This is the first time a camera developer is calling us and asking us how we work," said Kevin Ames of Ames Photography and Illustration, in Atlanta, "rather than presenting us with a piece of equipment that is primarily a recording device. They understand first and foremost the need for simplicity without compromising outstanding features."

Ames went digital several years ago and is currently using a Leaf DCB II system. "The DCB II creates black-and-white images that would make Ansel Adams weep," said Ames. "But you can use it to shoot moving color images."

The Foveon System will increase the digital capabilities of his studio. Ames has a commercial imaging service in place called Fast Pix, a quick product shot service that allows the client to walk out with a digital file. The studio is already promoting a new concept called Ready Pix, which will allow the studio to offer the same service for live subjects.

The president and CEO of Foveon, Ron DeMoulin, is no stranger to professional photography. Before joining Foveon, DeMoulin spent 37 years with Eastman Kodak, the last 12 of which as general manager of Professional Photography Worldwide.

Test-drive the new Foveon camera at the Digital Cafe, PPA '99 Imaging Conference & Expo, Atlanta, July 23-28.

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PPA Today

A young Nigerian girl stands in front of a blue corrugated metal building. She is wearing a green dress with a pattern of red and white lips. She has her arms crossed and is balancing a white tray filled with yellow fruit on her head. To her right is a window with a wooden frame and a blue shutter.

**PPA Unveils
PowerTools
Interactive
Photoworkshop
AN-NE
Entry Form**

"Nigerian Girl," by Dennis Harding



President's Message

By Bill L. Bruton, PPA Certified, M.Photog.Cr.

Selling the Sizzle!

Have you ever heard the expression, "Don't sell the steak—sell the sizzle?" The PPA '99 Imaging Conference & Expo—"Hitting the Mark," is the steak; now I want to tell you about the sizzle. . .

More than 125 speakers will be featured, including Joyce Tenneson, Linda Solomon, Roger Crawford, True Redd, Jim Monteith, Heidi Mauracher, Valerie Markle, Lori Craft, Lisa Jane Murphey, and Al "Fuzzy" Duenkel—plus many, many more. We have a program that will satisfy any creative appetite, whether digital or traditional, with a side order of blockbuster marketing programs that can virtually guarantee increased sales and revenues.

The 108th PPA International Print Exhibit—the world's largest annual exhibition of professional photography—is a must-see attraction, featuring work by the best of the best that will motivate and inspire you to new heights. The three-day trade show, one of the largest our industry has to offer, will house the vendors, manufacturers, and suppliers who can provide you with the latest technological products and equipment on the market

today. Add the hands-on digital lab, early bird workshops, digital imaging and marketing consultations—and much more—and it makes for an action-packed conference.

Another hot, hot sizzler. . . For the first time, PPA members attending the conference can receive one education merit that can be applied toward a PPA degree. The merits will be mailed to attendees following the convention.

After you have quenched your educational and technological thirst, kick back and enjoy the many social events, where you can network and join in the camaraderie of fellow imagers from around the world. Fuji Photo Film U.S.A. is sponsoring a party on Saturday night, July 24, at the Tabernacle, one of the South's premier music venues. The Jake and Elwood Blues Review will rock this three-story music mecca with its awesome sound system. Admission is free to the first 1,000 members who register for the convention.

With the downtown location of the PPA convention, there'll be plenty of opportunities for fun and adventure, from

shopping the designer boutiques of Phipps Plaza and Lenox Square, to visiting Underground Atlanta and the Martin Luther King Jr. Historic District, to touring The World of Coca-Cola Pavilion and CNN Center. The convention hotel will be the Hyatt Regency, adjacent to PPA Headquarters, which is on the 22nd floor of the International Tower at Peachtree Center. The action takes place nearby at the Georgia World Congress Center. Charter buses will be provided to transport attendees from the Hyatt Regency, Marriott Marquis, and Atlanta Hilton hotels to the convention center, approximately one mile away.

Well, I have given you some sizzling appetizers, but if you need more information call PPA headquarters, 800-786-6277, or to our Web site: www.ppa-world.org.

Come to Hot'lanta, July 23-28, 1999 for the hottest show in town—and be forewarned, this convention will change your life. . . Sudden success may occur! Think about it.

PowerTools: Crank it up!

If you want to crank up your business, then Las Vegas is the place to be this January. **PowerTools, The Studio Success Conference**, will be held January 10-13, 2000 in Las Vegas, Nevada.

The vastly expanded and improved conference will feature 35 programs, a three-day trade show, and special "after hours" sessions where attendees can share what they've learned. "This Conference offers something for every imaging professional, regardless of his or her marketing skill level," says PPA Interim Executive Director **Donna McMahon**. "It's a truly remarkable program."

According to the PowerTools Conference blueprint, each day will start with breakfast roundtables. These roundtables offer attendees an informal time to discuss marketing and business issues with one another. Each day regular programming will begin with a nationally known marketing expert, fol-

lowed by information on the very latest trends that will affect your profits. After lunch and the trade show, attendees will have the opportunity to choose from a

variety of hour-long concurrent sessions, giving specific how-to instruction on your particular niche.

Each evening will present a new opportunity. The first night will feature a PowerTools reception, night two

gives members the chance to share what they've learned at a "Beef, Beer and Bull" session, and Wednesday evening will feature the first annual Marketing Awards Dinner. The dinner will feature the presentation of the annual AN-NE Awards for marketing professional photography and recognition of those who have been PPA Certified.

For more information on the PowerTools conference or the AN-NE marketing Awards, call (800) 786-6277.

PowerTools The Studio Success Conference

T H E W O R L D ' S G R E A T S T O R Y T E L L E R S

Save 40% On Mailing Lists

Now PPA members can save up to 40% on purchasing prospect mailing lists. The Association has partnered with highly-respected mailing list broker AccuData to make database marketing affordable regardless of your photographic specialty.

AccuData has developed an all-inclusive program for PPA members. AccuData will research, write, design and mail marketing pieces geared specifically for your target market while offering you a discount of 20-40%! For example, if you are a wedding photographer, AccuData will customize a promotional piece and mail each piece to the brides in and near your area.

So how good are the mailing lists from AccuData? Their extensive databases include more than 100 million consumers, more than 10 million businesses and 4 million professionals. You may choose consumers by age,

income, length of home ownership, mail order buying habits and more!

Since AccuData has direct access to the mainframe computers containing databases, you can expect fast service! Most counts are available within 2 hours! In addition, the majority of orders are shipped within 24 hours. If you are short on time, AccuData can often arrange same day shipment, having the order on your desk by 10:30 a.m.

The company will mail promotional pieces four times a year per specialty. The first promotion will be geared towards new parents. In addition, AccuData offers free direct marketing advice and *AccuTips*, a newsletter e-mailed or faxed to you monthly.

Marketing your photography business has never been so easy! Just give AccuData the ZIP codes, county or state names in your market area, and AccuData will find your target audience. Fees for this service will vary, so call Meredith Klein or Ileana Robinson at (941) 549-1111, ext. 218 for more information.

It's Not Too Late!

It's not too late to get in on all the action at PPA '99! You can still register on-site for just \$195. Registration agents will be available to help you at the Georgia World Congress Center beginning Saturday, July 24 at 8:00 a.m. through the end of the convention. "With our largest trade show ever, and the best programming anywhere – this is a convention not to be missed!" says PPA Director of Events and Education **Sharon Palmer**.

Start hitting the mark! Come to PPA '99, July 23-28 in Atlanta for the educational experience of the year!



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PP and PEI Take Home Awards

Both of PPA's magazines were recently recognized by their professional association. After reviewing more than 300 magazines, the Magazine Association of Georgia awarded a total of seven GAMMA awards to *Professional Photographer* and *PEI>Photo Electronic Imaging* at their annual awards ceremony.

Professional Photographer received first place in the Best Photography/Illustration and General Excellence categories. In addition, the magazine was also awarded second place for Best Design and Best Single Issue.

PEI, a magazine written for digital imaging professionals in the fields of commercial photography, computer graphics, desktop publishing, prepress and commercial printing, and web designers, received first place in Best Design. The magazine also received third place in General Excellence and Best Single Issue. PPA members can subscribe to *PEI* by calling (800) 786-6277, ext. 257.



Executive Editor Elmo Sapwater, PPA Chairman of the Board Bert Behnke and Editorial Director Kim Brady with PP and PEI's awards.

T H E W O R L D ' S G R E A T S T O R Y T E L L E R S

Lloyd's "Voyages" Lands at PPA '99

Even though Atlanta is more than 250 miles from the nearest ocean, you'll be able to hit the high seas at PPA '99. Inside the Trade Show, Fuji Photo Film USA will present Harvey Lloyd's *Voyages*.

Known for his outstanding aerial and adventure photography, Lloyd's latest production captures the adventure of cruising by capturing the essence of 100 cruise destinations. The production will take attendees around the world, from the Panama Canal to Katmandu, and the Great Barrier Reef to Istanbul.

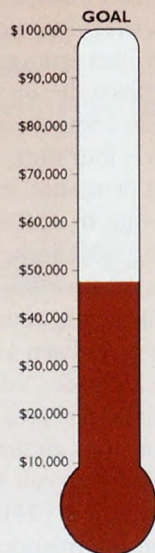
The multi-screen, multi-image show will run continuously during PPA's three-day Trade Show. It features 15 slide projectors, an outstanding musical score and thousands of Lloyd's best images from the last 15 years.

You can still catch Harvey Lloyd's *Voyages* and all of the other exciting programs and events at PPA '99, "Hitting the Mark" by registering on-site! On-site registration will be available beginning July 24 at the Georgia World Congress Center, call (800) 786-6277 for details.

PPA Charities Fund Balance as of 5/25/99: \$47,395

You can make a difference! Help us meet our goal of \$100,000 by the year 2000.

Individual contributions, and studio and affiliate fundraisers are great ways to help out. The 1999 beneficiary of PPA Charities is the Elizabeth Glaser Pediatric AIDS Foundation, an organization committed to fighting this dreaded disease that afflicts so many innocent children. And now, your contributions count for even more! Burrell Color Labs has offered a generous challenge grant: for every dollar we raise for PPA Charities in 1999, Burrell will match 50%, up to \$40,000! So start making a difference today!



PPA Hits the Airwaves

PPA is on the air – again! This month, re-broadcasts of PPA's five-minute segment in TriCom Pictures' *Better Parenting* will begin.

"We're very excited about this second airing of the program," says Director of Marketing and Communications **David Trust**. "In addition to doubling our audience, TriCom has incorporated several improvements into the production."

During the segment you'll see PPA members **Katie Deits** of North Palm Beach, Fla.; **Miguel Moya** of West Palm Beach, Fla.; and Chairman of the Board **Bert Behnke** of Frankfort, Ill. explaining the benefits and importance of hiring a PPA member for children's portraiture.

PPA's segment has already been seen by more than 50 million viewers and is expected to reach another 60 million viewers this summer and fall.

Check out our web site at www.ppa-world.org for more information on broadcast times and dates.

Tee off at PPA '99

Get in the swing of things at PPA's annual Golf Tournament! If you're getting into Atlanta early for PPA '99, join us on Friday, July 23, 1999 at 1:00 p.m. for a round of fun and competition. This year we'll be playing at the Trophy Club of Gwinnett, just outside of Atlanta.

This is a great opportunity to play golf, network and win great prizes! You may register individually or as a foursome. There will be an \$80 fee per person, which includes a golf cart, fun goodies, a deli buffet and round-trip transportation. PPA must advise the course of the number of players, so please register by July 1. For registration information, call **Audrey Beauford** at (800) 786-6277, ext. 254.

Super Monday!

Heat up your photographic skills this August by attending Super Monday's Summer Camp for professional photographers! On August 23 all-day programs will be presented in over 100 locations, including Canada and Puerto Rico.

Don't miss this opportunity to sharpen your skills! Call the PPA School at (800) 742-7468, ext. 266 or 265 for details.

PPA Partners with Photoworkshop

PPA is bringing photographic education to your desktop. The Association has partnered with Robert Farber's Photoworkshop, an Internet-based education program at www.photoworkshop.com.

Operated by well-known fine art photographer Robert Farber, Photoworkshop represents the future of imaging education. This exciting, web-based program offers photography professionals the opportunity to learn by doing various assignments, share opinions and thoughts with other photographers, and see interviews with prominent industry leaders.

Every two months Photoworkshop students will receive a new imaging assignment. Once completed, these assignments are submitted to the instructor as digital files. The best of these are hung in the virtual gallery and receive valuable awards such as Epson printers, Chimera softboxes and Agfa film. In addition, PPA's Board of Directors has recommended that members whose images are selected for the gallery will receive one merit, pending approval by Council.

In addition to learning from the instructor, participants will also gain insight and knowledge from other industry leaders. Interviews with prominent photographers like Douglas Kirkland, Eddie Adams, Arnold Newman, and Joyce Tenneson, as well as highly respected copyright attorney Robert Cavallo are all part of the Photoworkshop experience. The web site also includes virtual studio rooms where students can discuss digital imaging, models, lighting, and a host of other photography related issues.

PPA members can sign-up for a three-, six- or twelve-month subscription or take a free tour of the program at www.photoworkshop.com. In addition, all members who sign-up will receive a \$10 gift certificate to www.netphotostore.com, one of the Internet's leading photographic "stores."

Find out what the Photoworkshop has to offer! Go to www.photoworkshop.com and check out the free, two-week trial membership.

Digital Power Debuts in 2000

PPA's Digital Imaging & Video Conference has evolved into Digital Power. This new Conference will show photographers of all levels how to make the latest technological advances work for them.

Scheduled January 7-9, 2000 in Las Vegas, Digital Power will offer attendees several advantages over recent technology conferences. The number of programs has been increased, allowing the conference to touch on more imaging specialties and techniques. In addition, there will be an opportunity for attendees to examine products from various imaging technology companies, and lunches will be included in the registration fee.

"Technology touches every aspect of photography," says Committee on Digital and Advanced Imaging Technology Chairman Eddie Tapp. "The programs at Digital Power will reflect that reality."

Watch upcoming issues of *PPA Today* for more information on Digital Power as it becomes available.



T H E W O R L D ' S G R E A T S T O R Y T E L L E R S

PPA Partners with CKN

Professional Photographers of America and Collins Knowledge Network will present "Family Portraiture and the Digital Studio" at locations around the country in 1999 and 2000. This exciting one-day seminar will unravel the mystery of the digital process for portrait studios. Your instructor will be digital imaging expert Eddie Tapp, who will help you master lighting for digital, digital capture, proofing and sales, creative/retouching, archiving and more!

The program is currently scheduled for Houston, Texas, August 17, 1999; Detroit, Mich., September 20, 1999; Ontario, Calif., September 27, 1999; Atlanta, Ga., October 4, 1999; Dallas, Texas, October 25, 1999; Fairview Heights (St. Louis), Ill., February 21, 2000; Phoenix, Ariz., February, 28, 2000. Look for additional dates and locations at www.ppa-world.org and in *PPA Today* as they become available.

For more information on this program, or to register, call PPA International School of Professional Photography at (800) 742-7468, ext. 265 or 266.

T H E W O R L D ' S G R E A T S T O R Y T E L L E R S

MEI Change Proposed

The Board is recommending that the changes made to the Master of Electronic Imaging degree requirements at the 1998 Council meeting be delayed. In 1998, the Council voted to require all MEI candidates to have 13 EI exhibition merits to qualify for the degree. Unfortunately, this policy change was not adequately publicized, resulting in confusion for many MEI candidates.

The Board has recommended that Council delay this rule change until August 2001, to give time for adequate notification of the membership. Please let your Councilors know your position on this important issue.

McCartney Offers Thanks

Excerpt of a letter to PPA from Sir Paul McCartney:

The kids and I always love to read such glowing tributes to our beloved Linda, and she certainly was all the things you wrote...and more. I would appreciate having a few extra copies to send out to some friends. Perhaps half a dozen, if you can spare them.

With very best wishes,
Paul McCartney

Art/Tech Retreat Proves Successful

The recent Art/Tech Creativity Retreat turned out to be a great success. In addition to meeting its attendance goal, the Retreat provided a great learning environment for everyone involved.

"The freedom [of the retreat] facilitated the creative process. Attendees had the freedom to flow...and create," said **Debbie Scott**, Chairman of the Art/Tech Group. Retreat topics included time zero manipulation, photographing children, transparent oils and painting negatives.

Everyone had the opportunity to work with both traditional and digital media. The retreat's digital lab featured 14 computers, five printers, three scanners, five digital cameras, along with one digital assistant for every five attendees. The "traditional" area included space for image and emulsion transfers, acetone transfers and an opportunity to work with oils and dyes.

"Everyone wanted to have another creativity retreat, and several attendees stated that they wanted to assist in the planning and carrying out the next one!" exclaimed Scott.

PPA gives a special thanks to the following companies for their generous support of the Retreat: Albums, Inc.; Adobe; American Color Imaging, Inc.; Apple Computer; Blue's Restoration; Crescent Cardboard Company; ENCAD; Epson America; Foamboard Plus; Fuji; Full Color Inc.; General Products; Hartcraft; Imaging Spectrum; Kessler Color; Kodak; LacquerMat; Lambert's Digital Fine Art Reproduction & Restoration; Long & Company Framing Consultants; Marshall Oils; MetaCreations; PhotoColor of Houston; The Pierce Company; Polaroid; ProComputing; Southwestern Camera; Splash of Color; TPPA School of Photography; Valley Frame & Molding; Valspar (Sureguard); and Veronica Cass, Inc.

T H E W O R L D ' S G R E A T S T O R Y T E L L E R S

Board Revises Group Responsibilities

PPA's Specialty Advisory Groups will now have an expanded role as advisers to the Association. At its recent meeting, the Board has voted to revise the SAG responsibilities, giving PPA a new structure that will help streamline communication between the Group Chairmen, the Board and headquarters staff. Under the new guidelines, the Special Advisory Groups will:

1. Consult with board and staff on issues regarding their specialty.
2. Advise Board and Staff of changes within the specialty.
3. Work with standing committees to ensure the evolving needs of each specialty are accommodated. This includes:
 - a. Reviewing Bylaws and Adopted Procedures for specialty references and recommending appropriate changes to the Bylaws Committee.
 - b. Working with the Standards Committee to ensure that the specialty has up-to-date representation in the Certification program.
 - c. Working with the Photographic Exhibitions Committee to keep them informed of any extraordinary requirements of the specialty.
 - d. Working with the Education Committee to meet the evolving educational needs of the specialty.
4. Prepare an annual "state of the specialty" report to help the Association keep informed and up to date, on:
 - a. the unique needs of the specialty
 - b. the evolution or changes in the specialty
 - c. the need for additional specialty interest groups
5. Select a SAG representative (usually the SAG Chair) to present this report at, and participate in, an annual meeting that will focus on the evolving needs of our members, finding and strengthening relationships between specialties, and helping the Association keep its focus on the future.
6. All SAG members are expected to represent, and perform as ambassadors of, their respective Specialty Interest Groups at the Annual Convention.

According to Vice President and Treasurer **Dominic Iodice**, "This new format will ultimately result in greater continuity and better management of PPA's resources."

In the News

- Congratulations to PPA members **Jack Reznicki** of New York, N.Y. and **Stewart Powers** of Gainesville, Fla. Both of these members were recently honored by the International Photographic Council for their photographic skills. The IPC is a non-governmental agency of the United Nations.
- Congratulations to PPA member **Carol Lundeen** of Boston, Mass. Carol recently received first place from the Society of American Travel Writers for Best Magazine Photo Illustration of a Travel Article.
- Congratulations to PPA member **Amy B. Theorin** of Lansdale, Pa. Several examples of her work have been chosen for display at the Winterthur Museum in Wilmington, Del. The images will be part of an exhibit titled, "Kids! 200 Years of Childhood."
- Our condolences to the family and friends of **Milt Techner**. Mr. Techner passed away on May 10. The Westville, N.J. photographer served as director of the M.A.R.S. Affiliate School.
- Congratulations to PPA staff member **Sharon Palmer**. Sharon has been promoted from Events Manager to Director of Education and Events. In this newly created position, Sharon will oversee all aspects of the Association's conferences and educational programming, including the PPA School. Sharon has been with the Association since 1993.

PPA Today



Professional Photographers of America
THE WORLD'S GREAT STORYTELLERS.

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Comments or news?
800-786-6277 Ext. 243, 253



1999 AN-NE Awards Call For Entries

Every year PPA recognizes some of its best marketers in the AN-NE awards. This is your opportunity to find out how well your promotions stack up at the national level. The 1999 AN-NE Awards for excellence in marketing professional photography, are the only awards that recognize those who promote the business of photography.

If you have any questions about the following rules or entry form, please contact the AN-NE Awards at (800) 786-6277, ext. 243 or 253 or send an e-mail to ppawalkes@aol.com or ppamorris@aol.com.

New for 1999!

Earn Credit toward PPA's Certificate of Business Management!

When you enter the AN-NE Awards, you are giving yourself the opportunity to earn up to five credits toward PPA's new Certificate of Business Management. For each of your entries that scores 75% or higher, you will receive one CBM credit.

The Categories

Broadcast Advertising: television or radio advertising.

Campaign: multiple items that are part of a single promotion.

Charitable Marketing: promotions that raise money or awareness for a charitable organization, while putting your studio in the public eye.

Direct Promotion: postcards, flyers, brochures and direct mail.

Internet Promotion: websites.

Portfolio: portfolios aimed at business to

business promotion, including creative director and sourcebook listings.

Print Advertising: newspaper, magazine or billboard advertising.

Specialty Items: clothing, mugs, pens, etc. Studio Newsletters: studio newsletter directed at clients.

Video/CD-ROM Brochure: brochures on videotape or other electronic media.

Storyteller AN-NE: The Storyteller AN-NE will be awarded to the entry from any category, which shows the best original use of the PPA Storyteller concept and logo. All entries using the "Storyteller" service mark will be considered for this award.

Entry Rules

- Only PPA Professional Active, Additional Associate, International, or Life members may enter.
- Entries must be entered in only one person's name. This person will be eligible to receive any Business Certificate credits that result from the entry.
- All entries must have been used during the period from October 31, 1998 to October 30, 1999.
- Entries from previous competitions may not be re-entered.
- Members may submit only one entry in each category. However, members may enter as many categories as they like.
- Promotional materials must be created from the entrant's idea, design, layout and/or scripting. Entrants may secure professional help in the actual production of the piece.
- It is recommended that your entry be accompanied by a statement of purpose. This statement of purpose may not exceed 200 words. This will assist the judges in assigning your score.
- Fees: Each entry requires a fee of \$35. For an additional \$10 per entry, participants will receive a written critique of

their entry from the judging panel.

- Deadline: All entries must be postmarked no later than October 31, 1999.

Special Category Requirements

- Broadcast advertising entries must be submitted on cassette (radio) or VHS tape (television).
- Campaign entries should consist of no more than eight pieces, additional pieces may be described, but should not be mailed with the entry.
- Direct Promotion, Studio Newsletter and Print Advertising entrants should provide three copies of their entry. Studio newsletter entries should provide three copies of a single issue.
- Internet promotions will be viewed "live" by the judging panel, using the latest edition of Microsoft Explorer.

Critiques

A critique is available from the judging panel at an additional \$10 per entry. This year critiques will be returned to entrants prior to the presentation of the AN-NE Awards during PowerTools in Las Vegas, Nevada.

Scoring

Each entry will be judged by marketing experts from outside the Association. All entries will be judged on a 100 point scale. Specific judging criteria vary by category, but typically includes: presentation of contact information, unity of graphics and text, ability to draw and maintain a prospect's attention, and quantity and clarity of information provided. In each category, 40% of the scoring is based on the promotion's ability to entice a consumer to buy. Entries scoring higher than 75% will be eligible to receive a credit toward PPA's Certificate of Business Management.

Fee and Deadline

The fee for each entry in the competition is \$35; written critiques are available for an additional \$10 an entry. All entries must be postmarked no later than October 31, 1999.

Awards Presentation

The four finalists in each category will be notified by phone between November 30 and December 4, 1999. One finalist in each category will be declared the first place entry at the AN-NE awards presentation during the PowerTools Conference, held in Las Vegas, January 17-20, 2000. First place entrants will receive an AN-NE trophy, the right to wear the coveted AN-NE pin at all PPA functions and recognition in PPA publications.

Waiver

Entry into the AN-NE Awards Competition grants Professional Photographers of America the right to display your entry at PPA conventions and conferences and to create reproductions of your entry for the awards presentation and other purposes. Entry in the AN-NE awards also constitutes permission to use your entry as a case study to be distributed to future PowerTools attendees. By entering you also agree that to the best of your knowledge, according to the information contained in these rules, you and your entry qualify for the competition. Competition entries will not be returned.



Hurry!
All entries must be postmarked no later than October 31, 1999!

ENTRY FORM FOR THE 1999 AN-NE AWARDS

Name _____

Business/Studio Name _____

Mailing Address _____

City, State ZIP _____

Title of Entry (website address for Internet entries) _____

Category

___ Broadcast Advertising ___ Critique?

___ Campaign ___ Critique?

___ Charitable Marketing ___ Critique?

___ Direct Promotion ___ Critique?

___ Internet Promotion ___ Critique?

___ Portfolio ___ Critique?

___ Print Advertising ___ Critique?

___ Specialty Items ___ Critique?

___ Studio Newsletters ___ Critique?

___ Video/CD-ROM Brochure ___ Critique?

___ Entries x \$35 + ___ Critiques x \$10

= \$ _____ Total

Payment Options

Check Enclosed Visa MasterCard American Express

Card Number _____

Expiration Date _____

Name on Card _____

Important! All entries must be postmarked no later than October 31, 1999. All entries and payments should be sent to:

PPA
Attn: AN-NE Awards
229 Peachtree St. NE, Suite 2200
Atlanta, GA 30303

If you have questions about this form or the competition, please call (800) 786-6277, ext. 243 or 253, or send e-mail to ppawalkes@aol.com or ppamorris@aol.com.

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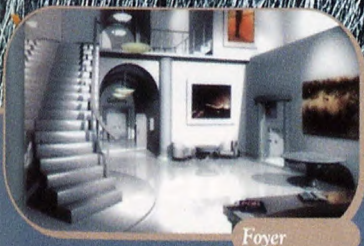
ENDORSED BY:



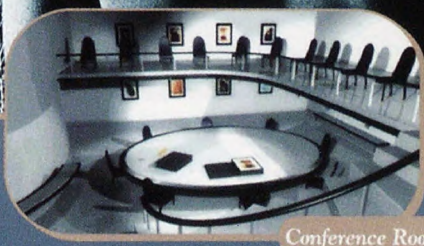
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Studio

Robert Farber, world renowned for his sensitive treatment of the female form, invites you to the most exciting and innovative approach to learning photography interactively on the Web. This is a truly exciting 3D Photo Workshop where, with a password, you will be able to retrieve over 400 audio lectures, go behind-the-scenes into hundreds of images, retrieve all technical information, chat real-time with other photo enthusiasts from around the world, get information on finding and working with models, putting a portfolio together, assisting, getting published, and much more. Photography assignments will be handed out, and winners will receive valuable prizes.

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Sponsored By:



The Anatomy of Book Writing

By Bambi Cantrell, PPA Certified

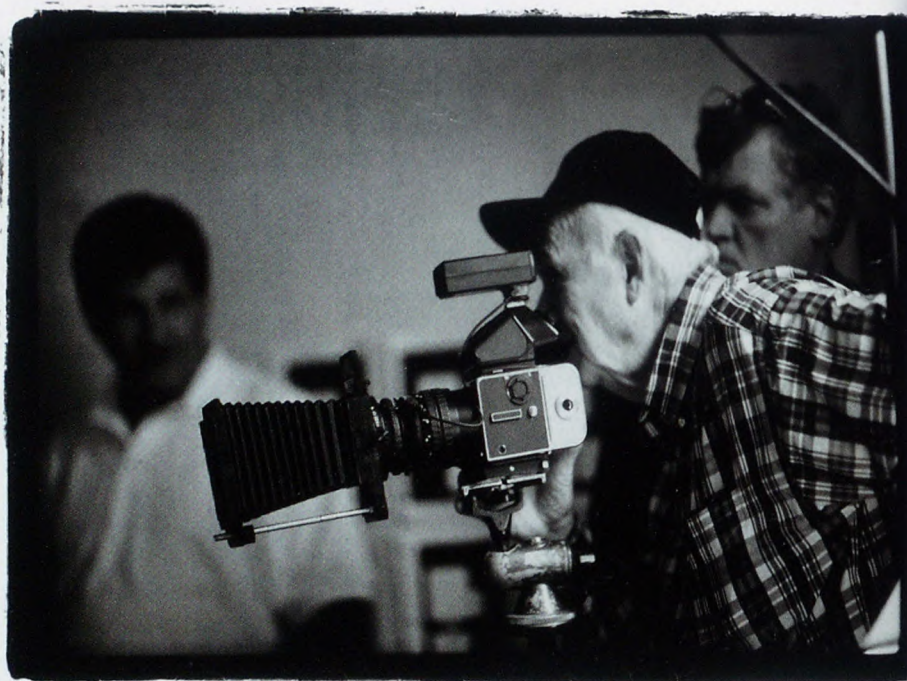
Like many photographers, I have at one time or another considered writing a book. Until last September, however, I had no idea what goes into such an endeavor. That's when I was asked to Las Vegas to assist two legendary photographers, Don Blair, PPA Certified, M.Photog.Cr., A-ASP, F-ASP, and Skip Cohen, president of Hasselblad, in what would become an outstanding learning experience in my career. They asked me to help with the photography for a new book that they and several others were working on, titled *Body Parts: Don Blair's Guide to Lighting and Posing*, to be published by Marathon Press Inc.

I arrived in Las Vegas to find the duo already setting up for the shoot. Skip was busy taping storyboards to the wall, which showed the page-by-page layout of the book, including model and clothing specifications. Along with Don were Ray Dayton, his long-time friend and assistant, Tony Corbell, Cr.Photog., of Hasselblad U.S.A., and Terry Deglau, M.Photog.Cr., of Eastman Kodak Company, who were all busy setting up the lighting, backgrounds, and technical support that would make for a smooth shoot.

A local modeling agency scoured the Las Vegas area to cast the perfect models for the book. You see, this wasn't going to be just another how-to book; instead, it would be a book about photographing real people. Not all women stand five feet eight inches tall and wear a perfect size 6, and not all men are six feet tall and weigh 190 pounds. *Body Parts* would focus on real people, with all their imperfections and challenging body parts, including double chins, big ears, and in Don's honor, bald heads.

The shoot was scheduled to last three days. Day One was devoted to photographing round and narrow faces, as well as proper hand placement; on Day Two, we concentrated on height—the very tall and the very petite; and Day Three was reserved for legs, feet, older subjects, and heavysset figures. As

“Like many photographers, I have at one time or another considered writing a book. Until last September, however, I had no idea what goes into such an endeavor.”



*Legendary portrait photographer Don Blair sets up for a three-day shoot to produce the lighting and posing for the book *Body Parts* which he co-authored with Skip Cohen, president of Hasselblad U.S.A..*

usual, Don's legendary talent worked its magic, making each model feel special and look his or her best.

Day One

As Don placed his trademark red cap on his head, I could see his eyes light up almost magically. I think the magic has to be in the cap—he probably couldn't shoot a decent passport photo without it. After each shot, Don took a Polaroid to see how the composition would work in the layout.

Portraying a subject in the best light often begins with the face. Effective angle and placement of light can be flattering to round, narrow, or angular faces. Don also stressed communicating with the subject. “The beauty of the image is in capturing the enthusiasm of the subject or the coup Fall in love with every subject . . . if you are accepting forced toothy grins, then you're not connecting with your subject.”

Don worked on proper hand placement and demonstrated how to make hands lo

Opportunity Knocks!



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Since PPA began its nearly one million dollar national advertising campaign, PPA has delivered more than 25,000 consumers to our members' doors.

PPA is building a nationally recognized brand for all of its members by placing ads in *Modern Bride*, *Graphic Design: USA*, *Parenting*, *Martha Stewart Weddings*, and more!

Don't lock yourself out of PPA's referral program! Make sure your specialty classifications are up to date. Call (800) 786-6277 to update your classifications today.



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either long and graceful or heavy and stubby by modifying the angle and height of the light and the camera. One model had no fingers on one hand, yet none of us noticed because of Don's dignified, almost mystical way of communicating with her.

Day One alone was enough to make the trip worthwhile. I will put Don's techniques to use on the very next wedding I shoot.

Day Two

What with his being a senior citizen and all, I half expected to see Don come dragging in after the previous day's heavy schedule. But he's like a Timex watch—he "takes a licking and keeps on ticking." The day started with couples, a very tall man paired with a very petite woman, and then a tall woman with a shorter man. These are situations I've encountered many times in portraiture. Don demonstrated how to pose the subjects so that each would complement the other.

After shooting a Polaroid, Don examined the image closely for lighting accuracy and pose. Then Skip cut and pasted each image on the storyboard—before Don exposed the image on film. This was the procedure throughout the shoot.

Day Three

I couldn't believe how the pose and the angle and direction of light could flatter an

older or heavysset person. Placement of the hands and feet, an important factor in so many portraits, was also demonstrated. Not positioning hands and feet properly can ruin an otherwise perfect portrait. Don's knowledge of hand posing is legendary among professionals; according to him, it's one way to "put a little elegance back into the image." Being a teacher, he of course

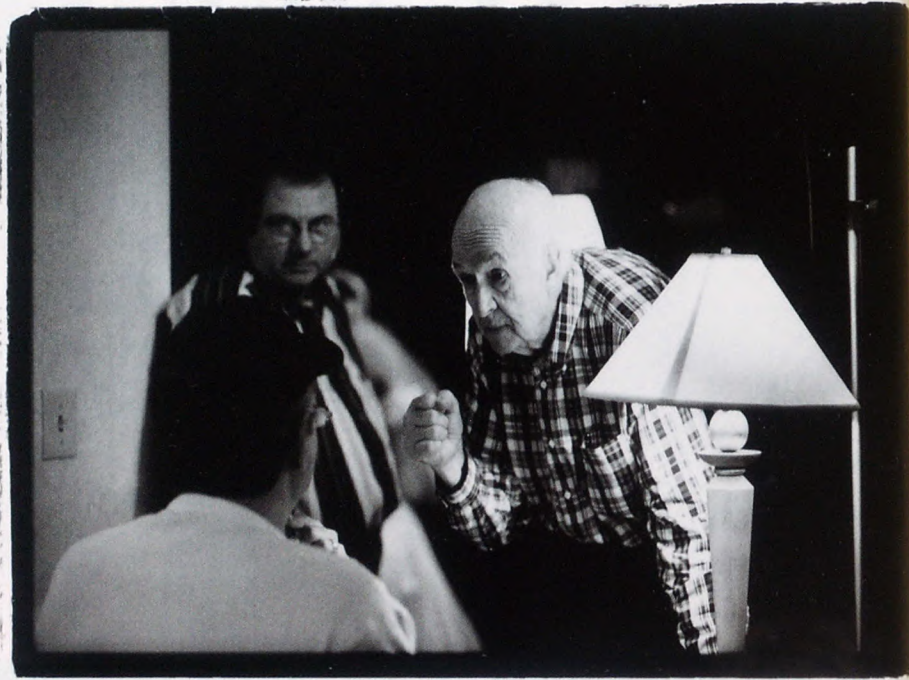
demonstrated both correct and incorrect posing for comparison.

At the end of the day, I felt somewhat intimidated as I set up the new Hasselblad XPan camera to photograph this group of talented professionals. I thought of the careful preparation that had gone into making *Body Parts* happen, like the countless hours of arranging the written material so it would be easy to read, and then translating it into hundreds of illustrative photographs. I thought, too, of the careful consideration of detail in the selection of regular folks to be models, and of everyone's concern for accuracy throughout the project.

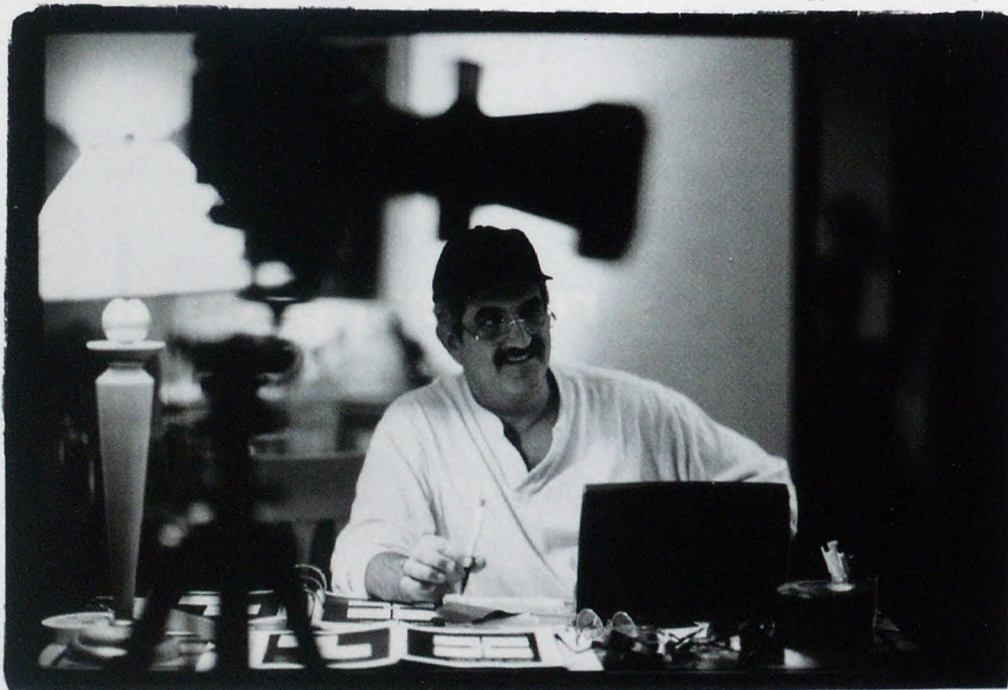
Whether or not I will ever publish a book, only time will tell. But three days with these dedicated professionals gave me a better understanding of what goes into producing a successful one.

Bambi Cantrell, PPA Certified, and her husband Steve own Cantrell Portrait and Design, in Pleasant Hill, California. She is the winner of the 1997 PPA AN-NE Award for best marketing piece produced by a photographic studio. Visit her Web site, at www.cantrellportrait.com.

A portion of the proceeds from the sale of Body Parts: Don Blair's Guide to Lighting and Posing by Don Blair and Skip Cohen (Marathon Press, ISBN: 0-9658571-7-4) will be donated to the fight against Lou Gehrig's Disease. You can order the book by phone: 800-228-0629; \$49.95 through August 1; \$59.95 thereafter.



Don Blair discusses the finer points of portrait photography with Skip Cohen as Tony Corbell looks on.



Skip Cohen works on the storyboard for Body Parts: Don Blair's Guide to Lighting and Posing. All photos by Bambi Cantrell



The AN-NE Awards

Congratulations AN-NE Entrants!

The Board of Directors has decided that all past AN-NE entrants who scored 75% or higher are eligible to receive credit toward the new PPA Certificate of Business Management. Members can earn up to 5 credits through the AN-NE Awards – look for complete details in this issue of *PPA Today* for the 1999 Call for Entries.

Congratulations to all of the AN-NE entrants from 1996-1998 who received credit toward the Certificate of Business Management:

Five Credits

Christopher Clark
Lori Craft
Richard Pruett

Karen Peters
Renate Pfleiderer
Mike Scalf
Judith Shindle

Evin Thayer

Four Credits

Frank Frost

Mark Till

Loretta Wahl

Bob Welsh

B. Victoria

Wojciechowski

James Zaccone

Three Credits

Steve Ellison
Dennis Fraise
Wen Saunders

One Credit

E. Manny Abraben

Wes Adamczyk

Steve Ahrens

Mark Allen

David Anderson

Terry Anderson

Michael Ayers

Phillip Kent Barbalace

Mark Barnett

Steve Bedell

Gregg Boland

Scott Bourne

Denise Boyce

Richard W. Bublitz

Phil Cantor

Bambi Cantrell

Jim Chagares

Jim Chamberlain

Darrell Chitty

Gigi Clark

Lolly Clarke

Neal H. Clipper

Tom Collins

Tommy Connell

Dennis Craft

Elizabeth A. Cruger

Tarry Crumley

Faye Dawdy

Nick DeVries

Terry Devo

Sue Doerner

Marcia Joy Duggan

Ira Ellis

Dave Eskridge

Kay Eskridge

Shawn Friesner

Joan Genest

Stephen Gillespie

John Goolsby

Christine Haslet

Paul Hayashi

James Hayes III

James Healy

Maribeth Heasley

Kalen Henderson

Judy Holmes

Julia Anne Hooper

Bruce Hudson

Bill Keane

Catherine Kiernan

Brian King

Michael Klondaris

Mark Jordan Koeff

Steven F. Kormes

Christine Lester-Deats

Laurel R. Lund

Don MacGregor

Rami Manhas

Andy Marcus

Bill Martinelli

Gary McMullen

Blaine Michioka

David Mihelrakis

Dennis Mock

Debra Muska

Charles Neubauer

Andrew Osterberg

Lori Osterberg

Larry Peters

Philip Ramacker

David Ratcliff

Terry Reinbold

David G. Rigg

Jerry Rizzo

Jill and Joe Rocha

Connie M. Russo

Kaveh Sardari

Peggy Sue Seehafer

Mark Spencer

Thomas Styczynski

Laura Tramontina

F. Scott Tureskis

Ellie Vayo

Jerry Venz

Nelson Vianna

Cheryl Waldrup

Peggy Warmolts

Ginger Weed

Paul Wicka

Christopher Yates



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It's time to get yourself in gear – PPA gear that is! When you order you'll get great merchandise – and now you'll get it faster. By streamlining his operations, Crazy Al has drastically reduced shipping times. This commitment to customer service is best reflected in the Crazy Al merchandise motto, "We may be crazy, but we ain't lazy!" Order your merchandise today.

PPA/Tenba Photographer's Vest: The world's best vest! For three years PPA and Tenba have worked together to design the ultimate professional photographer's vest - and now it's here. In addition to smart styling, the PPA/Tenba Vest offers these great features:

- This is the only photographer's vest with a fully integrated waist belt. Modified from the technology used by cross-country backpackers, this internal belt allows your hips and legs to support the weight of your lenses - taking stress off your shoulders. It also keeps your vest from flopping around!
- 22 Pockets specifically designed for medium format lenses, film backs, your light meter, extra batteries and much more. If the 22 pockets aren't enough - the vest features two D-rings and a snap hook for additional items
- Four waterproof pockets: Keep your important items safe from the elements.
- Comfortable design: Our vest features extra padding in the shoulders and neck, making it exceptionally comfortable - even when toting a camera bag. It also features an air mesh lining that will help you stay cool under pressure.
- The vest is also fully adjustable by using the side adjustments and the internal waist belt.

This is the best vest money can buy! Get yours today.

Available in M, L, XL, 2XL

Colors: Black (suitable for formal occasions) and Light Gray

PPA/Tenba Pro Photographer's Vest: \$95

Meet Crazy Al!
Come to PPA '99 in Atlanta, July 23-28 and meet the legendary Crazy Al! He'll be at the PPA merchandise booth with his latest items – including PPA boxer shorts! There's a rumor that Crazy Al may be modeling the merchandise – but there's only one way to be sure – register for PPA '99 today!

**My prices are
FALLING!**

PPA Membership Director
"Crazy Al" Hopper



Bring the Convention Home

Note-Taking Strategies to Keep the Energy Flowing

By Richard G. Ensmann

Conventions are a great place to pick up clutter. You name it: brochures marked-up with hand-written notes, outlines of talks illustrated with your quizzical doodles and serious questions, scraps of paper bearing a jumble of names and ideas, and bags of samples and freebies. All too often, the mass of paper you accumulate masks the wealth of information and ideas that you have gleaned from convention seminars and chance meetings with colleagues.

You can take home lasting value from your convention experience if you record what you observe in a manner that allows you to easily refer to it later on. What you need is a note-taking strategy.

Here, then, are simple tips for recording everything you observe, from random thoughts to complex ideas. Pick the one that's right for you:

The interrogation strategy. Before you leave for the convention, make a list of business and professional questions you'd like answered. For example: What high-tech products or services are my peers using in their communities to build profit? How is broadcast advertising being used effectively in other parts of the country? In a notebook, set aside a section for each question, and record the answers promptly as you discover them.

The specialty strategy. If you're attending the convention to learn about a particular subject, like new marketing techniques, employee relations, or computer information systems, organize the information you record around that specialty subject.

The priority strategy. You may not have a particular informational goal in mind when you are traveling to a convention. In this case, it might be helpful to prioritize the kinds of information you come across. As you hear or observe an idea that might have tremendous value to you, jot it down right away, placing a "1" in the margin to

"You can take home lasting value from your convention experience if you record what you observe and learn in a manner that allows you to easily refer to it later on. What you need is a note-taking strategy."

indicate that it is a top priority for your business. Assign a numerical priority to everything you make note of, with, say, "1" being the highest priority, and "5" the lowest. Later on, review the ideas you have ranked as the most important.

The economy strategy. In this variation of the priority strategy, you rate your observations according to cost and benefits. Inexpensive, high-benefit ideas will be ranked "1," while costly ideas with questionable benefits will be ranked "5."

The theme strategy. Is your convention based on a particular theme? If so, consider developing an outline based on the theme, and reserve a section of your notepad for each topic in the outline.

The key word strategy. List your areas of interest in one- or two-word terms, such as "taxes," "product displays," or "client relations." Again, devote a section of your notepad to each key word, and record your observations there.

The taxonomy strategy. Taxonomy means a universal classification of subjects within a given field. You can build your own professional taxonomy by searching the indexes or tables of contents in reference books specific to your field. Or use a training curriculum to identify

and organize key topics and ideas.

Alphabetize your taxonomy, designate a page in your notebook for each topic within the taxonomy, and when you hear an idea you want to record, jot it down in the appropriate space.

The log strategy. If you can't identify a particular organizing strategy, you can write down or "journalize" what you learn in chronological order as you progress through the convention. Later, you can review the journal and post key ideas to your files or project plans.

The news strategy. Here, you'll organize your notes and materials by degrees of newsworthiness. Predictions about the future might go in one category, and new developments in your field in another. News you can use immediately goes into a category of its own. The list could go on and on.

The case study strategy. One of the great benefits of conventions is that you hear stories, or "cases," both in formal seminars and informal conversations over lunch. Organize your notes and ideas by the case you hear, and label each case by the degree of relevance it has to your own business.

The problem strategy. Before you leave for the convention, make a list of the 10 most pressing problems you face. Keep them in mind throughout the convention, and designate a section of your notepad for each problem. As you hear possible solutions, jot them down in the appropriate spaces.

Your reasons for participating in your convention will vary from year to year, as will your note-taking strategy. But if you attend your convention with a strategy—any strategy—you'll be in an excellent position to capture profit-building ideas, use them when you return to the office and, ultimately, make your convention pay for itself many times over.

Richard G. Ensmann is a freelance writer in Rochester, New York.

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◀ **"Studio Portrait Techniques I"**
Rod Robin

▶ **"Alternative Wedding Photography"**
Bambi Cantrell, PPA Certified, Cr.Photos.



"Studio Portrait Techniques II" ▲
PPA Certified, M.Photos.



▲ **"A Week With Don Blair"**
Don Blair, PPA Certified, M.Photos, Cr.

▲ **"The Art of Children's Photography"**
Kathy Buntyn, PPA Certified, M.Photos, Cr.

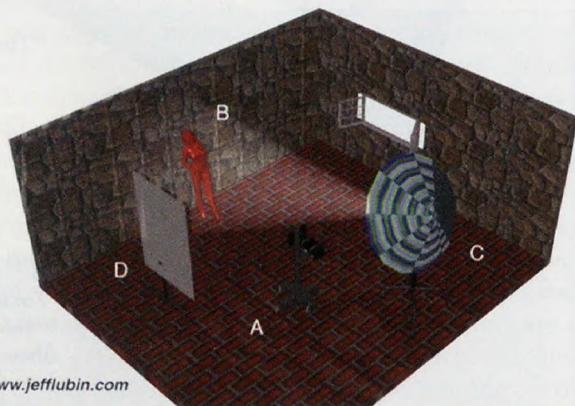


▶ **"Creative Expressions"**
Joe Campanellie, PPA Certified, M.Photos.

▶ **"Focus on Winning: A Week with Tom and Jo Alice McDonald"**
Tom McDonald, PPA Certified, M.Photos, Cr.



Duane SAURO



Graphic by Jeff Lubin, www.jefflubin.com

"Flowers in the Attic," by Duane Sauro, M.Photo.Cr., F-ASP, Syracuse, New York, is a new symbolic rendering of an old image. The original was captured with a Hasselblad 500C/M medium-format camera with a 150mm CF Sonnar f/4 lens, on Vericolor II Professional Type L (VPL) tungsten film, at f/8 for 1/15 second. DIAGRAM: (A) camera; (B) subject;

(C) 500-watt Smith Victor hot light with a 46-inch umbrella; (D) foam board reflector. Sauro performed extensive digital manipulation on the image, including removing the support beams in the attic and rendering parts of the image transparent. All of the flowers were additions to the original image.

Edward BOOTH

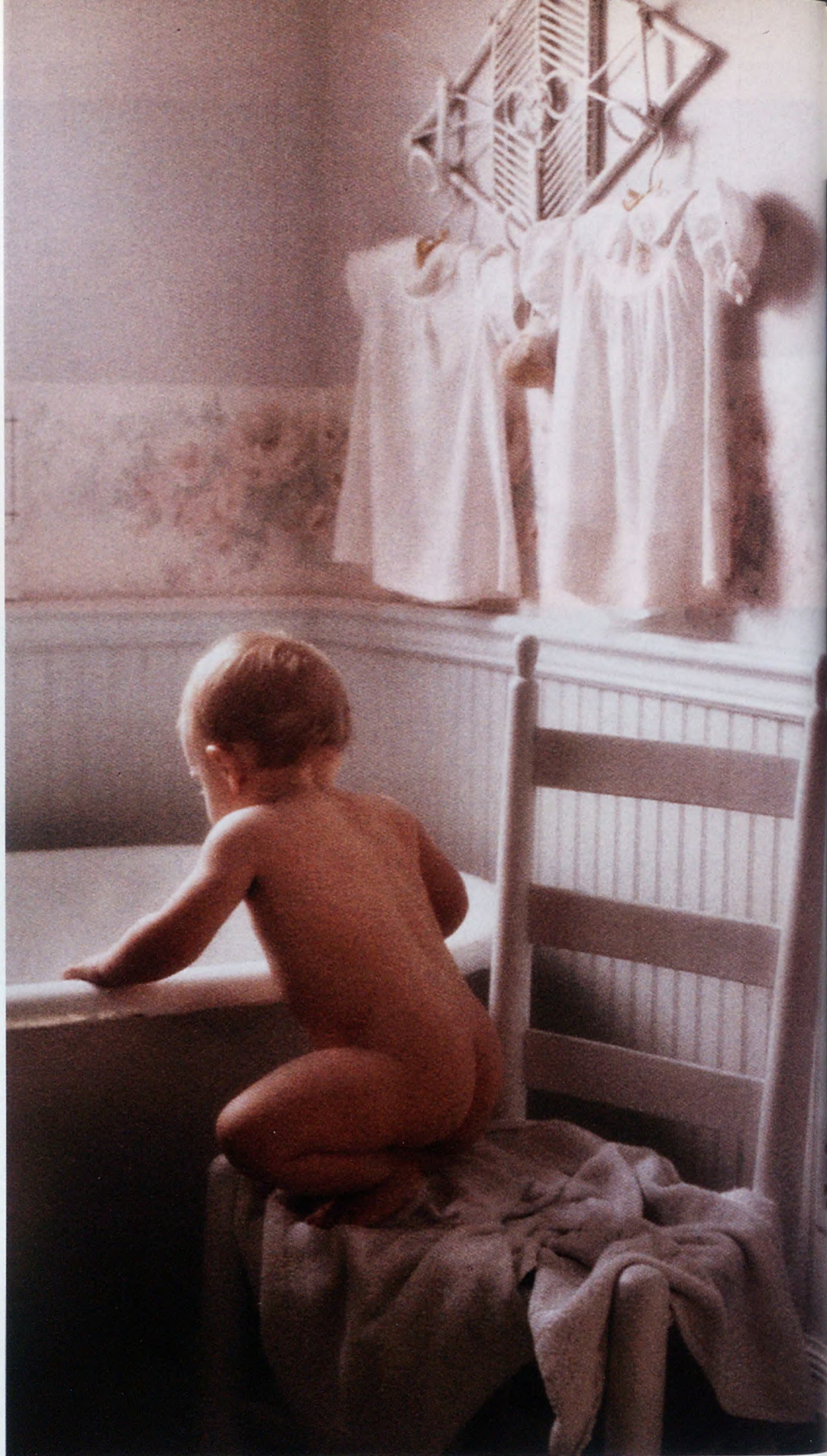
"Stairway to a New Beginning," by Edward Booth, PPA Certified, Cr.Photog., of Huth & Booth Photographic Artists, Los Gatos, California, was created for the bride and groom on their wedding day. Booth used a

Hasselblad 503CW medium-format camera with a 30mm CF Distagon f/3.5 fisheye lens to expose Fujicolor Professional 400 NPH film at f/5.6 for 1/4 second. The image was exposed with natural light only.



Barb GRABILL

"Little One's Bath," by Barb Grabill, M.Photog.Cr., PPA Certified, Sumner, Iowa, was selected as a PPA Loan Collection image. Grabill exposed Ektapress Plus 1600 Professional (PJC) at f/5.6 for 1/60 second with a Nikon 8008 35mm camera and a Nikkor 35-105mm f/3.5-4.5D AF-IF lens. Two years ago, Grabill gave up her high-volume studio to work with a much smaller client base. "It has given me a whole new outlook on life," she said.





Gene
GABELLI

"Manhattan Bridge," by Gene Gabelli, PPA Certified, M.Photog.Cr., Verona, New Jersey, was captured onboard a banquet boat during a wedding reception. Gabelli exposed

Fujicolor 400 Professional NPH film with a Nikon N90s 35mm camera and a Nikkor 35-70mm f/2.8D AF lens. Exposure was determined by the camera's Auto-Multi Program.

Colleen DREW

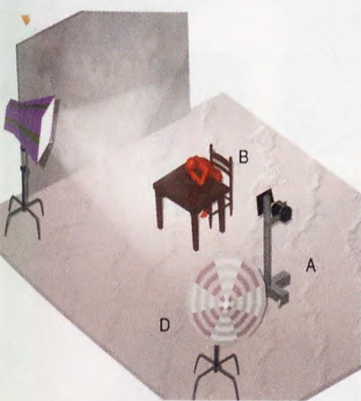
"A Moment of Solitude," by Colleen Drew, Poughkeepsie, New York, is an example of her signature infrared wedding photography. The image was taken with a Nikon F3 35mm

camera with a Nikkor 50mm f/3.5 lens. She exposed Kodak High Speed Infrared film, rated at E.I. 200, at f/8 for 1/60 second. No artificial lighting was used to create the image.

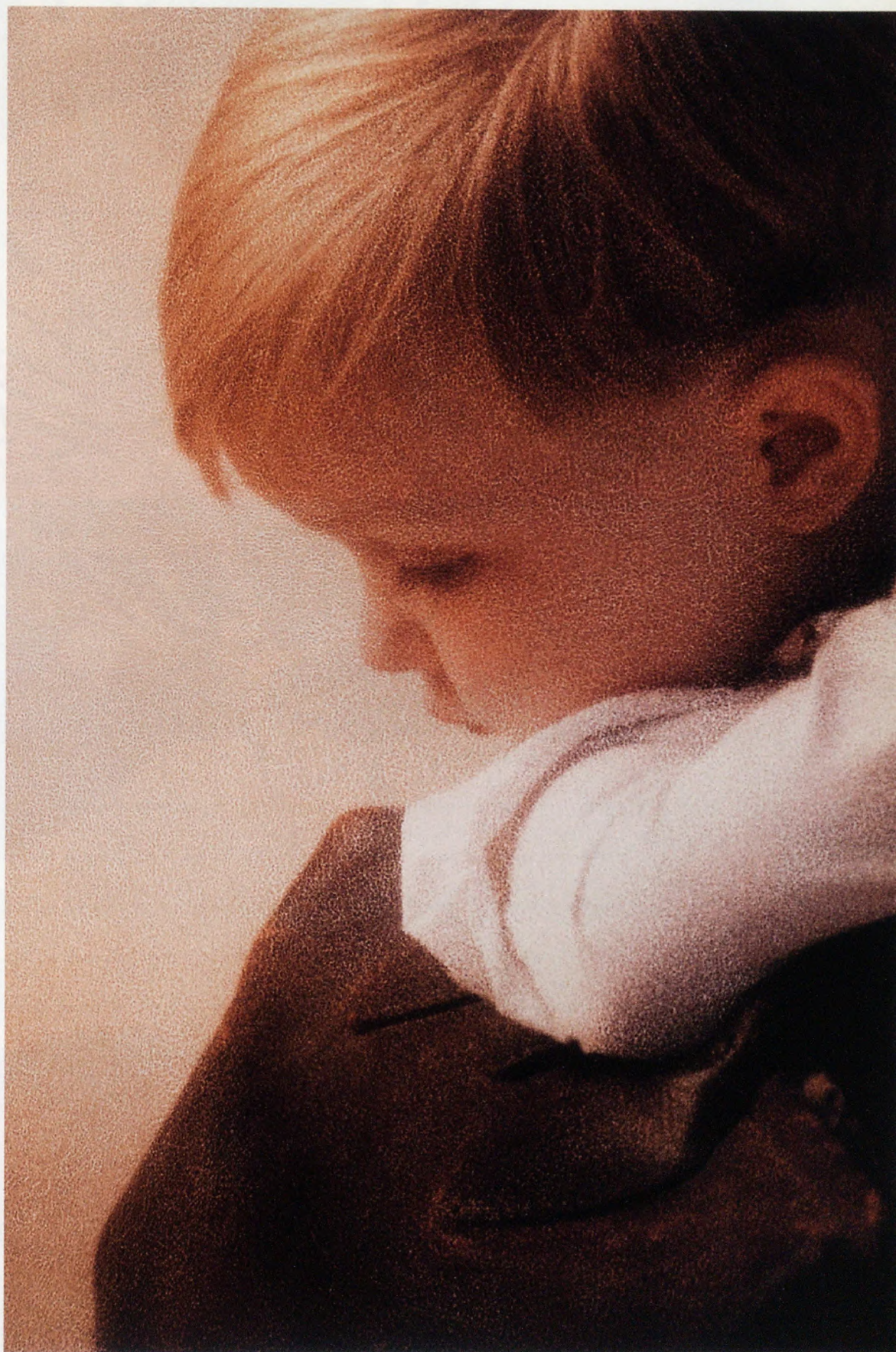


Randy G. FRALEY

The PPA Loan Collection print "Alone and Forgotten," by Randy G. Fraley, M.Photog.Cr., Ashland, Kentucky, was also selected for a Kodak Gallery Award. Fraley used a Bronica ETRSi medium-format camera with a Zenzanon PE 150mm f/3.5 lens to expose Kodak Ektachrome Professional Type S film at f/8 for 1/60 second. The final image was cropped and printed with a texture screen. DIAGRAM: (A) camera; (B) subject; (C) main light—Bowens Esprit 1,500 Monolite with a 4x6-foot Photoflex soft box; (D) fill light—Photogenic 1500 PowerLight with a 42-inch white umbrella.



Graphic by Jeff Lubin, www.jefflubin.com



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PPA '99



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More than 180 exhibitors will gather at the Georgia World Congress Center in Atlanta this month for the PPA '99 Convention and Trade Show, July 25-27. Photo retailers and manufacturers will present the latest in digital imaging technologies, camera and darkroom equipment, film and paper, lighting and studio equipment, as well as mounting and framing products. A number of companies will also participate in educational programs and events throughout the imaging conference (see PPA '99 Sponsors, page 60).

Georgia World Congress Center Directory of Trade Show Exhibitors

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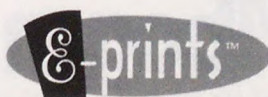
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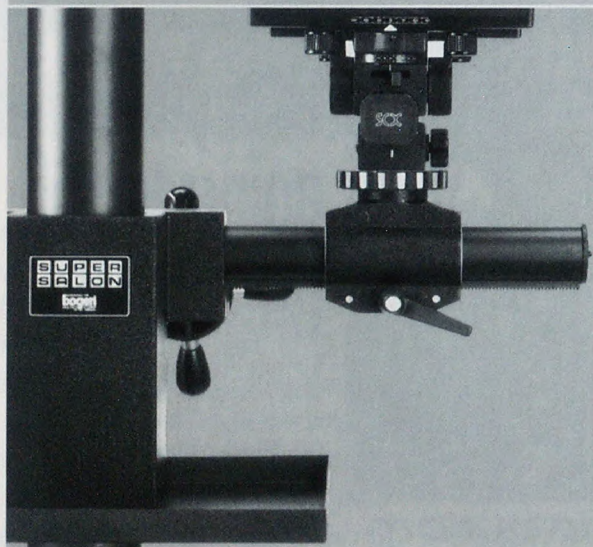
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Zen and the Art of . . .

By Glenn Martin

Digital Linear Array Photography

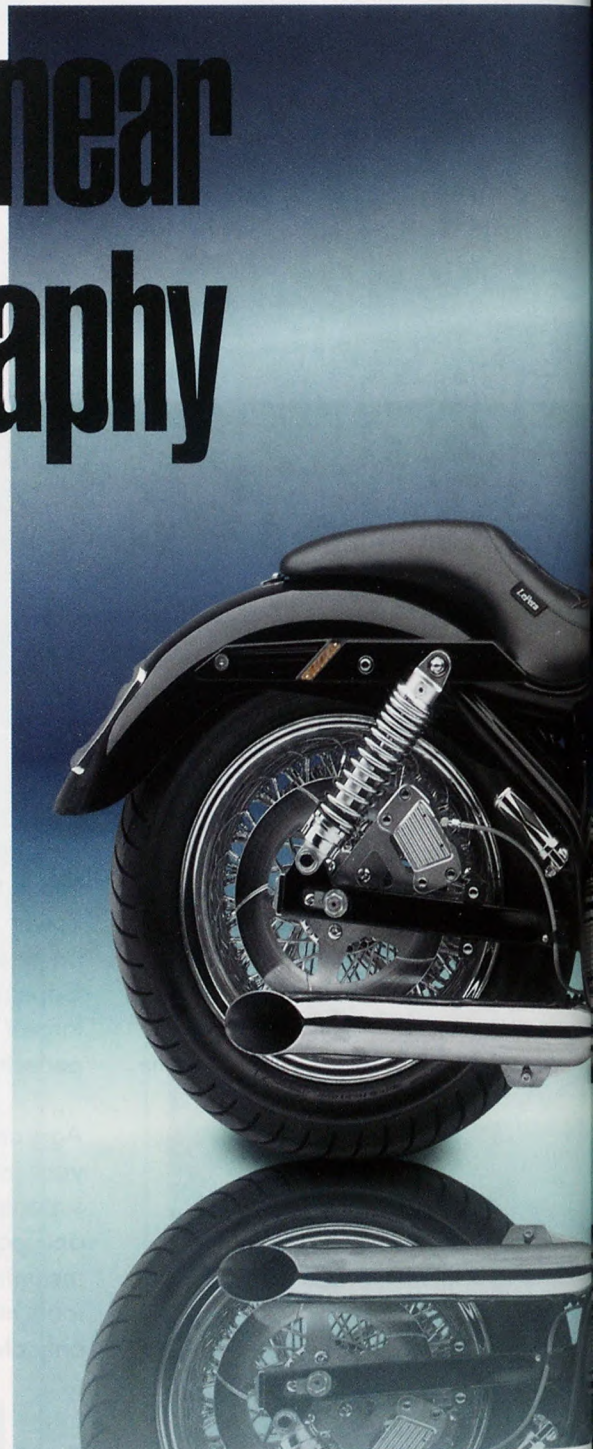
Digital—the “D” word: Evolution or revolution in professional photography? The buzz on the ‘Net says it’s all a conspiracy to sell stock in silicon mines to replace income from depleted oil reserves in the Middle East. Of course there’s no saying; some still attribute the moon landing to an elaborate cold war hoax to upstage the Ruskiies.

Regardless of your position on Roswell, New Mexico, or whether you think the *X-Files* is an action adventure show or a documentary, one thing’s for sure: The only constant is change.

Becoming One With the Digital Scanning Back

The transition from film to digital is a process that may take a few years, though many aspects are the same (the use of lighting and props, for example). However, while a film shoot generally ends with, “Here’s the film; good luck,” a digital shoot typically involves post production work, such as retouching, masking, image manipulation, and other services that can be added to the invoice.

As the first kid on my block to go digital, I was careful to implement a no-excuses digital imaging workflow. That



©Glenn Martin-Digital Outback

Babe Magnet

Harley-Davidson motorcycles represent the American spirit. With their gleaming chrome, luxurious leather, and powerful motors, Harleys are babe magnets. In the commercial photography studio, they are also 360-degree mirrors, reflecting everything around them in stunning detail. Just about every part on these bad boys, including the long, sexy chrome pipes and gleaming bright gas tank, reflect the floors, lights, camera—even the photographer. As a result, shooting these icons of the male ego takes the dedication of a Tibetan monk.

Rather than spending a week and a cache of coin on building a set, I split the difference. This custom Harley was shot on a white floor covered with a Blue Screen backdrop and illuminated with a 10x30-foot seamless Chimera light bank. The BetterLight 6000 online

densitometer allowed me to take exact spot meter readings on the chrome, tank, tires, and black leather seat. By fiddling with the Chimera light box, adjusting the Fomecor reflectors, and working the BetterLight controls, I could use an optional pre-set exposure curve or fine-tune my own curve, until I got exactly what I wanted.

During all of this fine-tuning, I can keep my instant digital proofs on the monitor for review. This is very cool when the art director is lurking about. I can also zoom-in on the subject at 100 percent and examine every little detail. This ability to zoom into the shot will greatly encourage you slackers to tighten up your view camera photography, because with a digital back you can't just stop down and bang on the power packs to give yourself greater depth of field.

My first digital shoot with a Harley, I photographed it just as I would have with film. Hey, what did I know? I spent the next week making paths in Photoshop around every spoke, motor part, handlebar, and cable. This launched me on a quest for a better way. We've tried a variety of masking techniques, including Blue Screen, Edge Mask, Channel Mask, Quick Mask, and transitional masking. Each technique has its advantages and we sometimes use them interchangeably. This shaves off about a week of post-capture adjustments in Photoshop.

Using a transparent background layer, the next step was CGI, computer-generated imaging (this is a good term to use for invoicing). In this illustration, the "set" was computer-generated in Photoshop, and then composited with the image of the Harley. A week-long set

"Harley motorcycles represent the American spirit. With their gleaming chrome, luxurious leather, and powerful motors, Harleys are babe magnets."



building project that may have otherwise been beyond the client's budget was now a happenin' thing and added a little extra to the piggy bank. Digital imaging offers both technical and creative opportunities that are not available in a conventional film and chemical workflow.

was more than five years ago, when there weren't as many digital cameras to choose from. I looked at every professional digital system available, kicking the tires, playing with all the

nothing less. I needed to find a system capable of capturing large files with lots of pixels, in other words, high-resolution images.

Versatility is another important aspect of my business. As an independent advertising photography studio, we handle a range of assignments—from industrial product photography, to catalogs, food illustration, automobile photography, and commercial shoots for an after-market manufacturer of custom and antique replacement Harleys. Our digital output requirements cover a variety of applications—from low-resolution files for the Web, to print ads, brochures, newspapers, posters, backlit Duratrans, and billboards (which require very high resolution images).

As for manufacturer support—in those early days it was the difference between making a digital system work or flipping burgers at the local drive-thru. Today, the transition from conventional film photography to digital still photography requires a major financial and professional investment. It's important that you take the time to learn how to capitalize

on the technology. For that, your supplier can be your lifeline to success.

I wanted my digital work to go head-to-head with film. All the professional digital cameras I tested provided professional quality images, and each had its own advantages, but the BetterLight 6000 afforded me the

(Continued on page 68)

Know Your CCDs

Digital photography comes in two flavors: area (matrix) array and linear array CCDs (charged couple devices). In area array capture, the entire CCD is simultaneously exposed to light, much like a frame of film in a camera.

Some area array cameras capture all the image data at once—including red, green, and blue channels, while others require three separate exposures—one each for the red, blue, and green data. The three-shot camera can be used only for non-moving subjects, since each color channel must be perfectly aligned with the others to produce the final three-color image.

A linear array CCD works like a scanner, recording digital information with the help of a stepper motor, one line at a time. Because

linear array CCDs can require up to several minutes to record an image, their uses are also limited to non-moving subjects. However, they can deliver the highest quality images and largest image files because they are able to record more data than area array CCDs.

Ultimate Digital Work Flow

Like many creatives, I'm right brain-centered and I want to concentrate on my imaging, not tinker with bells and whistles. I learned early on in working with digital cameras that a precision digital back such as the BetterLight 6000 requires a precision view camera. So I use a Sinar p 4x5.

My computer system is a pumped-up Power Macintosh G3/266MHz minitower with 384MB RAM, an Ultimate Rez ix3D 128-bit Video card, 8GB

xistor RAID storage, and xistor docking stations with multi-gig removable hard drives. I use a 21-inch monitor for viewing with a second 15-inch palette monitor on the side. This dual-monitor setup is more than just flash for the art director; having all of the imaging tools on the second monitor gives me unobstructed imaging real estate and less fiddling with digital tool boxes.

Depending on my client's needs, I deliver completed images on an Iomega Zip or Jaz disk. For critical jobs, I provide him with Fujifilm Pictography 3000 prints or CMYK proofs, either Rainbow or IRIS. We have a fully developed color management system and all of our images contain color tags.

knobs and buttons, and studying digital files captured by each camera. My primary concerns were: 1) quality; 2) versatility; and 3) manufacturer support.

Quality is still a major consideration. Properly scanned film provides excellent reproduction quality. With digital capture, we could accept

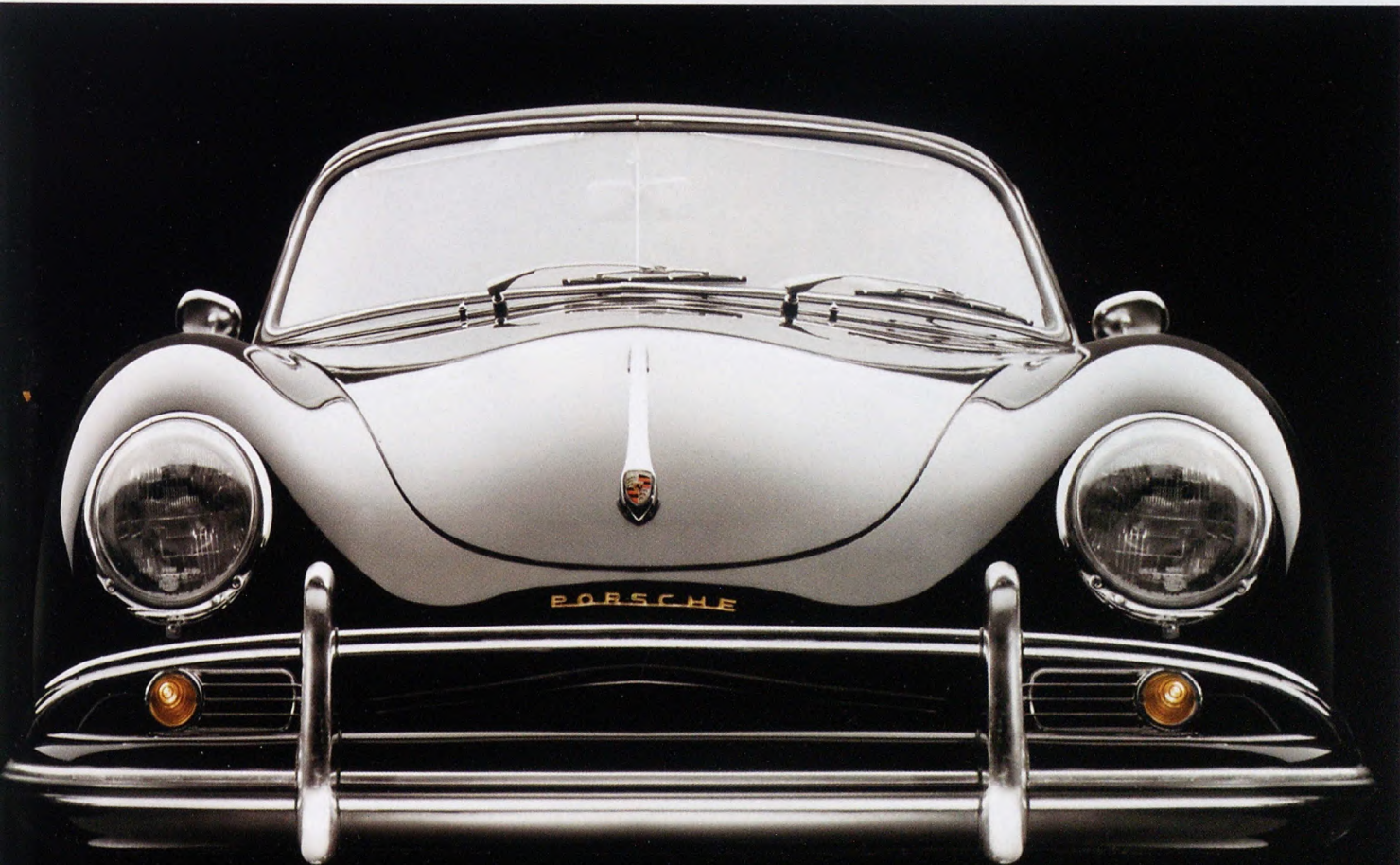
classy Ride

The 356 Porsche speaks volumes about class, precision, and quality. Lighting the vehicle required a delicate touch, but holding the highlight to shadow detail and color balance was the hair puller. By tweaking one of the preset processing curves in the camera's controls and using the digital spot meter, I got most of what I was looking for. While close is good enough for horseshoes and hand grenades, it is not acceptable for precision digital illustrative imaging.

Color management is one of the most valuable technical benefits of the digital workflow. This 356 Porsche demanded exact color balance, with no green or magenta tints of any kind. With film, we have to work with what comes out of the box and the quality of the E-6 processing line. The best we could do is use color meters and color correction gels, and run film tests to tighten up the color balance. But with the BetterLight software, I can adjust the CCD color balance to each light source and shooting condition, and save those setups for later use. This can be done quickly and easily by placing a neutral gray card on the set for testing. It takes only a minute or two.

In color-critical situations it can be helpful to shoot a color chart and grayscale in a separate file, under the same conditions as the final image. This color slate can then be used to fine-tune the RGB files and process and tweak the CMYK conversions. If you choose this technical option, it is important that the images of the color chart and the actual subject are photographed and processed exactly the same way; otherwise, the whole process would be pointless. The highlight to midtone transition in this Porsche image was critical. Due to the complete lack of film grain, and the ultra-high resolution of the BetterLight linear digital back, the tonal transition came out nice and smooth.

Glenn Martin-Digital Outback



Steak n' Tators

Steak n' tators is staple food here in casino country. This food illustration for Freddie's was designed as a billboard. At 60mph on a crowded freeway, textural detail and subtle tones aren't much of an issue. This, however, is not what you tell your client.

I didn't find out about the critical application until I was setting up the shoot and the client said, "By the way, we also want to use this image in a backlit display." Since everyone can put his nose up against a backlit display, the textural detail, subtle tones, focus, color, and lighting suddenly had to be right on the mark, and the image file had to be 100MB or more. Graphics reproduction is like anything else; quality up front will allow for quality at the end.

This illustration called for a fair amount of subjective application of selective focus and precision lighting for text overlay. (For some reason that I still don't understand after 20 years of shooting, art directors feel the need to put text all over my images.) The art director, account executive, chef, and client were all on set for the shoot. It was great to have the image pop up on the monitor so everyone could have a peek. When I'm working with an art director on a layout that calls for exact placement and color for precision reproduction, the BetterLight interface assures me that I have the shot. And when an image will be used in several applications, as was this one, I can capture a 100MB image to start with, and bring down the resolution if need be for the client's immediate needs. Then when he calls the next week and says, "We also need . . .," I'm as prepared as a Boy Scout.

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Chocolate Taco

When I got into digital imaging more than five years ago, I didn't know how much I had to learn. I just started shooting. At Seybold San Francisco some time later, I was to give a presentation about my digital work. To my surprise, one of the guys representing an area array digital camera told the audience, and me, that one cannot shoot food, especially not delicate chocolate, with a linear array digital camera. I didn't know this; no one ever told me. Since I was the next presenter, I was worried over this news. I had several food illustrations in my portfolio, including this chocolate taco dessert. I was going to have to make my case.

When shooting food illustrations with linear array cameras, I've learned to set up the direction of the scan to move across the shortest distance of the image. I'm careful to set the camera's swings and tilts to shoot at the greatest aperture, thereby using the fastest exposure. Other than that, the digital food shoot is much like any other food illustration—great when it's a wrap.

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(Continued from page 64)

quality, versatility, and manufacturer support I was looking for. The scanning back provides 6,000x8,000-pixel capture and 137MB image files (compared to the average single-shot digital system, which offers between 2,048x2,048 and 4,096x4,096 pixels). The image quality is every bit as good as film, and I have no problem enlarging the images to cover a two-page bleed or a 30-foot billboard.

As photographers, we can choose to resist the digital revolution, or we can become one with the digital workflow. I earn a living with my photography, so the quality of my work and my professional reputation are everything. Learning digital and introducing it to my clients was a success; like a Zen master, I became one with my digital camera.

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Three Days in Paradise

Art Tech Creativity Retreat Explores Traditional and Non-Traditional Photo Art

How would you describe Paradise? Recently, for 31 PPA photographers and photographic artists, it was a 460-acre ranch with wildflowers in bloom, horses in the corral, and longhorn steer in the pasture. It was also a large room filled with digital equipment—scanners, computers, printers, and digital cameras. And another room filled with traditional artist's media—oils, dyes, charcoals, pastels, and an array of Polaroid materials for Time Zero manipulations and image and emulsion transfers—plus all of the materials necessary to matte and mount, lacquer, and seal finished images. It was the freedom to create! It was a place where the artists and photographers could get together to explore. It was Paradise, Texas.

The new venture group, under the direction of the PPA Art Tech Specialty Advisory Group, chaired by Debbie Scott, PPA Certified, Cr.Photog., brought together photographers and photographic artists from around the country to share their areas of expertise and learn from each other. The creative highlights included a safari conducted by Janet Rogers, M.Photog.Cr, "Photographing Children," and a safari led by Dave Cisco, PPA Certified, M.Photog., "Seeing the Light."

Five technical assistants helped out in the Creativity Retreat Digital Room, making sure that the equipment was set



"Blue Bells," by Marla De Bry

up, calibrated, and properly networked, and providing assistance to the program participants: Mike Sebastian, Splash of Color; Alan Hanagriff, Imaging Spectrum; Arthur Hale, Southwestern Camera; and Don and Barbara Lambert, Fine Art Printing and Restoration.

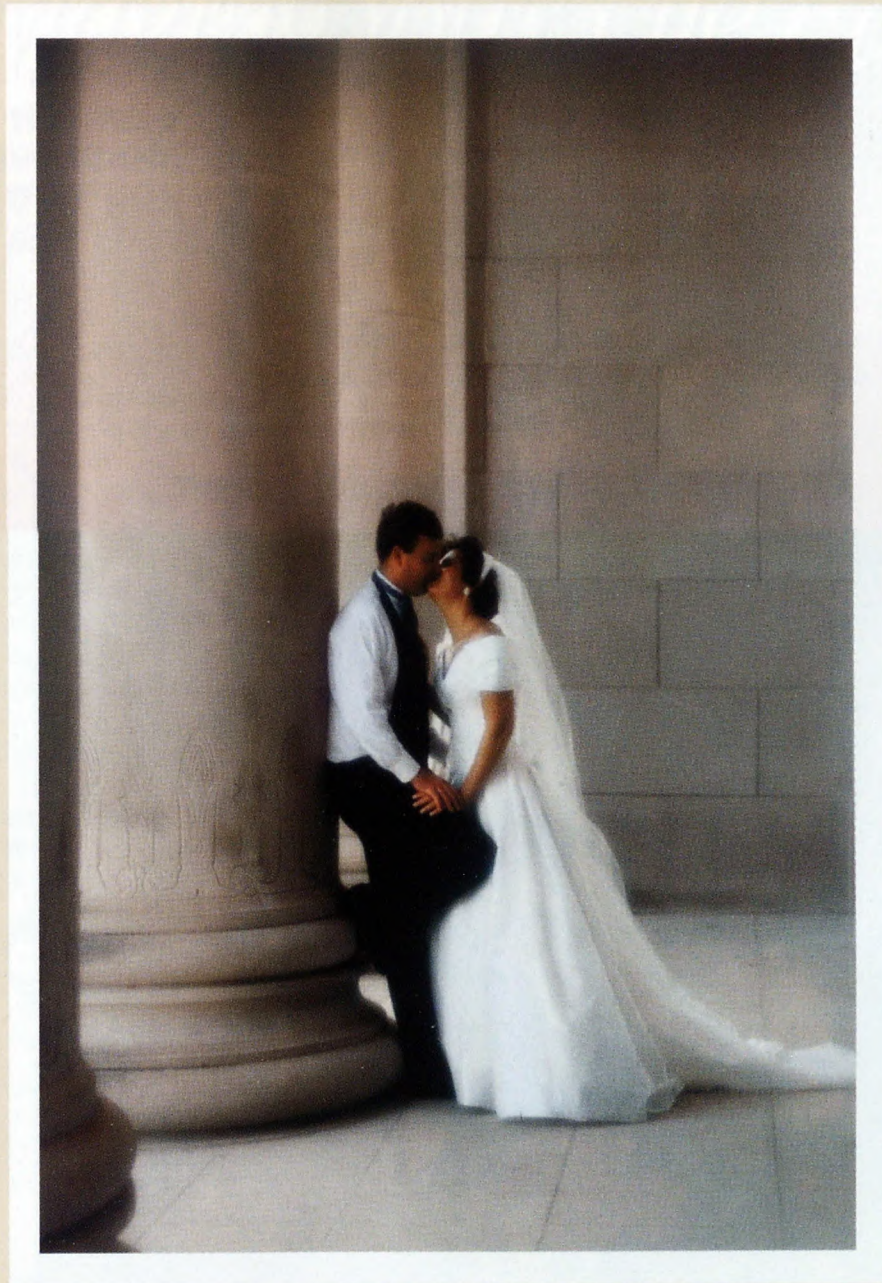
Betty Stiles, PPA Certified, Cr. Photog., oversaw the Group Digital Project, "Patchwork in Paradise." She and the technical assistants worked with the attendees to complete individual

images and the composite by Saturday evening. The Lamberts output the composite on an ColorSpan Giclée printer at their nearby facility, then mounted, sprayed, and delivered the 30x40-inch print to the participants by Sunday, so they all could view the work before they left the retreat. Mike Sebastian printed 8x10-inch images for all attendees to take home.

LaVon Westfall, M.Artist.Cr., oversaw the Mandala project, created in oils of

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a 36-inch, round canvas. Westfall provided a limited palette of colors and each attendee was allowed to select an area of the canvas to design and paint. Both group projects—the Mandala and “Patchwork in Paradise”—will be on exhibit at the PPA National Convention in Atlanta, July 23-28, at the Georgia World Congress Center. They will be part of PPA’s Silent Auction, with a portion of the proceeds going to PPA Charities, the Scholarship Fund, and the International Photography Hall of Fame (visit the PPA Web site at ppa-world.org to participate in the auction).

Seminars included: “Time Zero Manipulation,” by Debbie Scott, Anthony

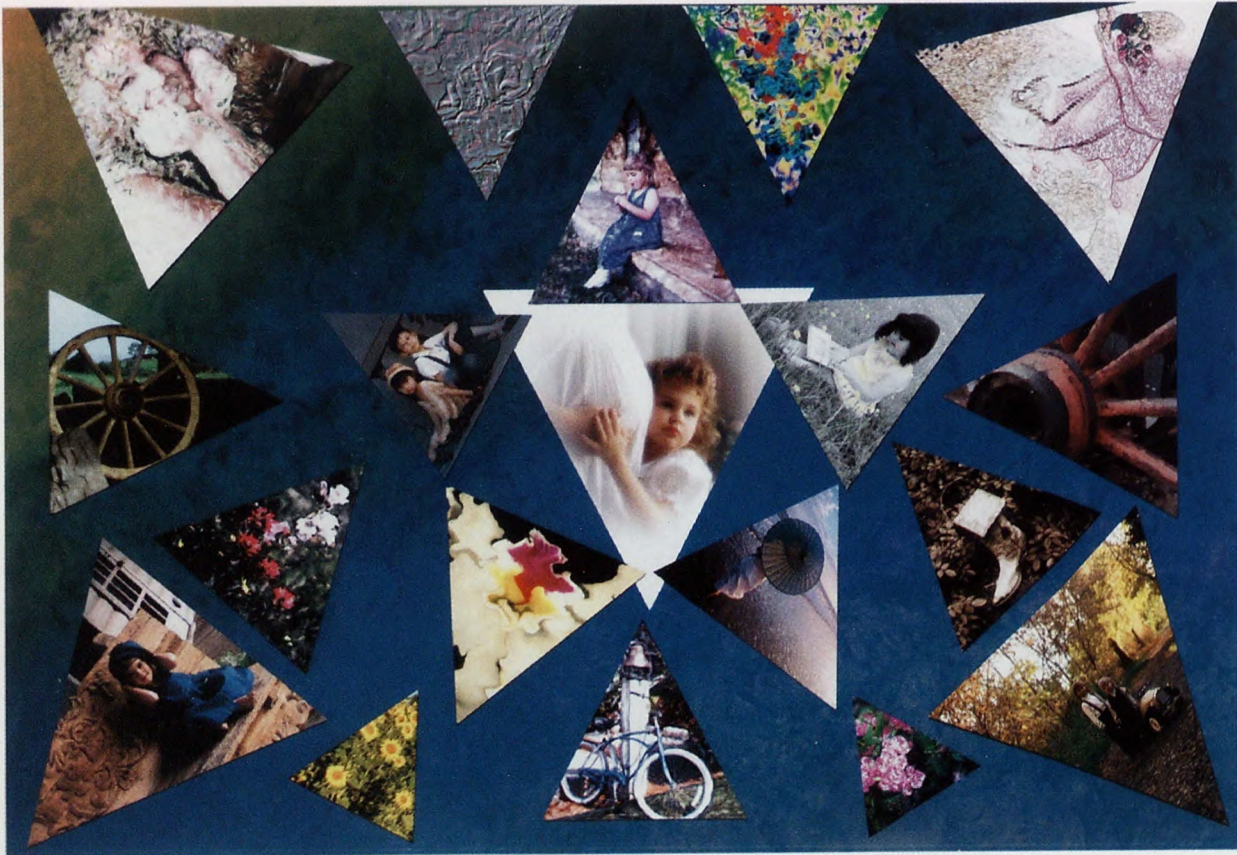
Volpe, Byra Vion, and Phelomena Ng; “Matting and Framing,” by John Schuman, Albums, Inc.; “Color Management for the Digital System,” by Mike Sebastian, Splash of Color; “Final Cut Pro Software,” by Martha Whitehouse, Apple Computer; “Getting Your Work into Galleries,” by Linda Rorer and Kim Phillips; “Retouching Digital Files from Digital Cameras,” by Nema Velia; “Water-based Spray,” by Jayne Sponsler; “Painting Negatives,” by Deanne Parry; “Transparent Oils,” by LaVon Westfall; “Carbon Transfers,” by Byra Vion; “Oils Glazing,” by Anthony Volpe; “Processing Polaroid Instant Slide Film,” by Debbie Scott; and “Image

and Emulsion Transfers,” by Byra Vion. The images created will be on exhibit at the International Photography Hall of Fame in Oklahoma City through July 15, and some will be displayed at the PPA National Convention. Most of the images will become part of the International Photography Hall of Fame Permanent Loan Collection. The exhibit is available to view on the IPHF Web site: www.iphf.org. Several of the sponsors will be linked to the site as well.

Companies that provided products, equipment, and technical support for this event included: Marshall Photo Oils, The Pierce Company, Valspar Corporation, American Color Imaging

Inc., Kessler Color Ltd., Albums Inc., Photocolor of Houston, Eastman Kodak Company, Fuji Photo Film U.S.A., Polaroid Corporation, Crescent Cardboard Company, Long & Company Framing Consultants, Apple Computer Inc., Adobe Systems Inc., Metacreation Corporation, Imaging Spectrum, ProComputing Splash of Color, ENCAD Inc., Epson America Inc. Lambert’s Fine Art Printing and Restoration Hartcraft, Full Color Inc. General Products, Valley Moulding and Frame, Veronica Cass Inc., Texas Professional Photographers of America School of Photography (one scholarship for the School in 2000), Blue’s Restoration, South-

western Camera, Foamboard Plus, and LacquerMatte. The staff at Garrett Creek Ranch Retreat Facility and Barbara Gilstrap were also instrumental in the success of this event.



“Patchwork in Paradise,” a digital composite by Creativity Retreat participants.

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Fine Portraiture
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Unique Impressions

By Kim Brady

"It's like hiring
an artist to
paint your portrait . . .
I want to bring
my artwork to
that same level."



"Bundle of Love" was manipulated in Adobe Photoshop using the Kai Power Tools filter. The image was retouched on one layer and blended with the original. A Polaroid-style edge was added for impact.

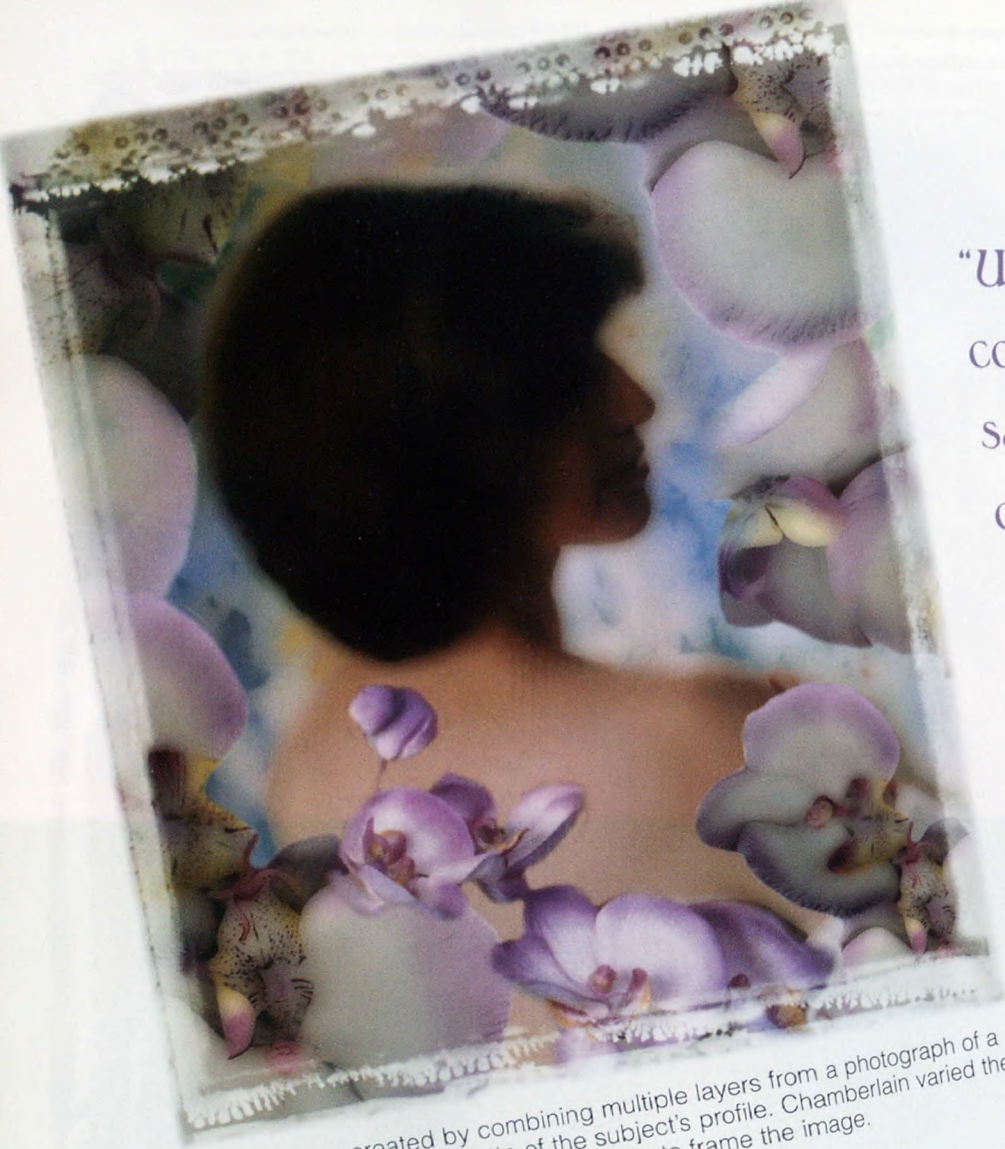
It wasn't until 1993, when Jim Chamberlain purchased his first Macintosh computer, that the photographer discovered his true creative talent. He had been enjoying a successful portrait and wedding business for 25 years—the first

15 years in Concord, Massachusetts, the last in Medford, New Jersey—yet he knew there was something missing. There was an artistic side to Chamberlain that was longing for expression.

Shortly after buying the computer, Chamberlain underwent hip replacement surgery. Facing 18 months of



"Natalia" is a broad-lit profile photographed against a pastel, flower-painted background. The subject and the sunflowers were photographed separately, then scanned into Photoshop. Chamberlain duplicated the sunflower into 12 or 15 layers, then resized and reshaped each layer to make it unique.



"Gwen" was created by combining multiple layers from a photograph of a pink orchid with a silhouette of the subject's profile. Chamberlain varied the layers with Transparency to frame the image.

temporary retirement, he seized the opportunity to learn Adobe Photoshop and other digital retouching programs. Back at work, he created his first composite portrait in Photoshop in 1995, and entered the image in the 1997 PPA International Print Competition; it was the first competition he had ever entered. The image scored enough points to become part of the PPA Loan Collection.

"I figured I was on to something," said Chamberlain, "so I developed a special line of portraiture, 'Unique Impressions.' The idea was to take traditional photographic portraits and convert them into impressionistic paintings, or layered images."

In the print "Natalia," for example, Chamberlain photographed a sunflower and scanned the image into Photoshop. He duplicated the flower into 12-15 layers, resizing and reshaping each layer to give it a unique quality. He made some of the layers transparent, allowing the flowers underneath to show through. The composition was then output on a large-format ink-jet printer on high-quality watercolor paper. The result was a fine-art impressionist portrait.

"This new process allowed me to create and express myself in a way I'd never been able to before," said Chamberlain. "The key was to set aside my traditional knowledge, let the

"Unique Impressions is commissioned portraiture," said Chamberlain. "The client pays a set fee for the photo session and the final art print, but he never sees a set of proofs. I select the best pose from the sitting."

creative juices flow, and play with the image until I had something that was both artistic and balanced. In fact, the hardest part was to say 'enough is enough' and make the decision to stop working on it. I knew I could go on forever if I didn't set limits for myself."

Initially, the budding artist introduced the Unique Impressions portraiture to customers on speculation, knowing he would be more successful selling a finished piece than a concept. "Typically, I'd take a pose of the bride and groom that I liked and make it into an impressionistic painting. Then I'd have it printed, mounted, and framed a week after the wedding, when the newlyweds came in to look at their previews," said Chamberlain. "The first year and a half I sold the work completely on speculation. Now I'm getting clients to include an ink-jet print as part of their initial deposit."

Approximately 75 percent of Chamberlain's wedding couples order Unique



"Mother's Joy" started as a color wedding candid taken at the bride's house before the wedding. Mom was hugging her daughter and tears were flowing. The image was converted to sepia tone in Photoshop.



"Sandra" was created as an engagement portrait. Chamberlain layered three images from the portrait session and balanced the composition with subtle accents of flowers.

Impressions prints with their traditional albums. Portrait clients can order the digital prints alone or as part of a traditional photography session, but once they commission the art, they have no control over which photograph Chamberlain uses to create his master-

piece. He selects what he considers the best image from the sitting and delivers the completed portrait. "It's like hiring an artist to paint your portrait," he said. "You don't have the opportunity to select your favorite pose. I want to bring my artwork to that same level. I

have yet to create an art piece that the customer didn't like.

Chamberlain offers special pricing for his fine-art portraits—a set fee for any ink-jet print, from 11x14 to 20x24 inches. "I print on 22x30-inch paper," he said, "so as long as it fits on that sheet, the cost is the same." Most clients settle on 16x20-inch prints. Mounting and framing are part of the package, but priced separately, according to the materials the clients choose. Chamberlain does it all himself, to make sure it's ready at the most opportune time. "It's important to have the finished print ready by the time my clients expect to come in to view their proofs.

In addition to his wedding and portrait work, Chamberlain is starting to offer digital fine art children's portraits, enhanced with layered images of stuffed animals and toys.

Creative Environment

Space is a premium. Chamberlain's studio occupies a mere 750 square feet of his 3,500-square-foot home; every square inch is put to good use. There's a camera room, sales room, darkroom, and digital lab. The extensive digital imaging equipment needed to produce the Unique Impressions

portraits in-house was a considerable investment, but Chamberlain said it paid for itself in the first six months. "After I made the initial investment, I knew that I needed to find some bread-and-butter work to help justify the cost.

"That's how I got into legal photog-

graphy, creating posters for trial exhibits.

"I also began to make professional posters and signs for other clients, and 35mm slides for training and educational presentations, he continued. "There is more digital imaging business out there than I ever would have expected. The trial exhibits themselves have more than paid for the equipment."

Chamberlain's first computer was a 25MHz Macintosh Centris 650. He's since added a Power Mac 9600 and three Power Mac G3s. "The G3s help keep my production time reasonable," he said. "I can have one computer tied up printing, while I'm using another for Photoshop and imaging."

On the printing side, Chamberlain started out with an ENCAD Novajet PRO 36, which allowed him to output prints as large as 36 inches. Eventually he put together his own proprietary, high-end printing system for about \$25,000. "I did a lot of testing, on my own and with various ink manufacturers, to find the most archival ink-jet system," he said. "I checked with Henry Wilhelm, of Wilhelm Imaging Research, the foremost expert in the field of archival print making." The third-party inks Chamberlain chose are rated to last 40 years on Arches watercolor paper, with only minimal signs of fading. He also recommends Lysonic inks, which he uses with his Epson 3000.

Chamberlain owns a Montage 4K film recorder for 35mm digital slide output, a UMAX Technologies Powerlook 3 scanner for image capture, a Omega Jaz and Zip drives, and a Philips CD-R drive for storage. "I learned pretty fast that backing up digital files was expensive," said Chamberlain, "which is why I went to CDs. I have a record of every file I've ever created on CD. At \$1.50 per 650MB disc, I can store a lot of files for a reasonable cost. As technology

Chamberlain started providing imaging services to the legal community by photographing scars and burns for his lawyer. "He just asked me one day if I could make these posters. I had everything I needed to create a professional looking presentation. When he left that job to join another law firm, I found myself printing trial exhibits for two law firms. When one of his associates left the second law firm for a new job, I had three law firms using my services. Strange how the attrition of lawyers expanded my client base.

changes, I have a complete set of old files to prepare for the future."

Chamberlain is strictly film-based when it comes to image capture. He uses a Hasselblad 503CXi medium-format camera with Fujicolor NPH 400 Professional film. All of his enhanced images begin with scanning a paper proof—"You don't have to have expensive film scanners," he said. Most of his portraits are made in his studio under studio lighting. He rarely does outside portrait sessions, but sometimes he does rely on available light for wedding photography.

Chamberlain had to modify his photographic style slightly for the digital environment. "I use Photogenic PowerLight 600s in a simple lighting setup: main light, fill light, and background light. The main light I keep fairly close to the camera to give off a slightly flat light—butterfly rather than short lighting. I found that I have to flatten out the lighting a little bit to get the best results in the computer." I also learned very quickly to leave off the soft focus filter because I can add any degree of softness in Photoshop. Overall, I like to start with nice sharp images, slightly flat lighting, and midtone subjects and backgrounds.

"Medium-key backgrounds reproduce well on the computer and transfer very well onto watercolor paper," he continued. "I had a custom background made in pastel colors that fits this process perfectly. The artist is Gail Dignen of Artistic Background, in Idaho Falls [208-529-4838]."

In addition to color negative film, Chamberlain often shoots with infrared film and Polaroid SX-70 Time-Zero film to create original prints. "Occasionally I'll do an SX-70 print manipulation of the bride and groom and scan that to make an ink-jet watercolor print. The SX-70 film scans well because it has a

Learning Digital Basics

Learning the basics of computers and Photoshop is like learning a whole new language. The frustration level for the first year is pretty high. It requires an incredible amount of patience, and lots of practice. It's like buying a new camera: Once you know the tools and become comfortable using them, you can start to create great pictures. You've got to really get beyond the basics to realize the power of Photoshop. I was using the program for almost two years before I made a truly creative image—but then, it was a very slow computer.

—Jim Chamberlain

"Lily" was part of a glamour series taken on location. Chamberlain used black-and-white images of a day lily in layers to accent the subtle pastel colors in the room setting.



nice clean surface. The Polaroid prints you pull apart don't work because you get spots on the surface."

Chamberlain, who teaches a PPA-approved Adobe Photoshop course once a month, uses Photoshop and Metacreations Painter for all of his image manipulation. "There is extensive manipulation going on in my images," he said. "I do some retouching, but I'm more into the creative side. The application of Photoshop filters is a trademark of my work. One of the important concepts I convey to students is that a photographer can express his individuality through variations in Photoshop filters. The chance of copying another photographer's style is slim, because your ability to insert your own personality is so tremendous."

Once the manipulations are complete, Chamberlain flattens the layers and adds a graphic edge. "I do this with an existing plug-in, or I create one from scratch with an Eraser Brush and Pen tools." The last step before output is color balancing the image file.

When Chamberlain began to create his Unique Impressions prints, it took two-and-a-half hours from start to finish. Now he can create a multilayer portrait, edit it in Photoshop, and have it ready to print in 30-45 minutes. The fast turnaround makes his artwork extremely profitable. "This is where my complete understanding of the process comes in," he said. "I usually color balance the image right the first time; rarely do I have to go back and rebalance the prints."

Chamberlain's marketing approach is as high-tech as his portraiture. "My Web site (www.chamberlainphoto.com) attracts quite a bit of business," he said. "Typically, people who find me in the Yellow Pages visit my Web site before calling. I also receive referrals from prospective brides who live out of town, but whose parents live here. They shop the Web before they come home to start their wedding plans."

This summer, Jim Chamberlain is presenting "The Creative Process," a series of seminars sponsored by Fuji Photo Film U.S.A. For information about computer classes, watercolor printing, or presentation slide production, call the studio: 609-654-0005; Web site: www.chamberlainphoto.com.



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Learning and Growing Online with Robert Farber

By Michael Eagleson

No matter what field you're in, continuing education is important. And in the world of professional photography, there's always something new to learn. No matter how much you know about photography, and no

matter how good you are, there's always someone who can teach you something you didn't know.

Traveling to seminars and workshops all the time can be expensive and time-consuming—and every time you leave

town to attend, you are effectively losing revenue from potential clients. But there is a way to keep your knowledge and skills up-to-date, without losing time and money—and at the times of your choosing.

Robert Farber, renowned photographer, publisher and lecturer, has launched "Photoworkshop.com," a virtual classroom for photographers on the World Wide Web (www.photoworkshop.com). On this innovative high-tech site, you can discover new photographic and lighting techniques, find out about the latest traditional and digital photographic equipment, enjoy lectures presented by leading photographers and complete assignments that are critiqued by Farber and are eligible to be hung in the site's virtual gallery.



Members of Photoworkshop.com can navigate through the virtual studio interface to learn and share photographic techniques, and much, much more.

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All you need is a computer with Internet access, a Web browser, a ShockWave Flash plug-in, and RealAudio Player (both Flash and RealAudio Player are free for the download, and come with the latest versions of Netscape Communicator and Microsoft Internet Explorer).



Farber decided to create the online workshop when his Web site (www.farber.com) was receiving more than 1 million hits a month. "I was inundated with e-mail asking about my books, lectures, and photographic techniques," he explained. "People wanted to know, 'How is this done?' and 'How about that?' I wound up having somebody spend so much time helping with the e-mail that I said, 'You know what? We could turn this into an online workshop, and in a very creative kind of way.'"

The workshop interface is a well-appointed virtual studio. It looks as if you are standing in the foyer of a large photographic studio, with a choice of two hallways to walk down. Off the main hallway are the Darkroom, Digital Imaging Room, Editing Room, Equipment Room, Studio, Dressing Room, and Farber's Gallery. The upstairs hallway leads to the Conference Room, Lounge, Members Gallery, Photo Resource Room, and Auditorium. If you'd rather not wander through this virtual environment, you can navigate directly to any of the rooms, or you can pick up the bimonthly photo assignments by clicking on the buttons below the main interface. Also tucked away here are the Supply Room, where you can download RealAudio Player, Flash, and Apple QuickTime, and the Repair Shop, for technical support on the site or any of the applications you'll be using.

Assignments

As the site started developing from a few basic rooms into a studio, Farber decided that as a workshop, they should start giving assignments to the participants. "I give an assignment

based on things visitors can learn in the workshop, or things that, through my 30 years of photography, publishing, and other experience, I can pass on to the participant." Although the assignments are open enough to allow photographers to express their creativity, there is usually one direction.

For example, one assignment was to make the most creative photo they could, but lighting was restricted to one simple light they could find in their houses—no studio lighting allowed. Another assignment was for the participants to put all their creativity into capturing a self-portrait.

"I'm trying to teach people how to see and experience, how to pay attention to detail, and how to use light in a way that is different from the way they've used it before."

The 30 assignments that are deemed the best are hung in the Virtual Gallery (on the studio's second floor). The best photographer for each assignment is awarded a Stylus Photo 1200 from Epson America Inc., a full version of Adobe Photoshop, and a Chimera softbox lighting kit. PPA members also receive one merit for each photo that is hung in the Photoworkshop.com Gallery.

The Main Hall

Behind the first door on the right in the main hallway is the Darkroom, where you can learn about darkroom equipment and listen to streaming audio about darkroom procedures. Almost all of the rooms feature lectures or quick audio bytes that you can listen to with RealAudio or Apple QuickTime. Just click on a piece of equipment, or choose an interview or a lecture from the list at the right of the screen.

Across the hall from the Darkroom is the Digital Imaging Room, where you can learn about equipment, software, and digital imaging techniques. "You'll see the value of ink-jet printing, scanning, Photoshop, computers, and wide-format," said Farber.

Down the main hallway, you can duck into the Editing Room, where you go behind the scenes on Farber's photo shoots. "You can see one of the images I've published in a book, and the rejects from the same shoot. Or I can take you along for a Wrangler jeans shoot, where you can see everything, from the original estimates, to Polaroids, to behind-the-scenes photographs, and the final images." Farber's lectures are accompanied by a slide show and streaming audio.

Across the hall are the Studio and the Dressing Room. In the Studio, you can learn about lighting techniques, studio equipment, and hear how Farber accomplishes certain images and lighting techniques. In the Dressing Room, you find out everything you wanted to know about model

See us at PPA '99

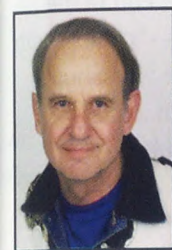
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Does an exhausting production schedule test your lights to their limits? If so, you'll love the additional features of the new X1600 and powerful X3200. An exclusive Dual Range Power Control system allows variable adjustment of flashpower and model lamp over a 7 f-stop range. (Add 1.2 f-stops when controlled by CompuScene). When switched

to 1/4 Power Mode, both the recycle times and flash durations are reduced. This feature is terrific for shooting and freezing very fast action shots such as sports, dance, or scientific work. With On-Demand Fan Cooling and Audible Overheat and Misfire Alarms the X-Series lights can be used under extremely heavy all-day shooting conditions.

Do you need more convenient control of your lights? We have the remote controls to bring peace to your hectic and complex setups. With the RC-1 you can adjust up to 4 lights with a user-friendly hand-held controller. The CompuScene Digital Scene Computer controls as many as 8 lights via a portable hand-held unit. Also, look for our White Lightning Wireless Radio Remote Control system, which will be available soon. Not only will it contain a built in radio slave, it will allow you to control all the lights in your setup.

Are you setting up a studio? Check out our package discounts. We can offer you a complete, affordable package with everything you'll need to get started as a photographer.

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Effective Wattseconds*	1600	800
Recycle to 100%	1.95 sec	1 sec
Flash Duration (t.5 method)	1/1600 sec	1/3600 sec
Output with 11" Reflector**	f45	f32
Typical Softbox Exposure***	f22 to f32	f16 to f22
Lumenseconds	28,000	14,000
Modeling Lamp (Quartz)	150W	150W
Weight	4.6 lbs	3.7 lbs

* Effective wattseconds flashpower as defined by certain other manufacturers.

** Measured at 10' with optional 11" 50° reflector.

*** Typical with double diffused softbox at 4' to 6'.

UltraZAP 800 shown with optional UBR Background reflector. UltraZAP 1600 shown with optional LMMF LiteMod Mainframe for addition of gels, grids, barndoors and snoots.

X-Series

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More info? Circle 67

releases, property releases, and even how to find models and deal with them during shoots.



At the end of the hall lies the Gallery, a collection of Farber's own images. When you click on any image, you'll get an explanation of how the shot was created and the idea behind it.

The Palace

As you enter The Palace—a.k.a., the upstairs hallway—you notice a room called the Lounge. But this isn't a place for hanging out and drinking coffee; it's more a virtual library of famous photographers. You can sit at one of the many teleconferencing screens in the Lounge to learn about the images and techniques of several veteran photographers.

There are five interviews available, and more will be added as the site grows. Eddie Adams discusses his Pulitzer Prize-winning photograph of a Vietnamese colonel executing a prisoner, and Arnold Newman talks about his famous portraits of Pablo Picasso and Igor Stravinsky, all accompanied by a slide show of images and streaming audio of Farber's interview with the photographers. Other interviews are with Ryszard Horowitz, Jeff Dumas, and Douglas Kirkland.

Across the way, you can step into the Conference Room to hear interviews with photo industry experts, such as copyright attorney Robert Cavallo. "He gives a half-hour interview about photographers' rights, model releases, property releases, and copyright infringement," Farber said. "He's an expensive New York attorney, but our members get all this advice for free—which is great!"

As you amble on down the hall, you'll find the Members Gallery, where the best images from each bimonthly assignment reside. You can click on any image to call up information about the photographer and the making of the image, as well as Farber's critique, presented in RealAudio. In the Photo Resource Room across the hall are links to the site's sponsors and information on the photographic equipment they market.

Finally, in the Palace 3-D Auditorium at the end of the hallway, you can engage in live conversation—"chat"—with people in the photographic industry and other workshop attendees. "You pick a likeness of yourself—an avatar—to converse for you," explained Farber. "You can have discussions while conversation bubbles come out of your mouth, like a cartoon character."

All That and More

There is much, much more to explore at Photoworkshop.com. "There's lots to interest wedding and portrait, commercial, fine art, still life, landscape, sports photographers, and photojournalists. . . it's a diversified cross-section of photographers from all parts of the world," said Farber.

You can try it out for free, with a two-week trial membership. A three-month membership costs \$39.95; six months, \$59.95; 12 months, \$99.95.

The site is being built upon every day. "There are members in the U.S., Canada, Australia, the U.K., Sweden, and Singapore. Wherever you're from in the world, it's a wonderful experience, and it keeps evolving and getting better."

Benefits for PPA Members

PPA members who become members of Photoworkshop.com receive one merit point for completing an assignment that is chosen to hang in The Members Gallery (approximately 30 images are chosen from each assignment). Also, PPA members who sign up for the workshop receive a \$10 gift certificate to spend in the Photoworkshop Netphotostore. PPA members who sign up for a free trial membership will be entered into a drawing for an Epson Stylist Photo EX Printer to be awarded every three months. When you join, please read the special PPA instructions and include your membership number.

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PROduct Performance

The Rolleiflex 6001 Professional SLR

By Peter Kotsinadelis

Imagine a 6x6cm medium-format camera with an off-the-film/through-the-lens (OTF/TTL) flash metering system that can be used with any studio lighting, plus a super bright focusing screen, removable film backs with integrated dark slides, drop-in film loading, and world-class Zeiss and Schneider optics. What if you could top it off with a built-in motor drive, and still keep the price 30 percent less than comparable 6x6cm cameras? Impossible? Not really! This dream camera is the new Rolleiflex 6001 SLR. I guarantee that its fine features will make you look twice.

Rolleiflex 6001 Features

The Rolleiflex 6001 is built for flash and studio photography. It has many of the high-end features of the Rolleiflex 6003 and 6008—such as compatibility with premium Rollei PQS lenses, and shutter speed capability to 1/1,000 second—but in a lower-priced package. The electronically controlled Rolleiflex 6001 Professional has a built-in 1.5-frame-per-second motor drive that operates on one rechargeable NiCad battery. Fully charged for one hour, this battery can power 500 exposures; on a 15-minute charge, it provides 250



exposures. The battery is easily accessible on the left side of the camera body, and can be replaced in seconds to afford near-continuous shooting.

The Rolleiflex 6001 comes packaged with a folding viewfinder hood, a High-D focusing screen, a 6x6cm magazine for 120 film, a Zeiss-Planar 80mm f/2.8

HFT PQ lens, a NiCad battery pack and rapid charger, and a carrying strap. Additional 600 series backs are available to accommodate 220 or 70mm film (6x6cm format), 35mm, and Polaroid film. The new 6x4.5cm rotating back, which allows the photographer to quickly switch between horizontal and vertical formats, uses either 120 or 220 film. It offers electronic controls that maintain the frame, exposure/multiple-exposure count, and more.

Film speed is set in the 600 series back, ranging between 100 and 6400 ISO. This information is relayed to the electronics of the metering system in the camera, automatically preventing error when you're using mixed film. The Rolleiflex 6001 camera has a dedicated hot shoe on the side that accepts a Rollei SCA 356 or comparable adapter to

provide the coupling for OTF/TTL metering. Although the Rollei SCA-356 adapter has an ISO dial, you can simply set it to ISO 100 and ignore it, as all settings are done through the 6001, not the adapter.

There is also a Rollei SCA adapter (model QF-18, from Quantum

Instruments) that makes it simple to use a Q-Flash in TTL mode with your Rollei 6001. The cable release socket is standard, as is the PC connector, which allows the photographer to use any flash.

In the studio, the Rollei 6001 Professional can monitor external flash exposures with a TTL metering system; illuminated LEDs alert you to over- or under-exposures, and indicate the direction in which to turn the aperture dial to correct the exposure. The camera is turned on with a sliding switch located around the shutter speed dial, which sets single, continuous, or auto bracketing modes (for use with TTL flash metering). When the camera power is on, the ASC (automatic shutter control) technology monitors the camera's functions and performs a self-diagnostic check before each exposure.

The shutter release button on the front of the camera is easily tripped with a forefinger. Single or multiple exposure is set with a knob on the left side of the camera, where an additional knob sets the autobracketing sequencing for TTL flash—providing both aperture and shutter-speed auto-bracketing. A lens ring sets the aperture. Shutter speed can be set from 1/1000 second to 30 seconds, in 1/3-stop increments, with the shutter speed dial on the right side of the camera.

Rolleiflex 6000 series film backs include a built-in dark slide. All you need to do is to disengage the safety lock by moving a bar on the film back upward, then depress the magazine release buttons to remove the back. Film inserts for Rollei film backs can be purchased separately. These can be pre-loaded, to provide drop-in film loading you simply press the release buttons on the film back door, drop in the film insert, close the back, and press the shutter button. In seconds, the camera's built-in motor advances to the first exposure.

Lenses

There are a total of 26 Zeiss and Schneider lenses available for the Rollei 6001, including seven new designs—four from Zeiss, and three Rollei-made EL (entry-level) lenses. The EL lenses have the same optics as their pricier Zeiss PQ counterparts, but they have screw thread filters rather than bayonet mounts. The EL lenses include a 50mm F4 Distagon HFT EL, 80mm F2.8 Planar HFT EL, and Rollei 150mm F4 Sonnar HFT EL.

Professional lenses for the Rollei 6001 range in focal length from 30mm to 1,000mm (designated as PQ, or PQS, for professional quality shutter). Every lens features Rollei's exclusive High Fidelity Transfer (HFT) coating to reduce reflection and improve color performance, and all have built-in leaf shutters capable of flash-sync at any shutter speed. The PQS lenses incorporate Rollei's direct-drive shutter mechanism, which extends shutter speed to 1/1,000 second. The Rollei 6000-series models are the only medium-format cameras with such high-speed leaf-shutter capability.

PROduct Performance

This is one impressive camera. Considering the price, \$2,600 with lens, back, and built-in motor drive, it is easily the best value among the 6x6cm SLRs on the market. You get more camera for less money, which is certainly something I did not expect.

At first, the camera seems larger than other 6x6cm SLRs, but considering the integrated motor drive, the Rollei is actually a smaller package. I had opportunity to use the 6x6cm and rotating 6x4.5cm backs. For those who prefer 6x4.5cm format, this back is a great package, especially because you can use either 120 or 220 roll film, for 16 or 32 exposures, respectively.

I used two different flash setups to test the OTF/TTL and flash metering features: an SCA 356 adapter with Metz flash, and a Q-Flash Model T2 with its own Rollei adapter (Model# QF18). Both the SCA356 and Q-Flash adapter can be used with all Rollei series cameras. Because each film back has its own ISO setting, it relays the proper film speed data to the camera's electronics. All you need to do is set the desired aperture/shutter speed combination, and leave the flash exposure to the Rollei 6001 Professional.

One nice feature many photographers will find appealing is the camera's ability to meter studio lights. I wouldn't recommend throwing away your flash meter just yet, but this added feature is worth exploring.

After using the Rollei 6001 Professional for nearly two months, it was obvious that the engineers endowed it with every modern convenience a professional photographer could ask for. With its standard accessories and world-renowned Zeiss and Schneider optics, this is clearly the best value in a 6x6 medium-format camera on the market today. ■

Peter Kotsinadelis is a writer and photographer in Pleasanton, California. He can be contacted via e-mail at peterk@iname.com.

By Joe Farace

A Shift in the Paradigm

Digital Meets Analog

Imagek first surfaced at the Photo Marketing Association (PMA) show in 1998. The concept was simple: The company demonstrated a prototype of a digital image capture device designed to fit inside a conventional 35mm camera, just as film does. With the Imagek Electronic Film System, the photographer can switch between conventional film and digital photography while using the same camera. The Imagek EFS-1 produces 1.3-million pixel files and can store up to 24 full-resolution images. Upon download, each image weighs in at approximately 1.4MB, with a resolution of 1,280x1,024 pixels at a 24-bit color depth. Initially, the EFS-1 will have an ISO film equivalency of 100, with increased light sensitivity expected in future versions. Because of advantages in cost and power consumption, the

EFS-1 uses a 1,280x1,024 CMOS (complimentary metal oxide semiconductor) chip to capture images, rather than a CCD. The device uses non-volatile flash memory for onboard storage, and images are saved in a proprietary lossless (no artifacts) compression



algorithm. It is compatible with both Macintosh and Windows operating systems, and provides industry

standard file formats, such as JPEG and TIFF. The bundled software allows users to view the images onscreen and save files in the format of their choice.

Imagek plans to sell the Electronic Film System for less than \$800. Initially, the company will market the EFS-1 through the Imagek Web site: www.imagek.com.

More info? Circle 194

Since the rocky first years of photography, during which Fox Talbot's negative system was in competition with Louis Daguerre's direct imaging process, photographic technology has proceeded on an evolutionary path for almost 150 years. The wet glass plate method used by William Henry Jackson to photograph the American West gradually gave way to the tintype, then to ready-made coated sheets, and finally to roll film. The last big change in recent memory was the introduction of color negative roll film, which—in the cameras of such legendary photographers as Ed DeCroyce, Leon Kennamer, and Monte Zucker—forever changed the look and style of wedding and portrait photography.

Now every professional photographer in the country is hell-bent on "going digital." Before you take the plunge, I'd like to recommend that you take a time-out to reflect upon exactly why you want to use digital imaging in your studio.

Reality Bytes

Before digital imaging came along, the introduction of new photographic technologies had been gradual, with each new product building upon (and backward-compatible with) the ones that had come before. But computer manufacturers are driven not only by intense competition, but also by Moore's Law: "The power of the silicon

chip microprocessor will double every 18 months, with a proportionate decrease in cost." If this trend continued, predicted Gordon Moore, computing power would rise exponentially over time.

In practical terms, this means that in the field of digital imaging, product cycles are measured in *months*, not years, as was the case in the development of traditional optical and photochemical products. The digital imaging hardware you purchase today will be quickly replaced with newer models or versions that will produce better results, in less time, and at a lower cost. For people just getting started in digital imaging, this is the single most frustrating aspect of the process. Since this trend is not going to change, my advice is: get used to it.

Part of the mania surrounding digital imaging is that everybody knows a photographer who knows another photographer someplace else who's gone completely digital. But one business precept I learned from Don Feltner many years ago is that you must always do what's right for your studio and your customers—first.

Digital imaging is about speed of delivery, so the places you should look to implement this technology in your studio are the ones that demand fast turnaround. If you're involved in special event photography, you *must* be involved in digital imaging. Other profit centers in the studio may require a cost-to-benefit analysis to see if the expense of purchasing new hardware is in balance with the profits it will produce. Truth is, your customers don't care what kind of camera or film you use; they just want pictures that make them look good.

One of the biggest mistakes owners make when implementing digital imaging in their studio is doing all of the retouching, image manipulation,

"Now every professional photographer in the country is hell-bent on 'going digital.' Before you take the plunge, I'd like to recommend that you take a time-out to reflect upon exactly why you want to use digital imaging in your studio."

and printing themselves. Hello? Right now you may have someone outside the studio doing your negative retouching, and perhaps more than one person at your lab is making your customers' prints. If you have at least three people outside the studio doing all of this work, what makes you think you can do *their* jobs, as well as your own photography duties, and not lose your mind? If you're serious about implementing digital imaging, you're going to need help. You're going to have to find a new studio employee who can be the computer operator, systems administrator, and whatever

else you need the employee to be. This person's job will be to keep the computers/network running smoothly, as well as handling all of the non-creative aspects of digital imaging, leaving you free to handle the creative ones.

Leading by Example?

To tell you the truth, I don't even own a digital camera and I probably won't for a while. Although 90% of the images I sell are in digital form, only 10% began digitally. I have tested many digital cameras, some of which I've mentioned in this column, but for the kind of photography I do, I'm happier originating my images on film, than converting them into a digital format for sales and distribution. Instead of spending my camera budget on digital cameras, I've been migrating from the 35mm system I've used for almost 30 years to the Contax system. Why Contax? I like the Porsche-like design and technology of the camera bodies, along with the optical perfection of the Contax Karl Zeiss lenses. After I have acquired all of the elements of what I feel is a "complete" Contax system, perhaps I'll look at digital cameras. Because I'm an optimist, I'm waiting for technology that adapts 35mm film cameras for digital capture to come to market (see sidebar). ■

Colorado photographer and writer Joe Farace is the author of 20 books about photography and digital imaging, including *Reengineering the Photo Studio*, *Stock Photo Smart*, and *The Photographer's Internet Handbook*. You can visit his Web site at: www.hyperzine.com/writers/joef.html.

I began my photographic career with a large-format camera. The first time I saw the world upside down through the ground glass, I knew photography was for me. I loved the precise image control at my fingertips—selective focus, perspective, shape distortion—through its rise and fall, swings, tilts, and shifts.

As I became more experienced and began to attract more photography clients, the convenience of roll film was just too

tempting. I put away the big camera. As a working professional, I needed to make images quickly. My customers were less demanding than I was, and it was simply faster and easier to use smaller format cameras.

Things change. In 1989 when the Exxon Valdez ran aground, dumping 10 million barrels of oil into Prince William Sound in Alaska, it was more than just another new story to me. When I saw the death on the beach that Natalie Forbes captured in a *New York Times* photograph, it hit home. I made five trips to Anchorage and Cordova to record the extent of the destruction from an artist's perspective. Things were never the same after that.

Back home at my commercial studio in Los Angeles, California, the advertising world seemed trivial. I didn't want to take pictures of girls in their underwear anymore. Reality beckoned, and when I took the big camera out of the closet, sure enough all the charm remained. I loved it.

Advantages of Using Large Format

The advantages of the large format are many.

- The film is larger and records more detail. You can enlarge the image—greatly—without losing detail.
- Perspective control is easy: Soup cans can be round, buildings don't need to look like they're falling down, and books can have straight edges.
- You can expose one image or many without processing—and thus wasting—unused film.
- Switching between black-and-white and color does not require changing camera bodies or camera backs.
- The use of Polaroid film provides immediate results, allowing the photographer to judge composition and focus.
- Using Polaroid film with larger formats, such as 8x10 inches, can provide you with a final product.
- You can use one lens for both normal and close-up photography by extending the camera bellows, thereby moving the image closer to the subject.

Camera Types

All large-format cameras are in essence light-tight boxes with direct through-the-lens viewing

By Richard Newman

Large Format



Photography

Basic View Camera Movements

When a view camera's lens board and ground glass are perpendicular to the monorail (front and back tilt and swing adjustments are in their zero positions), they are comparable to 35mm, medium-format, and other cameras that do not have tilt and swing adjustments. These in-camera movements provide limitless possibilities for the photographer who knows how to use them. The following is a very brief overview of each view camera adjustment, and applies to both studio and field large-format cameras.

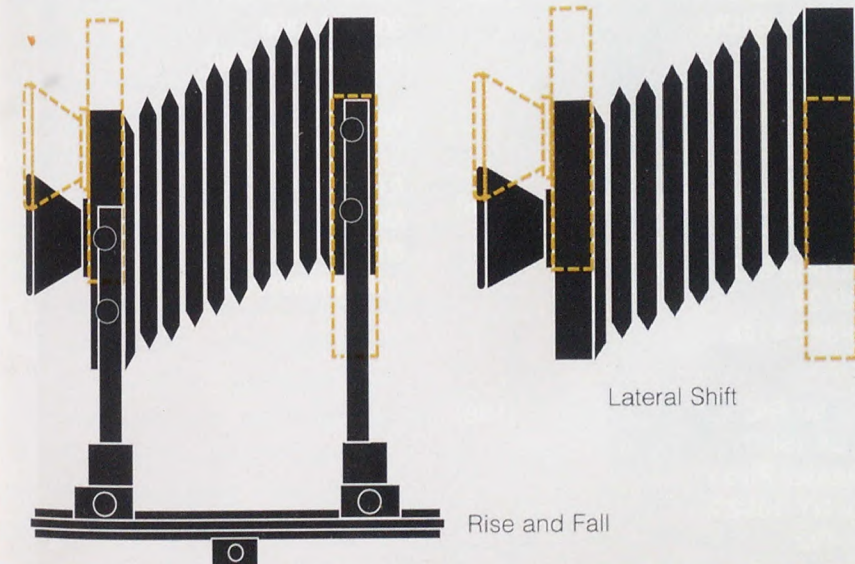
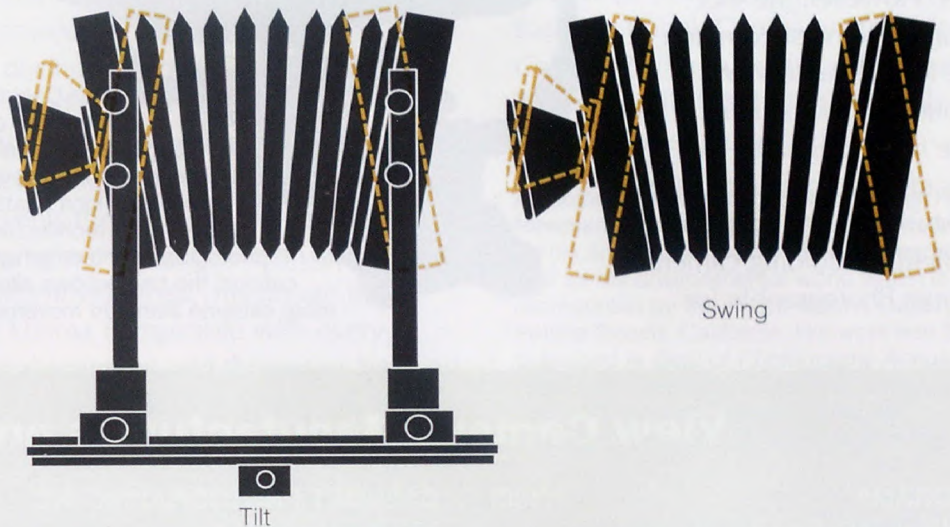
- Front and rear rise and fall. Rise and fall of the rear and front standards allows the photographer to raise or lower the image on the ground glass. This is useful for removing unwanted background. Be aware, however, that moving the front standard (camera lens) moves the image on the ground glass in the same direction as the shift; moving the rear standard moves the image on the ground glass in the reverse direction.

- Lateral shift. Move the front or back standard laterally to the left or right to position the subject. Please note that moving the front standard (lens) alters the camera's point of view (relationship between near and far subjects); moving the rear standard does not.

- Bellow extension. Increases close-up possibilities by increasing lens-to-film distance. This is how a conventional macro lens works, except that the distance is changed in the barrel of the lens.

- Rear swing. Controls/corrects the perspective of the subject plane that is not at right angles to the camera. Rear swing controls the image shape and causes or corrects line convergence in the subject.

- Front swing. Used for focus, front swing provides a sharp image of a sloping, horizontal object without having to stop down the lens. Also used to complement the back swing.



- Front and rear shift. To readjust the subject on the ground glass focusing area. Using this adjustment moves the subject from left to right or vice versa.

- Rear tilt. Used to remove linear distortion (line convergence) caused by tilting the camera up or down at a building. Please note that changing the camera back angle affects both shape and focus. Distorted focus is then generally corrected with the front tilt.

- Front tilt. Focus. The front tilt is used to align the film and lens plane with the subject.

Illustrations courtesy of Calumet Photographic

Focus is achieved by moving the back, the lens, or the entire camera forward or backward until the image in the ground glass is in focus. Film is available in 4x5-, 5x7-, or 8x10-inches, and even larger. However, the 4x5 format is the most common large-format camera and the one we discuss here. There have long been two kinds of large-format cameras, the "studio," or rail type, and the "field," or folding camera. Calumet Photographic Inc.



This Calumet N camera has a bag bellows installed. The lens is mounted on a recessed lens board. Designed for architectural photography and other applications, the bag bellows allows more extreme standard movements.

recently introduced a third type of large-format camera, the Cambo Ultima D, designed specifically for digital photography. Each of these camera types has its unique qualities and applications.

Studio Cameras

Studio cameras offer more convenience, control, and features than large-format field cameras, including a greater range of movement. There's the extreme rise and fall of the back and front standards, expansive swings and tilts, and exchangeable bellows, including bag bellows for wide-angle photography.

The lower-priced studio cameras

View Camera Manufacturers and Distributors

ADORAMA
42 West 18th Street
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FAX: 212-463-7223

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800-225-8638
www.calumetphoto.com

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615-339-1898

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773-248-2513; FAX: 773-248-2774
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Farmingdale, NY 11735
516-694-4470

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Midland, MI 48640
517-835-7897

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8 Westchester Plaza
Elmsford, NY 10523
800-462-6492

have slide-and-lock movements. Higher-end cameras come with geared and locked movements, which are very useful for making minute corrections during product shoots.

Studio cameras also offer yaw-free base tilts. This feature helps you control and eliminate shape-distortion when applying a combination of swing and tilt movements, as is often required when shooting tabletop products with the camera inclined.

For me, photographing with my studio camera is an intimate experience. I love working with the nuances of the expanded correction capabilities. I find myself taking longer with the image on the ground glass, and the anticipation of seeing the image I have created is very satisfying as I peel apart my first Polaroid.

Field Cameras

In most cases, someone choosing a field camera is in search of a larger negative. Field cameras are designed with fewer movements than studio cameras, because fewer movements are required when you're in the field (it's difficult to get close enough to a mountain to distort its shape or make it appear as though it's falling down). I use the Zone VI Ultra Lite (pictured on page 92), which weighs only 4 pounds and is a smaller, more transportable model than some of the others.

I also use my field camera for portraiture on location. It's easier to carry than my studio camera, and because it folds right out of the case, it is much easier to set up. Then too, the smaller camera is less intimidating to my subjects. For portraits, I use Polaroid two-part Type 55 film because I can get an immediate OK from the client, and because it provides a negative right along with the positive. I love to see my clients' faces when I peel off that big Polaroid

backing and show them the image.

Studio Camera for Digital Application

The Calumet Cambo Ultima, introduced six months ago, is the first professional view camera specifically designed for digital photography. It is unique among high-end digital cameras in that it provides an adjustment mechanism for positioning the CCD chip of any high-end camera back at precisely the right location for maximum performance. Precise alignment of the chip plane prevents the center of the image from moving out of focus when using swing or tilt movements. This design makes the Ultima compatible with every digital scanning and three-pass back on the market, including appropriate models from Better Light, Jenoptik, MegaVision,

Leaf Systems, and Phase One.

For more on using large-format cameras, try these books available from Calumet Photographic: *Using the View Camera: A Creative Guide to Large Format Photography*, by Steve Simmons; *Stroebel's View Camera Basics*, by Leslie Stroebel; *Photography with Large-Format Cameras*, from the Eastman Kodak Company; and *View Camera Techniques*, by Leslie Stroebel. To order, call 888-280-3686; Web site: www.calumetphoto.com. ■

A photographer for almost two decades, Richard Newman of Los Angeles, California, is known for his fine art black-and-white photography as well as his environmental work, which is represented by the Ansel Adams Gallery, Pebble Beach, California. His work has been published in *Best of Photography Annual 1986*, *LA Nude*, and *The Exxon Valdez Oil Spill—Final Report*. Newman is the Fine Art Marketing Specialist for Calumet Photographic.

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FILTER

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FANTASIES

By K.A. Robinson

Filter Grades

Many filter effects are available in differing strengths, which are expressed as "filter grades." For example, a certain brand of diffusion filter may be available in grades 1-4. These ratings allow the photographer to choose the extent to which the filter affects the photograph, and tailor it to his specific situation. Generally, the higher the grade number, the stronger the effect. However, in most cases, there is no mathematical relationship between the numbers and the strength of the effect. For example, grade 4 is not twice the strength of grade 2, and grade 1 plus grade 4 do not add up to grade 5.

Long before digital enhancement tools such as Adobe Photoshop and Micrografx Picture Publisher came on the scene, photographers used on-camera lens filters to manipulate their images. Technical adjustments, such as picture contrast, sharpness, color balance, and light intensity, were all possible with the appropriate filter or filter grouping. Creative manipulations were carried out with special effects filters designed to produce diffusion, star flares, double exposures, creative masks, rainbows, vignetting, and prism effects.

Far from obsolete, lens filters remain invaluable tools for the serious photographer. In fact, most professionals will argue that adjustments made to the film during exposure provide far better results than those that are carried out after exposure in the computer. The key is to learn which filters to use and when, and to gain the knowledge and experience to predict the outcome of a filtered photograph. Understanding the properties and capabilities of various filters will make the learning curve a little easier. The rest comes with

practice and experimentation.

The most important thing to remember about using these invaluable tools is that the best filter effects are those that do not draw attention to themselves. They enhance the image naturally and blend in with the rest of the image.

Filter Formats

The two basic filter formats are round and square (or rectangular), and they can be made of plastic, resin, or glass. Round filters generally mount directly to the camera lens with a metal ring. This ring may be a screw-on type or a bayonet mount. The major drawback to round filters is that they must fit the diameter of the camera lens. Since camera lenses vary greatly in size, many photographers buy the largest size filter they need and use inexpensive metal adapters to attach them to smaller lenses.

An important benefit of round filters is that they can be made with self-rotating mounts, allowing the photographer to produce different effects with the same filter. For example, polarizing filters can be rotated in any

direction. This is useful for eliminating reflective glare, which can be polarized in any direction.

While square or rectangular filters can be used with just about any size camera lens, they require a special filter holder, or matte box, to affix them to the lens. Manufacturers have come up with many clever designs to make their filter holders compatible with most standard lenses, but there are still some that must be purchased to fit specific lens sizes.

A major advantage of these slide-in filters is that their position can be adjusted within the filter holder. For example, if you are photographing a seascape with a color graduated filter, the point at which the filter changes from clear to tinted glass can be moved up or down to match the ocean's horizon. This gives you more freedom to compose the photograph as you see it, rather than trying to keep the skyline in sync with the filter's colored layers.

When choosing a filter holder for your filter system, make sure that it securely mounts to the camera lens and allows you easy access for filter manipulation. A lens shade at the outermost mounting position (from the lens) will minimize the effect of stray off-axis reflections.

Filter Factors & Stop Values

Many filters absorb light as it enters the lens, making it necessary to compensate by increasing film exposure. Most photographic filters are sold with a recommended "filter factor" or "stop value" to help determine the correct exposure adjustment.

Filter factors represent multiples of the unfiltered exposure. For example, a filter factor of 2 means that you must double the exposure when using that filter. Stop values, on the other hand, are added to the exposure values calculated without the filter. For example, a one-stop value means that you must increase the film exposure by

one stop—either by doubling the camera's aperture opening or cutting the shutter speed in half. Since each additional stop effectively doubles the exposure, a filter factor of 2 is equal to one-stop value. Multiple filters will add multiple stop values. So if you are using three filters, each with a one-stop value, the exposure will require three additional stops, or a filter factor of $2 \times 2 \times 2 = 8$ times the unfiltered exposure.

If you are in doubt about the filter compensation necessary with a particular filter, and you are not using a through-the-lens metering system, you can determine the filter factor by taking an initial light reading using an incident light meter with the bulb removed, and then taking a second reading with the filter covering the entire sensor. (No light should enter from the sides.) The

difference in readings is the compensation needed for that filter. Note that the filter must be aimed at a well-lit, non-changing target. You can also use reflective or spot meter readings to achieve similar results. Filter color, meter sensitivity, and target color can all cause some exceptions, but the method is more scientific than making an uneducated guess.

Depth of Field & Focal Length

While standard color filters are typically not affected by changes in depth of field or lens focal length, many special effects filters are. For example, the ratio of light to glow diameter in a fog/mist type filter will not change with varying focal length; however, the magnification will change and alter the effect of the filter.

There are some filters that are directly affected by aperture and focal length. For example, the etched lines in a special effects filter, such as a star filter or prism, may become visible when used with a small aperture or short focal length lens, or when a smaller film format is given an equal field of view, such as 16mm vs. 35mm. Generally, mid-range apertures or larger are sufficient, but you should always make tests before critical situations.



A standard polarizing filter eliminates glare and reflection from water and window surfaces, while saturating color and increasing contrast. The Tiffen Warm Polarizer combines the warming effect of an 812 filter with the benefits of a polarizing filter, making it extremely valuable for outdoor portraits and scenics.

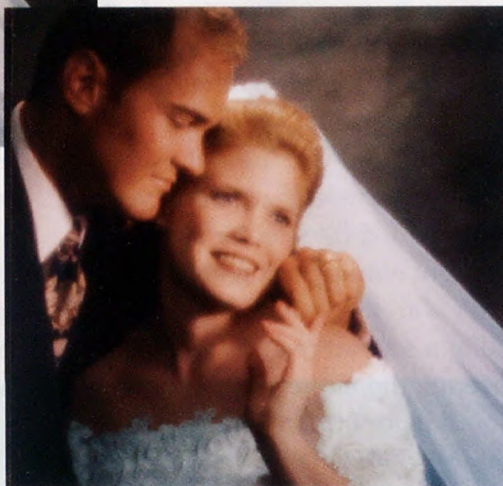
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This image demonstrates how combining the effects of two softening filters and a warming filter can smooth facial details and add warmth to the skin tones. Tiffen's Warm Soft/FX 2 and 3 softens wrinkles and skin blemishes while retaining image clarity.

©Monte Zucker,
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Multiple Filter Use

When a single filter is not enough to produce a desired result, a photographer can use a combination of filters. Generally, no more than three filters should be required to do the job, and it is important to make sure that each filter adds to the final effect, without canceling out the effect of another. For example, don't use a polarizer, which increases color saturation, in combination with a low-contrast filter, which reduces saturation, unless it works for some other reason (the polarizer could also be reducing reflections, for instance).

Generally, the order in which they are mounted is not important, but you do have to be aware of image sharpness and exposure, since both can be affected by adding the extra filters. Another problem that might present itself is vignetting, especially with wide-angle lenses. As filters are stacked farther away from the lens, there is a greater

chance that the edges will become visible in the wide-angle field of view.

Standard Camera Filters

Ultraviolet Filters

Film often exhibits greater sensitivity to ultraviolet light (the low end of the visible light spectrum) than the human eye. This most often occurs outdoors, especially at high altitudes, where the UV-absorbing atmosphere is thinner, and over long distances, such as marine scenes. UV light can show up as a bluish cast in color film, or it can cause a low-contrast haze in either color or black-and-white film.

Ultraviolet filters absorb UV light, thus removing the color cast or haze without any noticeable effect on the visible light region. Ultraviolet filters come in a variety of absorption levels, usually measured by the percent of transmission at 400 nanometers (nm),

the visible-UV wavelength boundary. Refer to the product literature when selecting the best UV filter for your needs.

Many photographers keep a UV filter on their camera lens at all times as a kind of insurance policy. After all, it is much less expensive to replace a scratched or shattered lens filter than it is to replace an entire lens. Skylight filters can also be used as a lens cover without increasing exposure time or adversely affecting image appearance.

Neutral Density Filters

A neutral density (ND) filter absorbs light evenly throughout the entire visible spectrum, effectively altering image exposure without changing the lens opening, shutter speed, or introducing unwanted color shift.

In situations where you want to balance the light intensity in one part of the scene to bring it closer to another (e.g., a bright sky and a dark foreground), you can use a graduated ND filter—part clear and part neutral density, with a smoothly graded transition between. This type of filter design allows the photographer to easily blend such transitions into the scene, often imperceptibly.

Polarizing Filters

Polarizing filters are another valuable image enhancement tool. They reduce atmospheric haze, improve long-distance vision, and clean up overall color. They also work like polarized sunglasses to reduce reflected glare (see below) and enhance colors that are normally washed out by the sun. The degree of polarization depends on the direction the photograph is taken in relation to the sun. Since the greatest proportion of polarized light occurs at around 90 degrees to the direction of incidence sunlight, the best results are achieved when the sun is either left or right of the camera.

Wonderful Memories deserve to be treasured

How Polarizers Work. In the study of color, we have learned that as light strikes an object, a certain amount is absorbed by the object, while the rest is bounced back as wavelengths of visible color. What you may not know is that a small portion of the reflected light is neither absorbed by the object nor reflected as a color. Instead, it retains its original (usually white) source color and bounces back at the camera. This reflected "glare" or "polarized light" washes out the color saturation of the object being photographed.

While non-polarized light vibrates in a full 360-degree range, polarized light vibrates in only one direction. Therefore, a polarizing filter allows light to pass through in only one direction. If properly positioned, that polarizing filter can be used to block the bright glare of polarized light reflecting off an object.

For this reason, polarizing filters are generally placed in rotating mounts to allow for variations in alignment. True colors will be more strongly saturated, or darker, and the effect will vary as you rotate the polarizer through a quarter-turn, producing the complete variation of effect—from full to none.

For Best Results. Keep in mind that to deepen the blue of the sky, the sky must be blue to start with, not white or hazy. Polarization is also angle-dependent. A blue sky will not be equally affected in all directions. The areas of deepest blue are determined by the "rule of thumb," as outlined by Ira Tiffen, vice president of research and development at The Tiffen Company.

"When setting up an exterior shot, make a right angle between your thumb and forefinger. Point your forefinger at the sun. The area of deepest blue will be the band outlined by your thumb as it rotates around the pointing axis of your forefinger, directing the thumb from horizon to horizon. Generally, as you aim your camera

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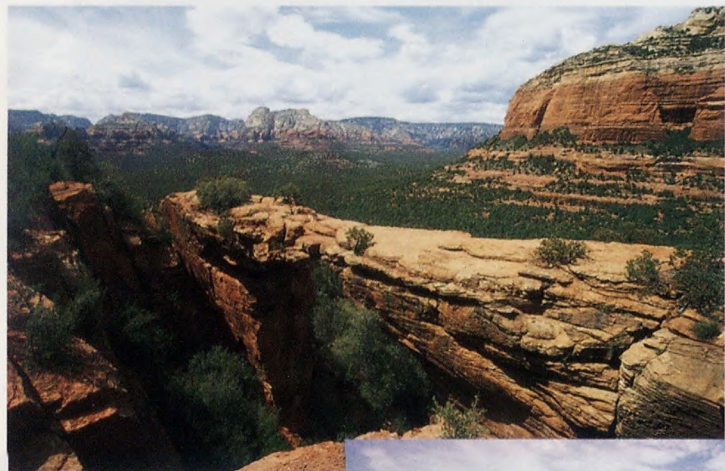
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either more into or away from the sun, the effect will gradually diminish. There will be no effect when the lens is pointed directly at or away from the sun."

Controlling Reflections. Polarizers

or plane polarizer. However, some autofocus SLR cameras must use a circular polarizer if the light meter and autofocus are to work properly, especially where a beamsplitter is fitted before



Didymium filters bring out the reds and oranges in a subject, making them popular for photographing fall foliage and other landscapes. This photograph was made with a Tiffen Enhancing filter for the earth tones and a Polarizer to increase the blue in the sky.

©Louis Cantillo,
Courtesy Tiffen Company



can control unwanted reflections from surfaces such as glass and water when placed at an angle 32 to 34 degrees incident to the reflecting surface. You can see the effect by viewing the surface through the lens while you rotate the polarizer. Keep in mind, however, that it is not always advisable to remove all reflections. Leaving minimal reflection preserves a sense of context in a close-up image through the reflecting surface. Polarizers require 1½ to 2 stops exposure compensation.

Circular or Linear Polarizers. It makes no difference on the visual effect of the picture whether you use a circular

the metering cell. For best results, read the instructions that accompany the camera.

Special Effects Filters

While special effects filters have no recommended filter factors, they may require exposure compensation based on several factors:

- Filters that lower contrast or create flare will be more effective in increased contrast and/or light intensity;
- With diffusion, or image softening filters, higher contrast scenes appear

sharper, and therefore need more diffusion than scenes of lower contrast.

- Smaller film formats and large-screen projection materials allow less diffusion. Color images may allow less diffusion than black-and-white.

Diffusion Filters

Throughout photographic history, portrait photographers have devised their own techniques to soften the effects of light on their subjects. Before the advent of special effects filters, they discovered that stretching different types of mesh, such as a lady's silk stocking, over the lens, made the subject's face appear more youthful, flawless. Later, this same effect was achieved with finely etched glass filters, which bent a percentage of the image-forming light from its original path, defocusing it and reducing its harsh effects.

Recent developments in optical glass diffusion filters allow "selective diffusion." In other words, the filters have a greater affect on small details, such as wrinkles and skin blemishes, than on the rest of the image. Or you can go to the opposite extreme and use stronger diffusers to blur reality for a dream-like effect.

In diffusing faces, it is especially important to avoid softening the eyes to the point that they become dull and lifeless. This is the theory behind "circular diffusion" filters, which are made up of a series of concentric circles, sometimes used in conjunction with radial lines, etched or cast into the surface of a clear filter. These patterns selectively bend light, but in a more radial orientation. Though they work more efficiently than nets, circular diffusion filters require aligning the center of the circular pattern with one of the subject's eyes to keep it sharp, while the rest of the image exhibits the diffusion effect.

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A variation on the clear-center concept is the center-spot filter. This filter has a moderate degree of diffusion surrounding a clear central area that is generally larger than that of a circular diffusion filter. It isolates the main subject by keeping it sharp in the center of the lens, while diffusing the distracting background.

Another type of diffusion filter uses small "dimples," either round or diamond in shape, that refract light throughout the surface, rather than just at the edges. Therefore, they are capable of more efficient selective diffusion than the net type, and do not need to be aligned with the subject's eye.

Each filter manufacturer offers its own special designs for diffusion effects—pastels, halos, and circles of confusion. What you choose will depend upon the system you decide to invest in and the type of effect you are looking for.

Fog Filters

Natural fog, generated by atomized water droplets in the atmosphere, causes several desirable mood-enhancing effects, including a glow or flare effect around lights, and lower scene contrast and sharpness. Fog filters, designed to mimic these effects, are available in several degrees of intensity. In lighter grades, fog filters can take the edge off excess contrast and sharpness, while heavier grades create unnatural, fantasy effects.

Contrast Control Filters

Contrast control filters are helpful in many situations where proper contrast is difficult to maintain. The designs vary greatly from one manufacturer to another, but they all have a common goal—to even out the shadows and highlights and create a more balanced photograph.

Tiffen offers three approaches to contrast control that are representative

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of the technology in general:

- Low Contrast filters create a small amount of "localized" flare near highlight areas, thereby lightening nearby shadow areas.
- Soft Contrast filters have a light absorbing element in the filter which, without exposure compensation, darkens highlights.
- Ultra Contrast filters use the surrounding ambient light, as well as light within the image area, to lighten shadows evenly throughout, without any highlight flare.

Star Effect Filters

Star filters create points of light, like the points of a star, streaking outward from a central light source. This is a popular effect in wedding photography where candlelight can take on a more glittering, glamorous appearance. The star effect is produced by a series of thin lines etched into the flat optical surface of a clear filter. While the size and brightness of the star is a direct function of the size, shape, and brightness of the light source, additional control is possible through line spacing and arrangement.

Line spacing in a star filter is generally measured in millimeters. A 1mm spacing has twice as many lines per unit area as a 2mm spacing, and produces a brighter star from the given source. The line spacing in star filters generally range from 1mm to 4mm, as well as both narrower and wider for specialty effects.

The number of directions that the lines run determine the number of points the star effect will produce. For example, lines that run in just one direction produce a two-pointed star - a streak through the center of the light.

Star filters are also available in 4, 6, 8, 12, or more points. However, the 8 or 12 point filters have so many star lines that they

tend to overpower the rest of the image.

Although the most common star filters have a symmetrical arrangement of points, they are also available with asymmetric patterns, which tend to appear more natural.

Prism Filters

Prism filters are auxiliary lenses made of optical glass with prism cuts. True to their name, prism filters repeat the subject's image in each one of its cells. All multiple prisms have a rotating mount, which allows you to create a variety of effects with one filter. The best results are achieved when you use a solid color background and mid-range camera lenses, i.e., 50- to 90mm with 35mm cameras and 75- to 150mm with medium-format cameras. No exposure compensation is required.

Black-and-White Filters

Tone Control Filters

In black-and-white imaging, the film records only black, white, and shades of gray. Proper rendition of the tone depends upon your personal taste and the film's sensitivity to colors. Most panchromatic emulsions are more sensitive to blue, violet, and ultraviolet than to other colors. Therefore, blue appears lighter on film than it does to the eye. This can make a blue sky light enough to blend in with the light gray clouds, causing the clouds to virtually disappear. As a rule, filters will lighten objects of their own color and darken those of their complement.

For example, you can enhance the cloud presence by using a yellow filter, such as a Kodak Wratten #8, which absorbs blue light and darkens the sky

to more closely match what the eye sees. The #8 also acts as a general compensator for most subjects, giving a tonal rendition similar to that of the eye.

Deeper colors—those closer to the red end of the color spectrum (e.g., Wratten #15 deep yellow, #16 orange, and #25 and #29 red filters) will produce progressively deeper and more dramatic renditions of blue sky.

However, because these filters act on color differences to produce tonal variations in the black-and-white print, the colors must be present for them to work. In other words, the part of the sky you are recording must be blue; you cannot darken the sky on a hazy day when the sky looks gray. (A graduated neutral density filter will darken a sky relative to the foreground, but it will not increase contrast between a blue sky and the clouds.)

Successful use of filters in black-and-

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white photography is a simple matter of understanding how the filters work and knowing your complementary colors: red-blue/green, orange-blue, and yellow-blue/violet. In the case above, an orange filter will darken the blue, and lighten the orange; a blue filter will darken the orange and lighten the blue.

Filters used to enhance black-and-white photography will produce greater effect if you slightly underexpose the film. Their function depends on absorbing the light of complementary colors to increase the proportion of light from similar colors. Exposure compensation is often needed to allow proper image density, but the relative difference is reduced by increased exposure at the absorbed wavelengths.

Enhance Skin Tones in Black-and-White

- Green makes a model's suntan stand out, accentuates freckles and blemishes, darkens reds, and accentuates lips;
- Blue is useful for taking portraits under artificial or warm lighting. It reduces the excessive yellow component of lamps, and darkens lips and freckles, as well as red hair and skin color;
- Yellow, orange, and red suppress blemishes and lighten skin tones and lips.

Color Components of White Light Absorbed to Produce Visible Colors That the Eye Sees

Absorbed	Components
Red	Blue and Green
Blue	Red and Green
Green	Red and Blue
Yellow (Red-Green)	Blue
Magenta (Red-Blue)	Green
Cyan (Blue-Green)	Red
Black	Red, Green, and Blue
Gray	Equal Amounts of RGB

Color Temperatures of Common Light Sources

Light Source	Degrees Kelvin (°K)
Candlelight	2,000°K
100-watt incandescent bulb	2,800°K
Type B flash lamp	3,200°K
Halogen or photoflood	3,400°K
Moonlight	4,100°K
Electronic Flash	5,500°K
Sunlight	5,500°K
Overcast Sky	6,500 – 7,500°K
Blue Sky	12,000 – 18,000°K

From Heiner Henniges Cokin Filter System for Photo and Video, Hove Foto Books, Sussex, England

Color Temperature Conversion Chart

Filter	Conversion	Exposure increase
85B	5,500 to 3,200°K	2/3 stop
85C	5,500 to 3,800°K	2/3 stop
80C	3,800 to 5,500°K	1 stop
80A	3,200 to 5,500°K	2 stops
81D	3,700 to 3,200°K	2/3 stop
81A	3,400 to 3,200°K	1/3 stop
82A	3,000 to 3,200°K	1/3 stop
82C	2,800 to 3,200°K	2/3 stop
81	3,300 to 3,200°K	1/3 stop
81B	3,500 to 3,200°K	1/3 stop
81D	3,700 to 3,200°K	2/3 stop
85C	5,500 to 3,800°K	2/3 stop

From Lee Filters: The System, "Technical Sets," Lee Filters, Burbank, California

Color Filters

General Information

Different light sources have a variety of color characteristics that significantly alter the way color film records a scene. Artificial light sources, such as incandescent and fluorescent fixtures, transmit light at different wavelengths. Even exterior lighting, such as sunlight and shaded daylight, will vary at different times of day. We are able to see corrected colors through our eyes only after they are processed by our brains, which have the ability to make certain

adjustments to our visual surroundings.

Film has no such internal compensation. It is designed to see only one type of light as white—all others will appear different to the extent of their variance. This is where color correction filters come in, to provide the necessary fine-tuning to make the colors appear on film as they did in real life.

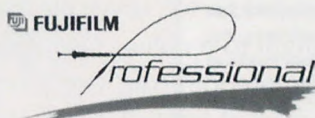
Light is a form of energy emitted from a hot object, usually termed a "black body," that gives off light as a function of its temperature. The color of light is measured in degrees Kelvin (°K). While light can be categorized by

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certain anticipated color temperatures, it can also be measured with a color temperature meter to determine its Kelvin temperature.

Color Conversion Filters

Color Conversion filters are used to correct for sizable differences in color temperature between the film and light source. These are comprised of Kodak Wratten #80 (blue) and the Wratten #85 (amber) series filters. Since they are frequently used outdoors, in bright sunlight, the #85 series, especially the #85 and #85B, are also available in combination with various neutral density filters for exposure control.

Light Balancing Filters

Light Balancing filters are used to make minor corrections in the light's color temperature. These are comprised of both Wratten #81 (yellowish) and Wratten #82 (bluish) series filters. They are often used in combination with various neutral density filters for exposure control, and with Color Conversion (CC) filters. Certain #81 series filters may also be available in combination with neutral density filters for exposure control.

Fluorescent Lighting Correction

Fluorescent lighting generally produces a greenish color overcast when shooting with daylight-balanced film. However, since each lamp type varies in color, it is difficult to know the precise color correction necessary, even with a color temperature meter. Tiffen has developed filters that provide average correction for the most commonly encountered fluorescent lamps: the FL-D for use with daylight-corrected media, and the FL-B for use with tungsten-corrected media. Both are designed to yield good-to-excellent color under fluorescents, without the need for a meter and a variety of CC filters. Other

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Custom (Homemade and Field-Ready) Filters

There will be times when you need an effect and don't have time to obtain one ready-made. Certain effects can be produced in a pinch.

- Net diffusion effects can be produced by stretching and affixing one or more layers of stocking material to the lens end, held in place with a rubber band.

- Petroleum jelly on a clear filter can cause flare or diffusion, or even some star-like streaks, depending on its application, spread with a finger or cloth. The chief benefit here is that the effect can be applied to only selected portions of the scene.

- Breathing on a clear filter can produce interesting, but temporary, fog-like results.

- Using cut gels can simulate certain graduated filter effects. When doing this, be sure to keep the filter close to the lens, and use larger lens openings, to keep the visible edge as soft as possible.

manufacturers offer similar filter types which serve the same purpose.

Mixed Lighting Situations

Photographers are often faced with situations in which more than one type of lighting is used to illuminate a scene. The key is to make all of the light sources behave the same. One approach would be to determine the predominate light source, correct the camera for that color temperature, and correct the other lighting by placing "gel" filters over them. Or, you can place a gel over the window to convert the incoming daylight to a color temperature similar to the predominant tungsten or fluorescent lighting inside. Then correct the camera for that type of light.

If there is no way to correct all the lights for one color temperature, try to minimize the intrusion of those you cannot correct. Sometimes this can be used to your advantage. For example, the cool blue light coming through a window can make the tungsten-lit interior seem that much warmer and cozier. Once "normal" color is within reach, a slight variation can sometimes be even better. It all depends on your purpose, and the story you are telling.

Color Gradation Filters

Color gradation filters are similar to graduated ND filters in that they are half clear and half tinted glass, with a gradual transition from color to clear. These filters are available in a wide variety of colors, each producing a different effect in your photograph. They generally come in two transition types: from a "soft" gradation that blends smoothly into most scenes, to a "hard" gradation where the transition is more noticeable. The hard gradation filters are best used with longer focal length lenses.

Gradated color filters are available in a wide range of standard and custom colors, densities, and proportions for

many applications. A blue-to-clear filter can add blue to a white, hazy sky without affecting the foreground. An orange-to-clear filter can enliven a tepid sunset. Color can be added to the bottom of the scene, as with a green-to-clear filter used to enrich the appearance of a lawn.

Stripe filters are another type of gradated filter, sporting a thin stripe of color or neutral density running through the center of the filter, and gradating to clear on either side. These are often used to paint color layers across the sky's horizon, or for narrow-area light balancing.

Keep color-gradation filters close to the lens to maximize transition softness. Avoid objects that might extend across the transition in a way that would highlight the existence of the filter. Judge the filter position using a reflex viewfinder at the actual shooting aperture, as the apparent width of the gradation is affected by a change in aperture.

Coral Filters

It is often necessary to compensate for the changing color temperature of the sun as the day progresses, and match the appearance of adjacent sequences so they look as though they all took place at the same time. Coral filters are available in a range of graduated filters, with colors similar to an 85 conversion filter. Any effect is possible—from light to heavy, and from basic correction to warmer or cooler than normal with tungsten film outdoors. Corals can also be used to compensate for the cool blue effect of outdoor shade.

Sepia Filters

Used with color film, sepia filters produce believable flashbacks and period effects for "old-time" photography. Other colors are still visible in the photograph, but they appear to be infused with an overall sepia tint.

Didymium

Didymium filters increase the color saturation intensity of certain brown, orange, and reddish objects by eliminating the muddy tones and maximizing the crimson and scarlet components. They are most frequently used for creating strongly saturated photographs of fall foliage.

Underwater Color Correction Filters

In underwater photography, the light you record is filtered by the water it passes through. Longer wavelength reds and oranges are absorbed until only blue is left. The actual effect is determined by numerous factors, such as light source (sun or artificial), water quality, and the distance the light travels through the water. Certain color compensating filters can absorb enough shorter wavelengths to restore better color balance. The use of faster speed films, cameras (video), and lenses will facilitate the use of light-absorbing correction filters.

Contrast Viewing Filters

Contrast Viewing Filters

Balancing lighting can be aided through the use of contrast viewing filters. These are designed to handicap the eye, with its much greater range of apparent densities, to see the same range as various types of film. Use contrast viewers to judge relative highlight and shadow densities. There are viewers for black-and-white film, as well as various viewer densities for color film. A darker viewer is used for slower film speeds, where you would tend to use brighter lighting. Faster film, which can be used in dimmer settings, would require a lighter viewer.

Day-For-Night

Day-for-night photography is an effect that makes a scene recorded in daylight appear as if it were recorded at

twilight. This is usually accomplished with the use of a filter that under-exposes by about two stops, and also produces a bluish overcast. Lighting, contrast, and other factors contribute to the reality of this effect.

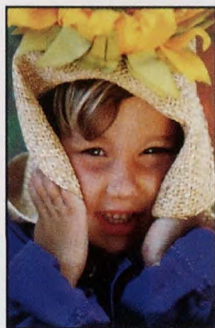
Close-up and Split-Field Diopter Lenses

Close-up lenses allow for closer

focusing than the unaided camera lens allows. These are ideal for nature subjects. Cutting such a lens in half produces the Tiffen Split-Field lens. This can be used to have two fields of focus in one scene, one very near, the other very far. ■

Special thanks to Ira Tiffen for providing the technical information for this article.

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More info? Circle 78

Filter Manufacturers/Distributors

Argraph Corporation 230

111 Asia Place
Carlstadt, NJ 07072
East Coast: 800-526-6290
Mid West: 800-325-3988
West Coast: 800-323-9069

U.S. marketer of Samigon and Marumi Brand Filters with double-threaded metal rings that ensure plano-parallel (flat) alignment. Marumi offers a full range of all-purpose, contrast, color correction, and special effects filters. New releases: Bluehancer to enhance blue colors and Greenhancer to enhance green colors.

Brandess-Kalt-Aetna Group Inc. 231

701 Corporate Woods Parkway
Vernon Hills, IL 60061
847-821-0450, 800-621-5488;
FAX: 847-821-5410, 800-762-4711
www.BKAphoto.com

Brandess-Kalt-Aetna was recently made exclusive distributor of Kenko filters. The Japanese-made Kenko line is made of premier optical glass and offers a full range of standard colors, black-and-white, special effects, multi-coated, mono-coated, and non-coated filters.

Calumet Photographic 232

890 Supreme Drive
Bensenville, IL 60106
888-888-9083
www.calumetphoto.com

Calumet Photographic offers a rotating slide-in filter holder with three filter slots to hold Calumet 4x4- or 4x5-inch resin filters or any 4-inch glass filter. The holder can be mounted to nearly any threaded lens measuring 49mm to 105mm, including the Hasselblad 50 and 60 Bay Series. Calumet also offers less expensive Polyester filters.

Camera World/Sailwind Photo Systems 233

1809 Commonwealth Avenue
Charlotte, NC 28205
704-375-8453, 800-868-3686;
FAX: 704-376-1826
e-mail: cameraworld@aol.com

The Sailwind Pro + Bellows replaces the Pro Vignetta Matte Bellows for portrait photography. It has new improved features, including two plastic snap-together 3x3-inch filter holders and a solid die cast filter holder compartment to prevent light leaks. The system will accept original Sailwind Auxiliary Bellows, 3x3-inch metal filter holders, adhesive plastic holders, mounting rings, and adapter rings.

Eastman Kodak Company 234

343 State Street
Rochester, NY 14650-0405
800-242-2424
www.kodak.com

Kodak Wratten Gelatin Filters have been the standard for color correction filters for

generations of photographers. The gels are available in four sizes: 3-, 4-, and 6-inch square, as well as 14x18 inches. Categories include contrast and tonal control, color compensating, neutral density, ultraviolet, and haze reducing. Kodak Glass Filters are made from high-quality optical glass with eight-layer multicoated construction.

HP Marketing Corporation 235

16 Chapin Road
Pine Brook, NJ 07058
973-808-9010; FAX: 973-808-9004
www.hpmarketingcorp.com

HP Marketing is the exclusive U.S. distributor of the German-manufactured Heliopan filters made of high-quality Zeiss glass. Products include a vast assortment of screw-on, bayonet, square, and rectangular filters; lens hoods; adapter rings; reversing rings; coupler rings; and rotating holders for rectangular or square filters. Heliopan's new black anodized brass filter "Slim" mounts have so little rim in front of the lens (5.4mm) that they will not vignette with lenses as short as 21mm.

Lee Filters 236

2237 North Hollywood Way
Burbank, CA 91505
800-576-5055; FAX: 818-238-1228

Lee Filters is best known for its quality filters used in the film, television, and theater industries. The still photography products include lighting and front-of-lens products, darkroom filters and viewers, color effect and diffusion filters, and versatile Lee Filter Holder System and slotted filter hood. The new Gel Snap filter holder attaches easily to the front of almost any camera lens using the innovative Elastomeric Tension Device system (also known as a rubber band). Gel Snap holds 4x4-inch filters and is available alone or with one of 10 polyester filter sets.

Lindahl Specialties Inc. 237

800 W. Beardsley Ave.
Elkhart, IN 46514
219-296-7823; FAX: 219-296-7636
www.lslindahl.com

Known for the Lindahl Bell-O-Shade lens shade system, Auxilliary Bellows, and Professional Vignetting System. The Double Filter Slot Bell-O-Shade can accommodate two 3-inch-square filters; for use with long lenses only. New Releases: Sepia Filter for an old-time look and neutral gray Graduated Rotating; Circular Polarizer Rotating; and Close-up Drop-in Filters.

Minolta Corporation 238

101 Williams Dr.
Ramsey, NJ 07446
201-825-4000; FAX: 201-423-0590

Distributors of the Cokin Creative Filter System, invented by the French photographer,

Jean Coquin. The system includes a universal filter holder that is adaptable to all lenses and a complete range of more than 140 creative filters. System A is for lenses 36-62mm in diameter; System P is for 48-82mm diameter lenses, short focal lengths (20-28mm), and for wide-angle zooms; and the newly released X-Pro System is for lenses larger than 82mm in diameter, large format cameras, professional video and film cameras.

Pro4 Imaging Inc. 239

21 Spragg Circle
Markham, Ontario, Canada L3P 5W1
905-294-3041; FAX: 905-294-4611
www.pro4.com

Pro 4 Imaging Inc. has developed a unique Reflex Hood filter management system that allows you to keep four filters around the camera lens at all times. The PRO4 Hood body includes finger plates and finger holding frames manufactured from memory nylon, so it can retain its shape and work continuously. Filters stand ready to be snapped in front of the camera lens, and removed, in seconds. They can be used individually and in pairs. Metal adaptor rings are available for 40.5mm to 86mm diameter lenses, as well as Hasselblad B50, B60, and Rollei BV1.

Schneider Optics Inc. 240

285 Oser Avenue
Hauppauge, NY 11788
516-761-5000; FAX: 516-761-5090
www.schneideroptics.com

Schneider Optics, subsidiary of Schneider-Kreuznach, the German manufacturer of Precision Optics and Filters, is the United States distributor of high-quality B+W Photographic filters, made from Schott/Mainz optical glass for precise plano-parallelism. Each filter is coated on both sides with anti-reflection coating to eliminate flare. Schneider has update its complete line of standard filters to include 3mm Slim Filters, which can be used on lens focal lengths as wide as 20mm in 35mm format. Adjustable 5mm Slim Polarizer filters are also available

Tiffen Manufacturing Corporation 241

90 Oser Avenue
Hauppauge, New York 11788
516-273-2500; FAX: 516-273-2557
www.tiffen.com

Known for its high-quality photographic, motion picture, and television products, Tiffen filters are available in square and screw-in mount formats and cover a broad spectrum of special effects, color correction, and image enhancement needs. Tiffen's new circular polarizer filter is designed specifically for wide-angle and ultrawide angle lenses, with a glass filter mounting ring that is only 5mm thick.

CALENDAR OF EVENTS

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* must receive listings, if at all possible, five-and-one-half months in advance. These listings are published at no cost to PPA affiliate members, strictly as a service to readers. *Professional Photographer's* 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*, 524 N. Woodfield Trails, Roselle, IL 60172; FAX: 630-529-6698.

PPA Events

JULY 23-28, 1999

PPA '99, Georgia World Congress Center,
Atlanta, Georgia

JULY 28-AUGUST 2, 2000

Imaging USA 2000, Las Vegas Hilton,
Las Vegas, Nevada

AUGUST 3-8, 2001

Imaging USA, Hyatt Regency O'Hare,
Rosemont, Illinois

Current Events

AUGUST 15-20

W: PPS of New York, Hobart College, Geneva, New York,
Linda Hutchings, 607-733-6563

AUGUST 28-SEPTEMBER 1

C: Florida PP Inc., Sheraton World Resort, Orlando, Florida,
Theresa Saylor, Executive Director, 2312 Farwell Drive,
Tampa, FL 33603; 800-330-0532

SEPTEMBER 11-14

C: PP of Louisiana, Embassy Suites, Baton Rouge, Louisiana,
Emile Navarre, Executive Director, 1011 North Causeway
Blvd., Ste. 12, Mandeville, LA 70471; 504-626-8526

SEPTEMBER 12-13

S: Indianapolis PPG, Don Blair Seminar, Holidome,
Columbus, Indiana, Malcom Fancher, 317-547-3334

SEPTEMBER 25-27

C: Wisconsin PPA Inc., Chula Vista Resort, Wisconsin Dells,
Wisconsin, Mary Mortensen, Convention Chairman; 414-549-
0009

SEPTEMBER 25-29

C: PPA of New England, Sturbridge Host, Sturbridge,
Massachusetts, Roland Laramie, Executive Director, P.O. Box
316, Willimantic, CT 06226

SEPTEMBER 26-29

C: Georgia PPA, Jekyll Inn, Jekyll Island, Georgia, Tom
McCollum, Executive Director, P.O. Box 933, Lilburn, GA
30048; 800-805-5510

OCTOBER 3-4

S: PPA of Missouri Inc., Inn at the Grand Glaize, Lake of the
Ozarks, Missouri, Aubrey McBride, President, 102 W.
Jackson, P.O. Box 400, Willard, MO 65781

OCTOBER 24-26

C: PP of Ozarks, Best Western Inn of the Ozarks, Eureka
Springs, Arkansas, Franklin Washburn, Executive Director,
5901 "R" Street, Little Rock, AR 72207; 501-666-8716; e-
mail: bretcole@aol.com; or Kevin Braun, 702 E. Ohio #2,
Clinton, MO 64735; 660-885-9155

NOVEMBER 7-8

S: PP of Colorado, Dwight Okomoto Seniors & Digital
Photography, Sue Doermer, President, 303-972-1980

Future Events

JANUARY 26-30, 2000

C: PP of California and Western States Affiliated Judging,
Pasadena Center, Pasadena, California. Jim Inks,
Administrator, P.O. Box 187, Fairfield, CA 94533

FEBRUARY 10-14, 2000

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

FEBRUARY 16-21, 2000

C: Mid-East States Regional Convention, Hyatt Regency
Hotel, Columbus, Ohio, hosted by PP of Ohio, Phil Craig,
Executive Director/Carol Worthington, Account Executive,
37 West Broad Street, Suite 480, Columbus, OH 43215-
4132; 614-228-6599

FEBRUARY 18-23, 2000

C: PP of North Carolina Convention and Trade Show,
Sheraton Imperial, Raleigh, North Carolina, Jy Batchelor
King, President, 919-833-7527 or jbatche523@aol.com;
Web site: www.pponc.com

FEBRUARY 25-28, 2000

C: Rocky Mountain PPA, Hyatt Regency, Denver, Colorado,
Leon Larsen, Exec. Dir., 312 North Ridge, Idaho Falls, ID
83402; 208-529-1988

FEBRUARY 25-28, 2000

C: PP of Oklahoma, Sheraton Hotel, Tulsa, Oklahoma, Clay
W. Allen, President, 1315 E. 13th Place, Okmulgee, OK
74447; 918-756-4676.

FEBRUARY 25-MARCH 1, 2000

C: Wisconsin PPA, Marriott Madison West, Deborah K.
Wiltsey, Convention Chairman, 8400 Washington Ave.,
Racine, WI 53406; Web site: www.wppa-online.org

FEBRUARY 26-MARCH 1, 2000

C: PPA of Missouri Inc., Holiday Inn Select, Columbia,
Missouri, Aubrey McBride, President, 102 W. Jackson, P.O.
Box 400, Willard, MO 65781

MARCH 4-8, 2000

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

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Professional Photography
229 Peachtree Street N.E.
Suite 2200, International Tower
Atlanta, GA 30303; 800-742-7468, ext. 266
www.ppaschool@america.net

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national School of Professional Photography,
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AFFILIATE COURSES

MAY-AUGUST

Mt. Carrol Center for Applied Photographic
Arts, Campbell Center for Historic Preser-
vation Studies, Mt. Carroll, Illinois, Laurel
Bergren, 815-946-2370

AUGUST 2-6

Long Island Photo Workshop, Dowling College,
Oakdale, Long Island, New York, Ronald J.
Krowne, Registrar, 516-487-1313; Jerry
Small, School Administrator (for supplier
inquiries) e-mail: info@jsmallphoto.com

AUGUST 13-16

Carolina Photographic Art School,
Randolph Community College, Asheboro,
North Carolina, Christine McCormick,
School Director, 336-774-7086 or 336-774-
2134; e-mail: cbrit@concentric.net

AUGUST 15-20

PPS NY Photo Workshop, Hobart/William
Smith Colleges, Geneva, New York, Linda
Hutchings, P.O. Box 403, Elmira, NY 14902

OCTOBER 11-15

South Carolina Professional Photography
School, Tri-County Technical College,
Pendleton, South Carolina, Wayne Link, 864-
646-8361, ext. 2227

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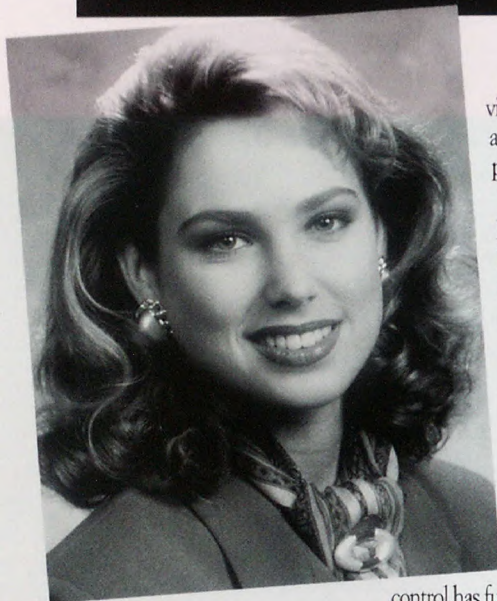


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**Chimera, 1812 Valtec Lane
Boulder, CO 80301
888-444-1812; 303-444-8000
Web site: www.chimeralighting.com**

More Info? Circle 200

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More info? Circle 79

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847-948-8200

e-mail: quicksite@primecom.net

Web site: <http://primecom.net>

More Info? Circle 201

Schneider Macro-System



Schneider Optics' new Macro-System includes a variety of lenses, plus camera mounts, extension tubes, and a focusing mechanism. The new macro lenses can be mounted for both reductions and enlargements. Designed for a wide variety of industrial and business applications, the lenses are sold individually or in sets (28mm to 90mm). With Schneider's U-Channel interface, all the components of the Macro-System can be reversed—even the identification ring for each lens can be switched from end to end. The nickel camera adapters are engraved with thickness measurements to aid in system design, and are available for interfacing the Macro-System with many common camera mounts. Extension tubes for Macro-System lenses come in 75mm, 50mm, 25mm, 10mm, 8mm, and 6mm. Also available, compact helical focusing mount with a total of 12mm displacement (focus travel).

Schneider Optics Inc.

385 Oser Avenue

Hauppauge, NY 11788

516-761-5000

Web site: www.schneideroptics.com

More Info? Circle 202

NF-Grip Camera Grips

Photo Equip introduced the NF-Grip accessory for the Nikon F3, F2, F, the FM/FE series, and the Nikkormat. The NF-Grip has a super-light, high-tech carbon fiber composite handle and a bold new shape unattainable in aluminum. The aluminum alloy base is precision machined and satin anodized

to match the finish on the camera. Without interfering with film loading, the grip accessory quickly attaches to the base of the body through the tripod hole.

Photo Equip

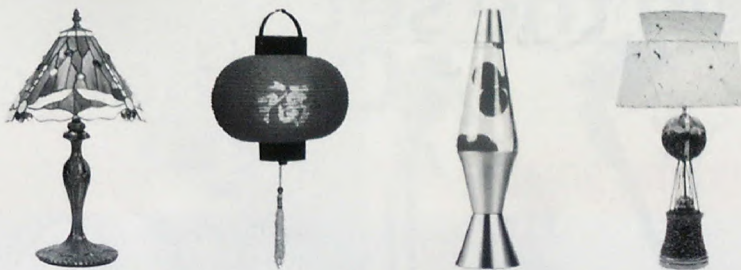
P.O. Box 662

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612-473-6243

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e-mail: speedotron@aol.com • www.speedotron.com

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Saunders Enlarging Easels introduced six Quick-Print enlarging easels for

single-size production printing. The easels come in 4x5, 5x7, 8x10, 11x14, and 16x20 inches. The fixed size ensures consistent results print after print. Photographic paper can be inserted and removed quickly and easily without blade adjustments, thanks to two thumb and finger slots conveniently located at either end of

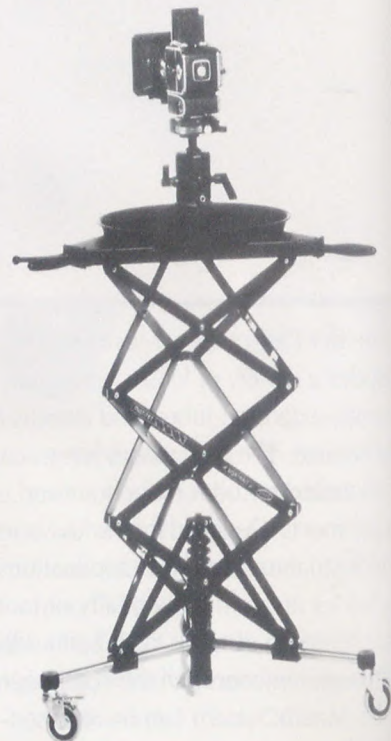
the easel. Non-slip cork base pads hold the easel securely in place.

Saunders Enlarging Easels,
a division of the Tiffen Company
21 Jet View Drive
Rochester, NY 14624
716-328-7800

Web site: www.saundersphoto.com

More Info? Circle 204

Multiblitz Scissor-Tripod



The Multiblitz Scissor-Tripod from R.T.S. Inc. is a stepless pantograph camera stand that features smooth and infinite variable height adjustments, from 14.5 to 51 inches with an easy-to-use grip. Ideal for portrait photography, the stand automatically locks in any position. Durable and stable, it comes with lockable precision castors. The Multiblitz has a 16.5-inch diameter accessory tray, and can be used with most camera bodies.

R.T.S. Inc
40-11 Burt Drive
New York, NY 11729
516-242-6801
e-mail: rts@erols.com

More Info? Circle 205

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- B Commercial Studio (includes aerial, architectural, general and occasional commercial, convention, publicity).
- C Industrial (includes in-plant photo depts., motion pictures, illustrations, scientific and technical, electronic production, government and military).
- D Manufacturer E Distributor F Finisher
- G Specialist (includes direct color & processing, direct color for trade)
- H Independent (freelance).
- I Newspaper/Magazine/Illustrative and Advertising
- J Educator/Student/Library
- K Legal/Biological/Evidence/Medical
- N Video/Video Weddings
- L Other (please specify): _____

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- B Manager (including President, Vice-President, Director, Manager) E Support Staff
- C Staff Photographer G Student/Educator
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- D Manufacturer E Distributor F Finisher
- G Specialist (includes direct color & processing, direct color for trade)
- H Independent (freelance).
- I Newspaper/Magazine/Illustrative and Advertising
- J Educator/Student/Library
- K Legal/Biological/Evidence/Medical
- N Video/Video Weddings
- L Other (please specify): _____

My title is (check one):

- A Owner/Co-owner (including self-employed) D Technician
- B Manager (including President, Vice-President, Director, Manager) E Support Staff
- C Staff Photographer G Student/Educator
- H Other (please specify): _____

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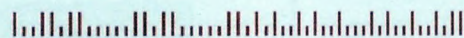
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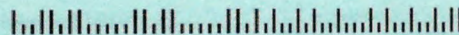
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Professional Photographer

Receive the information you need and become eligible to a complete lighting package from CHF FOTO SUPPLY!

WIN

Simply circle the numbers corresponding to the advertised products, new product listings, editorial features, and the Professional Photographers of America services in this issue and mail this card today. For fast reply, fax the completed card to 847-729-2199. Your request for information will be forwarded to the appropriate party who will send full information to you - quickly, free and without obligation.

With your request for information, you will automatically become eligible to win a complete lighting package from CHF! The Grand Prize will include 2 Photogenic Powerlight I250DRs, 1 PowerLight double plastic case a pair of 10' air cushion stands.



The Grand Prize winner will also receive a virtually indestructible PPA/Tenba print case and an incredibly comfortable PPA golf shirt.

Additionally, EVERY MONTH, 20 lucky winners will be chosen at random to WIN a Professional Photographer t-shirt.

Need to know more about the services offered by PPA? We're here to help you. Just circle ON THE CARD the same number shown against our list of services below:

- 1 Membership
- 2 PPA Group Insurance
- 3 Imaging USA Conference
- 4 PowerTools Conference
- 5 Once Upon a Lifetime Program
- 6 Merit and Degree Program
- 7 Certification
- 8 Magazine advertising
- 9 Direct Response Card Advertising
- 10 Print Exhibition Competition
- 11 Who's Who In Professional Imaging Directory
- 12 PPA International School of Professional Photography



To receive more information about the CHF Foto Supply, circle 13 on the card.

See reverse side for rules and regulations.

Professional Photographer

JULY 1999

Void after October 1999

Please send me information on items circled below.

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

Name _____
 Title _____
 Company _____
 Address _____
 City _____ State _____ ZIP _____
 Phone (____) _____

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

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

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

- I Yes
- 2 No

What are your purchasing needs?

- G Immediate
- H Within six months
- I Information only

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

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

What is your title?

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

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Professional Photographer

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Professional Photographer

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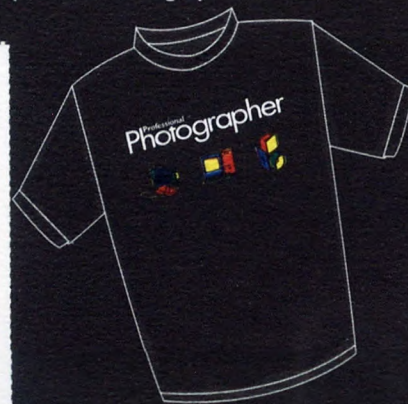
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- 3 Imaging USA Conference
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Professional Photographer

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- R** Freelance Photographer
- S** Marketing, Sales, Advertising
- T** Other

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 Company _____
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 City _____ State _____ ZIP _____
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No purchase necessary to enter. Void where prohibited. Employees of Professional Photographers of America, PPA Publications and Events, the PPA 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 January 15, 2000 to be eligible to win. Not responsible for lost or damaged mail.

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More info? Circle 81

Quickslide 2002

Gepe Inc. introduced the Quickslide 2002, a low-volume slide mounter

offering production rates as great as 40 slides per minute. The mounter is easy to operate, which reduces the chance of film damage—nothing touches the film image area throughout the mounting process. The new gentle film advance ensures precise frame-line adjustments. The Quickslide can mount the last image on the roll, even on short

film strips with no trailing film. Quickslide 2002 operates on standard 110 VAC power, and needs no air pressure or sealing devices.

Gepe Inc.
13700—59th Place North
Minneapolis, MN 55446
612-550-0808

More Info? Circle 206

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More info? Circle 82

JetMount Graphic Arts Board

International Paper introduced a second line of JetMount graphic arts foam board designed for the rigors of digital printing. Black JetMount has a 1/4-inch extruded polystyrene foam core that is durable and warp-resistant, and laminated between 12-point black paper liners. Like Fome-Cor, JetMount can be used for dry mounting, mounting with pressure-sensitive adhesives, lithograph mounting, and screen printing. JetMount board is available in four standard sheet sizes: 32x40, 40x60, 48x96, and 96x60 inches; it can be cut to size with a utility knife, standard mat cutter, or glass cutter.

International Paper Company
P.O. Box 1839
Statesville, NC 28687
800-438-1701

Web site: www.jetmount.com

More Info? Circle 207

Quest Gold NiMH Batteries

The new Quest Gold NiMH (nickel metal hydride) 1500mAh (AA and AAA) batteries from Harding Energy are a reliable and economical power source for portable energy guzzlers such as digital cameras. Single-charged Quest NiMH batteries can power up to twice as many digital captures as single-charged nickel cadmium batteries, and up to 10 times as many as alkaline batteries. The new Quest batteries last

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New 645 SVII OR XVII Pro Value Pack	Cabin 45 Light Panel FREE! (\$80 Value)
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Purchase the above PLUS any Prism Finder	Polaroid Back AND 120 or 220 Magazine FREE! (\$1100 Value)
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 6x7 120/220 Power Drive Back. 719.00
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 645 Pro 1/1 Body. 1599.00
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 Mamiya 2X. 799.00 Kencor 2X. 259.95

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 Small. 325.00 Medium. 469.00 Large. 829.00
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RZ Pro II Body w/Max Level Finder. 1899.00
 RZ67 Pro II Body. 1102.80 Back. 2999.00
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 6x4.5 120 or 220 Back. 599.00
 Mamiya Pol. Back. 469.00 NPC Pol. Back. 198.95

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 65/4 (L) 774.00 105/4.5 (L) 1875.00
 75/4.5 Short Barrel. 1899.00
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 50/4.5. 1639.00 100/4.5 Soft Focus. 1629.00
 Kencor. 4549.00 100-200/5.2. 3739.00
 500/8 2X Teleconverter. 399.95

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 Sky 77mm. 79.00 Polaroid 77mm. 99.00

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 NPC Polaroid Back. 929.95
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How to Shoot and Sell Sports Photography

How to Shoot and Sell Sports Photography by David Arndt is a guide to success in the business of sports photography. The author tells how to capture and market terrific images and build repeat sales. Arndt gives you the lowdown on various cameras, lenses, and accessories. He shows you how to prepare for the shoot, gather data on the teams, capture the critical moments of action, and write attention-grabbing captions. (ISBN 0-936262-72-9).

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Four Weddings and a Photographer

Like the previous videos in Bruce Hudson's series, *Four Weddings and a Photographer*, the latest was filmed entirely on location. Each of the four weddings Hudson discusses in the

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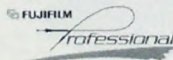
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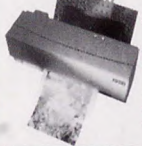
DIGITAL CAMERAS

<h3>SONY MAVICA MVC-FD81</h3> <ul style="list-style-type: none"> • 1024 x 768, 640 x 480, & 320 x 240 pixel Recording Modes • 2.5" LCD Monitor • Universal 3.5" Floppy Disk Storage Media • 35 Equiv. 37-111mm Zoom Lens • 10X Optical Zoom • Program, Manual compensation • Auto or Manual Focus • Special Effect Modes • MPEG Movie, Voice Memo Modes • 37mm Flit. diam. • 5.2 x 4" x 2.5" • 18.9 oz. 	<h3>OLYMPUS D-600L/D-620L</h3> <ul style="list-style-type: none"> • 1280 x 1024, 640 x 512 pixel Recording Modes • TTL SLR 3x Optical Zoom Viewfinder and 1.8" LCD Monitor • SmartMedia memory card (4 & 8 MB incl.) • 9.2-28mm (35 Equiv. 36-110mm) Zoom Lens • Serial port • Auto Focus • Program, Manual compensation • Directly Connect To P300/330 Printer • 43mm Flit. diam. • 4.5 x 3.3 x 5.1" • 16.6 oz. D-620L Same as D-600L • SmartMedia memory card (8 MB included) • Ext. sync. flash Mode • Burst Mode 	<h3>Nikon COOLPIX 950</h3> <ul style="list-style-type: none"> • 1600 x 1200, 1024 x 768, & 640 x 480 pixel Recording Modes • 3x Optical Zoom Viewfinder and 2" LCD Monitor • Serial port • CompactFlash memory card (8 MB included) • 7-21mm (35 Equiv. 38-115mm) Zoom Lens • Burst Mode • 4-step Digital Zoom • NTSC Video Out • Aperture, Shutter, Program, Manual compensation • 28mm Flit. diam. • Auto or Manual Focus • 5.6 x 3 x 1.4" • 12.3 oz. 
<h3>Canon PowerShot Pro70</h3> <ul style="list-style-type: none"> • 1536 x 1024, & 758 x 512 pixel Recording Modes • 2.5x Optical Zoom Viewfinder and 2" LCD Monitor • 2-CompactFlash memory card Slots (8 MB included) • 6-15mm (35 Equiv. 28-70mm) Zoom Lens • NTSC Video Out • Serial port • Auto Focus • Aperture, Program, Manual compensation • Burst Mode • Wave Format Recording • Accepts Canon EX Speedlights • 5.7 x 3.3 x 5.2" • 21 oz. 	<h3>OLYMPUS C-2000</h3> <ul style="list-style-type: none"> • 1600 x 1200, 1024 x 768, & 640 x 480 pixel Recording Modes • 3x Optical Zoom Viewfinder and 1.8" LCD Monitor • SmartMedia memory card (8 MB incl.) • 6.5-19.5mm (35 Equiv. 35-105mm) Zoom Lens • 3-step Digital Zoom • Serial port • Aperture, Shutter, Program, Manual compensation • Burst Mode • Auto or Manual Focus • 43mm Flit. diam. • 4.2 x 2.9 x 2.6" • 10.7 oz. 	<h3>SONY DSC-D700</h3> <ul style="list-style-type: none"> • 1344 x 1024, & 640 x 480 pixel Recording Modes • 2.5" LCD Monitor • ATA Type II PC memory card (8 MB included) • 35 Equiv. 28-140mm Zoom Lens • 5x Through the Lens Optical Zoom Viewfinder • Auto or Manual Focus • Program, Aperture, Shutter, Full Manual Control • 4 seconds to 1/2000 second Manual Shutter Speeds • NTSC Video Out • Integrated Pop Up Flash and Hot Shoe • 62mm Flit. diam. • 5.1 x 3.9 x 5.9" • 28.8 oz. 
<h3>Kodak DC-265</h3> <ul style="list-style-type: none"> • 1536 x 1024, 1152 x 768, 768 x 512 pixel Recording Modes • 3x Optical Zoom Viewfinder & 2" LCD Monitor • CompactFlash memory card (16 MB included) • 35 Equiv. 38-115mm Zoom Lens • 2x Digital Zoom • NTSC/PAL Video Out • USB/Serial port • Program, Manual compensation • Auto Focus • Burst Mode • PC Flash Sync. Terminal • Albuming Feature • 4.6 x 4.2 x 2.2" • 18.5 oz. 	<h3>Kodak DCS-315</h3> <ul style="list-style-type: none"> • Interchangeable Lens SLR-type Digital Camera • Nikon Pronea 6i Camera Body Used • 1536 x 1024, pixel Recording Mode • 1.8" LCD Monitor • Uses Nikon AF, IX Lenses • Type II or III PCMCIA memory cards • Optical-Type Eyelview Viewfinder • Single, Continuous or Manual Focus • Burst Mode • Program, Aperture, Shutter, Auto Bracketing, Full Manual Control • 30 to 1/2000 sec. Shutter Speeds • ISO 100-400 Sensitivity • Built in Integrated Flash • Hot Shoe I/Ext. Flash • IEEE 1394 Bus Port (Fire Wire) • Internal Microphone for Voice Recording • 6.9 x 5.4 x 3" • 4 Lbs. body Only 	<h3>Kodak DCS-520 Canon EOS-2000</h3> <ul style="list-style-type: none"> • Interchangeable Lens SLR-type Digital Camera • Canon EOSIN Camera Body Used • 1728 x 1152, pixel Recording Mode • 1.8" LCD Monitor • Type II or III PCMCIA memory cards • Uses Canon AF Lenses • Optical-Type Eyelview Viewfinder • Single, Continuous or Manual Focus • Program, Aperture, Shutter, Auto Bracketing, Full Manual Control • 30 to 1/8000 sec. Shutter Speeds • ISO 200-1600 Sensitivity • Hot Shoe and PC Flash Sync. Terminal • Burst Mode 3.5 frames sec. • Internal Microphone for Voice Recording • IEEE 1394 Bus Port (Fire Wire) • Dual Slot Battery Charger (Batt. opt.) • 6.9 x 6.4 x 3.6" • 3.6 Lbs. body Only 

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- Interface-USB, Bi-directional parallel • Macintosh compatible 8-pin mini-din serial interface • Dimensions: 17.1 x 11.5 x 6.6 Weight: 11.66 lb



Stylus Color 900

It's Epson's fastest ink jet printer, pumping out crisp, sharp black text and eye-pleasing color at unprecedented speeds. It prints up to 12 ppm in black and 10 ppm in color. It also gives you 1440 x 720 dpi output while putting the smallest ink droplets ever, a minuscule 3 picoliters each, down on paper. The result? Highlights are more intense. Details are sharper. And skin tones more realistic. So graphs, charts and diagrams are more engaging. Overheads and reports more eye-catching. And proposals more persuasive.

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FLATBED COLOR SCANNERS

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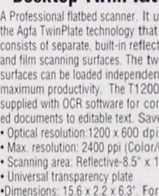
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AGFA

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- Max. resolution: 2400 dpi (Color/Grayscale), 3600 dpi (line-art)
- Scanning area: Reflective-8.5" x 14"; Transmissive-8" x 10"
- Universal transparency plate
- Dimensions: 15.6" x 2.2" x 6.3" For Mac or PC



DuoScan T2500 Scanner

The DuoScan T2500 is a revolutionary flatbed scanner, designed for professional, graphic arts applications. It produces super-quality slide, negative and reflective scans at up to 2500 dpi. It also uses the highly successful TwinPlate concept of the original DuoScan together with the dual lens system of the DuoScan T2000 XL A3 scanner. The TwinPlate consists of separate, built-in reflective and film scanning surfaces. These can be loaded independently of each other for maximum productivity. In high resolution mode, you can enlarge a 35 mm slide up to more than 43 format (11" x 17") for printing in high-quality offset! With 36-bit super-sampling and a 3.40 density range. Removable batch film holders make high-volume batch scanning a practical reality. Load slide or negative films into multiple holders while your scanning continues.

Dimensions: 25.7 x 17.2 x 9". For Mac or PC



FILM SCANNERS

Polaroid SprintScan 4000 35mm Film Scanner



As an addition to Polaroid's award-winning SprintScan line, the SprintScan 4000 is a high-performance scanner that delivers professional quality 35 millimeter slides, film strips and Advanced Photo System (APS) film formats without compromise. It has one of the highest resolution of any digital film scanner available today. At 4000 dpi, it produces a level of detail that simply cannot be matched by any other desktop scanner. It also maintains the incredibly fast scan speed for which Polaroid is known. It's also the world's first 4000 dots per inch (dpi) film scanner that produces scanned images in under one minute.

Nikon Coolscan III

Incorporating Nikon's unique Color Management System, and revolutionary Digital ICE technology for automatically removing dust and scratches from scans, the Coolscan III brings incredible power and versatility to a personal film scanner.

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- Dynamic range of 3 D and 30-bit color resolution yields files up to 28 MB.
- Bundled with Adobe Photo Deluxe software.



Super Coolscan 2000

Same features as Coolscan III PLUS—

- Highest quality, highest resolution 36-bit color images yielding a file size of up to 56 MB.
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MINOLTA

Dimàge Scan Speed

The Dimàge Scan Speed combines high-quality, high-resolution scans of 35mm and Advanced Photo System film with easy to use software at a competitive price. This combination of value and technology makes the Dimàge Scan Speed an ideal scanner for a variety of personal and professional uses, including those in the design, photographic, and printing fields.



Dimàge Scan Multi

High-speed, high-resolution, scans a variety of film formats including medium format, 35mm, 16mm, and sleeved Advanced Photo System film. With the optional adapter, APS cassettes can be used. The Dimàge Scan Multi also accepts transmission electron microscope film, and is ideal for professional use in photographic, design, printing, and medical fields.





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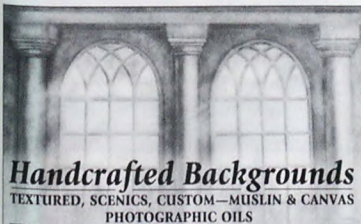
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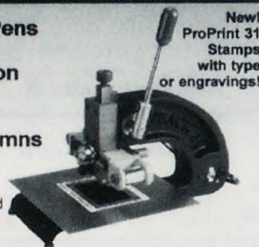
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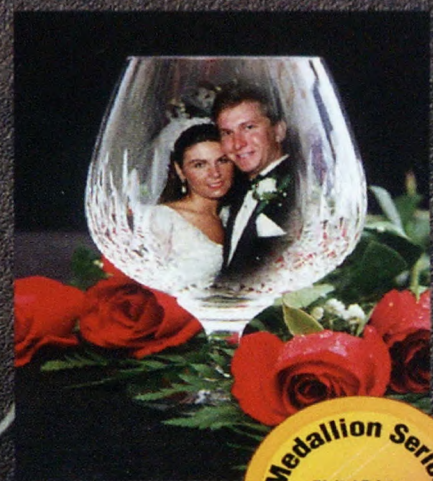
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