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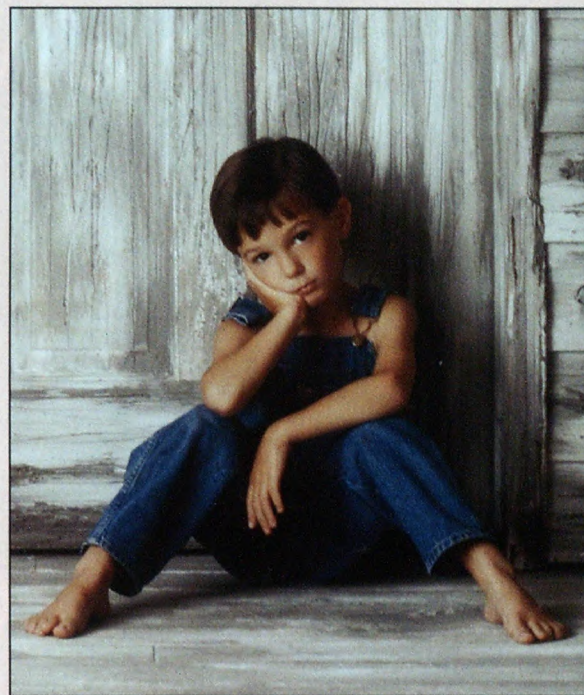
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


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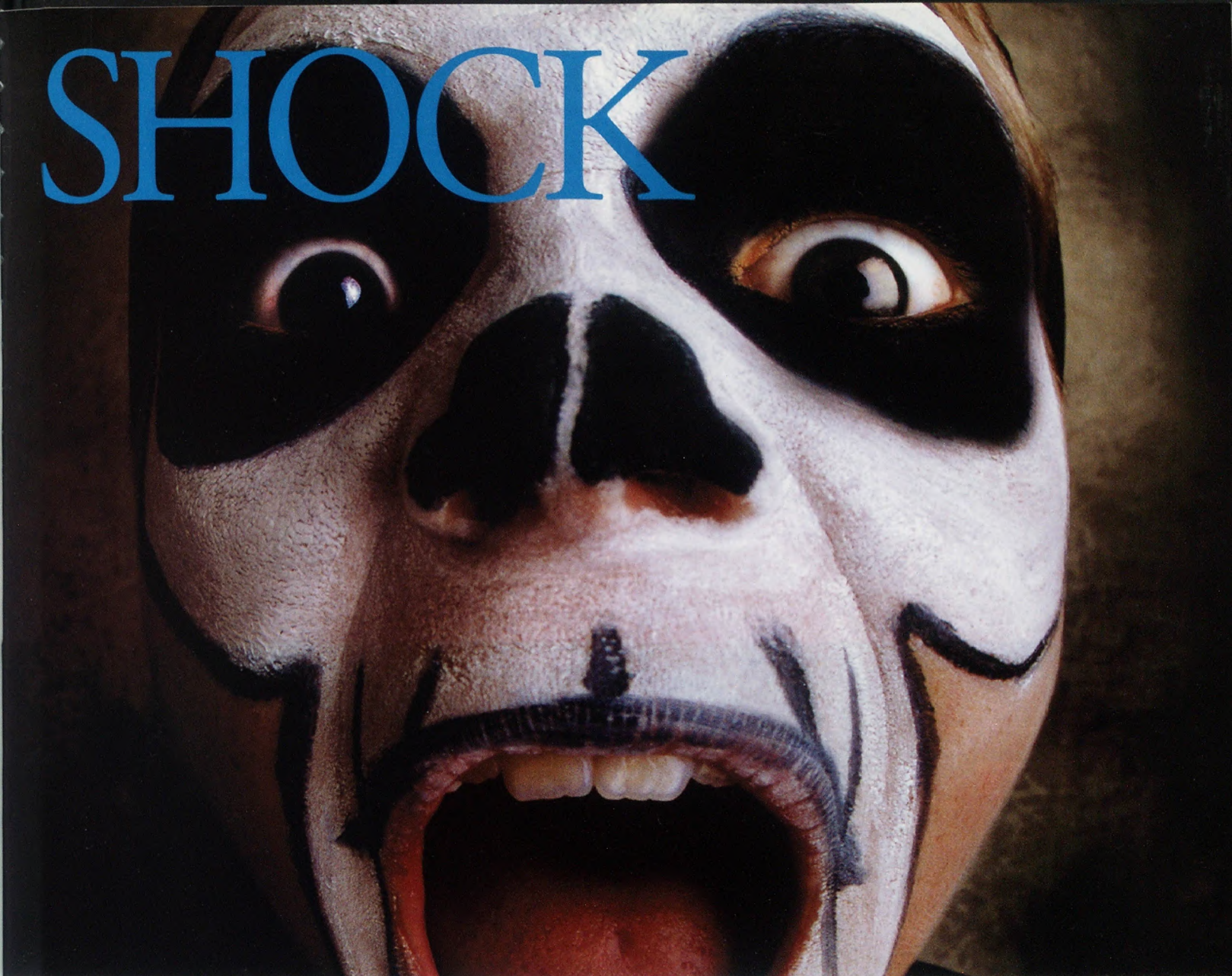
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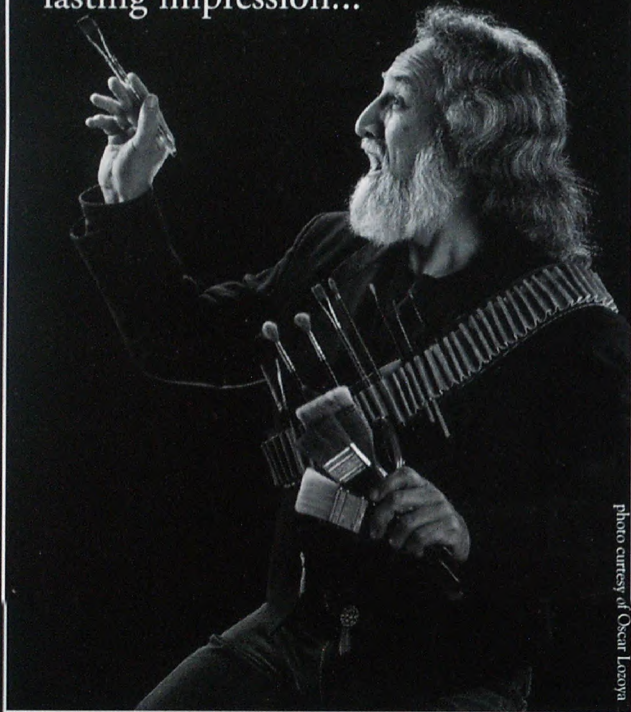


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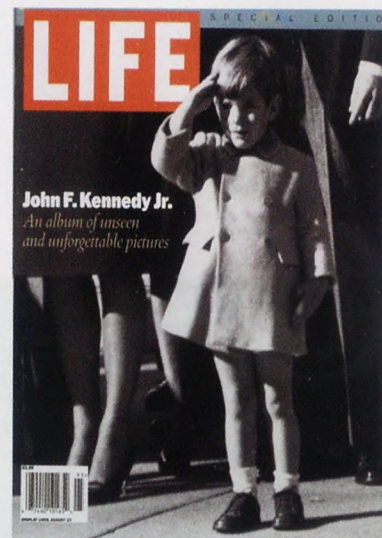
By Kim Brady

An Historical Perspective

The past few months have made us acutely aware of the power of the photograph in historical documentation. Every day, newspapers, magazines, and television news programs display the images that characterize our world and define our social consciousness. From the unbridled joy of the U.S. women's soccer team winning the World Cup, to the horror of ethnic Albanians buried in mass graves, these photographs allow mankind to share in its many triumphs and commiserate in its grief.

One such photograph was revived with the recent death of John F. Kennedy Jr. Captured more than 35 years ago, it is among the most widely recognized photographs of the 20th century—the stoic figure of three-year-old JFK Jr. saluting a final farewell to his father. Not only did this image evoke the compassion of millions of people around the world, it ultimately came to represent the Kennedy legacy—a family that faced its worst tragedies with courage and determination. For all of us who remembered that day, it brought back memories and emotions long buried in our subconscious. For those who were too young to remember, it provided historical perspective.

This is among the great photographs of our times. Not because it is perfectly executed (though there is no question that it was), but because its message required no explanation. The role it played in the history of our civilization makes us realize the importance of our profession and the timelessness of our work. We are not here just to win awards or amass great wealth, we are here to document a moment in time—whether that moment takes place in the studio or on the streets. ■



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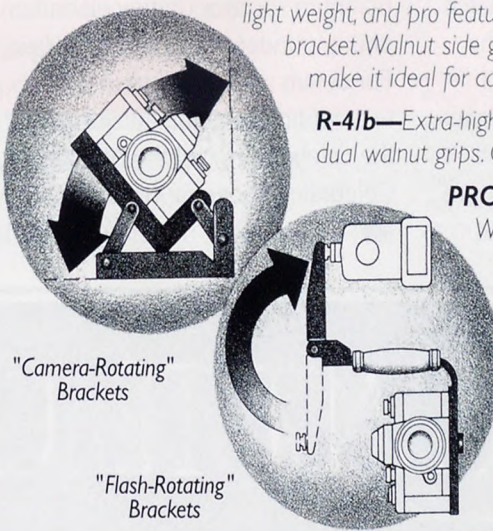
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Harry Callahan, the Toast of the Town

On September 24, Atlanta Celebrates Photography (ACP), a non-profit annual programming initiative, pays tribute to the late photographer extraordinaire Harry Callahan with a silent auction of work by his peers and students at the Capital City Club. Callahan lived in Atlanta for 15 years before his death in March.

The celebration of photography continues through October at some 39 galleries and educational institutes in Atlanta and environs. The galleries will host special exhibitions of fine art photography, plus artist

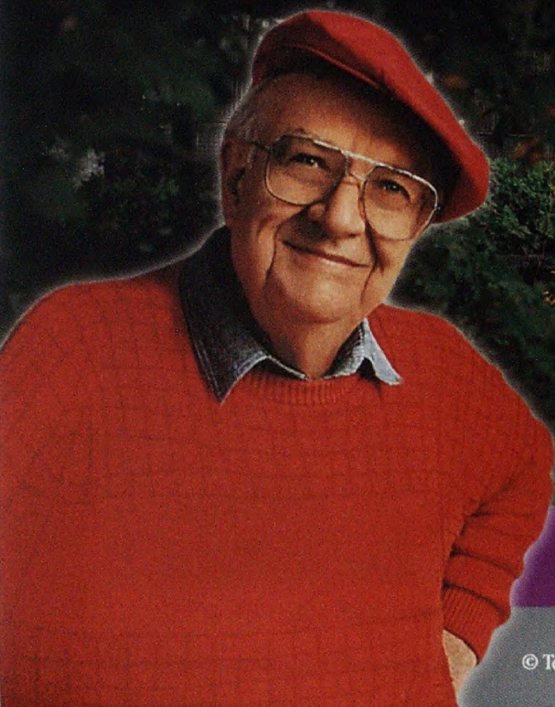
appearances and related events.

Next year, ACP will launch the Harry Callahan Lecture Series, a multi-day program of speakers, panel discussions, and workshops in photography. Professional Photographers of America, which is headquartered in Atlanta, is both a platinum sponsor of the celebration and a founder of the lecture series. For details about purchasing tax-exempt tickets to the auction and the celebration, call the Atlanta Celebrates Photography committee: 404-885-9240.



Professional Photographer has launched a new Web site at www.ppmag.com. Highlights include stories from past issues, current news releases, links to industry Web sites, and a state-of-the-art forum area that address such topics as portrait, wedding, commercial and advertising photography, and digital imaging.

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Calumet Photographic Hosts PhotoShow 99

Calumet Photographic Inc. of Bensenville, Illinois, announced PhotoShow 99, the largest event of its kind in the Midwest, to be held Saturday, October 2, at the Westmont Convention Center, outside Chicago. A day of seminars will be presented by such world-renowned photographers as Greg Gorman, Glenn Martin, Bobbi Lane, Rick Becker, Pete Saloutos, Eddie Tapp, and Richard Newman on topics from inspiration and creativity to digital imaging and business strategies. A professional product expo, with more than 60 of the industry's top manufacturers, will highlight the latest in imaging innovations. For information, call Calumet at 888-280-3686.



Rare Collectibles at B&H Photo

Gerry Hughes, manager of the recently expanded Collectibles Department at the B&H Pro Photo SuperStore (New York) displays rare camera equipment: (from left) "The Oreo," a one-of-a-kind tan and black Leica M6W; limited edition Nikon F-90 with a transparent case; rare Möller Cambinox 16mm binocular camera; Rollei 35, the smallest full-frame mechanical/manual camera ever made; an 800mm Leitz Wetziar lens—it shipped with a free Volkswagen; a 21-135mm Zeiss Ikon viewfinder. Hughes holds an unusual Fuji G617 6x17 panoramic exposure camera. Photo by Howard Sherman.

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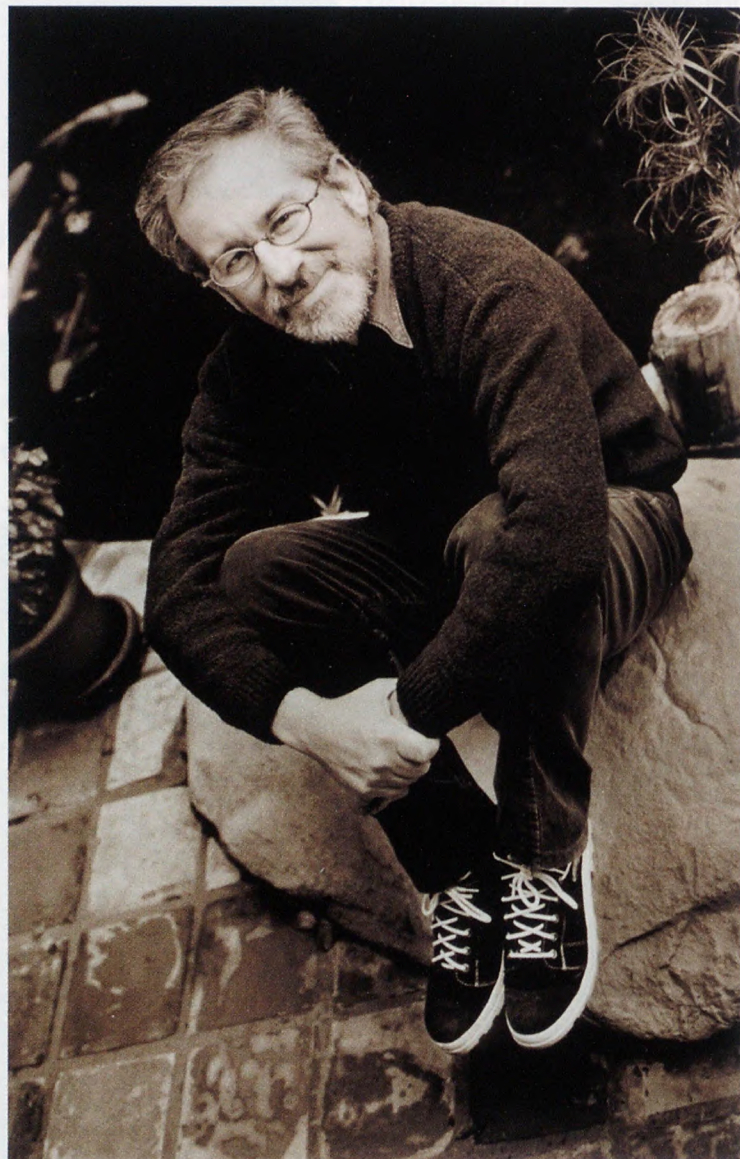
X-PAN

Mark Edward Harris

No Stone Unturned

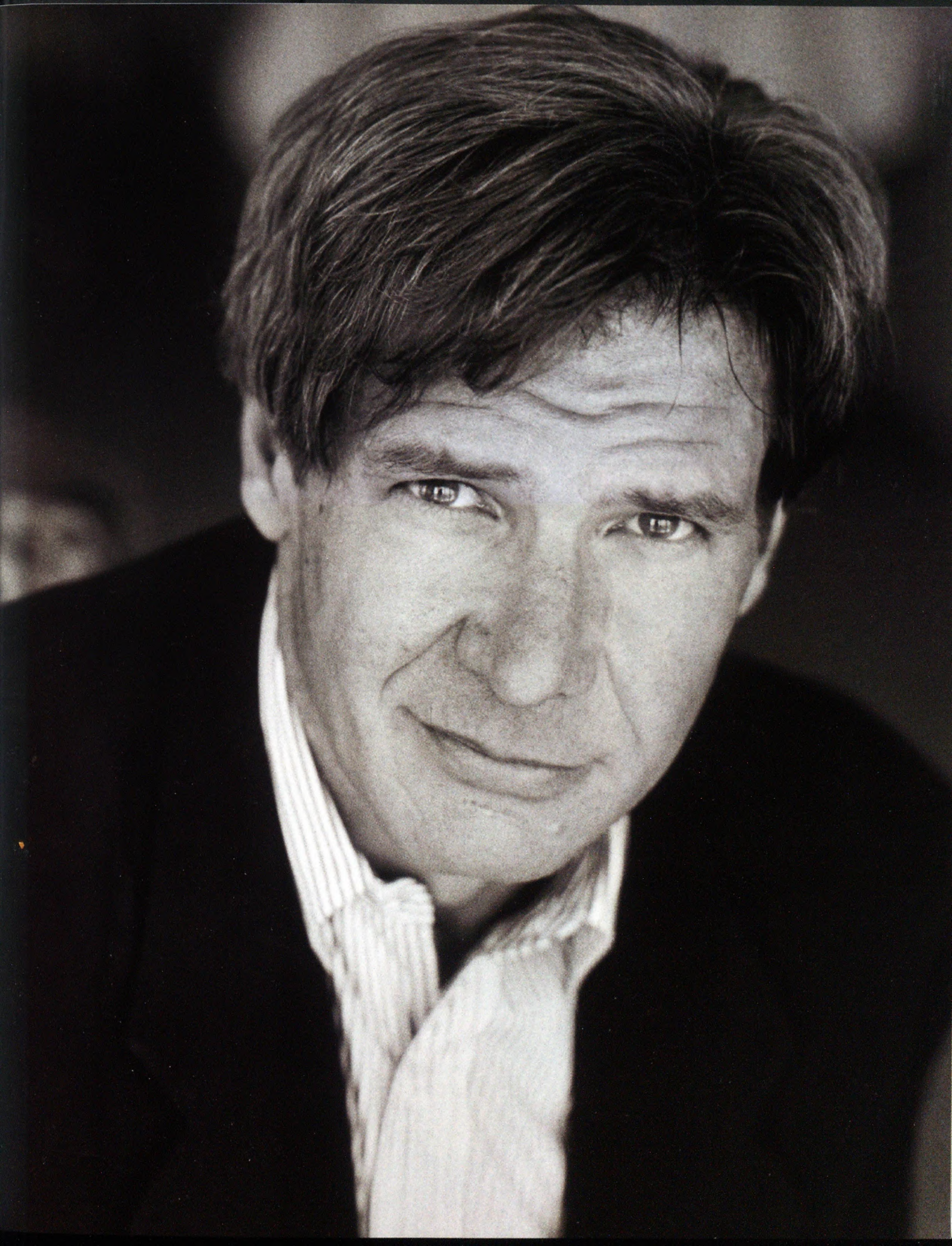
By Ingrid S. Krampe

Photographer and writer Mark Edward Harris recently returned from the *Rencontres Internationales de la Photographie*, in Arles in the South of France and the Bekaa Valley in Lebanon. As usual, the trip served more than one purpose: To shoot stock photographs for Tony Stone Images, and to interview photographers for the second volume of *Faces of the Twentieth Century: Master Photographers and Their Work* (Abbeville Press, ISBN: 0-7892-0334-0). In the first volume, published in 1998, Harris recorded the words and pictures of many of the great names in photography, including Alfred Eisenstaedt, Manuel Alvarez Bravo, Eve Arnold, Gordon Parks, Carl Mydans, Horace Bristol, Mary Ellen Mark, Marc Riboud, Elliott Erwitt, Eikoh Hosoe, Andreas Feininger, Helmut Newton, Jeanloup Sieff, Jean-Philippe Charbonnier, Edouard Boubat, Joe Rosenthal, Sebastio Salgado, Annie Liebovitz, Peter Lindbergh, and Herb Ritts.



Images by Mark Edward Harris

Harris is hired to photograph celebrities in his signature documentary style. "This works out well," said Harris, "because time is invariably limited, and I can use just a simple silk overhead for lighting." He photographed Harrison Ford (right) and Steven Spielberg (above) with Nikon N90s and 85mm and 50mm lenses, respectively.



In March, Volume One won both the prestigious New York Book Show Photography Book of the Year and Best of Show awards. "It was a labor of love," recalled Harris, who interviewed and photographed the photography greats. "To sit with someone like Alfred Eisenstaedt and listen to him tell some of his life's experiences, like how he was shot through both legs as a German soldier in World War I, was incredible," said Harris. "The new book will have a more international focus, and include such photographic giants as Yousuf Karsh and Arnold Newman."

After graduating from California State University, Los Angeles, with a master of arts degree in pictorial/documentary history—a degree program Harris created—the photographer started his professional career shooting stills for the Merv Griffin Show and various television and movie companies. When the show ended in 1986, Harris purchased a "Circle Pacific" plane ticket, which set him on a four-month trek across the Pacific and throughout Australia, New Zealand, Southeast Asia, China, Japan, and the Philippines. The images created on that trip were the first to bring attention to Harris' travel/documentary style of photography.

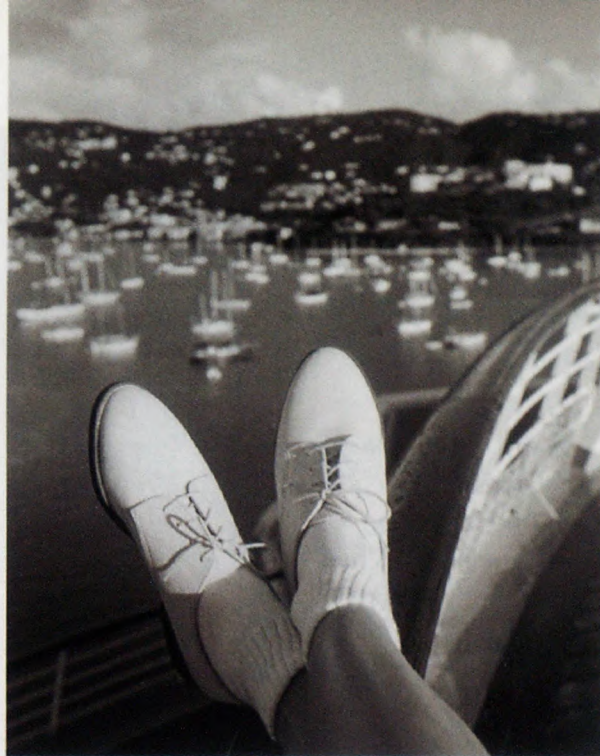
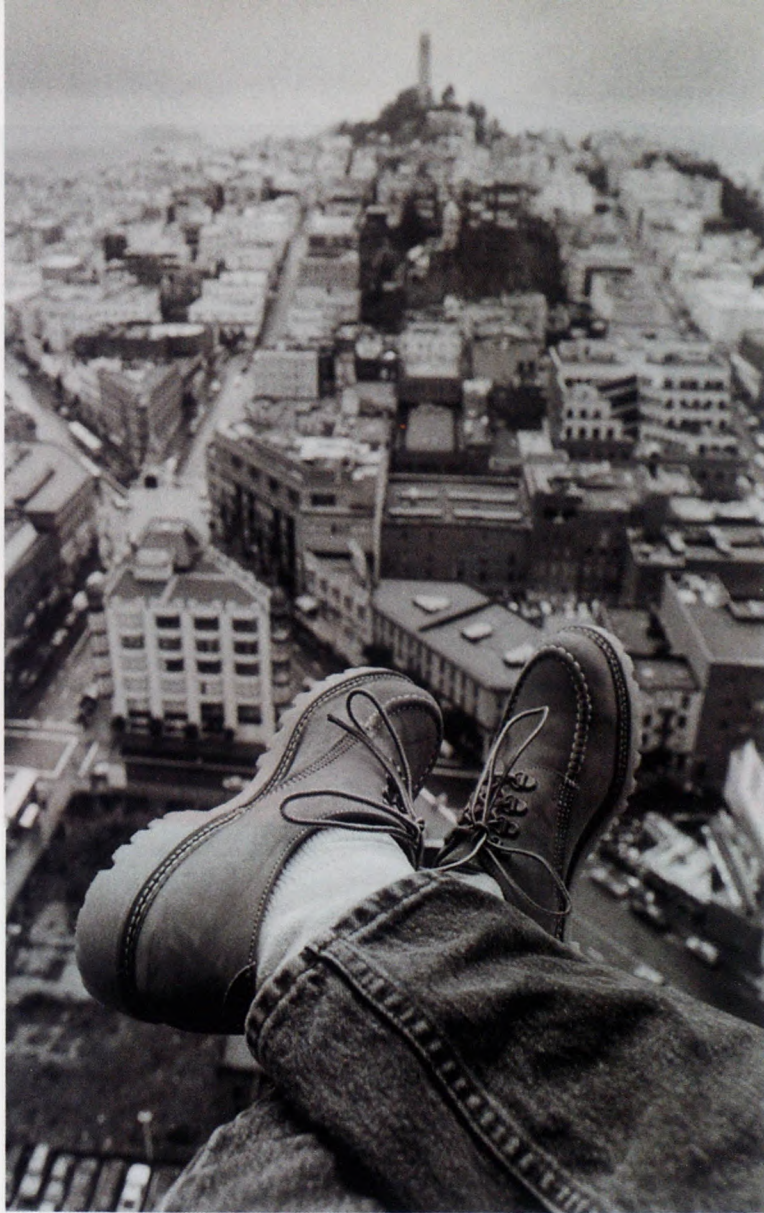
When he returned, however, he landed a job assisting photographers at *Playboy* magazine, where he claims he learned the ins and outs of lighting and film. "The job taught me a lot about lighting," remembered Harris. "It is not unusual for a centerfold image to be created with as many as 20 power packs, including grid spots, soft boxes, tri-lights, and pencil lights." Several years after leaving *Playboy* and starting his own business, Harris went back to cover

Playboy photo sessions in his documentary style. His work appeared in the HarperCollins book, *A Day in the Life of Hollywood*.

Harris' editorial work has appeared in many prestigious publications, including *Life*, *Time*, *Vogue*, *Elle*, *Playboy*, *People*, *American Photo*, *Detour*, *Stern*, *The New York Times*, *The Los Angeles Times*, *The Boston*

Globe, *Westways*, and *The Los Angeles Times Sunday Magazine*. He is the recipient of numerous awards for his photography, including the CLIO and the Aurora Gold Award. He was also presented the Ace Award for a television video he directed and produced. Harris' first solo photographic exhibition was held at the Nikon Salon in Japan in 1992.





Images by Mark Edward Harris

Bridging the Gap from Advertising to Documentary

Harris' commercial work ranges from fashion photography for The Gap to travel photography for cruise lines and airlines, and all of it exhibits his trademark photojournalistic style.

Recently, Harris worked on a Gap shoe campaign, as did William Wegman, Mary Ellen Mark, and Elliott Erwitt. "It was an interesting approach for a commercial client to take," said Harris. "The art director, Maggie Gross, gave me an amazing amount of liberty. She

gave me several pairs of shoes and told me the concept was all mine."

The next morning, a friend held Harris as he sat on the ledge of the penthouse suite at the San Francisco Hilton, photographing the new Gap shoes. He used Kodak Professional Tri-X Pan Professional black-and-white film with a Nikon F3 camera and a 35mm lens. Other images in the Gap series include a black-and-white image of his girlfriend's feet (shot from a Royal

Caribbean Cruise ship in St. Thomas, Virgin Islands), and an interesting color photo taken in San Juan, Puerto Rico. "That photograph was about image, not shoes," said Harris. The image was created when Harris walked by a door with a pair of shoes outside. "I took the Gap shoes off my feet, swapped them and took the picture. Then I returned them and took off." The image became one of three shots by Harris used for the Gap campaign.

Work With Me, Babe

Harris has worked on both sides of the camera—in one instance, simultaneously. When movie producer Tim Zinnemann wanted to add realism to his film *Lies of the Twins*, he asked Harris and fashion photographers Sante 'Orazio, and Victor Skrebneski to play the parts of photographers in the movie. Harris added his own element of realism by shooting real film.

He didn't follow the script, however. "The script had lines such as 'Babe, work with me,'" said Harris. "That's the stuff people think we say to models, but they let me use my own lines." The experience was very rewarding. In addition to the monetary compensation (he recently received yet one more residual check for \$10.88), Harris left with a beautiful wedding image of Isabella Rosallini (right), which he captured live while acting during the filming. He had the image hand tinted. ■



Image by Mark Edward Harris

September's cover was created for Joico professional hair care products. The image was designed to show off the brilliant, sexy red tresses without competing with the rest of the image. Mark Harris also wanted to accentuate the model's lips and eyes. He faced two problems: dark red hair is likely to absorb light, diminishing all of the fine details; and adding extra light would decrease the contrast in the image.

Harris chose Kodak E-100S Professional transparency film "because it creates clear, accurate color and works well with skin tones." He exposed the film normally, pushing it one stop during processing to increase contrast and to lighten the hair just enough to bring out the detail. He shot with the lens wide open to achieve selective focus on the eyes, lips, and hair.

Harris used a Hasselblad 501C/M with a 120mm Makro Planar f/4 lens, because it is relatively lightweight for a medium-format camera and it suits his real-life shooting style. "I prefer medium-format for those kinds of shots," said Harris, "because they are often enlarged for posters or billboards."

The image was simply illuminated with a 1,200-watt-second Balcar power pack and two heads with standard reflectors. Both lights were aimed at the white ceiling, one positioned behind Harris, and the other to the right of the subject, to create a "cove situation" emulating outdoor light. ■

Mark Edward Harris: Oh, That Little Red Tress



Image by Mark Edward Harris

Hair by Eric Fisher for Joico
Hair color by Sue Pemberton for Joico
Make-up by Allisigga/HMS Bookings

1998 Outstanding Nature Photographer of the Year, Art Wolfe,
on the wonders of 45-Point Area AF with 21-Zone Evaluative Metering:

“The shot was there
for less than an instant--
and EOS-3 nailed it!”



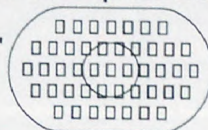


EOS-3 is winning the praise of press and pros alike.

"It was no easy shot," explains Art Wolfe.

"Because the monkeys constantly change positions and expressions, there's no time to focus and recompose. At the ideal instant, I simply glanced to the left and fired."

The EOS-3, armed with 45-Point Area AF, Eye Controlled Focus and E-TTL Flash mode nailed the shot.



45-Point Area AF

Of EOS-3's vastly improved Eye Controlled Focus, Wolfe proclaims: "I love the way the autofocus so completely follows my eye."

The Canon Speedlite 550 EX "...gave the main subject even exposure impossible with available light -- and did equal justice to the monkeys in the background. Add the snow and you have a very difficult exposure situation. EOS-3 performed to perfection."

Of his move to Canon, Wolfe says, "Since I switched to Canon, I'm taking shots I never could have taken before. As for the EOS-3, it's truly 'A Victory for Photography'."



EOS-3

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The *new faces* Gallery

Award-Winning
Images from the
Calumet-PPA
Photographic
Competition

The stunning photographs of Betty Cobb, of North Hollywood, California, won the grand prize in the inaugural New Faces photographic competition, jointly sponsored by Calumet Photographic and Professional Photographers of America (PPA). Open to all photographers who have yet to attain the Master level of PPA certification, the competition was launched to encourage professional photographers in the all-important early stages of their careers.

The editorial staff of *Professional Photographer* evaluated more than 300 photographs submitted by 60 entrants. The diversity of the artistic styles was remarkable—it was a tough call. The first runner-up was Michael Barrett, of Madison, Mississippi; second runner-up was Angela Bammer, of Cubberly Studios in Delaware, Ohio.

Selected images from the New Faces contest entries were exhibited in a special gallery at "Hitting the Mark," the 1999 PPA National Convention in Atlanta.

All three winners received their awards at the PPA '99 Imaging Conference & Expo in July. The grand prize included an official PPA varsity jacket, a professional Tenba portfolio case, and a goodie bag of PPA merchandise. Calumet contributed an all-expense-paid trip to the PPA national convention, including airfare, hotel, \$500 cash, and promotional considerations. Betty Cobb also received an attractively framed, gold medal/plaque combination in a ceremony at the Theatre in the Round on the trade show floor. Runners-up received silver and bronze medal/plaque combinations and goodie bags.



Betty Cobb ©1999

Cobb Seeks the Infinite and Subtle Variations of Expression

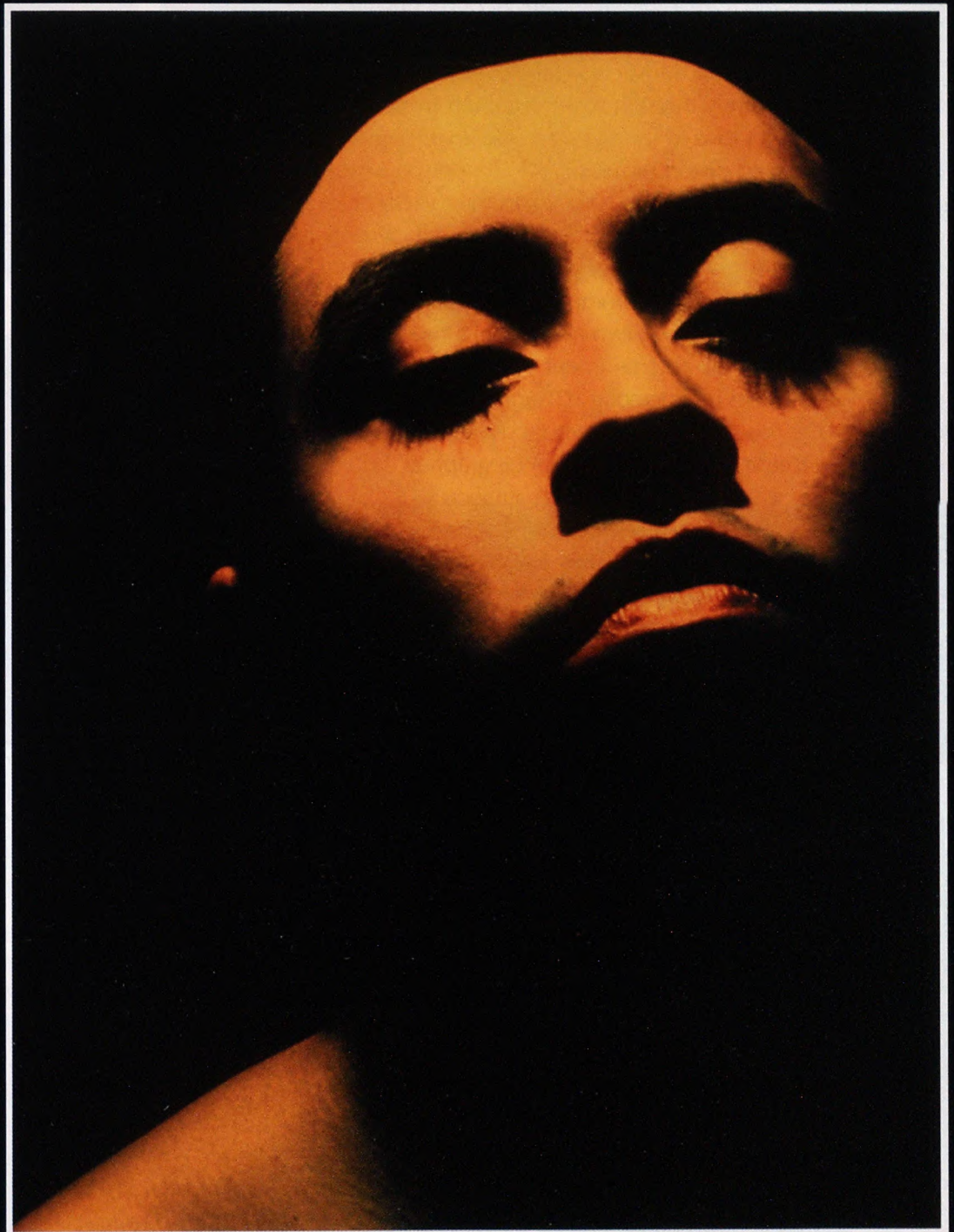
"Faces fascinate me, and the infinite and subtle variations of facial expressions are fun to attempt to capture," says Betty Cobb. She created her three winning portraits with a Nikon N6006 35mm camera, that "seems like a natural extension of my eyes."

Both of the black-and-white images were created with Kodak Tri-X Pan (ISO 400)

Professional film rated at E.I. 100 and pushed two stops during processing "to cause the 'glowy' skin tones." She printed the images with a No. 5 filter, to further increase contrast. The profile was lit with a Dyna-Lite M1000 powerpack with one lamphead placed directly in front of the subject's face. The other image was lit with a Lowel Pro-Light, also placed directly in front of the subject's face.

"The light truly was hot, and the pain on the subject's face is real," joked Cobb.

The color image was exposed on Fuji Velvia 50 Professional RVP film, rated at E.I. 25 for 1/60 second at f/5.6. The image was illuminated with a single Norman 900 Series Illuminator lamp head, with a 6-inch snoot, on a boom directly over the subject's head.



Betty Cobb ©1999

The film was pushed one stop during processing to increase the contrast. The film was cross-processed (C-41) to shift the color, which was further shifted during

printing. The image was printed on Kodak Ektacolor Ultra paper, which also helped increase the contrast.

Betty Cobb

"I was absolutely shocked," said Betty Cobb about winning the Calumet-PPA '99 New Faces Contest. "My submissions are such a departure from the traditional PPA style." Cobb's business is primarily portraiture and "tends to appeal to people who aren't necessarily looking for the sunniest, most cheerful view of the world," she said. "My business grows mainly through word of mouth by people who relate to the darkness of it. I love to use lighting, odd angles, and extreme dark-room techniques to distort or modify what a person actually looks like."

Cobb lives in North Hollywood, California, where "camera owner calls themselves a photographer." Her clients include people in the entertainment industry and the music industry in particular. She shoots album covers, live concerts, promotional images, and Web site imagery for publications such as *Outburn Magazine*, a music publication, and *Ultimate TV*, an online entertainment magazine.

Cobb also teaches photography 101 and darkroom techniques at several colleges in the Los Angeles area, where she tells her students: "Anyone can own a camera. Very few can be photographers." Cobb enjoys teaching because she enjoys getting her subjects while they are still young. "I love my photo fetuses, because they are pure," said Cobb. "They haven't been spoiled yet. They are still innocent."

Cobb earned an associate degree in fine art photography from the Otis/Parsons School of Art and Design in Los Angeles. She also spent a couple of years printing in Hollywood labs whose clientele included several renowned photographers such as Herb Ritts, Diego Uchitel, Norman Jean Roy, Michel Comte, and Matthew Rolston. "That was an education in itself," she remembers.

Cobb's fine art background allows her to adhere to philosophies that include other artistic disciplines. Cobb wants to see the photography industry open up to artists, and she wants to see women get a break. "When I teach, most of my students are women," she complained. "But when I look at photo credits, most of them are men. There's something wrong with this picture."

Betty Cobb ©1999



Photograph of Betty Cobb by Ingrid Silvia Krampe.

Il faut aller voir. (We must go and see for ourselves.)

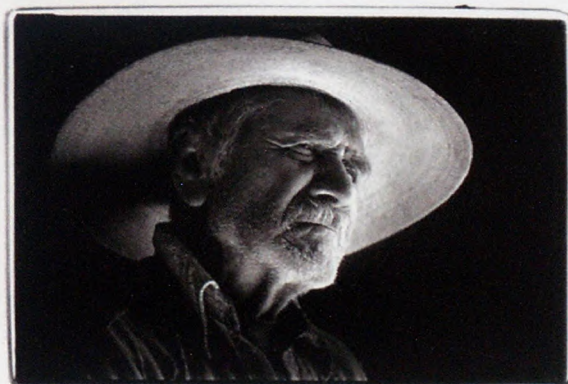
That was our position when we viewed Betty Cobb's winning images from the Calumet-PPA 1999 New Faces Award contest. Using a similar processing technique as one of Betty's award-winning images, contributing editor Ingrid Silvia Krampe exposed Kodak Ektachrome Professional E100S transparency film, then pushed it one stop during cross-processing (C-41). The image was exposed at f/4 for 5 seconds, with a Nikon N70 35mm camera and a 35-80mm f/4 lens, using only the modeling lights on a Calumet Travelite 750. It was taken at the Karma Club in Atlanta, site of the PPA '99 "After Party," sponsored by PPA and *Professional Photographer* magazine. The party was designed for a good time by all show attendees and to celebrate contemporary fashion photography. Local Atlanta fashion shooters Thomas Fahey, Lou Freeman, Troy Plota, Lisa Sciascia, and Matt Dunn were included in the exhibit.

Michael Barrett

Michael Barrett, first runner-up for the New Faces Award, started out as a photojournalist, as did his wife and business partner, Dianne Laakso Barrett. Michael went on to shoot editorial and public relations photography, and he has two local magazine covers to his credit. The couple's focus changed when they started a family. They moved from sprawling Atlanta to Madison, Mississippi and opened Barrett Photography. "It was truly a leap of faith," said Michael Barrett. But in just five years, the studio stays booked solely through word-of-mouth advertising.

Barrett said that joining PPA and taking advantage of the workshops and conventions the association offers greatly accelerated his transition from photojournalism to wedding and portrait photography. "I had never needed to please the subject before, just the photo editor and myself. It's been a total turnaround." As you can see by these images, Barrett's experience in other photographic genres only enhances his portraiture.

The photograph of the old man was captured with a 35mm Nikon camera on



Kodak Tri X Pan black-and-white film. For the other photographs, Barrett used a Hasselblad 6x6 camera with Kodak T-Max 400 film. "For His Eyes Only," (above) the only titled photograph in this collection, was chosen as the cover of *Mississippi* magazine's bridal edition (January-February 1999).

Angela Bammer

After six years in professional photography, second runner-up Angela Bammer has a definite philosophy about her craft: "Do what you feel is right. There are guidelines, of course, but don't be afraid to step outside the boundaries."

The energetic and outgoing photographer finds the greatest satisfaction in shooting seniors and children. Some five months ago, Bammer signed on with Cubberly Studios in Delaware, Ohio (Cubberly Studios is headquartered in Columbus). Bammer earned an associate degree with an emphasis in portraiture at the Ohio Institute of Photography, with an emphasis in portraiture.

Bammer captured these New Faces images with a Hasselblad medium-format camera. The color image was shot on Fujicolor NPH Professional 400 film.

Bammer hand-colored the bouquet in the untitled black-and-white image, which was captured on Kodak film. The laughing bride and bridesmaid in the candid photograph are friends of the photographer's. Not only was Bammer the second shooter at the wedding—she was also one of the bridesmaids! ■



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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

A Marriage Made in Cyberspace

PPA Ties The Knot With Wedding Photographers Network

By Kim Brady

Wedding Mega-site: The Knot, the #1 wedding web!

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THE KNOT SHOP
[1000 gown pics](#)

America Online's wedding mega-site, The Knot, hosts nearly 1 million visitors a month. That's more than the combined circulation of *Bride* and *Modern Bride* magazines.

How much would you pay to advertise your wedding business to thousands of new prospects a day? What is it worth to have your professional portfolio just a mouse

click away from a list of pre-qualified brides-to-be who have chosen to contact your studio because of its location, photographic style, and starting price point?

If this all sounds too good to be true,

read on. Professional Photographers of America (PPA) has teamed up with Wedding Photographer's Network (WPN), the find-a-photographer resource on The Knot, the Web's leading wedding site, to provide PPA's wedding photographers the most powerful marketing tool for new business. And, it costs members nothing to get started on their Information Superhighway journey.

The PPA/WPN alliance was unveiled July 25, at the PPA '99 Imaging Conference & Expo in Atlanta. Celebrated wedding photographer Denis Reggie, founder of the Wedding Photographer's Network, and Michael Wolfson, vice-president of business development for The Knot, America Online's (AOL) official wedding site, announced that beginning September 1, all PPA photographers with a designated wedding classification will receive a Basic Level listing on the WPN Web site free of charge, as an added member benefit—a value of \$60 a year. A basic listing adds the member's name and contact information to WPN's database of wedding photographers, the exclusive professional photography area of The Knot.

"This is an exciting step toward moving the association forward," said Donna McMahan, PPA interim executive director. "It clearly shows how far the Board of Director's long-range vision has taken PPA, and the great potential we have for the future."

"There's no better marriage than the one between PPA and WPN," said Wolfson. "We have had great pleasure working with Denis Reggie to offer this valuable tool to millions of users at The Knot. This new relationship will enable our audience to choose from thousands more of the best photographers in the country." The Knot (www.theknot.com) draws

nearly 1 million unique visitor's a month who use the site's personalized planning tools.

Reggie added that all PPA photographer listings on WPN will include the PPA logo. "WPN will explain to brides the benefit of choosing a listed photographer who bears this logo; that it represents the photographer's membership in a prestigious organization whose members are dedicated to photographic excellence and high business standards." Though details where not available at press time, there are plans to also promote the PPA Certified logo, giving the brides an additional reason to look for photographers who meet these qualifications.

Terry Deglau, trade relations manager of Eastman Kodak's Professional Division, announced his company's participation in the online alliance, saying that Kodak will promote the use of Kodak ProRewards points to defray all or part of the cost of upgrades that photographers choose to add to their WPN listings. For

example, if member photographers wish to add portfolio images, promotional text, or a direct link to their Web sites, they can use the points they've earned in Kodak's frequent buyer program to pay for the additional charges.

"WPN will allow full or partial use of ProRewards points to upgrade a membership," said Reggie. "The photographers simply give us their Kodak ProRewards numbers and we do all the leg work. (A full explanation of list upgrades is published on WPN's Photographer Information Web site at www.wedphotonet.com.)



WPN member listings can be upgraded to include a portfolio of the photographer's work. Though founder Denis Reggie is well known for his photographs of celebrity weddings, WPN and The Knot speak to real-life wedding couples rather than high-society

with them, The Knot has become almost a cult phenomena. The initial printing of The Knot's first book in 1998 sold out in 45 days. Now it's gone into a second and third printing. Their angle is to offer advice for real-life weddings.

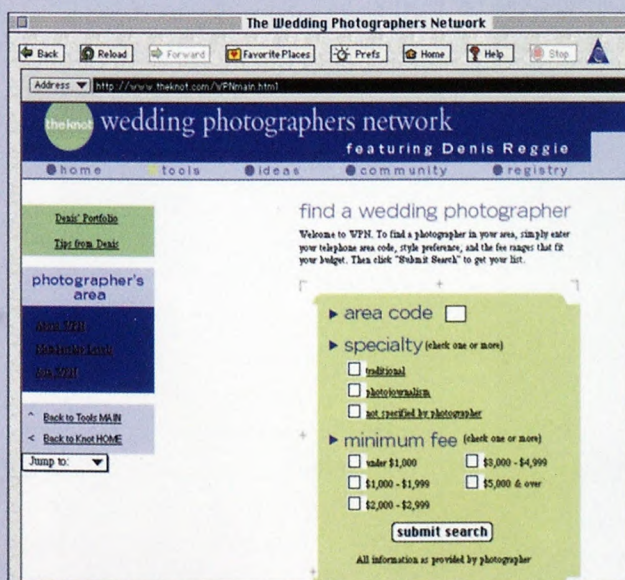
AOL boasts more than 17 million subscribers. In the month of January, The Knot broke all records for wedding planning sites, by crossing the 1 million users mark. "It was visited by more people than the combined circulation of *Bride* and *Modern Bride* magazines," said Reggie. "That makes it an incredibly powerful resource."

"Remember, brides in their mid '20s today have very likely been raised on the Internet," said Reggie. "They use it as a tool to do their research; in this case, to help them find the right vendors for their weddings."

The Knot features many service areas similar to WPN, each fulfilling a separate wedding plan need. For example, the bride can search for her dream wedding gown from among 11,000 designs. She can order custom flower arrangements and

Internet Marketing Success

"When we set out to find a home for the Wedding Photographers Network," said Reggie, "We were looking for a Web site that brides were already visiting; one that was highly visible. That's how we landed on The Knot. In the year and a half we've been online



Wedding Photographers Network is The Knot's exclusive "find-a-photographer" online resource for brides and grooms. This site reaches a select group of buyers with a limited window of opportunity for sales. From the day the bride receives her engagement ring to the day she chooses her photographer may be only a few weeks—too short for many traditional marketing strategies, but ideal for the immediacy of the Internet.

Prepare for Your Online Listing

PPA wedding photographers who are eager to take advantage of their new WPN listing are encouraged to update their membership information as soon as possible, so that WPN will have the data necessary to list photographers based on minimum price and photographic styles (traditional or photojournalistic). Starting this month, you will be able to add this information to your membership file through PPA's new Web site (www.ppa.com). Simply log on and look for instructions in the Members Only area. In addition, members can submit the information with their renewal payments for 2000. Please look for survey questions directed to all PPA members in your first renewal notice.

designer invitations. The couple can log on together and plan the perfect honeymoon package, or enter their names in the bridal gift registry, which lists more than 10,000 items.

Each Knot site has its own criteria for selecting vendors or products. When the bride searches for her gown, for instance, she is asked to specify a designer, neckline, silhouette, and price range. Once she's made her

selections, the system displays a list of gowns that meet her criteria.

A similar process is used to match WPN photographers to prospective customers. Instead of searching by name, the bride enters her area code for a list of studios in her area. Then she selects either traditional or photojournalistic styles of photography, and checks a minimum price point—the lowest fee the photographer

charges. "This is not an average, or a maximum fee," said Reggie. "It's the minimum fee. So the bride knows whether she can afford that photographer's work."

"With these three criteria, the system lists the photographers who meet her specifications for location, style, and price. The e-mail and phone calls you receive based on your WPN listing are from individuals who have been pre-qualified by the search criteria. It's much more valuable than, say, a Yellow Pages listing that, as many of us know, brings you lots of people whose profile you don't fit," he added.

"If your studio is in one area, but you intend to market in another, you can simply add your WPN listing to that respective area code. This allows photographers to expand their reach."

"We've had many success stories," said Reggie. "For example, there's Derek Shoaff-Bambry, a photographer with a successful studio in Colorado. He listed his name in every area code (a \$600 per year surcharge), and had all his listings linked to his Web site. Within six months he had booked 27 weddings from his WPN listing."

"It changed the entire profile of his business. He cancelled all of his local advertising and became a national photographer. Like me, he's now in an airplane almost every Friday heading to weddings around the country."

PPA members can expect to see real benefits from their basic listing on WPN, said Reggie, but he points out that they will benefit far more by upgrading their listings to include images or links to their own Web sites. There are even membership levels that allow you to rotate your portfolio in the front screen highlight of the WPN home page, where every bride who visits the site will see your work.

Most important, however, is being

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able to continually refresh your portfolio by adding new images to a linked Web site, or posting last week's best shot on WPN for your online portfolio.

What Lies Ahead

Reggie is excited about the new online partnership and the possibilities that lie ahead. "We think that this is just the beginning of a wonderful relationship between PPA, WPN, and The Knot. We've already begun to look into the opportunities available in the portrait world through The Knot's partnership with AOL," he confided. "There's been discussion about how that partnership could benefit the PPA Portrait Group and members who specialize in babies, families, and children. We think The Knot can help us build a relationship with

AOL through online promotions, articles, and other strategies."

Already, Reggie has been working on a plan to enhance the presence of WPN photographers in The Knot's editorial area with a regular wedding photo feature. "They would be real-world weddings," said Reggie, "not celebrity or society weddings. The feature would include 7-10 black-and-white or color images taken by a WPN photographer that showcase a recent wedding. With their client's permission, photographers will send their images to us electronically, and editors at The Knot will choose their favorites.

"It's a wonderful opportunity for the featured photographers to get new business," he continued. "We'll link the viewer to member photographers' e-mail addresses or Web sites, so they can contact them immediately.

"All PPA wedding photographers will be eligible for this opportunity to gain national/international exposure," said Reggie. "It'll be like having your work published in several magazines at once, yet it will be far easier for a potential customer to contact you. The bride will have a chance to look at your images, read your story, get a close-up view, then click on the link so she can immediately be in touch."

"Some of these things will be underway when this article is published, and we are working on other things as well," said Reggie. "It's a very exciting prospect, what lies ahead, because it makes so much sense for the brides, and so much sense for photographers. In our world, the Internet as a wedding planning tool is an absolute natural." ■

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How to control contrast with your softbox

by gene kester

The larger the light source, the softer the light. This is the first rule of light modification. When you choose a lighting setup for your subject, you can use the small metal reflector that comes with the flash unit, or you can employ a variety of light modification devices made in a many different sizes. This article deals with the effects produced by one such light modifier, the soft box.

The soft box was developed more than 20 years ago as a way to reproduce the diffused, indirect light quality of open shade outdoors. A similar effect can be achieved by using natural light indoors from a north-facing window or an overhead skylight, however the intensity of these light sources is not always easy to control. Painters have been using natural diffused light sources for centuries because they give the subject a three-dimensional look, with detailed shadows similar to what the human eye sees naturally.

Diffused lighting is also very complementary to the subject, as it softens the features and improves the skin tones.

Soft boxes gained popularity in the commercial photography industry because they produced a natural looking rectangular light source that was very believable in product photography, especially when the viewer could see the light source reflected in the product. Without the soft box and its front diffusion screen, flash tended to create unnatural hot spots or specular highlights from the directional lighting of a silver reflector or an open umbrella.

However, round highlights are not always an undesirable effect. Many fashion and portrait photographers use umbrellas with front diffusers to create round catchlights in their subject's eyes. What many don't realize is that this same effect can be achieved by placing a circle mask over the face of a soft box to change the shape from rectangle to round.

Color balance is another important factor in your decision to use a soft box over a reflector. Most flash reflectors are silver, a color that reflects excess blue light. Since blue tends to darken shadows and brighten highlights, you now have several factors contributing to making a very small, contrasty light source: the reflector's size (5-7 inches), its plus-blue light quality, and the lack of a diffusion screen over the reflector. A similar effect is created when you use an open soft box with a silver, rather than white, interior. Although the light source will be larger than with a reflector, it will still produce more contrast than a soft box with a white interior.

Some fashion and portrait photographers prefer to have more contrast in their lighting. They prefer the results they achieve with a large, white umbrella over the flat or "mushy" lighting produced by a soft box. It is, however, possible to modify the diffusion elements in a soft box to vary the contrast, thereby giving you a broader range of lighting scenarios with one piece of equipment. The following examples will demonstrate how you can control contrast with your soft box.

While I'm not suggesting that any one of these lighting solutions is always going to be the right one for your subject, by illustrating these basic diffusion techniques, and showing you how to control contrast by adjusting the light source, you now have a basic foundation to build on in creating your own unique lighting style.

Next month's article will demonstrate how to control the direction and shape of the light coming from your light source, using grids, louvers, barn doors, circle masks, strip masks, and gels.

the eye vs. the camera in high-contrast lighting

Although we are all subject to high-contrast lighting conditions, especially when we step outside on bright sunny days, our eyes are designed to adjust to harsh changes in light. As they adapt to each scene, they begin to see detail in the darkest shadows and brightest highlights, and the contrast becomes less noticeable. Photosensitive film does not have this capability.

Basic Diffusion

Figure 1. We lit the subject with a medium light box (24x32-inch LiteDome) without the face or baffle (internal liner). Essentially, we exchanged the six-inch silver reflector with a much larger reflector (about a 400 percent increase) with a neutral white interior. This gives us a much bigger, softer light source, with far less contrast than the reflector; but it also produces the most contrast possible from the soft box.

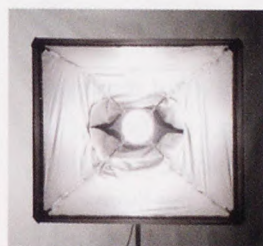


Figure 2. We installed an internal baffle in the soft box. The baffle is designed to "float" in the center of the box. This will diffuse and soften the center of the box, and reduce any hot spots that occur on the subject without the baffle in place. Notice that the highlights on the oranges and apples



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are spreading out and becoming softer. This floating effect will also let the light bounce off the sides of the soft box and reflect around the baffle. This helps to even out the light on the subject. Notice that the shadows in this photo are shorter and lighter.

Figure 3. We placed the face over the soft box in front of the baffle to double diffuse the center and single diffuse the sides. This further reduces contrast by increasing the detail in the shadows and softening the highlights. Double diffusion in the center eliminates specular highlights on reflective objects such as eyeglasses. These specular highlights can create an unnatural cross-star effect in the middle of the reflection. By removing the

specular highlight, the reflection looks more like an evenly lit window is providing the light. You can see the results in the softness of the reflection in this photo.



studio Lighting techniques

Lesson 1. Using Two Striplight Soft Boxes to Light a Reflective Cylindrical Object

This is the first in a series of exercises in studio lighting developed by Gene Kester of Photoflex Inc., Santa Cruz, California. It was adapted for publication in *Professional Photographer* from the Web Photo School, an online resource for professional photographers. To see the original version, log on to www.webphotoschool.com and look for Lesson 1 in the school's free public area.

The purpose of this exercise was to enhance the appearance and shape of an ordinary thermos by using studio soft boxes to create highlights that followed the natural lines and curves of the cylindrical shape.

Step 1. We set a 2-foot piece of circular black Plexiglas on top of a plastic trash can to provide a reflective table for the thermos. The thermos was placed on the left side of the Plexiglas to offset its position in the circle.



Step 2. We set up a medium striplight (15x55-inch StripDome) soft box with a Paul Buff White Lightning Ultra 1200 studio flash to the left of the thermos as our main light source. The long narrow shape of the striplight was complementary to the tall narrow shape of the thermos, while a square or rectangular soft box would have overlit the object.

We positioned the striplight so that the bottom was below the level of the Plexiglas platform to ensure that the main light ran the entire length of the thermos. Keeping the striplight below the platform level also helped to create a reflection in the black Plexiglas.

Step 3. We used a White Lightning Ultra 600 studio flash with barn doors to light the background. This was strategically placed behind the trash can to provide separation between the thermos and the background, and to enhance the curve of the circle, without overpowering the thermos.

Step 4. We set up a small striplight (8x36-inch StripDome) with an Ultra 1200 studio flash to the right of the thermos

(Continued on page 34)

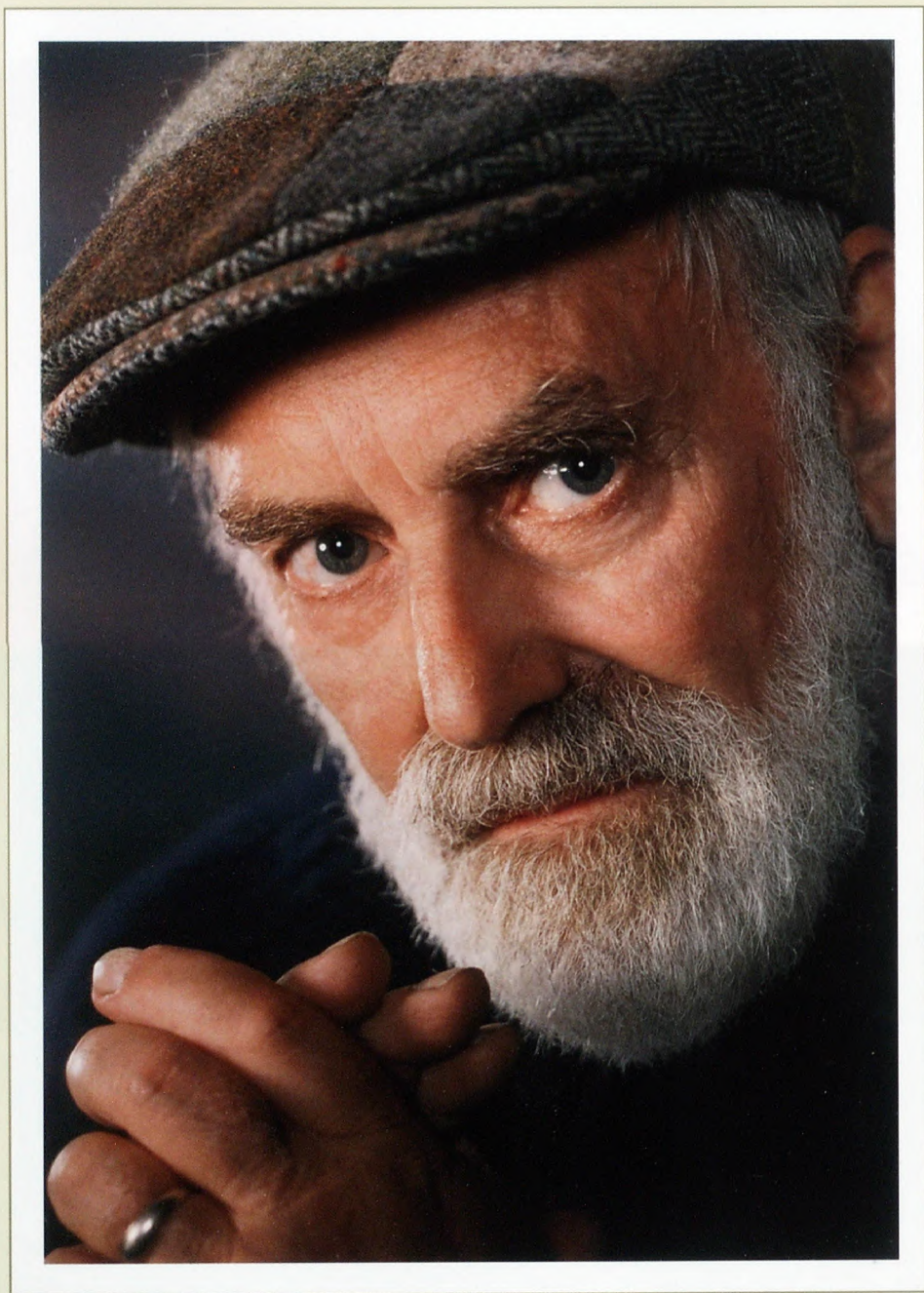
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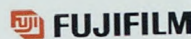
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(Continued from page32)

to provide a fill or accent light. We chose a small striplight because it created a narrower, shorter highlight than the main light. This resulted in an asymmetrical balance in the lighting design that had a more pleasing effect on the thermos. The accent light also added depth and dimension to the photograph and enhanced the object's cylindrical shape.



Note that even though the small striplight is sitting on the Plexiglas table, the reflection does not run the full length of the thermos, because the strip is reflecting the light from the flash up. That is why we placed the main light below the table, so we would have the full lighting effect.

Step 5. To further enhance the round shape of the thermos, we placed a diffusion screen (39x72-inch



LightPanel) in front of the small striplight.

Double diffusing a light source casts a softer light than the soft box by itself; and by making the diffusion screen larger than the small striplight, it broadens and softens the light even more. For this reason, we chose to use a large diffusion



screen in front of the fill light rather than add an extra face to the striplight itself.

By angling the diffusion screen, you can create a softer light than if the screen runs parallel to the striplight. Don't be afraid to experiment and adjust the degree of angle until you achieve the effect you want.

The final result is a beautiful shot of an otherwise ordinary object. You can use this technique on a variety of tall cylindrical subjects, including people.



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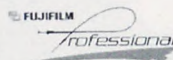
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RedWing recently introduced the Cirrus Soft Box Series, built upon the design specifications of Gary Regester, noted photographer and pioneer in light modification products. The Cirrus' patented supports feature outward flexing wands inserted into a tensionable rotating aluminum attachment ring, making the boxes easy to assemble, disassemble, and store. The RedWing CirrusW has an all-white interior that provides window light quality illumination. The radius-based depth evens the light to a 1:2 attenuation, considered ideal for portrait and product photography. The all-silver interior of the CirrusS creates a more snappy light quality and provides up to a full stop more light efficiency than the white interior.

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line of light shaping tools from Profoto of Sweden. The ProGlobe is a spherical modifier that measures 14 inches in diameter and mounts directly to the flash head with a soft box speed ring. Referred to as a "Chinese lantern" by cinematographers, the ProGlobe produces diffuse omnidirectional light when used alone, and eliminates hot spots from the flash tube when used inside a soft box. The ProGlobe can be used in hard-to-light situations where there is limited space, or in situations where the photographer requires a broad, surrounding light source.
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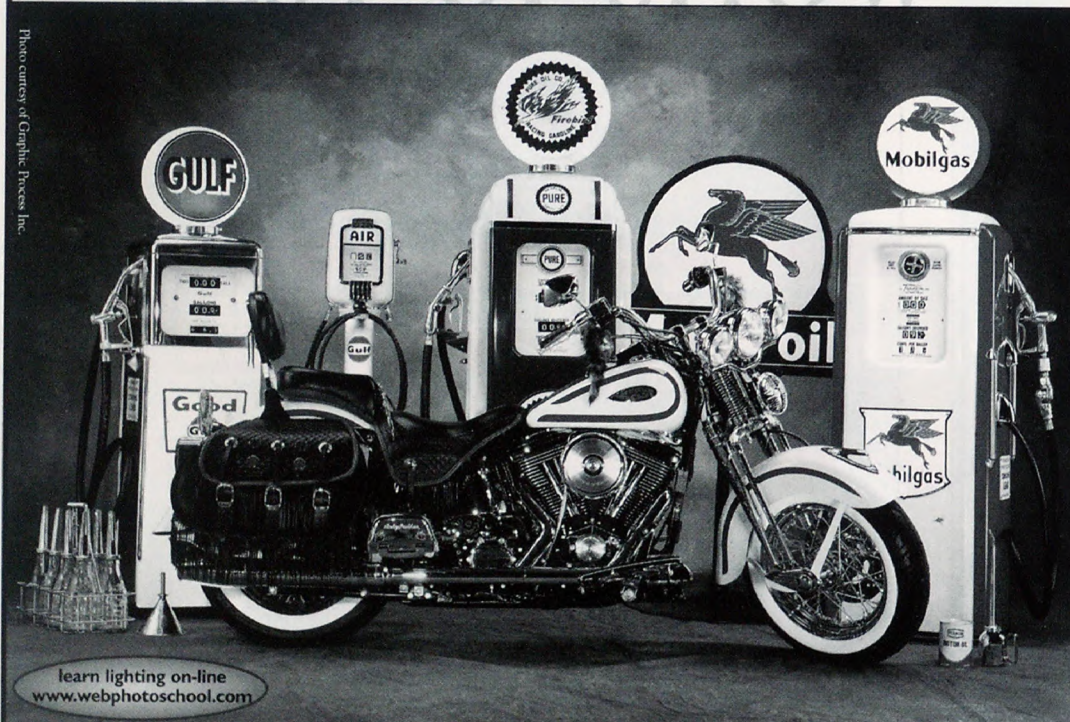


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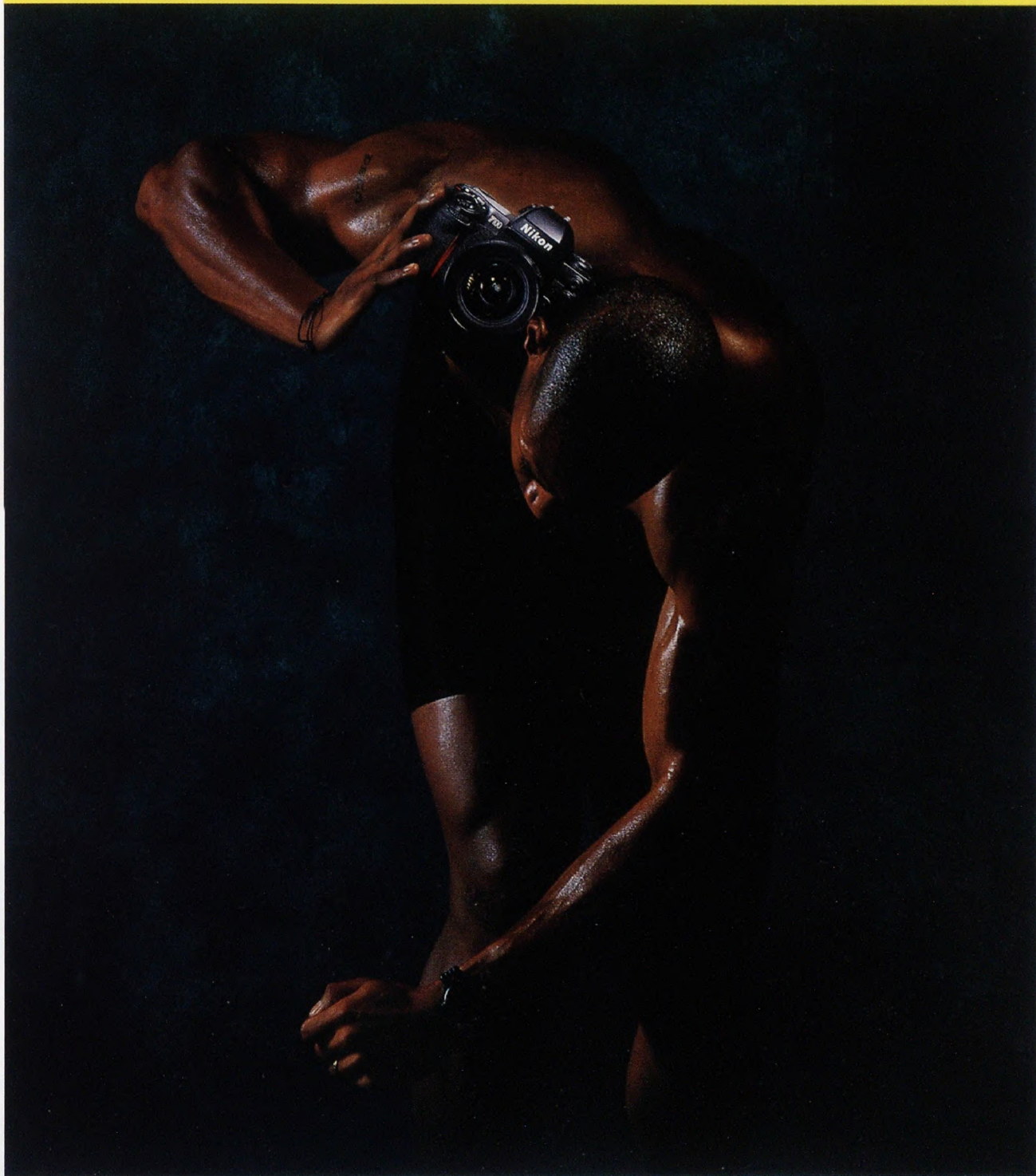
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Cindy **KASSAB**

"Sunflowers, Sunflowers Everywhere," by Cindy Kassab, M.Photog.Cr., Portland, Oregon, was created with a Leica R4 35mm camera with a 60mm f/2.8 Macro Elmarit-R lens. Kassab exposed Fuji Velvia 50 Professional RVP film at f/22 for 1/4 second. A small boulder was digitally removed from the image.





LEE

LARSEN

"Carrie," by Lee Larsen, M.Photos.Cr., Madison, Wisconsin, was commissioned to commemorate the subject's sixth birthday. Larsen used a Mamiya RZ67 medium-format camera with a 150mm f/3.5 lens to expose Kodak Pro 400 Professional film rated at E.I. 250. The image was softened with a Tallyn No. 2 soft focus filter. DIAGRAM: (A) Camera; (B) subject; (C) main light—White Lightning Ultra with 4x6-foot Larson soft box (facing the subject from the left at nearly 90 degrees); (D) fill light—3x6-foot silver Larson reflector (placed 45 degrees to subject from camera angle); (E) hair light—2x5-foot soft box (above and behind the subject).



Graphic by Jeff Lubin, www.jefflubin.com

Michael GOOD

Michael Good, PPA Certified, M.Photog., Pittsburgh, Pennsylvania, exposed "*Cita Di Amore*" (city of love) while photographing buildings and restaurants along the Grand Canal in Venice, Italy. Good used a Bronica SQ-Ai medium-format camera with a PS 50mm f/3.5 lens to expose Kodak Pro 400 Professional film rated at E.I. 400 for 1/400 second at f/5.6. The image is only a small portion of the original, which was digitally enhanced in Adobe Photoshop. The sky was enhanced and color was added to the water. Three boats were removed, and the Photoshop Grain effect was added for texture. The image won a Kodak Gallery Award.





Robert HUGHES

Robert Hughes, PPA Certified, M.Photog.Cr., Columbus, Ohio, created "The Loss" with a Hasselblad 501CM medium-format camera with a 50mm CF Distagon f/4 lens. He exposed Kodak T-Max 100 Professional film at f/8 for 1/4 second, using only available light. The image was digitized on a Kodak 3570 scanner and interpolated in Adobe Photoshop 4.0.1.

MEDIUM FORMAT.



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Paul Aresu, Advertising Photographer, NYC

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Tilt/Shift Adapter



Tilt Down

Tilt Up

Vertical Shift

Vertical Shift/Tilt Down

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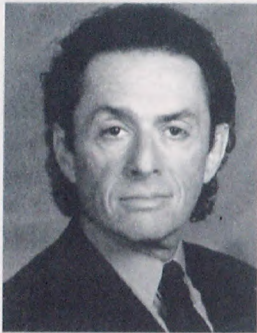


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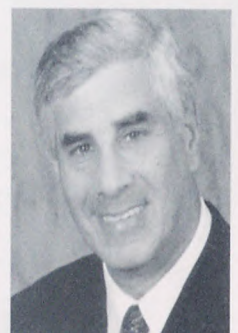
Sergio Zyman



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Jeanne Robertson



Ira Blumenthal

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PPA Today

September 1999

Meet PPA's
New President:
Don Mitchell

Special Insert:
1998-99
Annual Report

Photo by Alessandro Baccari



President's Message

By Don Mitchell, PPA Certified, Cr.Photog.

The Only Constant is Change

A Recurring Theme Among Today's Corporate Leaders

Just over a century ago, the American public needed a quicker and cheaper way to communicate across an expanding territory, and technology led the way. The Pony Express, an innovation that took communication between the East and West down to days rather than months, was quickly replaced by a technological wonder called the telegraph.

Today's business climate requires companies to embrace another change in communication, e-commerce. Ford Motor Company, which has traditionally placed its advertising dollars in print media and television, is refocusing a portion of its budget toward the Internet. Saturn Motors, a company that touts itself as an innovator in automotive design, offers a complete purchasing program online. E-bay.com, e-trade.com, e-travel.com, and countless other e-companies, are changing the buying habits of a computer-savvy genera-

tion. Even Ethan Allen, an established furniture chain that prides itself on product quality and customer service, is venturing into the world of e-commerce. The computer has changed the buying habits of the '90s in the same way that television's Home Shopping Clubs did in the '80s.

PPA photographers and imagers are no strangers to the computer and the digital world. Our conventions, conferences, and trade shows have been focused on bringing the latest in technology to members. This year's Digital Cafe at the National Convention featured rows of computers, all linked to the Internet. These computers featured the latest in educational and consumer awareness opportunities. PPA's new Web site, *ppa.com*, is being positioned as a focal point in our consumer awareness campaign. Certification is being redesigned, and within the next couple of years it will be the primary tool for referrals

and consumer brand recognition.

PPA's commitment doesn't stop there. We have recently formed an alliance with AOL's premier wedding site, The Knot, and the Wedding Photographers Network (WPN). Very soon, more than 5,000 PPA members who specialize in weddings will receive a free listing in WPN's outstanding referral network. If you are smart enough to be PPA Certified, you'll have additional recognition that sets you apart from the crowd.

The only constant is change; if you aren't changing to embrace the new world of e-commerce and consumer awareness, then, as my daughter would say, "Well duhhh, get a clue." Join PPA and other corporate leaders by investing a portion of your consumer awareness budget in e-commerce.

Lay in a new course . . . and Engage. ■

Meet PPA President Don Mitchell



1999-2000 PPA President Donald C. Mitchell, PPA Certified, Cr.Photos. Photo by Alessandro Baccari, Cr.Photos.

Don Mitchell, PPA's incoming president, knows what it's like to be a big fish in a small pond. In Shingle Springs, California, a town of 15,000, he is one of only two photographers. On the other hand, the mini metropolis is also a suburb of a Sacramento (population 1 million), so he knows what it's like to be a small fish in a large pond, too. For Mitchell's Mid Sierra Photography, best known for wedding and portrait photography, competition is fierce. In order to survive, much less thrive, the studio must stay on top of new trends, maintain the

Facing the Challenge: PPA in the 21st Century

By Lorna Gentry

quality of their products, use effective marketing, and run an efficient, cost-effective studio. He's enjoying his present success, but Mitchell knows he's got to be vigilant to stay that way.

As PPA president, Mitchell plans to concentrate on key issues that affect most PPA members. "Competition is going to get a lot tougher," he said recently. "I've seen a lot of change in the industry over the years. Professional photography has gone from individual studios to places like Olan Mills and Kmart, and we'll probably see more of that as large corporations get into the school and sports [photography] industries."

More than ever, he said, PPA is vital to independent photographers. The association offers members the synergy of a group large

enough to rival the corporate photo factories.

PPAs strategy is twofold; for members, the Certification program and professional courses arm members with the skills to maintain photographic quality and the encouragement to continue to grow as photographers. The second part of the strategy is cultivating PPA brand identity with the power of national advertising—in essence, showing consumers that the PPA logo means quality and service.

Being at the helm as the association moves into the next century is exciting, Mitchell said, and he's confident PPA is heading in the right direction. "PPA is going to run more like a business from now on. Our convention will be called 'Imaging USA,' and it will go head to head with the big trade shows. Digital imaging will have a higher profile at the shows because we recognize that that's where photography is going." Mitchell cites other initiatives he deems important, like beefing up marketing and advertising campaigns, taking *Professional Photographer* magazine to the newsstand, and creating a vast network



"Children love to use their imaginations and the camera is a perfect tool to capture their innocence." Photo by Don Mitchell.

of referrals. "The referral system works. At a state meeting recently, one photographer told me she had booked two weddings from referrals. The revenue she made on those two weddings more than paid her PPA dues for the year—probably for the next five years."

"PPA is going to run more like a business from now on. Our convention will be called 'Imaging USA,' and it will go head to head with the big trade shows. Digital imaging will have a higher profile at the shows because we recognize that that's where photography is going."

Since joining PPA in the early '80s, Mitchell has taken advantage of the association's benefits, including the classes, marketing advice, and fellowship of other photographers.

The second-generation photographer started his career at age 12. "My dad had a portrait and wedding studio and my summertime job was to help him at weddings. While the other kids played Little League, I fluffed the brides' dresses and moved the lights around."

He was 14 when his father handed him a 2¼x3¼ Graflex camera and told him to start taking pictures at weddings while he assisted. "He started placing my images next to his for clients to see. If one of my images sold, I got to keep the money. When clients began buying just as many [pictures] of mine as his, he said it was time to shoot on my own. So, at age 16, I photographed my first wedding by myself. The thing was, even though I had the responsibility of shooting weddings, I didn't have my driver's license yet—my mom had to drive me."

Still, Mitchell never considered photography as a full-time job. After high school, he was working on a teaching

certificate when he signed on as a teacher's assistant at an elementary school. Two years later, he witnessed a number of teacher lay-offs. Why was he spending time and money on a degree in something with an iffy future? He dropped out of college and took a job at a yacht harbor. "For a couple of years, I did the books, worked in the restaurant, scraped boat bottoms, hauled boats out of the water, and all kinds of wonderful things. Meanwhile, I was photographing weddings on weekends."

Then Mitchell was hired by a small company called Transamerica, first learning how to research deeds in the title department, then landing on the fast track in the management training program. "I was a fix-it person, and in five years, my wife and I were in five different cities. I would go into an office and either increase its productivity or the company would close it down. Finally, we ended up in Reno, Nevada, when the real estate market fell out. The company wanted to transfer me down to the [San Francisco] Bay area, but our daughter Vicki was a newborn, and we didn't want to take her there. Dad asked me to join him in the photo business, and we've been building it ever since."

After his father's retirement eight years ago, Mitchell continued the business on his own. Although he's shot some commercial work, Mitchell has not strayed from the studio's original business of portraits and weddings. His customers are loyal and numerous. "We have close to 1,000 families in our database, and we do about 30 to 40 weddings per year." At an upcoming wedding, the bride is a woman he has photographed almost her entire life. "I first photographed her when she was a three-year-old flower girl in her mother's wedding. I photographed her all through elementary school and high school and now she's booked me to photograph her wedding. It makes you feel like a member of the family. If people are comfortable with you and think of you as part of the family, they keep coming back."

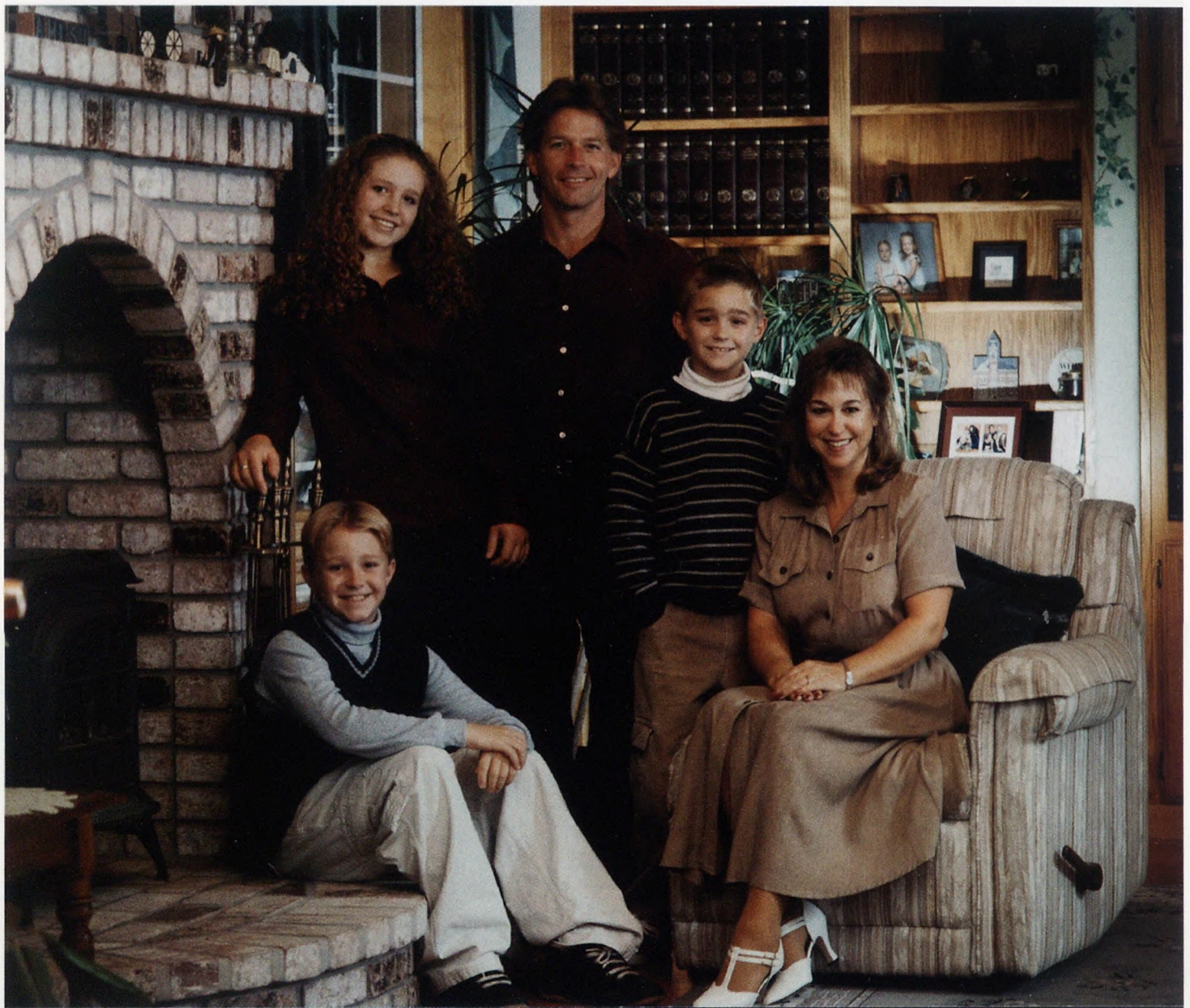
That's why Mitchell doesn't see the local Kmart as competition. "In some ways they are good advertising for me.

Last year I had six or seven parents who came to have their children photographed because they had had the Kmart experience." These parents, he added, told him they weren't getting the great deal they thought they were—and on top of that, the pictures weren't good. "The only thing that concerns me is that one of these days, Kmart is going to teach its people how to actually photograph kids and do a good job. Then they will be competition."

Research and attending seminars keeps Mitchell current with trends in technology. He continues to do negative retouching, print spotting, and airbrushing by hand, but the studio hasn't produced a paper proof in the last six years or so. "We purchased the Montage System from Art Leather and our clients love it. For brides, designing albums on the big-screen TV is terrific; it's the same for portrait clients. They come in all dressed up and excited about getting their portrait made, then they see it right away; there's no buyer's remorse afterward. Doing it the old way, a week would go by before clients came by to view the proofs; they'd be out of the mood and the sale would lose momentum. They could never decide what to buy and they'd end up ordering far less. So I'm embracing the digital world; it's really helped business."

"That's really where I see my wedding business going. Photographing a wedding and then posting the pictures on my Web site for my clients to view will be great."

Mitchell threw out the 3x5-inch cards that once served as his client files and created a computerized database. "The two most important parts of a photography business—more than even the camera—are the telephone and the computer. The phone enables you to stay in contact with your clients and the computer allows you to keep track of the events in their lives."



While Mitchell photographs many families in the studio, he enjoys portraits that have a more personalized touch. "Whether it's in their home, by the pool, on the golf course, or on the deck of their boat, creating an image that reflects the family's personality makes for a stronger image."

As he talks to clients on the phone, Mitchell views their files on his computer. He can ask about their children by name and remind them that their last portrait booking was a while ago. "It makes it seem like I know them personally, even though it might have been two years since they've been in. It's wonderful."

The photographer plans to have his Web site functional by January. "That's really where I see my wedding business going. Photographing a wedding and then

posting the pictures on my Web site for my clients to view will be great."

The photographs will be posted on Mitchell's site for 10 to 20 days after the wedding. Relatives can log on to the site, make their selections, and order the prints online. "It will be easier for them *and* for us, because it's much less time consuming for both parties. And it will minimize our downtime." After all, the time he spends showing the photographs to the bride and groom and helping them

with their album, is time he could have spent making portraits.

In addition to weddings and portraits, Mitchell photographs elementary and high school kids—1,500 of them last year. "One of the schools I work with has 500 kids. We start at 8:45 in the morning and we have to be finished by 2:45 in afternoon. That leaves 22 seconds per child." Depending on the size of the school, Mitchell takes a crew of up to seven assistants who divide tasks: One gets faces washed



The senior portrait marks the end of an era. "Parents demand an image that reflects more of their child's interests and personality," said Mitchell. "Yearbook photographers don't have the time to personalize and that gives me an edge."

and hair combed, another seats and poses the kids, and yet another runs to the next class to get the students lined up and ready to march to the camera room. "It's quite a production. I consider myself in many ways to be like a small town doctor. In a small town, you can't specialize. You've got to be able

to do all things in order to survive."

Mitchell's wife Jan helps run the office weekends and evenings, and attends cosmetology school on weekdays. Neither his daughter Vicki, 16, nor his son Joe, 13, exhibits signs of a third generation of Mitchell photographers, although both share his other passion:

umpiring. Mitchell is ASA and Federation certified. All three Mitchells umpire for area schools. "Let me tell you," he said, "in terms of pressure, wedding photography is nothing compared to umpiring. Now, that's pressure."

Next September, let's ask Don if he's revised his definition of pressure!

The Reinvention of PPA: 1998-1999

After a rapid rise from the financial distress of the early 90s, Professional Photographers of America now finds itself at the beginning of a new era. Having built a solid financial base, PPA is focusing its energies on expanding the opportunities and benefits available to its members by gaining strength in numbers and increasing revenues.

In November 1998, PPA's Board of Directors and staff began to examine every facet of Association operations. This process, which is still underway, has already resulted in numerous changes that will result in a stronger, more effective association for all member photographers.

The original plan of action approved by the Board of Directors called for:

- Exploring new opportunities and areas for revenue growth.
- Committing to a plan to substantially increase the Association's membership through recruitment.
- Expanding the market for *Professional Photographer* magazine.
- Forming a Task Force to review all PPA services from a member's perspective.
- Reviewing the Association's governance structure and identifying future association leaders.
- Re-writing the association's mission statement.
- Developing long- and short-term strategic marketing plans for all PPA products, services and events.
- Developing the Digital Imaging & Video and Marketing and Management Conferences into stronger secondary PPA events.

Internally, staff was divided into numerous task forces to determine better methods for PPA's daily operations. These task forces looked at everything from customer service to developing a better web site.

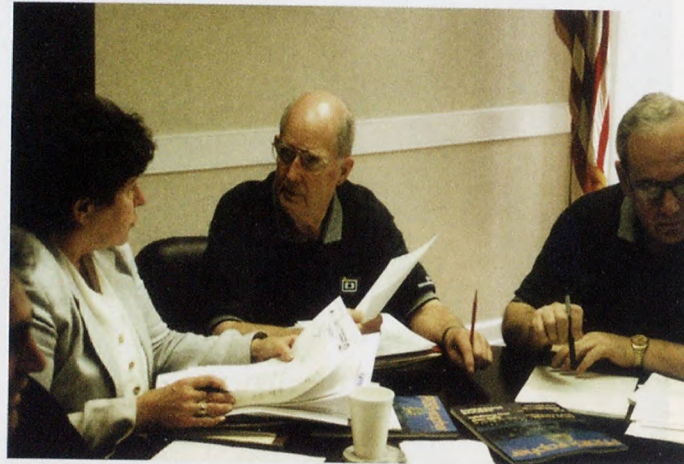
As you'll see in this annual report, the Professional Photographers of America is literally reinventing itself in preparation for doing business in the new millennium.

GOVERNANCE/LEADERSHIP

Executive Search Continues

According to reports from the Executive Search Committee, PPA is close to the end of its search for a new Chief Executive Officer of the Association. The job, vacant since the fall of 1998, has been posted and the closing date for receiving applications has expired. At this point, applications are being reviewed and candidates are being interviewed.

In the interim, PPA's Senior Management Team, under the leadership of Donna McMahon, and the Executive Board have worked together to maintain PPA's daily operations, and to develop a new vision for the Association.



Interim Executive Director Donna McMahon and 1998-1999 PPA President Bill L. Bruton confer during a meeting between PPA's Executive Board and Senior Staff.

Group Responsibilities Revised

This year, the Board of Directors gave PPA's Specialty Advisory Groups an expanded role within the Association. This new set of responsibilities gives PPA a new, more streamlined structure that will improve communication between the Group Chairmen, the Board and headquarters staff.

The primary role of the Specialty Advisory Groups is preparing an annual "state of the specialty" report that keeps the Association informed and up to date on the unique needs of the specialty, the evolution or changes in the specialty, and the need for additional specialty interest groups. These reports will also help the Association stay focused on the future. The Groups also:

- Consult with the Board and staff on issues regarding their specialty.
- Advise Board and Staff of changes within the specialty.
- Work with standing committees to ensure the evolving needs of each specialty are accommodated.
- Act as ambassadors of their respective Specialty Interest Groups during Imaging USA.

Groups Create New Events

This year, four of PPA's Specialty Groups created new events designed with their niches in mind. The Art/Tech Group held its first Creativity Retreat in April 1999. The retreat received excellent reviews, and gave attendees the opportunity to learn both traditional and digital photographic art and retouching skills. Images created at the retreat became part of an exhibit at the International Photography Hall of Fame in Oklahoma City, Oklahoma.

In May 1999, PPA's Children and Family Portrait Group sponsored the first nationwide project to benefit PPA Charities: National Children's Portrait Month. This special event raised funds for PPA

PPA CREATIVITY RETREAT



1998-1999 Art/Tech Chairman Debbie Scott (center) appears with representatives from the International Photography Hall of Fame, during the IPHF's exhibition of work created at PPA's Creativity Retreat.

Charities, while creating additional business for participating studios and improving their public image.

PPA's Portrait Group experimented with a new seminar designed to reach beginning professionals. "The Basics and Beyond" presented basic posing, lighting and marketing information in a seminar-style setting. Test programs were conducted in Texas, Wisconsin and Georgia. The seminars were well received by those who attended; the seminar recruited eight new members for PPA.

The Sports and Events Specialty Group organized the first annual Sports and Events Photography Competition this year. The competition drew entries from around the country; winners received their awards from Hall of Fame baseball player Gaylord Perry at PPA '99 in Atlanta.

FINANCE

1997-1998 Financial Results Released

The 1998 audit of the Association's finances has been completed. During the year, PPA had an increase of \$46,575 in unrestricted net assets. This was down from an increase of \$937,528 in 1997. The high revenue numbers for 1997 were inflated by some extraordinary sources of revenue: \$330,000 in capital gains from the sale of the PPA School building and \$320,000 in contributions from former members' estates. Our revenue from operations actually increased by \$90,000 in 1998; our operating expenses also increased from 1997 to 1998. The three primary areas of operation that saw expenditure increases were membership functions, including an increase in consumer awareness campaign spending; publications, which experienced increases in printing costs; and general administration, due to normal annual increases in staff costs and an increase in legal and other professional costs. (see chart below)

PPA has gotten off to a good financial start in 1999; the association has seen increases in income from several areas of the Association. These include additional trade show booths sold for the 1999 convention in Atlanta, an increase in revenue from ads sold in both of PPA's magazines, and an excellent return on our investments in securities during the first four months of 1999.

PPA Financial Performance 1996-1998

(in thousands)	1998	1997	1996
Operating Revenues	\$7,264	\$7,152	\$6,900
Operating Expenses	7,275	6,866	6,472
Net Operating Income	(11)	286	946
Return on Operations	(0.2)%	4.0%	6.2%
Cash and Investments	\$2,835	\$2,862	\$946
Consumer Awareness Expenditures	337	311	110
Extraordinary Income	58	651	50

TECHNOLOGY

PPA Delivers Benefits by E-mail

PPA is using technology to deliver your member benefits more quickly and cost effectively. In particular, PPA has been able to use e-mail to drastically reduce mailing costs – leaving more funds to be directed into providing additional member benefits.

For instance, members received the 1999 International Print Competition rules by e-mail. This “test run” was so successful that PPA has decided to produce a virtual edition of its 1999-2000 *Who's Who in Professional Imaging* on its web site.

Publishing the directory on-line will save thousands of dollars each year on printing and postage costs. The electronic *Who's Who* will still contain all of the sections and features that appeared in previous paper editions of the directory.

For those members who do not have access to the Internet or e-mail, PPA will continue to print a limited number of *Who's Who* directories and Print Competition rules. If you have an e-mail address, but have not provided it to the Association, go to www.ppa.com and follow the instructions for adding it to your member record.

Upgrade Gives Members Full Access

PPA has installed new software that gives members complete access to their member records. Now members can go to PPA's web site at www.ppa.com and update their record in PPA's database from any Internet-enabled computer in the world. Once a member updates his or her information, the changes will be made immediately – giving consumers the most up-to-date listing possible when they search for a photographer in their area.

In addition to changing business information, PPA members can use PPA's completely re-designed site to check the status of their merits and degrees, sign up for educational programs, purchase merchandise or subscribe to a magazine.

Take a look at PPA's new web site, www.ppa.com, to see how this newly enhanced member benefit works.

PPA Uses Technology For PR

PPA is using technology to help fight public relations battles for its members. This year the Association purchased SpinWare, a public relations software package that greatly enhances PPA's ability to reach and educate the news media about issues important to professional photographers. In addition to improving the Association's ability to send press releases on hot topics, the new public relations software will save the Association more than \$25,000 in press release distribution fees over the next five years.

MEMBER BENEFITS

PPA Ties The Knot

At PPA '99 in Atlanta, Professional Photographers of America announced a partnership with the world's number one wedding web site and gift registry.

PPA has joined forces with The Knot and the Wedding Photographers Network to provide all PPA members who list weddings as a specialty with a free referral listing at www.theknot.com. This basic listing, a \$60 value, provides PPA members with referral coverage in one telephone area code, and the opportunity to list their basic contact information. Expanded listings are available from The Knot and WPN for an additional fee.

The Knot is the one-stop information source on the Internet for brides and grooms to be. This comprehensive site receives more than 6 million hits every month, giving PPA and its members tremendous exposure to the buying public.

For more information on this new benefit, check out www.ppa.com or take a look at The Knot, by going to www.theknot.com. The photographer listings can be found by going to “Planning Tools” and selecting the Wedding Photographers Network.

Indemnification Cases Increase

PPA and its members are feeling the effects of living in a litigation prone society. In the last several years, PPA has seen a steady increase in the number of claims under the Indemnification Trust.

This Trust is used to assist and defend members when things considered within their control go wrong during an assignment.

In 1998, PPA assisted or defended its members against 172 indemnification claims – however, 1999 has kept the Association lawyers even busier. As of July 15, 1999, PPA had assisted members in 115 indemnification situations – putting the Association on pace to reach more than 200 cases by the year's end.

Since protecting this unique benefit is a priority, PPA studied the rise in indemnification claims to determine if a portion of

the membership was overusing the program. After thorough investigation, PPA found that the claims brought against PPA Certifieds, Masters and non-degreed members is proportional to their representation within the Association.

This is a strong indicator that the program is working as intended: not to keep bad photographers in business, but to protect good photographers when bad things happen.

**PPA is using
technology to
deliver your member
benefits more quickly
and cost effectively.**

**PPA has installed
new software that
gives members
complete access to
their member records.**

Protect Your Film in Transit!

In 1999, PPA added another exclusive benefit for its members: film-in-transit insurance. Finally, you can insure yourself against lost film!

Unlike the "insurance" offered by carriers like UPS and Federal Express, PPA's film-in-transit insurance covers the cost of the job on the film, up to \$1,000.

Insurance through your shipping company only covers the cost of the film itself – not the undeveloped images on it.

According to Director of Membership Al Hopper, "Film in transit has always been the most vulnerable link in the photographic business. With this new benefit, PPA's insurance programs and Indemnification Trust can protect a photographer at all stages of the photography process."

For more information on PPA's film-in-transit insurance and other insurance programs, call (800) 786-6277 and ask for the Membership Department.

Members Now Save 40% on Mailing Lists

This year, PPA reached a landmark agreement with highly-respected mailing list broker, AccuData. This new partnership allows PPA members to buy mailing lists suited to their needs, at a substantial savings.

AccuData offers a complete database marketing package for PPA members. AccuData will develop a mailing list; then research, write and mail marketing pieces geared to your target market – at a discounted rate of 20-40%. For example if you're a wedding photographer, AccuData will customize a promotional piece and mail it to all the brides in the area you specify.

AccuData is known for having the best lists in the business. Their extensive databases include more than 100 million consumers, more than 10 million businesses and 4 million professionals. You may select consumers based on age, income, length of home ownership, mail order buying habits and more.

Marketing your business has never been this easy! Interested members should contact AccuData at (800) 403-3660 and speak with Meredith or Ileana.

PPA Improves Health Care Choices

Now PPA offers members even more health care choices. Using the combined purchasing power of its members, PPA now offers three types of health insurance plans.

PPA members can choose from Major Medical (Traditional), Preferred Provider Option (PPO) and Medical Savings Account (MSA). Each of these options provides unique advantages – and most importantly, you get to choose which plan best meets your needs.

All of PPA's health care options are administered by the reliable Albert H. Wohlers & Co. If you have questions about any of these plans, please call the Insurance Administrator at Albert H. Wohlers & Co. at (800) 503-9230 or send an e-mail to cusv@ahw.com.

Buyout Affects PPA Merchant Program

In 1999, PPA's merchant program changed owners. Formerly administered by MBNA Bank, the credit card program is now operated by Nova Information Systems, Inc., a publicly held company headquartered in Atlanta.

With Nova's acquisition of the PPA account, the contact number for the merchant program has changed. PPA Credit Card Merchant Services program participants can contact Nova at (888) 545-2207.

CERTIFICATION

Certification Increases Consumer Focus

PPA is reinforcing its efforts to make PPA Certified the "Good Housekeeping Seal" for professional photographers. In order to define clear goals for the program, PPA's

Board of Directors has created the Focus Task Force on Certification. This Task Force has been working closely with the Standards Committee to determine methods for making the Certification program



much stronger through consumer awareness, and making Certification a successful marketing tool that will benefit all members.

As part of reaching out to consumers, 1999 saw the first set of PPA Storyteller ads that focus exclusively on the benefits of hiring a PPA Certified professional. These ads appeared in the August issue of *Modern Bride*, September's *Family Fun*, and the November issue of *Graphic Design: USA*.

In other Certified news, PPA Certified will be recognized for their achievement at the new Marketing Awards Dinner during the PowerTools Conference this January in Las Vegas. This year PPA also eliminated the history questions from the PPA Certified test; they have been replaced by business related questions.

The New Order of Things

The preferred order of listing the PPA Certified designation is now immediately following the member's name. For instance if Joe Smith is PPA Certified and has earned the Master of Photography and Photographic Craftsman degrees, he will be listed as Joe Smith, PPA Certified, M.Photog.Cr.

The idea behind this change is that consumers will not look through a list of initials that convey no meaning to them. Under the new plan, consumers can immediately identify imaging professionals who are PPA Certified.

There has been substantial confusion on how members should abbreviate their titles and degrees, so here's a quick refresher on the most common combinations:

Master of Photography: M. Photog.

Master Artist: M.Artist

Master of Electronic Imaging: MEI

Photographic Craftsman: Cr. Photog.

Master of Photography and Photographic Craftsman: M.Photog.Cr.

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...and your
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PUBLIC RELATIONS AND CONSUMER AWARENESS

Storyteller Campaign Still Going Strong

Just over two years ago, PPA set out to develop the first, nationally recognized brand identity for professional photographers. So far, the Association has been pleased with the results of the "Storytellers" campaign.

According to PPA Chairman of the Board **Bill Bruton**, "The Storytellers campaign has done better than we ever thought possible – it has truly surpassed all expectations for success." In a little over two years, PPA has referred more than 27,000 consumers to its members by placing ads in national publications like: *Family Fun*, *Graphic Design: USA*, *Martha Stewart Weddings*, *Modern Bride* and *Parenting*. Referral requests range from weddings, portraits, and commercial shoots, to restoration and retouching work. In addition to the known referrals, the "Find A Photographer" page on PPA's web site receives thousands of hits each month. Here are the referral totals for the first six months of 1999:

Wedding: 3,553
Portrait: 1,203
Commercial: 385
Total: 5,141

PPA Hits the Airwaves!

In 1999, Professional Photographers of America made its television debut with a segment in TriCom Pictures' *Better Parenting* series.

During the segment, consumers around the country saw PPA members **Katie Deits** of North Palm Beach, Fla.; **Miguel Moya** of West Palm Beach, Fla.; and Past-President **Bert Behnke** of Frankfort, Ill. explaining the benefits and importance of hiring a PPA member for children's portraiture.

The first airing of the PPA segment reached approximately 56 million households around the United States; this fall the program was re-released and increased that number to 67.5 million households – giving PPA a tremendous television presence.

COPYRIGHT ISSUES

PPA Comes Out Swinging on Copyright

For many years, PPA was a silent giant, working behind the scenes to defend member's copyrights. In 1998 and 1999, PPA members saw a much more active association, determined to educate all facets of society about the importance of copyright.

In early December 1998, PPA demanded, and got, a retraction

from the powerful *Los Angeles Times*. The *L. A. Times*, with a daily circulation of more than one million, printed an article that encouraged consumers to copy the work of professional photographers for use on holiday greeting cards. Because of PPA's quick response, the *Times* printed an article acknowledging the error and provided accurate copyright information to its readers.

In May 1999, PPA caught another major newspaper encouraging consumers to violate federal copyright law. This time, the *New York Times* published an image that showed a consumer scanning what appeared to be a professionally created photograph – an action prohibited by federal copyright law. PPA used this incident to educate the media as a whole, providing reporters around the country with information on photographer's rights.

PPA doesn't just work with the media – several times a week PPA helps individual members resolve copyright situations. For instance, PPA recently helped a member shut down a web site that was using one of his images without copyright permission. This ability to force the removal of copyright infringing material from the Internet is part of the Digital Millennium Copyright Act, which provides recourse for photographers in the face of new technology.

PR Effort Worth \$1.1 Million

PPA's public relations efforts continue to produce an impressive amount of positive news coverage. In the last twelve months, it has been conservatively estimated that PPA's public relations efforts have equaled \$1.1 million in advertising.

In newspapers and magazines alone, there have been 761 stories mentioning PPA and its members in the last 12 months. These stories have been read by an estimated 34.5 million people.

PPA builds these impressive totals by publicizing the types of services offered by its members. Consumer news release topics include senior photography trends, photo restoration, choosing a wedding photographer, and holiday and on-location family portraits. PPA also supplies members with news releases for important events in their careers. Earning a degree, becoming certified, and attending a PPA event or school course are all examples of the types of press releases PPA can provide.

In addition, PPA also supports special events that publicize the professionalism of its members. This year, PPA arranged for 21 members to judge the U. S. Air Force's annual amateur photography competition. Our members' involvement in this program exposed approximately 117,000 Air Force personnel and their families to The World's Great Storytellers message through event publicity and in-store displays.

PPA PUBLICATIONS

PPA Magazines Grab Awards in 1999

PPA's magazines continued their tradition of excellence this year, bringing home several awards from the Georgia Magazine Association.

Professional Photographer won four GAMMA awards including Best Photography/Illustration and General Excellence. *PEI>Photo Electronic Imaging*, PPA's magazine for digital imaging professionals, took home three GAMMA awards including first place for Best Design.

This has been an exciting year for *Professional Photographer* magazine. In May 1999, the magazine scored a major coup by receiving permission to publish Linda McCartney's photographic chronicle of 1960s music icons.

Professional Photographer followed up that success by getting a rare look inside the White House Photography Office.

In addition to covering big stories, *Professional Photographer* has also developed a bold, new graphic look. This update of the magazine's design, and a new wider format, make it easier for readers to focus on some of the world's best photography.

This year also saw the beginning of the magazine's award for emerging photographers. *Professional Photographer* and Calumet Photographic joined forces to create the "New Faces Award." This award recognizes the best emerging portrait or wedding



photographer who has not yet earned the PPA Master of Photography degree.

Looking ahead to 2000, *Professional Photographer* will make its newsstand debut in January. This increased exposure will help the publication build its circulation, and publicize the quality of work produced by professional photographers. *Professional Photographer* will also launch a new product award program in 2000. The "Hot 1" award will recognize the hottest imaging products of the year.

EDUCATION AND EVENTS

PPA '99 Goes Out with A Bang

The last of the association's "themed" conventions, PPA '99 "Hitting the Mark" went out with a bang! One of convention's biggest highlights was the record-breaking trade show.

With approximately 415 booths, the trade show was PPA's largest ever. In 1998, PPA's convention trade show consisted of 343 booths. This year, booth sales equaled that number before mid-April. This exceptionally large number of exhibitors gave

PPA '99 attendees the opportunity to see more vendors and products than ever before.

Look for complete details on PPA '99, "Hitting the Mark," in the next issue of *PPA Today*.

Imaging USA Becomes a Reality

After two years of hard work on convention reform, PPA recently unveiled its plans for a new annual convention format. PPA's national convention is now officially **Imaging USA**.

In addition to a new name, the event has received a new format. Each day of Imaging USA will focus on a broad imaging topic, with individual programs tailored to various niches. These topic days will include a "futuristic" day, looking at the latest imaging trends and techniques; "technology," which will explore advances in imaging and how they

can be applied; and "creativity" which will focus on expanding the boundaries of imagination. There will also be a half-day devoted to the business of professional photography.

Imaging USA's format will also eliminate the scheduling quirks that have existed at past PPA conventions. "Cramming 125 programs into five days often led to difficult and confusing choices for our attendees," says PPA Director of Education and Events **Sharon Palmer**. "Imaging USA will offer a wide selection of programs, without putting attendees into information overload."

Mark your calendar for Imaging USA, July 28-August 2, 2000 in Las Vegas. Watch for more conference details in upcoming issues of *PPA Today*.

Marketing Conference Rebuilt from the Ground Up

PPA has re-invented the photography industry's premiere event for photographers interested in making more money. PPA's Marketing and Management Conference is now **PowerTools**, the Studio Success



Conference. The first PowerTools will be held January 10-13, 2000 at the Riviera Hotel in Las Vegas.

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. PowerTools will also feature the first Marketing Awards Dinner, where the AN-NE marketing awards will be presented, and PPA Certified will be honored for their achievements.

Power Tools

The Studio Success Conference

PPA is so confident in the new program, that the association is offering a money-back guarantee. If you attend, and your revenues don't increase in the next year, you'll be refunded 110% of your conference registration. In addition to the guarantee, PPA is also offering an additional incentive to attendees: all "early bird" registrants will be entered into a drawing to win their choice of a cruise or \$1,500 in power tools. Attendees will also be entered into a drawing for a free Hasselblad camera.

More information on the new conference is available at www.ptoolsconference.com.

PPA Develops Digital Power

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 at the Riviera Hotel in Las Vegas,

DIGITAL POWER

Imaging Conference

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."

PPA Offers Business Certificate

This year, PPA also expanded its educational offerings to include a complete curriculum for those interested in the business of professional photography. The new PPA Certificate of Business Management provides both an educational framework for members who want to become more profitable studio owners, and an incentive to those who want to prove their business prowess.

PPA members will be eligible to receive the PPA Certificate of Business Management after earning 15 credits. These may be earned through classroom instruction, excellence in the AN-NE Awards, and by presenting case studies. In addition, those who are PPA Certified may use their designation for one program credit.

The backbone of this program is the mandatory PPA Business Course. This five-credit course includes a minimum of 36 hours of instruction that covers creating a business plan, marketing, sales and customer service, financial management and accounting, and personnel and operations.

The first PPA Business Course will be taught in the year 2000.

Educational Alliances Offer New Opportunities

In an effort to offer an even greater variety of educational opportunities to its members, PPA has partnered with several outside education vendors. The last 12 months have seen PPA enter into educational partnerships with both Robert Farber's Photoworkshop and the Collins Knowledge Network.

PPA's partnership with Photoworkshop is the association's first foray into Internet-based education. Found at www.photoworkshop.com, the program is operated by well-known fine art photographer Robert Farber. This exciting web-based program offers photography professionals the opportunity to learn by doing various assignments, sharing opinions and thoughts with other photographers, and seeing interviews with prominent industry leaders.

PPA members can "test drive" this educational program by going to www.photoworkshop.com and signing-up for the free, two-week trial membership.

PPA's partnership with Collins Knowledge Network offers information in a more traditional setting. The "Family Portraiture and the Digital Studio" program is a one-day seminar aimed at unraveling the mystery of the digital process for the portrait studio. This program is being presented at various locations around the country throughout 1999 and 2000. Renowned digital imaging instructor **Eddie Tapp** will demystify topics including lighting for digital, digital capture, proofing and sales, creative retouching, archiving and more. Contact the PPA School at (800) 742-7468, ext. 266 or 265 for course dates and locations.

PPA CHARITIES

Members Give PPA Charities a Healthy Start

In its first year of existence, PPA Charities has been the object of great generosity from PPA members around the country.

For its inaugural year, PPA Charities chose to donate the proceeds from its perpetual fund to the Elizabeth Glaser Pediatric AIDS

Foundation in Santa Monica, Calif. This Foundation is the leading national non-profit foundation dedicated to preventing the transmission of the HIV/AIDS virus from mothers to their children.

Throughout the year, numerous fundraisers and events have been held to generate donations for PPA Charities. These include the Bash for

Cash at PPA '99, the PPA Children & Family Group's National Children's Portrait Month, Buckeye Lab's Wheel of Good Fortune promotion, and Burrell Professional Lab's challenge grant -- for every dollar raised by PPA Charities in 1999, Burrell will match 50% of the donation up to \$40,000.

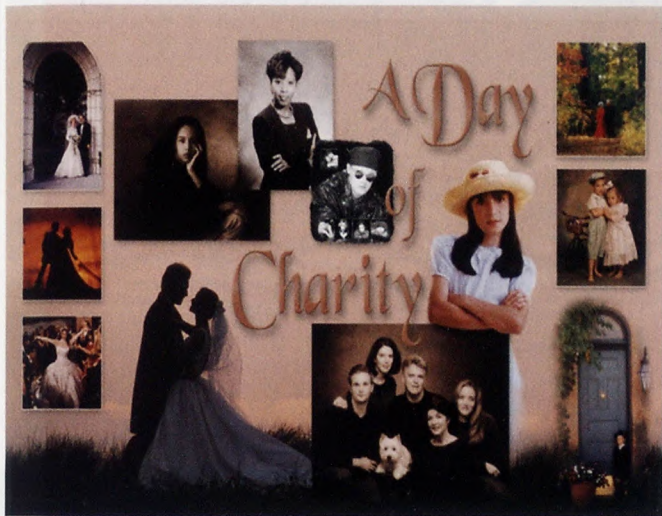
At PPA's 1999 Convention, PPA Charities honored Burrell Professional Labs with the Legacy Award. This new award honors the person or group that has "made the difference" in the last year for PPA Charities.

PPA Charities continued on next page



The latest fundraiser for PPA Charities gives photographers a great educational opportunity. On October 11, 1999, some of photography's top instructors will raise funds for PPA Charities by teaching seminars at locations around the country. This Day of Charity will feature a wide range of programs from photographic greats like **Don Blair, Denis Reggie, Tony Corbell, Hanson Fong** and many others.

The cost to attend one of these programs is just \$85 for those who register by September 28. For more information on the program nearest you, contact the PPA School at (800) 742-7468, ext. 265 or 266.



Competitions Encourage Excellence

Both of PPA's annual competitions continue to offer members a forum for improving their work and being recognized for their skills.

PPA's awards for marketing professional photography continue to grow in stature. In 1998, the AN-NE Awards became financially self-sustaining and in 1999 PPA has developed additional rewards for those who compete and do well. In addition to offering members the opportunity to be recognized for their marketing skills, this year PPA members who receive a score of 75% or higher in the competition will receive credit toward the Certificate of Business Management. Those who do well will also be recognized at the new Marketing Awards Dinner, held in conjunction with the PowerTools Conference in Las Vegas.

This year's AN-NE entry deadline is October 31. Complete competition details can be found in the August issue of PPA Today, or members can call (800) 786-6277, ext. 243 for more information.

The International Print Competition continues to assist PPA members in improving their imaging skills. Evidence of this can be found in the recent increase in images admitted into the Loan Collection. This year 15% of all entries into the International Print Competition were accepted into the Loan Collection – up from 10% of entries in 1998.

PPA's International Print Competition continues to hold its place as the world's largest annual professional photographic competition. In 1999, 6,813 entries were submitted to the competition.

The deadline for entering the next International Print Competition is May 5, 2000.

THE WORLD IS CHANGING...

IMAGING USA 2000

July 28 - August 2, 2000 • Las Vegas, Nevada

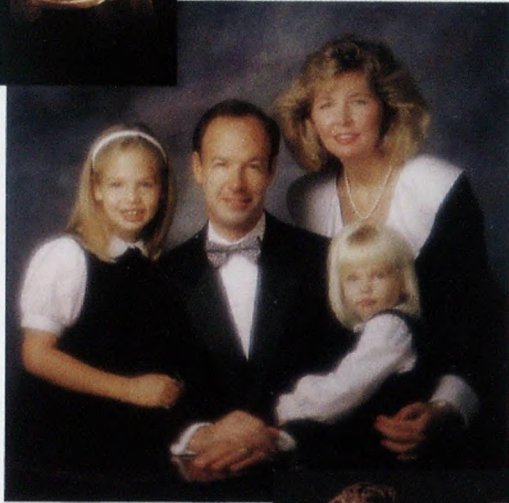
Power Tools *The Studio Success Conference*

January 10-13, 2000 • Las Vegas, Nevada

DIGITAL POWER *Imaging Conference*

January 7-9, 2000 • Las Vegas, Nevada

PPA & Dean Collins Productions present....



Family Portraiture & the Digital Studio

*A daylong workshop created
for photographers who want
to make the most of new
technologies in their
businesses.*

In collaboration with the finest educators in the photographic world, Dean Collins and Collins Knowledge Network have created a thought provoking, one day conference aimed at unraveling the mystery of the digital process for the portrait studio.

*Detroit, Michigan September 20, 1999
Ontario, California September 27, 1999
Atlanta, Georgia October 4, 1999
Dallas, Texas October 25, 1999
Wausau, Wisconsin November 1, 1999*

*Indianapolis, Indiana February 8, 2000
Coralville, Iowa, January 31, 2000
St. Louis, Missouri February 21, 2000
Phoenix, Arizona February 28, 2000
San Francisco area March 13, 2000*

Call Erin Metcalf at 800-742-7468, extension 265
for information about how you can attend.

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PORTRA 400 VC Film



PORTRA 400 VC Film

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More info? Circle 75

By Jocelyn Park

The Digital Pool

Ron McMillan Dives In

It's like standing next to a swimming pool and knowing you will eventually have to jump in; it's just a matter of when and what equipment to take with you," said Ron McMillan, of McMillan Studios, Edenbridge, Kent, England, about his entry into the world of digital imaging. "People are afraid of drowning. But I believe in time, film will become obsolete in advertising and commercial work. In fact, already some of our international clients, such as Philips Consumer



Electronics, headquartered in Eindhoven, Holland, no longer accept film."

On a stress-free picturesque site on the Kent/Surrey border, McMillan's studio is a contrast of the old and new. Located in a 200-year-old barn, the studio still has the same beams and design as it did two centuries ago; but it also boasts the latest state-of-the-art digital imaging equipment designed to take this contemporary commercial photographer into the next millennium.

In 1996, McMillan decided that

digital imaging was definitely the way of the future, and by 1997 he had invested in Jenoptik's eyelike Digital Camera System. The eyelike Digital System is an all-in-one digital camera that offers four-shot, one-shot, and scanning back capabilities in one system. It can either operate as a camera back, fitting most 4x5-inch cameras, or as a camera body that works with your existing medium-format and 35mm lenses.

"There are several advantages to using digital," said McMillan. "There are cost savings, since there is no need for Polaroid, film, processing, and scanning. Also, the greatly increased image production speed is often a major advantage for advertising and commercial photographers. Perhaps less obvious is the facility for clients to view images during the shoot in full color on a large monitor instead of on a small sheet of instant-process film." Today 90 percent of the images created at McMillan's are digital.

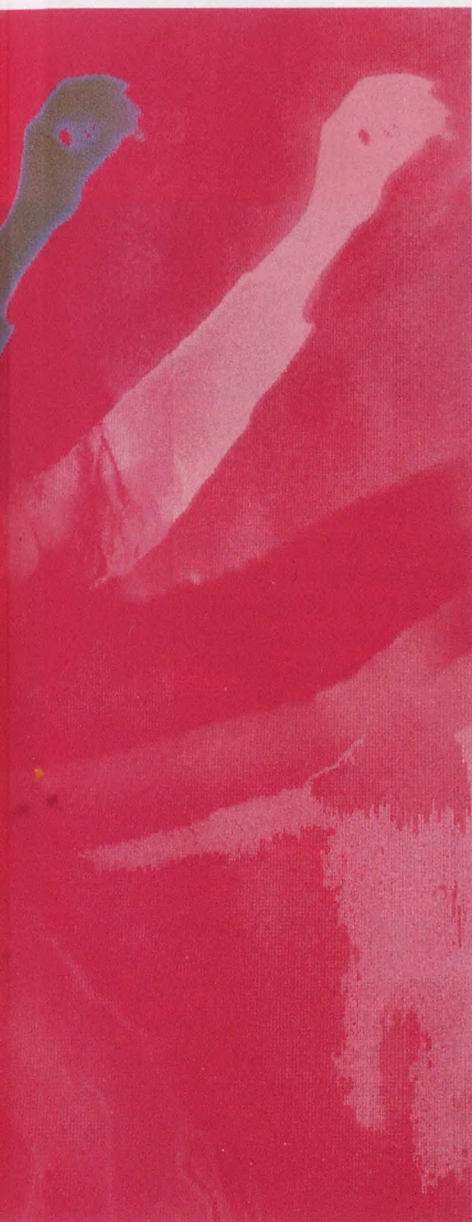
An Unlikely Collaboration

When McMillan first saw Black Robins Farm during an outing, it occurred to him that the old, derelict

buildings on the site would be perfect for a commercial/advertising studio. The working farm, complete with lake, boat, horses, sheep, and pigs, was tranquil compared to the hectic pace and heavy traffic in London, where McMillan had owned a studio for the past 20 years. "I felt like my life was disappearing into a traffic jam," said McMillan. "Now we [16-20 people] all have a lovely place to work."

McMillan and the farmer converted three of the old buildings into a graphic design studio, an interior design studio, and McMillan's photography studio. McMillan's is in a barn, which is under government protection and still feels like it did 200 years ago. "When you step into the reception area, it still feels like it did back then. People really enjoy coming here. I think we create better images, because there is no stress."

Designed for advertising photography, especially food and catalogs, McMillan Studios contains a drive-in cove with an overhead shooting platform, a luxury kitchen, make-up room with shower, conference room, client lounge, large stock of backgrounds and props, and loads



Although moving objects are usually exposed in one-shot mode, this disco image was made with Jenoptik's eyelike camera in four-shot mode—one red, one blue, and two green. The resulting image was part of a Seagram catalog series portraying 1,001 ways to drink champagne.



This 1950 Isetta (bubble car), left, was photographed for BMW's "Through the Ages" calendar, designed to show off the entire line of BMW cars from 1930 until today. "We portrayed each year with the appropriate costume," said McMillan. The image was taken with an Jenoptik eyelike camera with a Carl Zeiss 80mm f/2.8T CFE lens.

The colored bottles, below, were created for a client that manufactures bottles for the cosmetic industry. "The company wanted to show the bottles' shapes, which is problematic with clear glass," said McMillan. He filled the bottles with multiple hues of colored water and created an abstract image that is quite punchy. "It's the art of making something out of nothing. Bottles are a bit dreary," he commented. There was no need for manipulation. The image (a 12MB file) was created with the eyelike camera in four-shot mode, using a Carl Zeiss 80mm f/2.8T CFE lens.



This strawberry image was created for Seagram to portray 1,001 ideas of what to do with champagne. "Why anyone needs to be told what to do with champagne, I don't know," joked McMillan. "Of course one needs strawberries to properly drink champagne." The image was used as a full-page spread with no extra text. McMillan photographed everything from champagne to corks, to balloons, and of course—champagne on this project.

Digital Three-in-One

The Jenoptik eyelike Digital Camera System or the professional studio can operate as a camera back with most 4x5-inch cameras or as a camera body compatible with most medium-format and 35mm lenses. Using the eyelike, the computer screen becomes your viewfinder to control your set, lighting, and focus. A live online image in full resolution color shows any changes you make on your set and in the camera settings.

The eyelike System offers one-shot, four-shot, and high-resolution scanning modes. One-shot mode captures moving objects with a single exposure. When shooting stills, the camera operates in four-shot mode, capturing every image detail once in red and blue and twice in green. In both one-shot and four-shot mode, the image size is 2,048x2,048 pixels. In scanning mode, the eyelike can provide resolutions as high as 36 million pixels, with all light sources. While scanning, the CCD chip moves in two directions in 1/2-pixel steps to capture 16 or 36 exposures at high-resolution.

Eyelike's Magic software offers blue screen capability by placing an existing background in the live camera image. This enables optimum control of perspective, positioning, and size before capturing the image. Automatic Aperture Control corrects exposures for both the live image and the final shot comfortably from the computer screen.

The latest version of the eyelike software has three new features: eyelike twilight for double and multi-exposures and for compositions; eyelike winder for fast sequences captured in one-shot mode; and scan with flash for capturing high-resolution images of up to 216MB using electronic flash. In addition, users can custom color calibrate the eyelike camera for the lens and lighting situation using the MacBeth color chart.

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

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.

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Auto Focus
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the highest quality dealer service.



of free parking. Because 50 percent of McMillan's business is food photography, there are loads of leftovers that conveniently go to the pigs. "We have the best fed pigs in the world around here," said McMillan.

McMillan likes to shoot food for different reasons. "I like food, because it is one of the more interesting and one of the more difficult subjects to shoot. When someone puts a plate of food in front of you, it affects three different senses: taste, sight,

and smell. Photography only allows sight, so food images need to be very powerful to make up for the loss of the other two senses."

McMillan works closely with home economists to make his images larger than life. "All foods have a peak point. Chocolate sauce on ice cream only looks good for seconds, a soufflé will collapse. In the old days photographers used mashed potatoes to portray ice cream, but the U.K. Trade Descriptions Act

mandates images need to be accurate. Shooting the food digitally allows the client to make instant decisions while viewing the computer screen, saving time and making it easier to capture food during its peak.

"Digital is a good way to get an image onto the printed page quickly," said McMillan. "If you go to your client and tell him that you can do it quicker, better, and cheaper with digital photography, chances are he will want to do it your way." ■

Jenoptik's "Best of Digital Arts '99"

This year, Jenoptik's "Best of Digital Arts '99" contestants were asked to visualize the theme "three," to honor the three different digital capabilities of the eyelike Digital Camera System. Then the top 10 entrants were pre-selected by a jury of 12 editors from leading international photography publications, including *Professional Photographer*. Once the top 10 images were posted on Jenoptik's Web site, the virtual community was asked to make the final selection.

Ron McMillan of McMillan Studio in Edenbridge, Kent, England, won first place with the image "Fish and Chips." Wolfgang Kluck and Ralf Grumbein of Westside Studio, Stuttgart, Germany, won second place for their image "Cats and Mice." Third place went to "Three Bobos," by Christoph Gebhardt of Fotostudio Burger, Fürth, Germany.

To view winning entries or for more information, visit the company's Web site at www.eyelike.com.

Fish and Chips

First place winner Ron McMillan, created "Fish and Chips" to demonstrate eyelike's versatility for moving objects and the studio's ability to manipulate images. "We sat down and tried to think in terms of three: like three blind mice," said McMillan. "We considered doing three monkeys—speak no evil, hear no evil, see no evil—by portraying a boy with a messed-up room with his hands covering his ears and his

mouth. But it just wasn't punchy enough."

McMillan's final image is quite "punchy." He used the eyelike camera and a Carl Zeiss 80mm f/2.8T CFE lens to expose six different images to create the final composite. He exposed four different images of two goldfish: then colored one red, one green, and one blue to represent the three capture colors of the camera. The two goldfish are alive and well and living in a pond with other goldfish in a client's garden.

McMillan also photographed three bags of water clipped to a clothesline with water pouring into a container below and out of sight. The image of the circuit board in the water was created separately and is designed to represent high technology and the double meaning in the name "Fish and Chips."



"Fish and Chips," by Ron McMillan

Studio employee Elizabeth Good and McMillan expertly combined the images in Adobe Photoshop.



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Both of these images were captured by the same single-shot digital back on a Hasselblad camera. Skeptical? Photographers who have tried it aren't. Studio 612 in St. Louis, MO doesn't compromise when it comes to their customers. They use Phase One's revolutionary LightPhase to shoot everything from fine food to fast cars to high fashion. LightPhase offers photographers the ultimate in image quality, the fast capture speed, and increased productivity and versatility they have been waiting for. Finally, you can have it all - from still life to life at full speed. For Studio 612, this means they can use one system for every project. Together with their Hasselblad camera, they get perfect images with fine detail, wide dynamic range, and no film grain every time. On top of that, Phase One's Portable Solution allows Studio 612 the freedom to go outdoors or to the racetrack and work as if they're in the studio. Using Hasselblad and Phase One, you can feel confident you have invested in a superior solution. Hasselblad's complete line of renowned camera products and incredible optics are fully supported by the LightPhase. Together these leading companies offer a complete digital workflow for even the most particular customers. Think about it - capture life in all its phases with the world's greatest cameras, lenses, and digital technology. Are you convinced?



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Performance

Canon EOS-3 35mm SLR

By Peter Kotsinadellis

In November 1992, Canon released the first eye control focus camera, the A2E 35mm SLR. This model forever changed how photographers used autofocus technology. It worked like this: by looking at one of five horizontal focusing points in the A2E viewfinder, and pressing the shutter release button halfway down, the photographer would see the focusing point glow red, indicating the point of focus within the image.

Three years later, Canon introduced an improved eye-focus control system in the EOS Elan IIe 35mm SLR. The Elan IIe incorporated only three focusing points, but it could be used both horizontally and vertically. Last December, Canon introduced the EOS-3, with further improvements in eye-control focusing. This month, we'll look at these new EOS-3 features and the practical aspects of using this revolutionary technology.

Canon EOS-3 Features

The most important feature of the new Canon EOS-3 35mm AF/AE SLR is the improved eye-control focusing. The camera's eye-control sensors are



Canon EOS-3 35mm SLR with ST-E2 wireless transmitter and the 550EX flash.

activated by depressing the shutter button halfway, which illuminates one of 45 points that comprise an elliptical area in the central portion of the viewfinder. Wherever your eye looks within that elliptical area will be the focus point of your image. You can also use the camera's controls to manually select one or more focus points, or use the entire elliptical area and allow the camera to determine the focus points.

Custom functions (CF) enable you

to reduce the number of selectable focus points to 11 and/or increase the size of the autofocus area to include several points.

The EOS-3 operates on one 2CR5 lithium battery, or four AA batteries when equipped with a BP-E1 battery pack. The battery pack serves as a vertical grip with a second shutter release and AE lock buttons. Normally, the camera can shoot continuously at 4.3 frames per second (fps) with predictive

autofocus. However, with the Power Booster PB-E2 and Canon's rechargeable Ni-MH (nickel metal hybrid) battery NP-E2, the camera can shoot as many as 7 fps. If you use eight AA alkaline batteries instead of the NP-E2 battery pack, you can shoot at 6 fps, which is still exceptionally fast. The motor drive speed can be set for single or multiple shots, and with PB-E2, you can select either Continuous Low-Speed (CL) or Continuous High-Speed (CH) operation, at 3 and 7 fps, respectively.

The small, three-position on/off switch located below the camera's rear door can be set to: Off (L), On (A), or On with an audible AF confirmation (or eye-control calibration) signal. Normally, the shutter release button activates AF when depressed halfway and trips the shutter when fully depressed; however, this can be changed using one of the 18 custom functions described later in this review.

The electronically controlled vertical-travel focal-plane shutter offers speeds of 1/8,000 second to 30 seconds in one-third stop increments, and a maximum flash sync of 1/200 second. The EOS-3 incorporates Canon's High-Speed Flash Sync, which automatically provides flash sync at speeds of up to 1/8,000 second when used with a Canon EX series flash.

The 21-zone metering system provides evaluative metering of any focal point, partial metering of 8.5 percent of the viewfinder center, spot metering of 2.4 percent of the viewfinder center or any focal point, and center-weighted average metering. Exclusive to the Canon EOS-3 is multi-spot metering, which memorizes eight spot-meter readings and averages them together. Exposure and flash compensation can be set

to +/- 3 EV in 1/3, 1/2, or full-stop increments. Operating modes include Programmed, Aperture Priority, Shutter Priority, Metered Manual, Bulb, and Depth of Field. There is also the option to use interchangeable focusing screens and/or the optional DB-E2 date back.

Indicators displayed in the viewfinder provide a great deal of information: eye-control active, flash ready, and flash high-speed indication; shutter speed and aperture settings; focus confirmation; AE and flash exposure lock; metering mode; frame count; and an analog display



Another Travelite Magic Moment

"Dream Weavers" by Jeff Lubin

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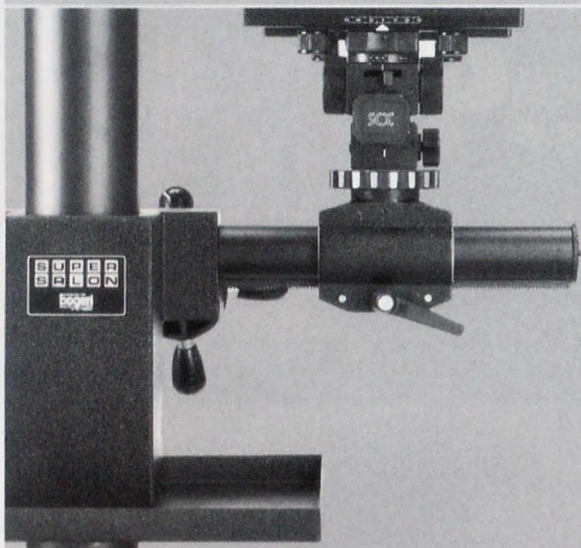
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for use with metered manual exposure mode. The LCD on the top right of the camera also displays this information, in addition to film speed, DX indication, custom functions, and battery power indications. A door on the side of the camera accesses four buttons for setting Custom Functions, Battery Check, Multiple Exposure settings (up to eight), and Clear. There are 18 customizable functions so you can tailor the features to your preferences (see sidebar). These custom functions are selected by CF numbers then set using the Custom button again. All functions revert to their default settings by simply pressing the Custom and Clear buttons simultaneously for more than two seconds.

The EOS-3 is also capable of wireless E-TTL operation with the new Canon 550-EX flash, allowing you to set up multiple 550-EX flash units and trigger them using a 550-EX or the Canon ST-E2 wireless transmitter mounted in the camera's dedicated hot shoe. When used with the EOS-3, the 550-EX flash (the latest in Canon's new E-TTL—Evaluative Through-The-Lens—flash system) makes use of the camera's 21-zone evaluative metering sensor to obtain the best exposure. Three variables are taken into account to determine flash exposure: ambient light reading, pre-flash reading, and focusing point-weighted reading.

The EOS-3 recognizes the subject's position, gauges the overall brightness of the scene, and uses this data to calculate proper flash output. Flash metering is initially weighted on the active focusing point metering zone. To prevent incorrect exposure, if an abnormally strong reflection is present in any metering zones outside the

Wonderful Memories deserve to be treasured

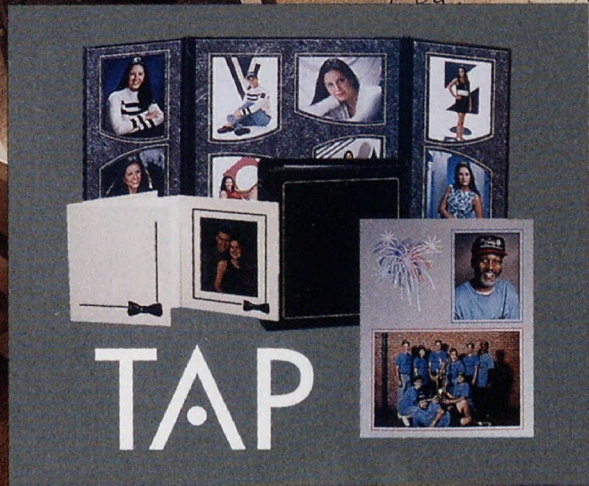
active focus point zone, the reading will be factored out of the average.

Canon EX flashes use the EOS-3 automatic high-speed flash sync (activated when the flash is set to FP mode), which provides flash synchronization at all shutter speeds up to and including the camera's top speed of 1/8,000 second. The Speedlite 550EX Guide Number (GN) is 138; the flash automatically covers focal lengths of 24-105mm, and has a built-in wide panel for extended flash coverage when using a 17mm wide-angle lens.

Product Performance

The EOS-3 is about the same size as the EOS-1N, but it weighs a few ounces less. Canon incorporated many features from previous models, as well as new features, like the improved eye-control focusing technology. The elliptical focusing area, which occupies nearly 23 percent of the viewfinder screen, provides 45 focusing points that glow red when you look at one and depress the shutter button halfway. With the camera's three calibration channels, you can calibrate the EOS-3's eye-focus control for each of three subjects or three different shooting situations.

It took some getting used to, but I soon discovered that by recalibrating the eye-focus control in various lighting conditions, the camera more accurately determined where my eye was looking. (If you wear polarized sunglasses, the focus point illumination cannot be seen when you hold the camera horizontally. Although it will recognize your eye position, the polarization removes the red illumination. This is not a problem when the camera is used vertically.)



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Canon EOS-3 Custom Functions

- CF-0 Match the focusing screen CF-1 film rewind mode (fast, manually initiated fast, silent, manually initiated silent)
- CF-2 Film leader positions (in or out)
- CF-3 ISO (DX or manually set)
- CF-4 AF activation (choose which button)
- CF-5 Shutter speed and aperture setting in manual mode (choose which buttons control each)
- CF-6 Exposure setting increments (1/3, 1/2, or combination)
- CF-7 Electronic manual focusing
- CF-8 Frame counter display (counts up or down)
- CF-9 AEB sequence and cancellation
- CF-10 Focusing point flashing mode (brightness, none)
- CF-11 Focusing point selection method (choose which dial and button)
- CF-12 Mirror lock-up (yes or no)
- CF-13 Focusing point and spot metering linkage
- CF-14 Automatic reduction of fill-flash output
- CF-15 Shutter curtain synchronization (first or second curtain sync)
- CF-16 Safety shift (camera sets shutter/aperture if your setting is incorrect at exposure)
- CF-17 Manual focusing point selection range (single, multiple, or camera selects spot)

You can easily select individual and multiple focusing points (for wider area autofocus) with the press of a button and use of the control dials. I particularly like the switch next to the viewfinder that allows you to choose eye-control, automatic, or manual focus point selection, and I was surprised to see how fast the autofocus system worked with Canon USM lenses. One nice feature of the automatic focus control is that several "in-focus" points illuminate briefly when the camera focuses on three-dimensional objects.

The metering system is highly accurate. While several of my test shots included strong back lighting, this did not fool the meter. Canon's metering algorithm, which eliminates overly bright areas outside the focus

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point, worked well in these situations.

The controls are placed within easy reach; however, the location of the power switch, centered just below the film door, is odd. Selecting operating modes with the three buttons on the top left of the EOS-3 took some getting use to. I would prefer to have a single button for selecting modes and a dial for the other functions. The only feature I did not like was the access to the custom functions, which requires pressing a tiny button inside the small door on the right side. You either need long fingernails or a small stick to reach it.

The new Canon Speedlite 550EX Flash worked surprisingly well with the camera's metering system, delivering outstanding results every time. Canon's Speedlite transmitter ST-E2 provides wireless control for up to three 550EX Speedlite flashes in one slave group, using one of four channels. Although the EOS-3 does not have a built-in flash, it offers many other features, such as exposure and flash bracketing/compensation, automated high-speed flash sync, mirror lock-up, and multi-spot metering. I particularly liked the high-speed flash sync, which made it easy to use fill flash with ISO 400 film, even at wider apertures. I was pleased that I could use this feature with wireless flash operation as well.

In my tests, the EOS-3 autofocus system proved to be faster than the EOS-1N, upholding Canon's claim that the camera's 32-bit microprocessor does indeed improve autofocus speed. Better still, the EOS-3 AF will work with any EOS-compatible lens that has a minimum aperture of f/8, a full stop better than earlier models (which required a minimum f/5.6

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“The most important feature of the new Canon EOS-3 35mm AF/AE SLR is the improved eye-control focusing. The camera’s eye-control sensors are activated by depressing the shutter button halfway, which illuminates one of 45 points that comprise an elliptical area in the central portion of the viewfinder. Wherever your eye looks within that elliptical area will be the focus point of your image.”

aperture). This means that when equipped with a 300mm f/4 lens and a 2X tele-converter (in effect creating a 600mm f/8 lens), the EOS-3 will maintain autofocus.

The EOS-3 viewfinder displays 97 percent of the image, a view more realistic than 100 percent: At 97 percent, the viewfinder takes into account a portion of the cropping that is needed to produce the final image, whether it’s an 8x10-inch print or a mounted 35mm slide.

Although the camera is capable of a maximum rate of 7 fps with the power booster, the standard built-in motor drive speed of 4.3 fps should easily meet most photographers’ requirements. One feature that I particularly like is multiple spot metering. Not only does the camera

have a smaller area for spot metering, but it also memorizes as many as eight individual spot meter readings and averages them together for the final exposure.

Overall, the Canon EOS-3 raises the bar on 35mm SLRs, especially in such capabilities as eye-control focusing, wireless flash, and the 18 customizing functions. The camera is fully compatible with Canon’s more than 50 EF autofocus lenses (including eight image stabilization lenses) and has a street price of just under \$1,400. ■

**More Info? Circle Reader Service No.:
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Peter Kotsinadelis is a writer and photographer in Pleasanton, California. He can be contacted via e-mail at peterk@iname.com.

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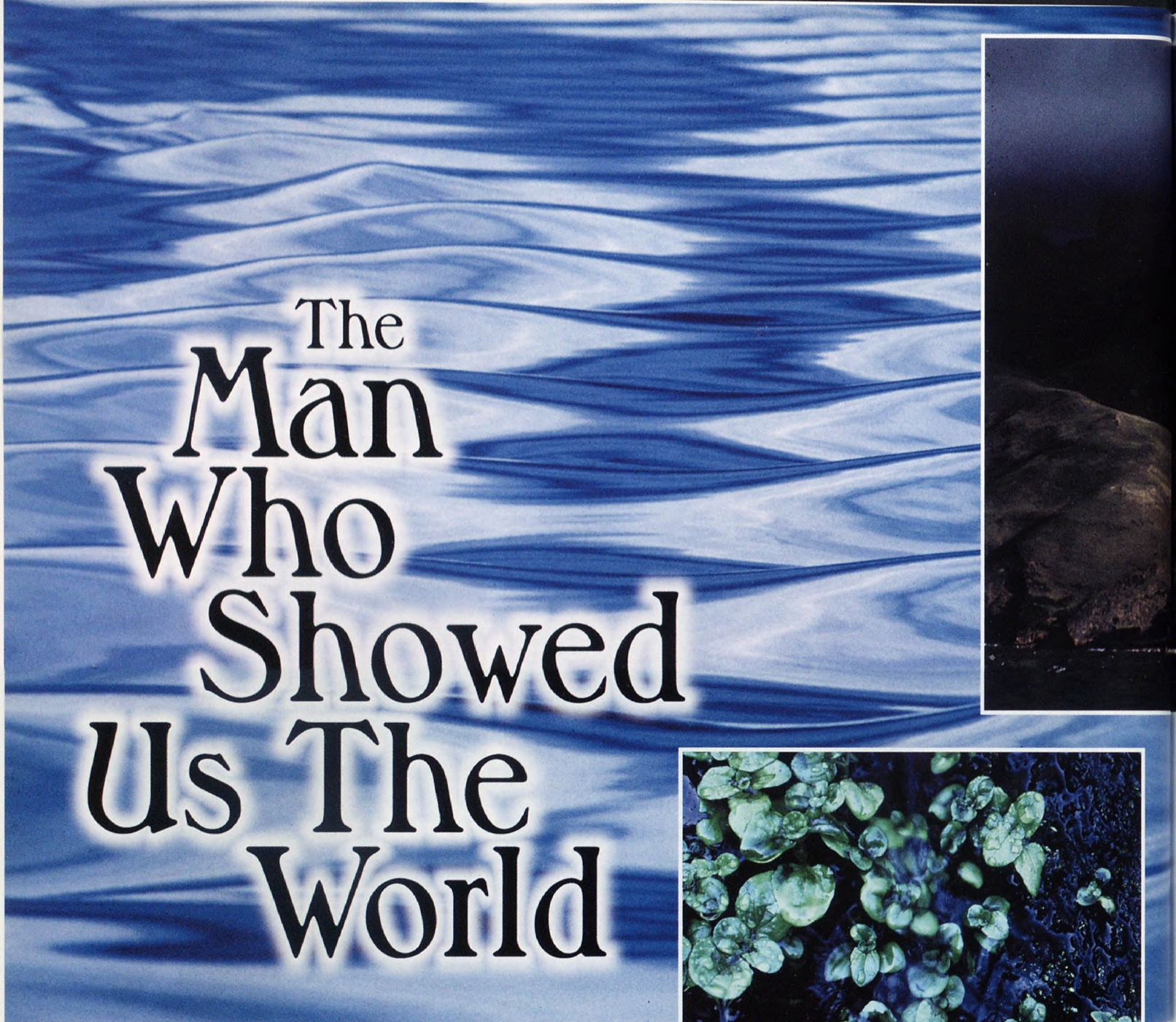


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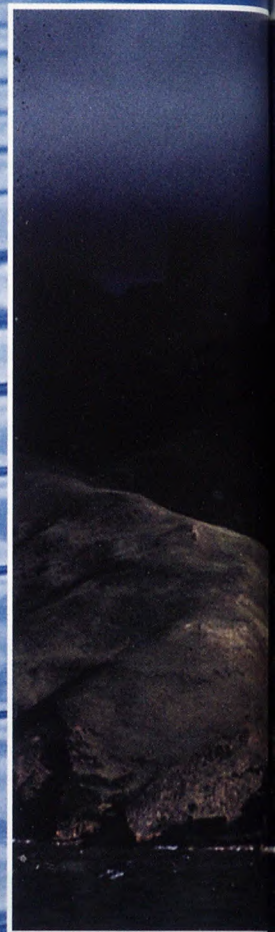
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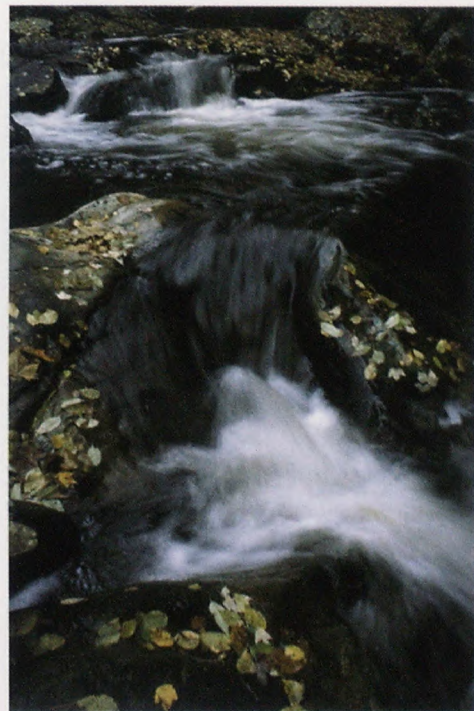
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The Man Who Showed Us The World

Bates Littlehales
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For 37 years, Bates Littlehales traveled the world and plumbed the seas to capture the natural splendor of the earth for *National Geographic* magazine. In his 70s now, Littlehales' days of derring-do in the pursuit of the ultimate photograph may at last be behind him.

Yet the photographer will never actually retire. This is the man who spent his 65th birthday tromping through 25 miles of coastland laden with gear, all to photograph the harlequin duck—a trip, he said, that “forever cured me of backpacking.”

There is no cure for a passion as intense as Littlehales' for photography. Since formally leaving the magazine 10 years ago, he and his wife Jody plan their lives around capturing the rhythm of



Images ©Bates Littlehales

Bates Littlehales Through His Daughter's Eyes

By Crispin Littlehales

My father has swum in the sea with great white sharks, and been rescued from dangerous places. He is an explorer, archaeologist, anthropologist, zoologist, musician, and a maker of banjos and guitars. He is a man who never gives up.

Back in 1952, Bates Littlehales pulled a few strings for the opportunity to show his portfolio to the National Geographic Society. In those days, people all over the world were proud to be part of the Society. How on earth could he think his photographs of college football games and dances at Princeton University would catch the

eye of the photo editors? But they did. For the next 37 years, Bates exceeded every expectation, and for the most part, it was marvelous fun.

When he joined the staff of *National Geographic* magazine, my father was one of only two photographers with a college degree. But there were veteran photographers on board who could teach the newcomer a thing or two. Tony Stewart, Louis Marden, Volkmar Wenzel—they all took Bates under their wings. Later, my father would freely share his lifetime of experience with up-and-coming photographers like David Doubilet, Flip Nicklin, and Frans Lanting.

Patience, and plenty of it, is what my father's photographs are all about. *National Geographic* neglected to have enough specialists on staff to guide the photographers in the '50s. Instead, the photojournalists picked their images and learned their areas of interest. For my father, these were natural history, taxidermy, diving, and the never-ending scientific progress that has advanced the field of photography.

The darkroom, though, continues to

be a piece of heaven for him and for me. Seeing the chemicals do their magic is like watching the image come to life. Still, the computer has made things easier—at least we think so.

Bates had the single-mindedness to get the shot just right. Years of experience train one to frame the photo, get the light exactly right, and do the job. There was something symbolic in his photographs of people from around the world that spoke to the heart. Heaven only knows why animals seemed to follow his cue, but they did. Even so, there were plenty of Bates' photographs that fell to the darkroom floor. Such is life.

Let's talk about heroism. *National Geographic* demanded that their photographers travel wherever there was a story to be told in pictures. For Bates, this included being strapped into a two-propeller airplane as it flew with the hatch wide open so he could capture an aerial shot. This was in the 1950s, and Dwight D. Eisenhower was president.

On another assignment, he and Marden were sent on a dive in the Yucatan Peninsula to explore the sacrificial wells. In search of the farthest reaches of this other-worldly realm, they dove too deep, too fast. *National Geographic* called in the Navy to dive in after them. In order to save their lives, they had to be taken from the water in pressurized containers. The experience cost them both months of



Images ©Bates Littlehales



shooting time as they recovered from the bends, or decompression sickness, which causes great pain in the joints and abdomen.

On another occasion, camera in hand, Bates sailed to the west coast of Africa with Jacques Cousteau's crew aboard the *Calypso*. With his earlier underwater exploits, he was a perfect match for the assignment. Not only did he record Cousteau's efforts for *National Geographic*, he also passed along knowledge, meaning, and technique to Jacques' son Philippe.

Underwater photography is a task. My father got his first diving mask at age 10, and an aqualung some time later. He took his first underwater photographs in about 1953, and they began to be published in 1955. Louis Marden generously shared his experience with Bates. I remember once getting letters from the bottom of the sea, back in the 1960s when Bates was creating the Oceaneye camera housing for the Nikon F and its interchangeable lenses. The underwater photography was fascinating. We all became water babies.

At first, it was difficult to manage color and set up shots with very slow film. For 18 months, my father traveled from one country to another: England, France, Spain, Italy, Turkey. He would shoot color on only 35mm Kodachrome film, and for an interesting reason: 4x5 film was reserved exclusively for the military.

Ektachrome and single lens reflexes made things easier, as did the arrival of the Leica camera with its three lenses. Rolliflexes, Linhofs, and Speed Graphics made it possible to shoot larger film for black-and-white, while color was shot exclusively in 35mm format. Incidentally, *National Geographic* was the first magazine to accomplish 35mm color (*Collier's* was the next to follow).

In the late 1950s and the early '60s, photographs became more than a glance at exploration; they became the world. Color was the key.



My father has endured harsh conditions in the pursuit of his career, and being an explorer is part of the deal with *National Geographic*. But nothing could have prepared him for losing his 11-year-old son Nico who had accompanied him on diving assignment. Nico's death was an act of nature, so no one was at fault, but the pain was great. My father held him in his arms as he died. Again, *National Geographic* came to the rescue, but this time it was too late.

Bates came to a falling-out with *National Geographic*, but he did not give up. He's never giving up. He is my hero. Ask him to go to Africa tomorrow. He will go. ■

BY K.A. ROBINSON

INSTANT PREVIEW SYSTEMS

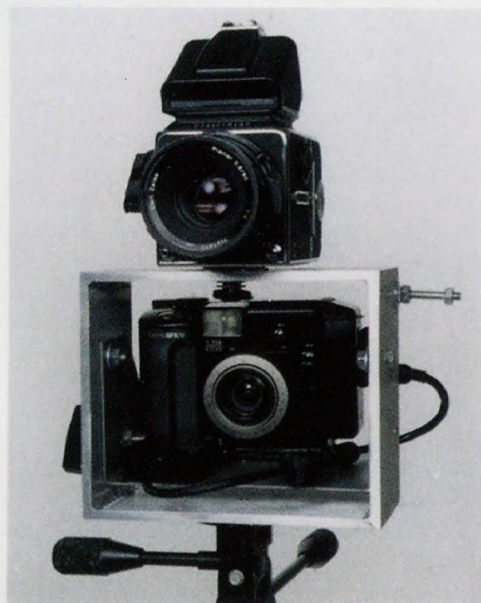
Are Your Sales Opportunities Walking Out the Door?

This is 1999," said Jim Duncan, of Duncan's Photography in Dallas. "If you don't have instant proofing today, you can't compete. It's what your customers expect." Duncan should know. He was a

portrait and wedding photographer for 18 years, retired, and then reopened his studio a year ago last April. "The only reason I went back into photography was because of all the wonderful new technology that's available," he said, "and the first thing I wanted was an instant proofing system."

No one can accuse this owner of a small, low-volume business of being anchored in the past. Duncan plans to implement a completely digital portrait, wedding, and event photography system as quickly as possible. So far, he owns a Kodak

DCS 520 digital camera, and he's purchased a Delk Digital Proofing System with an eye toward converting it into a completely digital system. Already, Duncan is reaping the benefits of electronic proofing;



Delk Digital Video Proof System



Kodak Professional Dual Capture Imaging System from Photo Control Corporation

sales have increased 50 percent.

Like many studio owners who have invested in this state-of-the-art equipment, Duncan has learned to tap the power of emotion-driven sales. "It's ridiculous to wait a week for proofs to come back from the lab," he said. "By then, you've lost the excitement of the shoot. The client's radiator pops and his kids' teeth need to be fixed—all these things come up to compete with your photography sales. The best bet is to take print orders before they walk out the door."

That's where instant electronic proofing systems come in. These systems capture digital and film images simultaneously, so you can review the session with your customers on the day of the shoot, while they are still excited about the session. If your studio is equipped to ride the wave of that excitement, your customers' buying decisions will more likely be based on emotion than economics.

Electronic proofing isn't as daunting as it may sound. Because the systems are specifically designed for the

portrait and wedding photographer, the learning curve is a gentle slope. The investment is minimal, too, less than you might pay for a new car, and when you consider the savings in lab costs, Polaroid test prints, and revenue lost when clients never return to place an order, you may find electronic proofing to be a profitable bridge between film and digital photography.

Electronic Proofing: Where It's Been . . .

Eastman Kodak Company pioneered electronic proofing with the 1989 release of the Prism XL. The self-contained system incorporated a beamsplitter to send images to two cameras simultaneously—a video capture unit mounted below the beamsplitter and film camera mounted above. The photographer could view a live video image of the subject on a color television monitor while recording a still video capture of each photograph he made. When the session was over, a salesperson could review the video captures with the clients, and take orders before they ever left the studio. The system was leased to studios for \$238 a month.

Shortly thereafter, several systems came to market. Sony Corporation was a natural, since the company already had a significant investment in developing video capture for the photographic industry. Three other developers started relatively small, entrepreneurial ventures that were ready to take on the big-name competition: ElectraVision of St. Louis; Video Proofs (Delk Photography) of Tyler, Texas; and Environmental Projection Systems (EPS) of San Marcos, Texas. The systems ranged in price from \$6,000 to \$11,000, with leases starting at less than \$200

a month—a small investment considering the potential return.

. . . Where It's Going

More than a decade later, Sony no longer markets a complete electronic preview system, but the company does provide the video capture devices used in many of the

current systems. Eastman Kodak turned over manufacturing, sales, and service of the new Dual Capture Imaging System to Photo Control Corporation of Minneapolis, and ElectraVision joined forces with Denny Manufacturing in Mobile, Alabama. Delk Video Proofs and EPS continue to manufacture and

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Advantages of Electronic Proofing

- **Seize the Moment!** You've just had a great portrait session. Everyone is pumped up and excited about the photographs. Your sales potential is at its highest level. Once your clients walk out the door, you've lost the advantage. You now have to compete with their mortgage payments, car repairs, and back-to-school expenses.

- **Avoid the Black Hole.** You rush to get customers their proofs and then wait for them to place their order. Sound familiar? Portrait and wedding clients are notorious for holding onto paper proofs for days, weeks, even months before they get around to placing an order. After all, they have the proofs to show around to friends and family. Eliminate the proofs and you eliminate the black hole.

- **Curtail Copyright Piracy.** Most customers do not enter your studio with the intent to violate your copyright. However, when they take home paper proofs (which they may or may not have purchased), and begin to calculate the cost of ordering multiple prints, they have the means to pirate your copyright sitting right next to their computers. They only want to e-mail copies to a few relatives, but before you know it, they no longer need additional prints.

- **Give Your Budget a Break.** While the initial investment in digital proofing is high, the cost and time savings you realize will be significant. Consider what you'll save by eliminating lab charges for paper proofs. Imagine how much film you'll save by previewing each shot as you take it.

- **Keep Up With the Joneses.** Consumers want instant gratification. Visit a "photo factory" at any mall or department store and you'll see a digital preview system. Customers get excited about new technology, even if they don't understand it. And they are used to looking at pictures on a computer screen. Why shouldn't they want to look at their own portraits within seconds after they're made? Everybody does!

market their own systems, with periodic upgrades as the technology progresses.

The concept behind electronic proofing hasn't changed, but the systems themselves have become more sophisticated, with such features as camera synchronization and parallax correction. "The older systems had built-in timing mechanisms," said Thomas Petruzelli, of Denny ElectraVision. "When the flash went off, it would send a signal to the timer. It was not true synchronized flash. There is no timing mechanism involved now; when the flash goes off, an electronic pulse goes to the camera and it fires immediately."

Depending upon the design of the system, the scene is either captured by both cameras separately, giving you a slightly different perspective of the subject (or parallax views), or else it is reflected off a beamsplitter that sends exactly the same image to both lenses. Beamsplitters typically require at least one f/stop more exposure to compensate for light loss as the image passes through and bounces off the glass surface.

Denny announced a new beamsplitter design, at the PPA '99 Imaging Conference & Expo, that is said to increase both flexibility and light efficiency. Housed in a Lindahl

Bellows Lens Shade, the film camera attaches to the back, and the digital camera attaches to the side, via a special mount. "The new beamsplitter is much smaller than the bulky mirrors used in the original models," said Petruzelli.

A less expensive alternative to dual capture is the side-by-side or stacked (over-under) bracket configuration. In these systems, the film and digital cameras are mounted side by side, with both lenses directed at the subject. While there is only minimal space between the two cameras, the subject will ultimately be recorded at slightly different angles in the two captures.

However, today's more sophisticated mounting brackets are designed to compensate for parallax, so the two views are very nearly alike.

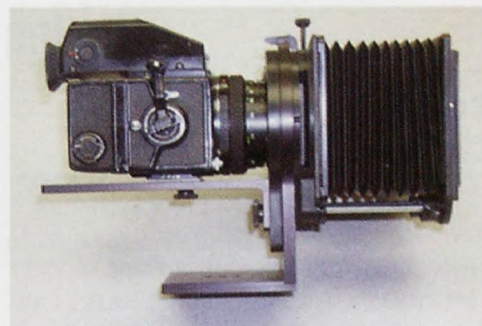
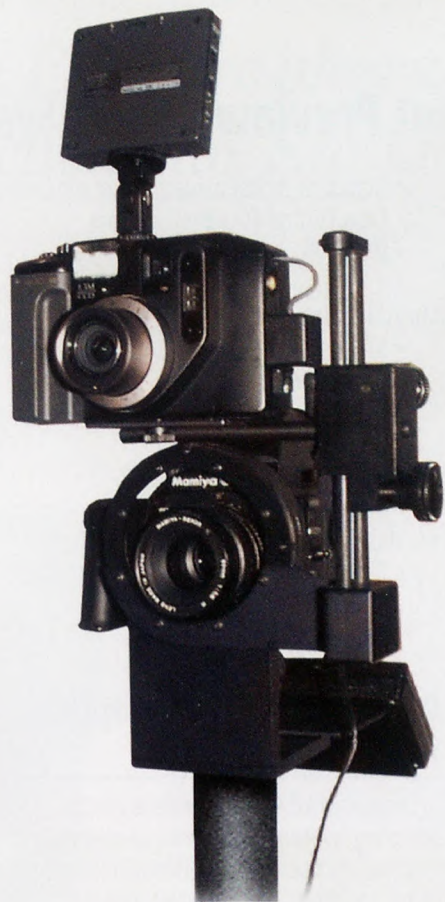
While instant preview systems have undergone significant design changes over the past 10 years, the



Pixel Magic PortraitView with and without beamsplitter

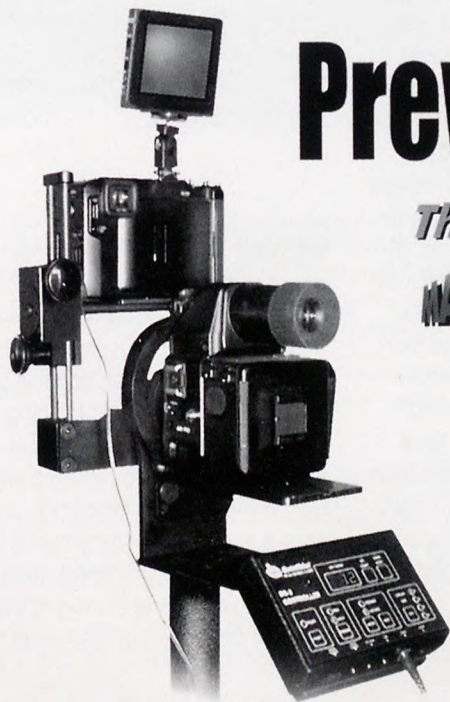
greatest advances have been made in the electronic capture devices. All of the early models used single-chip, still-video cameras to capture the preview image. The captures were printable, but hardly good enough to stamp your name on and send home with a client.

Single-chip cameras have since been replaced by high-quality 3CCD video capture modules or digital cameras, many of which deliver remarkably good quality. As an added bonus, most systems are upgradable to become fully digital, thereby giving portrait photographers a firm platform while making the transition from film to digital capture. ■



List of manufactures follows on pages 74 and 75.

Left: Denny ElectraVision PreviewMAX Portable Preview System. Above: Denny's new beamsplitter housing.



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More info? Circle 67

Instant Preview Camera Systems

Delk Digital Video Proof Components & Accessories

The Delk Digital Video Proof system is made for simple operation, with photographer-friendly software and customizable digital capture. There are four basic categories in the Delk Digital Proofing software: Capture, Consultation, System Setting, and Data Utility—where customer information is stored. Photographers can capture images with a video camera (for instantaneous display on the computer screen) or with a digital camera, which stores the images on a PCMCIA card for downloading to the computer via a digital card reader. With the Delk digital capture system, event and sports photographers can deliver on-the-spot digital prints—a significant edge over the competition.

Delk Photography Inc.
103 Baylor Drive
Tyler, TX 75703
800-835-2948
Web site: www.videoproof.com
More Info? Circle (155)

Delk Digital Video Proofing System

- Pentium 233MHz computer with 32MB RAM, 4GB hard drive, video capture card, CD-ROM drive, remote mouse, Windows 95 operating system.

- 15-inch Sony monitor
- Sony 950 three-chip color video camera with lens
- Standard lens mount and cables
- Delk Digital Proofing software
- Price: \$12,760

Sales Room Accessories

- Sales unit: Pentium 233MHz computer with 32MB RAM, 2GB hard drive, CD-ROM drive, Windows 95 operating system.

- 17-inch Sony monitor
- Delk Digital Proofing software
- Price: \$2,995

Digital Camera Proofing System

- Fujix DS-330 digital camera
- Battery, AC supply, and charger

- Standard digital camera mount and cables
- Delk Digital Proofing software
- Price: \$6,600

Optional Accessories Sold Separately

- Sales room software \$995
- Internal Iomega Zip drive \$200
- Network card \$75
- Tape backup unit \$350
- PCMCIA Card Reader \$225
- Modified Strobiframe rotator for digital camera \$125
- TV converter card to view images \$250

PreviewMAX Portable Digital Preview System

PreviewMAX is a paperless portable proofing system that allows photographers to print and sell their portraits in the studio or on location. The low-cost, battery operated system is compatible with any film camera and provides simultaneous digital capture using a modified Fuji DS-330 digital camera and a PCMCIA memory card. The photographer can view the digital image on the system's 3-inch monitor during capture.

After the sitting, the photographer removes the PCMCIA card from the camera, downloads the images to computer, and displays them on the monitor for the customer with the aid of the Denny ElectraVision Point-of-Sale (POS) software. During the sales session, the POS software allows the photographer to show customers single images and four-up comparisons, and to demonstrate how the image will look mounted and framed in a digitized room setting. In addition to previews, the POS software creates customer databases, logs and tracks orders, provides detailed sales reports, and prints proof sheets. All computers are custom built to order.

Denny ElectraVision
P.O. Box 7200
Mobile, AL 36670
Phone: 800-844-5616
FAX: 334-452-4616
Web site: www.dennyelectra.com
More Info? Circle (156)

Basic Preview Package

- Modified Fujix DS-330 digital camera
- Power supply w/integrated battery charger
- 3-inch LCD monitor w/cables
- DS-3 custom controller box w/cable set
- Mounting bracket or optional beamsplitter configuration
- One 32MB PCMCIA memory card
- Point of Sale software package
- Price: \$6,995

Complete Preview Package

- Includes all items listed in the basic package, plus:
- Computer sales station with Pentium II processor, 6GB hard drive, 128MB RAM, 3.5-inch 1.44MB floppy drive, 56K modem, PCMCIA card reader, CD-ROM drive, Windows 98 operating system.
 - 17-inch monitor
 - Price: \$8,995

Deluxe Event Preview Package

- Includes all items listed in the complete preview package, plus:
- Sony 8800 dye-sublimation printer
 - Package printing software, graphics optional
 - Starter pack of 8x10-inch photo paper
 - Price: \$17,695

Portrait View Digital Proofing System

The PortraitView Digital Proofing System is a fully digital, portable proofing system from Pixel Magic Imaging. Digital proofs are provided by a Fujix DS-330 digital camera and downloaded onto a Zip disk, eliminating the need for a computer on-site. Instant proofing provides your customer with immediate results and allows you to close sales at the end of the sitting.

The PortraitView offers a wide range of features:

- Completely digital
- Operates in-studio or on-location
- Scene Machine compatible
- High-quality images
- Easy to use software

1999 Pre-Publication SPECIAL

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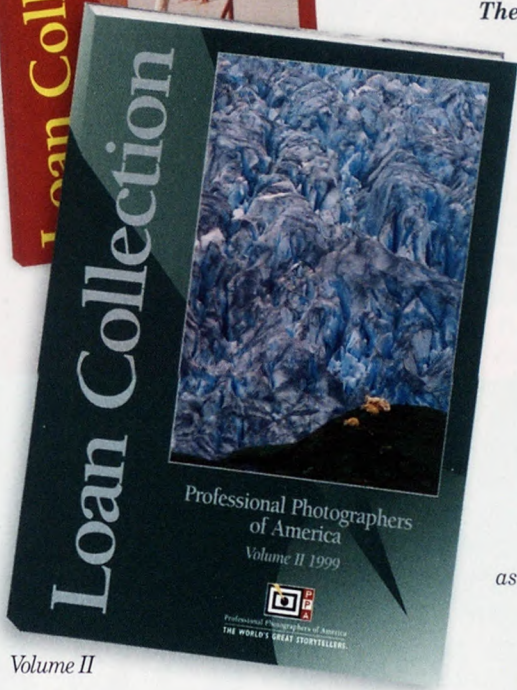
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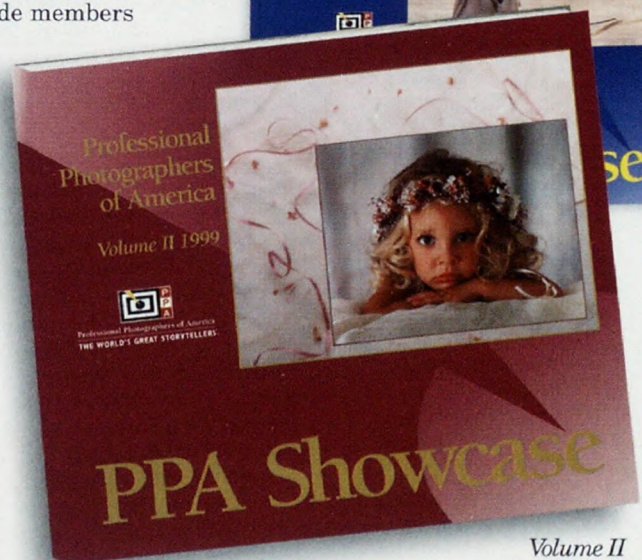
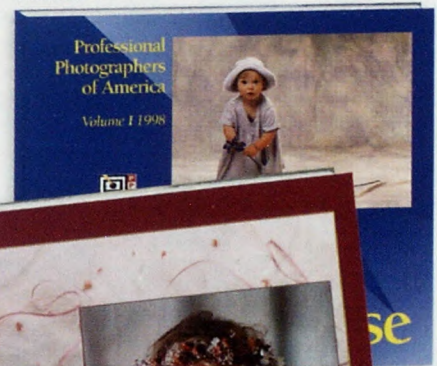
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More info? Circle 61

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. Edit ors 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, 5431 E. Garnet Ave., Mesa, AZ 85206; FAX: 480-807-4509.**

PPA Events

JANUARY 7-9, 2000

Digital Power Conference, Riviera Hotel, Las Vegas

JANUARY 10-13, 2000

PowerTools Conference, Riviera Hotel, Las Vegas

JULY 28-AUGUST 2, 2000

Imaging USA 2000, Las Vegas Hilton, Las Vegas

AUGUST 3-8, 2001

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

Current Events

OCTOBER 3-4

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

OCTOBER 3-5

S: PP of Mississippi-Alabama Fall Seminar, Oxford, Mississippi, Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-626-8526

OCTOBER 24-26

C: PP of the 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: bret-cole@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 Doerner, 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, Joy Batchelor King, President, 919-833-7527 or jbatches23@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

FEBRUARY 27-MARCH 1, 2000

C: PP of Hawaii, Hawaiian Regent Hotel, Honolulu, Hawaii, James Kim Han, Convention Chairman, P.O. Box 2891, Honolulu, HI 96802

MARCH 10-12, 2000

C: PP of West Virginia Convention and Print Competition, Lakeview Resort, Morgantown, West Virginia, Anne Marie Lawyer, 788 Amer Rd., Chester, WV 26034; 304-387-1780; abphoto@weir.net

MARCH 11-14, 2000

C: APP of Illinois, Springfield Renaissance Center, Springfield, Illinois, Membership, 2743 S. Veterans Parkway, Box 317, Springfield, IL 62704-6536

MARCH 11-15, 2000

C: PP of Washington, Cavanaugh Hotel at Capital Lake, Olympia, Washington, Greg McCaless, Lisa Niles-McCaless, and Alan Niles, 1121 Fifth Avenue South East, Olympia, WA 98501, 360-491-5473

MARCH 12-14, 2000

S: PP of Mississippi-Alabama Spring Seminar, Howard Johnson Lodge, Meridian, Mississippi, Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-626-8526

MARCH 12-14, 2000

C: PPA of New Jersey, Resort's Casino Hotel, Atlantic City, New Jersey, Jane Pedersen, Secretary, 228 Main Street, Keyport, NJ 07735; 732-264-2313

MARCH 24-28, 2000

C: Southwestern Photographers Association Convention and Affiliated Judging, Renaissance Hotel, Austin, Texas, Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-626-8526

MARCH 25-29, 2000

C: Virginia PPA, Holiday Inn Koger Center on the Midlothian Turnpike, Richmond, Virginia. William D. Piacesi, 2nd Vice President/Convention Chairman, 2219 Cedar Cove Court, Reston, VA 90191, 540-788-4921 or 703-620-9889; e-mail: piacesi@citizen.infi.net

MARCH 25-29, 2000

C: Northern Light PPA, Holiday Inn & Convention Center, Fargo, North Dakota, Pam Carlson, Executive Secretary, 525 Tilden Street, Fairmont, MN 56031; 507-238-2969

MARCH 26-28, 2000

C: PP of Idaho, The Coeur d'Alene Resort on the Lake, Coeur d'Alene, Idaho, Jeri Rainer, Convention Chairperson, 1323 Idaho Street, Lewiston, ID; 208-746-7172, or 825 N. Mountain View, Moscow, ID; 208-882-7372

APRIL 1-4, 2000

C: PP of Michigan, Lansing Convention Center, Dearborn, Michigan, Ron Tocco, Executive Director, 19276 Eureka, Southgate, MI 48195; e-mail: ppofmich@aol.com

JUNE 11-14, 2000

C: PP of Mississippi-Alabama Annual Convention, Grand Casino Bayview Resort & Spa, Biloxi, Mississippi, Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-626-8526

SEPTEMBER 9-12, 2000

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

SEPTEMBER 10-12, 2000

C: PP of Louisiana Annual Convention, Embassy Suites, Baton Rouge, Louisiana, Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-626-8526

SEPTEMBER 16-20, 2000

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

OCTOBER 20-22, 2000

C: Wisconsin PPA Inc., Olympia Resort and Spa, Oconomowoc, Wisconsin, Delwyn Crave, Convention Chairman; 608-365-0236

JANUARY 25-28, 2001

C: PP of California, Pasadena Center, Pasadena, California, Jim Inks, Administrator, P.O. Box 187, Fairfield, CA 94533

JANUARY 26-29, 2001

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

FEBRUARY 2-5, 2001

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

FEBRUARY 23-27, 2001

C: Wisconsin PPA Inc., Marriott Madison West, Robert Zettler, Convention Chairman, 830 2nd Avenue N., Onalaska, WI 54650; 608-783-2324

MARCH 7-12, 2001

C: Mid-East 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

SEPTEMBER 8-12, 2001

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

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Atlanta, GA 30303; 800-742-7468, ext. 266
ppaschool@america.net

AFFILIATE COURSES

OCTOBER 11-15

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

JUNE 18-24, 2000

Great Lakes Institute of Photography, Northwood Univ., Midland, Michigan, Ron Tocco, 313-283-8433

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Super Monday

November 15, 1999

Small brain.

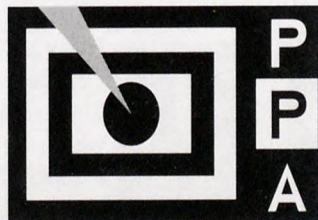
Regular brain.

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Brain**

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We've got brains available for everything from traditional imaging, art/tech and marketing!

Super Monday is a one-day educational event geared toward the photographic and business skills of professional photographers. Programs are held in over 100 locations across the U.S., Canada, Mexico and Puerto Rico.



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Super Monday is a one-day fund-raising event which enables PPA International School of Professional Photography to function as the primary educational facility of Professional Photographers of America.

On Super Monday, November 15, 1999, professional photographers will host seminars in their studios, with proceeds going to the PPA International School of Professional Photography in Atlanta, Georgia. You can take part in this effort, and gain valuable knowledge by attending a seminar in your area. Don't miss this opportunity to learn new skills, improve your business and increase your profit margin – all at a location near you!

Space is limited! Registration is just \$99 if you sign up by October 20, 1999. On-site registration is \$125. Programs are open to both PPA members and non-members for the same price. PPA members receive one merit for attending.

ARKANSAS

Glenwood

Learning to Hand Color Black and White Portraits

(Course #55AR01)

Carla E. Cowling

Learning how to hand color black and white portraits with a variety of techniques is easier than you think! You will be amazed at how easily you can learn this nostalgic art and put it to use in your own client photography. All materials will be provided. *This class will be held from 10:00 a.m. - 4:30 p.m.*

Little Rock

Post-Production Blues: Getting Rid of the Wedding Photographer's Headache

(Course #55AR02)

Tammy Belin, PPA Certified

Learn to organize your weddings! Tammy will teach you everything from shooting photographs on the wedding day to organizing your sales presentation. Final production of the product and time-saving ideas will be highlighted.

Little Rock

Seniors

(Course #55AR03)

Franklin Washburn, PPA Certified, M.Photos, Cr.

David Kelm

Franklin will teach you basic posing and lighting for senior high school photography. He will also show you how to use props, and how digital prints and enhancement can work to your advantage. Some hands-on instruction will be applied.

Little Rock

The Nude Portrait and The Silver Negative

(Course #55AR04)



Ed Coyle, PPA Certified, Cr. Photog. Wayne Smith

This program is for those comfortable with the nude as a subject. You will learn black and white darkroom techniques, posing, lighting, lighting equipment, client/model rapport, negative creation and marketing. Models will be provided.

CALIFORNIA

Baja/Tijuana

El Retrato De Boda En Exterior

(Course #55ZM01)



Leonardo Reyes, PPA Certified, M. Photog.

Se Veran las ventajas del retrato exterior, creatividad, locacion composicion y pose. El manejo de filtros, uso de flash, termeraturade color. Crear una historia romantica y personal. Medio dia en el estudio y sesion fotografica en exterior.

Carlsbad

Creative Marketing 101 & Breaking The Rules/Fine Art Portraiture For Real People

(Course #55CA01)



Gigi Clark

Get two programs for the price of one! With a little push and inspiration, all photographers can be great graphic designers and mar-

keters. By the time the class is over, Gigi will send you home with a marketing and graphic design plan to put into production. Be prepared to get more than you bargained for!

Sacramento

Successful Wedding Photography and Marketing That Works For You!

(Course #55CA02)

Roy Hanna, PPA Certified

Randy Silver

In this course, Roy will cover the basic elements essential for successful wedding photography--and add some elegant refinements. Randy will help you increase your business through networking, newsletters, volunteering, teaching, public speaking, and website and database development. Make every wedding a success!

COLORADO

Colorado Springs

How to Increase Your Clients With a Marketing Plan/Adobe Photoshop 101

(Course #55CO01)

Christopher Waldron, PPA Certified

Thomas Henn

Waldron and Henn will teach you everything from creating a marketing plan to creating your own postcards and flyers. Learn how to create a budget and how to present your images to sell BIG! The instructors will teach you how to get started in digital retouching, review basic system requirements for PC/MAC, and teach simple procedures that will help you prepare a final image for the customer or competition.

Golden

Black and White Photo and Darkroom Techniques

(Course #55CO02)



Harry L. Olsson, PPA Certified, M. Photog.

This traditional black and white photography and darkroom technique program will emphasize how to get professional results through processes of exposure development and printing. You will learn the archival printing process, how to use color filters, contrast control, and see a darkroom printing demonstration.

Grand Junction

The Custom Print and Print Enhancement

(Course #55CO03)



David H. Davis, PPA Certified, M.Photos, Rose Nordenberg, Cr.Photos.

Take this hands-on workshop and learn basic negative retouching, custom color printing and print enhancement techniques. After this class, your portrait studio will deliver high quality finished products to your clients. This class will be held from 9:00 a.m. - 4:30 p.m.

CONNECTICUT

East Hartford

Wedding: A Basic Introduction

(Course #55CT01)



Mike Spiegel, PPA Certified
Keith Sipes, PPA Certified
Mike and Keith will introduce you to basic wedding photography and business practices. Half of the day will be devoted to sales and marketing and the other half to learning wedding photography.

practices. Half of the day will be devoted to sales and marketing and the other half to learning wedding photography.

DELAWARE

New Castle

The Wedding Day: Revisited

(Course #55DE01)



Don Engler, PPA Certified, M.Photos, Cr.
Sue Engler

Spend a day with Don and Sue as they filter through the misconceptions and unknown facts of wedding day coverage. The Englers will add insight on how to book the wedding day, as well as their viewpoint on exciting romantic close-ups. You will also learn to use the digital medium on the wedding day.

Registration is open to both PPA members and non-members for the same low price!

District of Columbia

Washington, D.C.

Double Your Fun! Dyes and Brush vs.

Photoshop

(Course #55DC01)

Sharon L. Lewis, PPA Certified

Robert A. Nicholson, PPA Certified

Ms. Lewis and Mr. Nicholson will teach you how to unleash your own artistry and creativity. You will enhance images and be creative with your own "take home" sets of dyes, which will be included in the course. You will reduce flaws, enhance sunsets, eliminate glare and color black and whites during this hands-on course. Basic corrections using Adobe Photoshop 5.0 will be a separate part of this course. This class will be held from 10:00 a.m. - 6:00 p.m.

FLORIDA

Ormond Beach

Growing Pains Made Easy

(Course #55FL01)



Diane Poirier-Jessup
Chris Jessup, PPA Certified

The Jessups will discuss the transition from a low-end, high volume portrait studio to a high-end, low volume studio. You will learn overall planning and marketing strategies that will allow your studio to grow quickly!

Sarasota

Your Bottom Line

(Course #55FL02)



Joseph M. Tessmer, PPA Certified, Cr.Photos.

Learn how to turn your studio into a money making machine! Joe will teach you to sell based on your customers' needs and wants. You will learn to develop custom packages to increase your profits, ensure that your studio has a sound financial foundation and avoid costly mistakes.

Stuart

Passion for Fashion

(Course #55FL03)

Julie Hughes, PPA Certified

Open your mind and break some traditions and stereotypes! Take Julie's program on basic fashion lighting and learn advanced, but simple, portrait posing techniques. Julie will demonstrate her unusual portrait style with a portable studio and live model. A videotape presentation will display her award-winning work.

West Palm Beach

From Scan to Print Or Web In Photoshop

(Course #55FL04)



Marion Suro

Learn everything there is from scanning to printing in Photoshop! In this class, Marion will help you scan your prints, slides or negatives into Photoshop; manipulate them for print or web publishing and print your masterpieces. This class will be held from 10:00 a.m. - 5:30 p.m.

GEORGIA

Atlanta

Album Creation

(Course #55GA02)

Kathy Buntyn, PPA Certified, M.Photos, Cr.

Join Kathy, an Atlanta area photographer, at the PPA School and discover how to optimize your album creation process. Kathy will show you the ins and outs of ProShots and Montage - giving you the keys to increasing your profits and cutting your production time. This class is a hands-on learning experience.

Augusta

Light Commercial Photography for the Portrait Photographer

(Course #55GA01)



Ed Belinski, PPA Certified, Cr.Photos.

This workshop will address the skills needed to add light commercial photography to the offerings of the portrait studio. Topics will include finding clients, developing a portfolio, marketing your services, basic commercial lighting and adapting your own equipment.

PPA members receive one merit for attending!

Location, product and executive portraiture will be demonstrated.

HAWAII

Wailuku, Maui

Wedding Photography

(Course #55HI01)

John Henry, PPA Certified, M.Photog.

Take this class and learn about photographing weddings. Mr. Henry will teach you everything you need to know from pre-wedding consultations to album design. Make your customers' wedding memories last a lifetime!

ILLINOIS

Crystal Lake

Shootin' Rug Rats

(Course #55IL01)



Sarah Johnston, PPA Certified

Cindy Romano, PPA Certified (pictured)

Sarah and Cindy will teach you the pleasures of photo-

graphing children. Learn to deal with uncooperative children and parents, and how to market and promote your studio to draw more clients to your studio – instead of the competitor's.

INDIANA

South Bend

The Facts of Light

(Course #55IN01)



Gary N. Mester, PPA Certified, M.Photog.

Spend the day learning the "facts of light." Gary will teach you everything from light ratios to background light. Discussions will include metering, ISO testing, parabolic reflectors, umbrellas, soft boxes, fixed fill, reflector fill, snoot, gobo and hairlight.

IOWA

Atlantic

Seniors-Seniors-Seniors

(Course #55IA01)



Suzanne Fisher, PPA Certified, M.Photog.
Anne Kirchner, PPA Certified

This program will cover everything from getting a no cost mailing list to posing, props and sales. Fischer and Kirchner will share how they continue to keep their studio the "in-place" year after year, and how to be the talk of the town by using cutting edge techniques. Handouts will be given. *This class will be held from 10:00 a.m. - 5:30 p.m.*

West Des Moines

Intermediate Portraiture

(Course #55IA02)

Wayne Belling, PPA Certified, M.Photog.Cr.

As a second part in a three part series, you will build on the basic portraiture principles. In this course, you will expand your individual style as it applies to intermediate portraiture principles. Take this class, and you will be well on your way toward success.

KANSAS

Kansas City

Making the Sale

(Course #55KS01)



Duane R. Koller, PPA Certified, M.Photog.Cr.

"Nothing happens until the sale is made!" Through role playing and other techniques, you will learn closing techniques and how to overcome customer objections to increase your portrait and wedding sales. You do not have the opportunity to "shoot" until it is sold!

Topeka

Multiple Light For Multiple Profit

(Course #55KS02)



Philip D. Brent, M.Photog.Cr.

Merle E. Brent, Cr.Photog
Learn how multiple light set-ups can multiply your sales! In one day, you'll

learn about the equipment, poses, and lighting set-ups the instructors use when

Registration is limited!

covering a wedding. Additional topics will include sales and marketing ideas, and techniques that will bring clients your way.

Topeka

Environmental Portraiture With Mixed Lighting

(Course #55KS03)



Brad Neff, M.Photog.

You can't always count on nature! Add special effects to your environmental portraits by learning mixed lighting techniques --

including "blue lights" used for high school seniors. Sales and marketing techniques will also be discussed.

Wichita

Learning to See

(Course #55KS04)



Carolyn S. Marcum, PPA Certified, M.Photog.Cr.

Improve your portraits! Carolyn will teach you elements of exquisite fine art close-ups, pictorial wall

décor and competition prints. Composition, lighting and designing for impact will be discussed. Before this class is over, you will also learn to critique, analyze and create a merit print. *This class will be held on Monday, November 1.*

KENTUCKY

Crescent Springs

Management and Marketing for the Wedding and Portrait Photographer

(Course #55KY01)



Randy Bick, M.Photog.

If you are a wedding or portrait photographer and want to learn about management and marketing, then this class is a must! This seminar will teach you to develop a business plan, set realistic goals, define and develop your own market, and work within a set budget. Everything from customer contact, to marketing techniques for bridal showers and mailings will be covered.

**Register before
October 20th
for just \$99.00!**

LOUISIANA

Grand Isle

Portraits At the Beach

(Course #55LA02)



Jim Byron, PPA Certified, Cr.Photog. (pictured)
Lionel Selser, PPA Certified

Some like it hot! Come join us for a session at the beach. From the blazing afternoon sun to the soft lighting of sunset, you'll learn to use scrims; fill flash; reflectors and subtractive lighting. Jim and Lionel will discuss high- and low-key photography, light meters and the use of different lenses to create unique effects. The class will also focus on composition, posing and other aesthetic aspects of photography. Models will be provided. *This class will be held Sunday, November 14 from 2:30 p.m. - 5:30 p.m., and continue on Monday, November 15 from 6:00 a.m. - 9:00 a.m.*

Gretna

Building a Model's Portfolio

(Course #55LA03)

Jim Howell, PPA Certified

Rhonda Dixon Roman

Learn the essentials of working with models to assemble their photo portfolios. We will work hands-on in the studio to photograph the necessary styles and poses with your camera.

MARYLAND

Annapolis

E-Z Website Design for Photographers

(Course #55MD01)



David Anderson, PPA Certified

This course is an easy step-by-step program for those who want to create their own website, or are interested in having someone else do it for them. A multimedia digital presentation, written handbook, and hands-on training will shorten the learning curve. *This class will be held from 9:00 a.m. - 4:30 p.m.*

Fax your registration form to 404/614-6400

Bethesda

Mastering The Light

(Course #55MD02)



Robert N. Blanken, PPA Certified

Take this workshop and master mixed lighting situations. Robert will teach the additive theory of lighting, and you will leave the class as an expert in distinguishing between ambient and flash lighting situations.

MASSACHUSETTS

Framingham

Perfecting Performance

(Course #55MA01)



Lee Finkle Estridge, Cr.Photog.
Ralph Tomaccio, M.Photog.Cr.

Perfect your performance and reach your goals! Estridge and Tomaccio will teach a hands-on approach to help identify and remove the obstacles holding you back from achieving your dreams.

Maynard

Let's Make Commercial Photography Fun and Exciting

(Course #55MA02)



Alphonse Micciche, PPA Certified, M.Photog.Cr.
Thomas Micciche, PPA Certified

Make your photography fun and exciting! The Micciches will discuss and demonstrate simple product shots, complex lighting and exposure controls, multiple exposures, and exposure dragging. Annual report photography will also be covered and demonstrated.

Worcester

Why Most Photography Studios Don't Work and What To Do About It

(Course #55MA03)

David Hilton, Cr.Photog.
Michael Stone, PPA Certified

Why is it that increasing our photographic abilities doesn't ensure success? Learn to build a successful business that truly works. David and Michael will cover principles drawn from Michael Gerber's best selling book, *The E-Myth*, with examples from Hilton Photography and other small

businesses. This course will teach you to build a business that gives you the financial freedom and independence others only dream about.

MICHIGAN

Dearborn

From Museum Wall To Your Wall

(Course #55MI01)

Nancy Swearingen

John Swearingen

Don't bring your photographs to the museum, bring the museum to your photographs! Take this course and learn why and how to visit a museum, and how to apply what you see to your work. Visit the Detroit Institute of Arts in the morning and apply what you learned in the afternoon. *This class will be held Sunday, November 14 from 10:00 a.m. - 6:00 p.m.*

Jackson

Two Methods, One Goal: Success in Senior Portraits

(Course #55MI02)



Loretta Young

Mary Anne McAtee

This hands-on seminar will teach how two different studios capture their share of the senior market. In the morning, the speakers will discuss their individual methods of marketing through final sales. Later, you will photograph senior models in a cemetery and around historical buildings in a city park. Learn posing, lighting and use of each location from two unique perspectives.



Novi

Wee Ones on White

(Course #55MI03)

David M. Maylen III, PPA Certified
Elaine Belanger-Maylen

High-key children's portraiture is classic, but many photographers hate it! Learn to love photographing "wee ones on white" in this hands-on workshop. David will teach you to address all technical challenges using models ages 2-10.

Saginaw

So You Want To Be A Pet Photographer

(Course #55MI04)

**Beverly J. Mueller, PPA Certified,
M.Photog.Cr.**

Get ready to watch a slide presentation covering all aspects of photographing pets: marketing, lighting, backgrounds, and props. You will learn proper handling and posing as you practice on live pets. You will use noise-makers and treats as you photograph pets in Ms. Mueller's studio.

MINNESOTA

Anoka

Anatomy of Portrait Posing

(Course #55MN01)



**Steven L. Larson, PPA
Certified, M.Photog.Cr.
Maureen L. Larson**

In this class, the Larsons will demonstrate proper posing, lighting and camera room techniques for men, women and couples. Learn the proper posing of the head, hands, body and feet for both the male and female figure.

Kimball

Pet Photography

(Course #55MN02)



**Lisa Crayford, PPA
Certified**

Yes, pet photography can be fun! Learn easy techniques for those hyper dogs and camera shy cats. Dress casual and remember to bring your squeaky toys for this rewarding specialty. If the time is right, you may have a litter of puppies to play with and photograph!

MISSISSIPPI

Picayune

For The Love Of Pets

(Course #55MS01)



**Carolyn Terry, PPA
Certified**

This unique and rewarding specialty requires delicate handling. Ms. Terry will teach you to photograph pets with or without the owners, in or out of your studio. Posing, attention grabbing techniques, props and other helpful hints will be addressed.

MISSOURI

Florissant

Weddings From Start To Finish

(Course #55MO01)

Kent Miller, M.Photog.

Vicki Miller, PPA Certified

Do you hear wedding bells? Learn everything there is to know about photographing weddings in this course. Topics will include marketing, posing at the church and outside, referrals and digital imaging. You will take a visit to a local church and park. *This class will be held from 10:00 a.m. - 5:30 p.m.*

Kansas City

The Black and White Fine Art Nude

(Course #55MO02)

Thomas M. Krekow, M.Photog.Cr.

This program will explore the history of the female form in photography. Topics will include finding models, network marketing, film selection, and window and studio lighting. The posing sessions will begin with models in swimwear, fitness outfits, and end the day with the artistic figure nude.

Marshfield

Bouquets, Brides and Business

(Course #55MO03)



**Martha Dameron, PPA
Certified, M.Photog.**

**Connie Byrd, PPA
Certified, M.Photog.**

Take this hands-on class and learn about lighting, posing and the business of wedding photography. Everything from the initial telephone contact to the delivery of the finished album will be discussed. *This class will be held from 9:00 a.m. - 4:30 p.m.*

Palmyra

Classical Lighting in a Digital World

(Course #55MO04)



**Robert Lucke, PPA
Certified**

Take a break in today's fast paced electronic age. Learn to apply some old rules to a new world. Robert will help you make the transition, and keep money in your pocketbook!

Rogersville

Seniors of the New Millennium

(Course #55MO05)

Pat Owens, PPA Certified

Kevin Braun, PPA Certified

Get prepared for the new millennium! Kevin and Pat will demonstrate traditional and contemporary senior portraiture in studio and outdoor settings. The program will cover posing, lighting, unique camera angles, and cropping in the camera for greater variety.

MONTANA

Bozeman

Anything But Cheese!

(Course #55MT01)



**Steven Winslow, PPA
Certified**

Say anything, but don't say "cheese"! Winslow will discuss posing, lighting, working with clients and the psychology of creating portraits with mood and feeling. Get ready for hands-on lighting and posing demonstrations!

Kalispell

Going Proofless - Taking the Leap

(Course #55MT02)



B. Victoria Wojciechowski

Scared of going proofless? Spend a day learning the fine points of going proofless. Ms. Wojciechowski will teach you how to use various equipment, market your studio, and sell on the system. You will also learn to make wedding order videos.

NEVADA

Las Vegas

Glamour With the Soft Touch

(Course #55NV01)

Steve Palen, M.Photog.

Using live models, you will learn everything about boudoir photography including lighting and posing. Steve will also include marketing and sales techniques. Each student will receive a master set of proofs. *This class will be held from 10:00 a.m. - 5:30 p.m.*

NEW HAMPSHIRE

Keene

Variety is Everything

(Course #55NH01)



Paul Wright, PPA Certified

Learn how variety in portrait styles and product choices will increase customer satisfaction and your bottom line. Actual photographic sessions will be done, followed by processing, proofing, digital enhancement, and output to final print.

NEW JERSEY

Burlington

Your Image Is Everything

(Course #55NJ01)



Andrea J. Torre Brown, PPA Certified

Scott M. Brown, PPA Certified

The Browns will teach you everything you need to

know about presenting an image your customers will be pleased with. Topics include customer service, conflict resolution, marketing and more! *This class will be held on Sunday, November 14.*

Burlington

Nothing Beats The Beautiful Traditional Portrait

(Course #55NJ02)



Andrew J. Torre, PPA Certified, M.Photog.Cr.

Letitia E. Torre, PPA Certified, Cr.Photog.

This hands-on course will teach you the fundamentals

of posing, lighting, communication, storytelling, directing techniques, and more! You will explore the possibilities available to you when artwork is eliminated and everything is created on the negative. The result is beautiful portraiture!

Lawrenceville

View Camera Techniques

(Course #55NJ03)



Jerry Beckfield, M.Photog. (pictured)

Ron Wisner

Jerry and Ron will begin this course with the basics and proceed to advanced

view camera techniques. Ron will begin the day by discussing the Wisner view camera, field camera techniques and the use of a variety of lenses. The second part of the day will be dedicated to Jerry discussing studio view camera techniques. *This class will be held Sunday, November 14 from 10:00 p.m. - 6:00 p.m.*

Verona

Creating And Judging the Merit Print

(Course #55NJ04)



Gene Gabelli, PPA Certified, M.Photog.Cr.

(pictured)

John Molnar, PPA Certified

Find out what print judges are looking for! Gene and John will explain and demonstrate the 12 elements that make a merit print. These principles will help you succeed with both clients and print competition judges. This course will include a trial print judging.

NEW MEXICO

Albuquerque

Make Changes...Not Excuses!

(Course #55NM01)



Frank Frost, PPA Certified, M.Photog.

Cheryl Frost

Tired of the same old programs? Well, hold on to your seat! Frank and Cheryl Frost will blend their marketing and customer service expertise into a fun, fast paced program guaranteed to make you laugh and think!

NEW YORK

Albany

Retouching Photographs and Enhancements - Part II

(Course #55NY01)

Gene Bigaouette, PPA Certified

Are you tired of using the same photographic tools? Learn how to retouch photographs with various media! Pencils, dry dyes, oils, pastels and other methods will be demonstrated in this hands-on workshop.

Bellmore

High End Social Event Photography And Digital Imaging

(Course #55NY02)



Jerry Small, PPA Certified, M.Photog.Cr.

Gary Small, PPA Certified, Cr.Photog.

See how a high-end social and portrait studio flourish. You'll discover how to shoot for high profits and acquire a carriage trade clientele. The class will emphasize quality three-dimensional images of weddings and bar mitzvahs, and even cover ways to incorporate digital imaging into your work. If you've taken this class before -- take it again! The instructors have included vital new material.

East Northpoint

Digital Photography

(Course #55NY03)



Bart Stevens, M.Photog.ME1.Cr.

Eugene Listi

This class, sponsored by Eastman Kodak Company, will concentrate on the advantages of digital photography in comparison to shooting on a negative. The morning will be devoted to portraiture and capturing the image. The afternoon will be spent manipulating the digital file in Photoshop.

Hopewell Junction

Becoming A Winner With Proofless Weddings

(Course #55NY04)



Eli Sloves, Cr.Photog.

Mr. Sloves will reveal how Pro Shots and Montage can improve your wedding album sales through exquisite presentation. In addition, you'll see how a studio can generate big profits by starting the sales process when the phone rings.

See our website at www.ppa.com

Meyersdale

Photographing The Nude

(Course #55PA04)



Richard L. Beitzel, PPA Certified, M.Photog.Cr. Esther M. Beitzel, Cr.Photog.

Are you prepared for the client who asks you to do a nude photograph? The Beitzels will explain the psychology and basic posing concepts of nude photography, so you will be prepared! They will also share ideas for final presentation using Photoshop.

Monongahela

Black and White Photography With a New Twist!

(Course #55PA05)



David Savarino, PPA Certified

Create black and white glamour portraits with a digital twist. Learn how to import your images into Photoshop, while doing a minimal amount of retouching. Mr. Savarino will teach you how to give your images extra impact by selective colorizing. You will learn how to produce images that chains can't compete with!

Philadelphia

Getting Your Feet Wet in Photoshop

(Course #55PA06)



Carl Leinbach, PPA Certified

Get a hands-on learning experience with Photoshop 5 and the digital world! Learn how calibration works with your color lab, how everyday Photoshop techniques make your images look better, and see some of the newest and latest digital products at one of the most advanced digital studios in the area. You won't want to miss this exciting seminar!

Reading

Developing a Powerful High School Senior Market

(Course #55PA07)

Mark Searfoss, PPA Certified, M.Photog.

Martin Miller, PPA Certified, M.Photog. Martin and Mark will discuss how they have evolved from a contract studio with a



\$150 average to a non-contract studio with a \$650 average photographing over 600 seniors a year. Topics will include marketing the representative program, posing and lighting the senior, and integrating complimentary make-overs in the studio. Creative lighting and soft focus combinations, digital creations and water



colors as add-on sales will also be reviewed. *This class will be held from 9:30 a.m. - 5:00 p.m.*

West Grove

Infrared and You: Resolve the Mystery

(Course #55PA08)



John L. Shipman, PPA Certified (pictured)

Malcolm Rayne

This class will include hands-on photography and subsequent processing of Kodak high-speed infrared film. You will work at Mr. Shipman's home and the world-renowned Longwood gardens. *Class hours will be 8:30 a.m. - 6:00 p.m.*

TENNESSEE

Morristown

Advanced Lighting Techniques

(Course #55TN01)



Michael D. Laughlin, PPA Certified, Cr.Photog.

Learn everything you need to know about studio portrait lighting. Mr. Laughlin will demonstrate successful techniques using strobes, tungsten and available light. Live models will be provided.

Somerville

Background Painting Made Easy

(Course #55TN02)



Wayne Morgan, PPA Certified

Dale Sandusky Shelton

Simplify your backgrounds! Take this hands-on class and learn how to paint on

muslin using dyes and paints. Mr. Laughlin will teach you how to make backgrounds, even if you're short on time and money. Each student will be able to take home a background!

TEXAS

Addison/Dallas

Boudoir and Fine Art Photography

(Course #55TX01)

E. Elena Hernandez

Ron Barbosa

In this course, you'll learn to create boudoir and fine art photography. Ron and Elena will help you masterfully light and photograph both romantic and dramatic portraits. You will also learn to market these portraits as fine art. *NOTE: This class will be held from 8:30 a.m. - 5:30 p.m.*

College Station

New Ideas to Set Your Studio On Fire

(Course #55TX02)

Darrin Hill, PPA Certified

This is a great class for beginning photographers! You will learn new posing techniques, marketing ideas and customer relations ideas. There will be two outdoor shoots with a bride, as well as a children's outdoor session.

Dallas

The Real World of Digital-Beginner

(Course #55TX03)

John Messina

Eric K. Scott

Welcome to the world of digital photography! If you want to go into digital photography, then this is the class to take. John and Eric will discuss the ins and outs of digitally capturing products and people, and the art of digital retouching. You'll also discover the truth about digital production time.

El Paso

The Art of Success

(Course #55TX04)

Ali Masoodi, M.Photog.

Master the art of being successful! Mr. Masoodi will cover the art of weddings, from consultations to landing a highly profitable session. After this class, you will have taken the first step towards prosperity.

Grapevine/Dallas

When It's Time For a Change!

(Course #55TX05)



Steve Kozak, PPA
Certified, M.Photog.

Regain the passion for your work! In this class, you will discover and cultivate the artist from within. Mr.

Kozak will teach you how to elevate the quality of your work. Discover the means to make a living at what you love, and to provide a lifestyle that brings fulfillment.

VERMONT

St. Johnsbury

Photoshop 101

(Course #55VT01)

Barry Hayes, PPA Certified,
M.Photog.Cr

Barry will teach a basic introduction to Photoshop. You will learn everything from Photoshop setup to basic operations. In addition, Barry will teach you how to create templates for promotional pieces and the art of digital acquisition. *This class will be held from 10:00 a.m. - 6:00 p.m.*

VIRGINIA

Woodbridge

*Studio and Environmental Children's
Portraiture*

(Course #55VA01)

Mary Ann Stagner

Explore the special considerations and rewards of children and portraiture. Ms. Stagner will teach a beginner/intermediate hands-on children's portraiture class. Discussions and demonstrations will include lighting, posing and props in her home studio. Students will observe and participate with children in the studio and outdoors.

WASHINGTON

Edmonds

Basic Studio Lighting and Facial Analysis

(Course #55WA01)



Matthew Weston,
Cr.Photog.
Anita Weston, Cr.Photog.

Turn imperfections to perfection! The Westons will discuss basic studio lighting as it applies to portrait photography, and

what effect lighting has on various types of clients. *This class will be held from 10:00 a.m. - 5:30 p.m.*

Seattle

*Turn Your Black and White Prints Into
Heirlooms!*

(Course #55WA02)

Christine Haslet, PPA Certified

This course will cover the age-old process of hand coloring with oils and the use of photographic dyes to "color" prints. Each student will need to bring at least four matte finished black and white prints to work with and two pearl or glossy prints. *This class will be held from 9:00 a.m. - 4:30 p.m.*

Tacoma

Getting Started With Digital

(Course #55WA03)



Scott Bourne, PPA
Certified

Learn how digital can change your business. This class is designed for the digital novice. Scott will cover general digital photography, including digital capture, output and the use of digital in sales and production. *This class will be held from 10:00 a.m. - 5:30 p.m.*

WEST VIRGINIA

Parkersburg

Studio Management Software

(Course #55WV01)

Robert P. Lowe, PPA Certified,
M.Photog.

Take control of your studio with "The Photographer's Assistant" studio management software. If you own this program and are not aware of its full potential, this hands-on class is for you.

WISCONSIN

Fond Du Lac

"User Friendly" Promos and Props

(Course #55WI01)



Kris Fehrenbach-Alt,
M.Photog.Cr.

This course will teach you to create a constant cash flow! Promotions will be discussed and props will be created for use all year. After taking this class, you will be one step closer to every photographer's dream.

CANADA

Dartmouth, Nova Scotia

Studio Portrait Work

(Course #55ZC01)

John Tenwolde, PPA Certified
Mary Ellen Nealis

Take the mystery out of multiple light setups. John and Mary Ellen will show you how to use soft boxes in combination with up to six studio lights. You will also learn how to digitally enhance live models!

MEXICO

Tijuana, Baja California

El Retrato De Boda En Exterior

(Course #55ZM01)

Leonardo Reyes, PPA Certified,
M.Photog.



Se veran las ventajas del retrato exterior, creatividad, locacion composicion y pose. El manejo y uso de diferentes lentes, manejo de filtros, uso de flash, temperatura de color. Crear una historia romantica y personal. Medio dia en el estudio y sesion fotografica en exterior.

PUERTO RICO

Bayamon

Composing Competition Prints
(Course #55ZP01)

Rafael Sotomayor, PPA Certified
Ruben Roman, PPA Certified

Ruben and Rafael will teach you the 12 elements of the competition print. You will learn everything from proper lighting to composition flow. *This class will be held Sunday, November 14, from 8:00 a.m. - 5:00 p.m.*

**For more
information
call
800/786-6277
ext. 266.**

Super Monday Registration

To register for Super Monday, complete this registration form and mail it to: Super Monday, PPA International School of Professional Photography, 229 Peachtree St. NE, Suite 2200, International Tower, Atlanta, GA 30303. **You may also fax this completed form to 404-614-6400. The pre-registration deadline is October 20, 1999** for the \$99.00 registration price. You will receive a confirmation letter approximately seven days after we receive your registration. This will include directions to your chosen studio plus any information you need for the course. **All courses are \$99** if you register by October 20. After October 20, registration is \$125.00. *You will receive a refund less a \$25 administrative fee for cancellations after October 20. There is also a \$25 service fee for all returned checks. There will be no refunds after October 20, 1999.*

Check here if this is an address change to your PPA membership record.

Name: _____

Address: _____

City: _____ State: _____ ZIP: _____

Country: _____

Telephone: _____ Fax: _____

PPA Member #: _____

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See reverse side for rules and regulations.

Professional Photographer

SEPTEMBER 1999
Void after December 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 | D Studio lighting |
| B 35 mm camera/lens | E Computer/software |
| C Large format camera/lens | 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 + | M \$2,000-\$2,999 |
| K \$4,000-\$4,999 | N \$1,000-\$1,999 |
| L \$3,000-\$3,999 | O \$500-\$900 |

What is your title?

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

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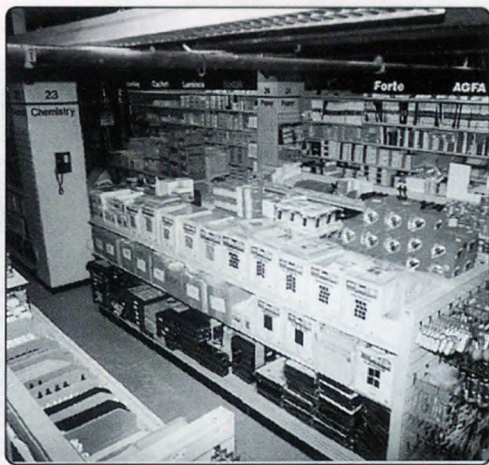
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Digital SLR

Nikon Inc., 1300 Walt Whitman Road, Melville, NY 11747; 516-547-4200; Web site: www.nikonusa.com

Nikon Imaging Division introduced the 2.7-megapixel Nikon D1 digital professional SLR, which ships with the D1 body, neck strap, NiMH

rechargeable battery (EN4) and quick charger (MH-16), video cable, and Nikon View DX software. The D1 is an original design Nikon digital SLR, not a hybrid application. With a 23.7x15.6mm, 2.74-megapixel CCD, it produces high-definition 2,012x1,324-pixel images. The camera boots-up in just 0.5 seconds and shoots up to 4.5 frames per second in bursts of up to 21 consecutive shots. The D1 shutter speeds range from $1/16,000$ to 30 seconds.

More Info? Circle 200

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Large-Format Lenses

Schneider Optics Inc., 285 Oser Avenue, Hauppauge, New York 11788; 516-761-5000; e-mail: tech@schneideroptics.com; Web site: www.schneideroptics.com

Schneider Optics has stepped up production of the Schneider Super-Symmar XL 110mm and XL 150mm to meet growing demand for the new large-format lenses. The Super-Symmar XL lenses are the first aspheric large-format lenses in Schneider's 80-year history. The multi-coated lenses have six elements to reduce stray light and increase the amount of correct light that reaches the film. Both lenses have an expanded angle of view of 105 degrees at f/22, which permits greater camera movement and super-wide coverage. At f/22, the image circles are 288mm with the XL 110mm lens, and 386mm with the XL 150mm. The front threads on the XL 100mm lens accept 67mm filters; the XL 150mm lens accepts 95mm

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67 120 or 220 Film Back. 599.00

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RZ67 Pro II Pack—Consists of
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645 AF Detail includes: Body, 80/2.0 Planar, Back/Insert, AE Finder 3999.00
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SCA395 Flash Adapter 992.00

filters. In addition, both lenses accept filters on their threaded rear elements: 52mm for the XL 110, and 62mm for the XL 150.

More Info? Circle 201

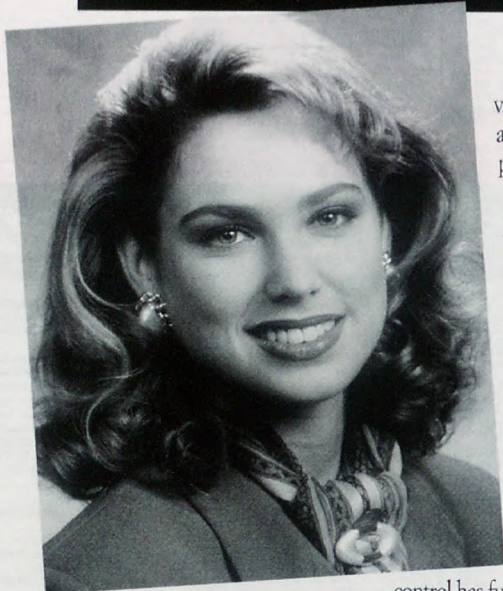
Gel Holders

PhotoKeys, 5542 Monterey Road #127, San José, CA 95138; 408-506-3686: PhotoKeys announced a line of universal lighting gel holders called the GelKey. With adapters, the GelKey can be attached to the reflector of any brand light. The standard version fits all reflectors with rolled edges. The GelKey is made of heavy-gauge aluminum with

an anodized, black matte finish. It is strong enough to endure years of hard use, yet light enough for most any application. The GelKey comes in 10 sizes from 4 to 13 inches. Each size has one adjustment range. The GelKey is attached to a light's reflector by an adjustable clamping system. The gels are held between the base and a spring-loaded trap door. Simply open the door, remove the old gel, and insert a new one.

More Info? Circle 202

Dyna-Lite Portrait & Wedding Systems put professional lighting within your grasp.



To compete successfully, your work has to be visibly superior. Your clients can be shown what a difference *professional* lighting makes in a portrait.

The Deluxe Portrait & Wedding Package System from Dyna-Lite has everything you'll need.

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Whether you're just starting out, or already established, the range and reliability of Dyna-Lite power packs, flash heads, and accessories make good sense.



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Proof Albums

Neil Enterprises Inc., 450 East bunker Court, Vernon Hills, IL 60061; 800-621-5584; 847-549-7627: Now wedding, portrait, and school photographers have an economical and attractive way of displaying photo proofs. The new Proof Albums from Neil Enterprises are available in both 4x5- and 5x5-inch sizes and feature a black soft touch cover with brass corners. Both sizes are available to hold either 24 or 48 photos. They are economically priced at \$2.00 and \$2.45, respectively, with custom imprinting available to add a personal touch.

More Info? Circle 203

The Hand Exposure Meter Book

Mamiya America Corporation, 8 Westchester Plaza, Elmsford, NY 10523; 914-347-3300; e-mail: info@mamiya.com; Web site: www.mamiya.com: The Photo Book division of Mamiya America announced the publication of *The Hand Exposure Meter Book*, the first book on this subject to be published in decades. People may wonder why photographers would still use hand exposure meters, since practically all current cameras have built-in exposure meters. This book answers

More info? Circle 73



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- Program, Manual compensation
- Serial port • Auto Focus • Burst Mode
- Directly Connect To P300/330 Printer
- Includes FlashPath floppy disk adapter
- Protective lens barrier
- 4.5 x 3.3 x 1.8" • 9.5 oz.

\$569⁹⁵

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- 1280 x 1024, 640 x 512 pixel Recording Modes
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- 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 Flt. 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

D-600L **\$599⁹⁵** w/FREE 8MB Flashcard
 D-620L **899.95**

Kodak DC-265



- 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.

\$799⁹⁵

OLYMPUS C-2000



- 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 Flt. diam.
- 4.2 x 2.9 x 2.6" • 10.7 oz.

\$899⁹⁵

Nikon COOLPIX 950



- 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 Flt. diam.
- Auto or Manual Focus
- 5.6 x 3 x 1.4" • 12.3 oz.

\$989⁹⁵

SONY DSC-D700



- 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 Flt. diam. • 5.1 x 3.9 x 5.9" • 28.8 oz.

Canon PowerShot Pro70



- 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.

\$1049⁹⁵

Kodak DCS-315



- Intrchangeable Lens SLR-type Digital Camera
- Nikon Pronea 6i Camera Body Used
- 1536 x 1024, pixel Recording Mode
- 1.8" LCD Monitor • Uses Nikon AF, IF Lenses
- Type II or III PCMCIA memory cards
- Optical-Type Eyevelf 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/Ext. Flash • IEEE 1394 Bus Port (Fire Wire)
- Internal Microphone for Voice Recording
- 6.9 x 5.4 x 3" • 4 Lbs. body Only

Kodak DCS-520 Canon EOS-2000




- Intrchangeable Lens SLR-type Digital Camera
- Canon EOS1N 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 Eyevelf 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

DIGITAL COLOR PRINTERS

ALPS MD-5000 Desktop Print Shop

2400 dpi Photo Quality Color Printer



- Primer ink efficiently prepares for photo-quality color and crisp black and white images, at 2400 dpi clarity
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EPSON Stylus Photo 1200

The EPSON Stylus Photo 1200 introduces you to photo printing's smallest ever 6 picoliter ink droplet. The result? Crisper detail and enhanced Photo Reproduction Quality featuring advanced Micro Piezo ink jet technology, stunning 1440 x 720 dpi resolution and 6-color, quick drying inks.

- Uses 13x19" paper with panoramics up to an incredible 13x44
- Print Speed: Photos: 4" x 6", 1 minute, 8" x 10": 2 minutes
- Interface: USB, Bi-directional, parallel • Macintosh compatible 8-pin mini-din serial interface • Dimensions: 22.8 x 11.53 x 6.9 Weight: 15.4 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.

- Resolution: 1440 x 720 dpi, 720 x 720 dpi, 360 x 360 dpi, 180 x 180 dpi
- Print Speed - Black text memo Approx 12ppm, Color Approx. 10ppm
- Photo: 4" x 6" 1 min. 9 sec., 8" x 10" 2 min. 32 sec.
- Interface: USB, Bi-directional, parallel • Macintosh compatible 8-pin mini-din serial interface • Dimensions: 18.4 x 11.7 x 12.8". Weight: 18.5 lb.

Stylus Color 3000

Developed with the graphic designer in mind, the EPSON Stylus Color 3000 allows you to present full bleed, 13" x 19" design layouts at an astonishing 1440 x 720 dpi. With its superior Photo Quality, the Stylus Color 3000 is the best investment you can make in your design career. Full bleed output that rivals the quality of color products costing thousands of dollars more. Best of all, it can produce your Photo Quality color comps at overall print speeds faster than any other product its price category.

- Resolution - 1440 x 720 dpi, 720 x 720 dpi, 360 x 360 dpi, 180 x 180 dpi
- Print Speed - Maximum engine rated print speeds up to 7 PPM monochrome; 7 PPM color (letter size)
- Interface: USB, Bi-directional, parallel • Macintosh compatible 8-pin mini-din serial interface • Dimensions: 31.9" x 22.2" x 9.4". Weight: 49.6 lb

FLATBED COLOR SCANNERS

UMAX ASTRA 2400S

For Mac OS & Windows 3.1, 95, 98, NT

With high quality optics, the Astra 2400S offers 600 x 2400 dpi optical res. (9600 x 9600 max. res.) 36-bit color output achieving 48 bit color preprocessing by using Bit Enhancement Technology. Scan area up to 8.5" x 14". Single pass scanning. Software bundle includes Adobe Photo Deluxe Business Edition, Adobe Acrobat, Adobe PageMill, Adobe Photoshop LE, Presto Page Manager 98 and Page Type, Omnipage LE OCR, Vista Scan, Optional Transparency Adapter and Automatic Document Feeder available.



AGFA DuoScan T1200

Desktop TwinPlate Flatbed Scanner

A Professional flatbed scanner. It uses the Agfa TwinPlate technology that consists of separate, built-in reflective and film scanning surfaces. The two surfaces can be loaded independently for maximum productivity. The T1200 is also supplied with OCR software for converting printed documents to editable text. Save hours of re-typing!

- Optical resolution: 1200 x 600 dpi.
- 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 22.6 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 A3 format (11" x 17") for printing in high-quality offset! With 36-bit super-sampling and a 3.4D 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

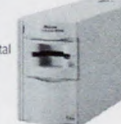
Incorporating Nikon's unique Color Management System, and revolutionary Digital ICE technology for automatically removing dust and scratches from scans, the Coolscan III brings incredible power and versatility to a personal film scanner.

- Scans full-color or 35mm slides or negatives at up to 2700 dpi in only 20 sec.
- Dynamic range of 3.0 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.
- Optional SF-200 slide feeder allows unattended batch scanning of up to 50 slides.
- Uses multi-sample scanning to provide near drum scanner quality. By sampling images up to 16 times during one scan and then compiling the data, final images are created with detail and dynamic range comparable to 48-bit scanners. Effectively increases the optical density beyond it's native 3.6 range—already the best in the industry.



MINOLTA Dimâge Scan Speed

The Dimâge 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 Dimâge Scan Speed an ideal scanner for a variety of personal and professional uses, including those in the design, photographic, and printing fields.



Dimâge 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 Dimâge 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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More info? Circle 72

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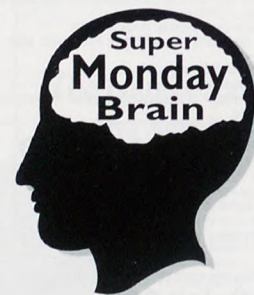
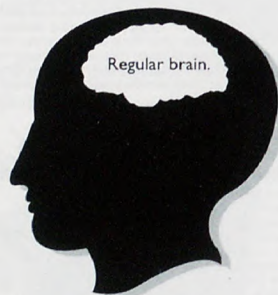
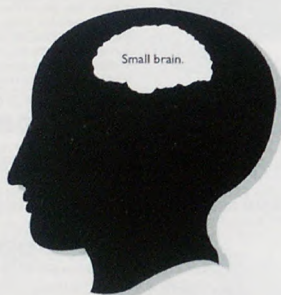
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More info? Circle No. 71

that question and shows that hand exposure meters have not outlived their usefulness. It explains the many reasons that make hand exposure meters essential equipment for professional photographers. Authored by three photographers—Jim Zuckerman, Martin S. Silverman, and Bob Shell, all experienced teachers of photography in different fields—the book covers every important aspect of determining the best possible exposure and describes the preferred methods, techniques, and useful tricks of each photographer. ■

More Info? Circle 204

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H&H Camera Products

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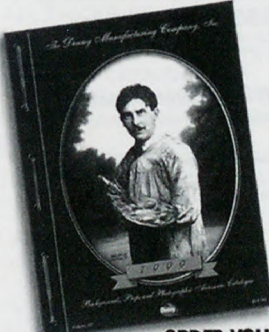
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Professional Photographer

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ONE MORE FRAME



© Anne Geddes 1993

“Michaela”

From the book *Until Now*, an Anne Geddes retrospective
(Cedco Publishing Company, ISBN #0-7683-2119-0)

A New Zealand magazine published a photo of Anne Geddes and one of these dolls to advertise her search for the perfect match for the “Living Doll.” People from all over New Zealand sent photos of their babies, 30 of whom were very close, but only three of whom were asked to come to the shoot. Michaela just happened to look the closest on the day of the shoot. Ironically, Michaela’s mother worked only three doors away from Geddes’ studio.

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