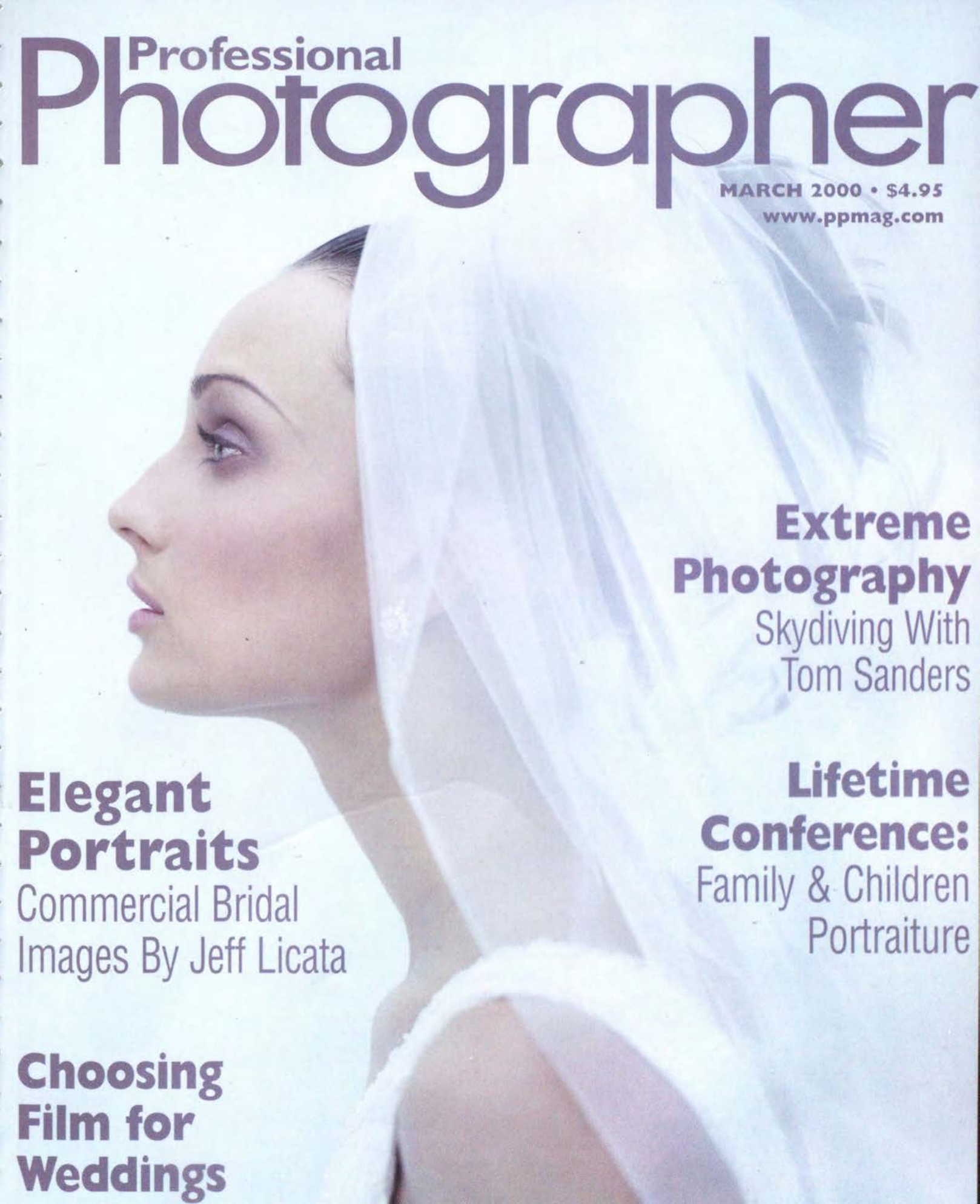




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404-522-8600; FAX: 404-614-6405

*Professional Photographer* (ISSN 1096-7915) is published monthly

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**Subscription orders/changes:** Send to Circulation Department, PPA Publications and Events Inc., 229 Peachtree Street NE, Suite 2200, International Tower, Atlanta, GA 30303-1608 U.S.A.; 404-522-8600, ext 257/250. Periodicals postage paid in Atlanta, GA, and additional mailing offices.

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**Advertising Materials:** Debbie Todd, *Professional Photographer*, 5431 E. Garnet, Mesa, AZ 85206; 480-807-4391; FAX: 480-807-4509

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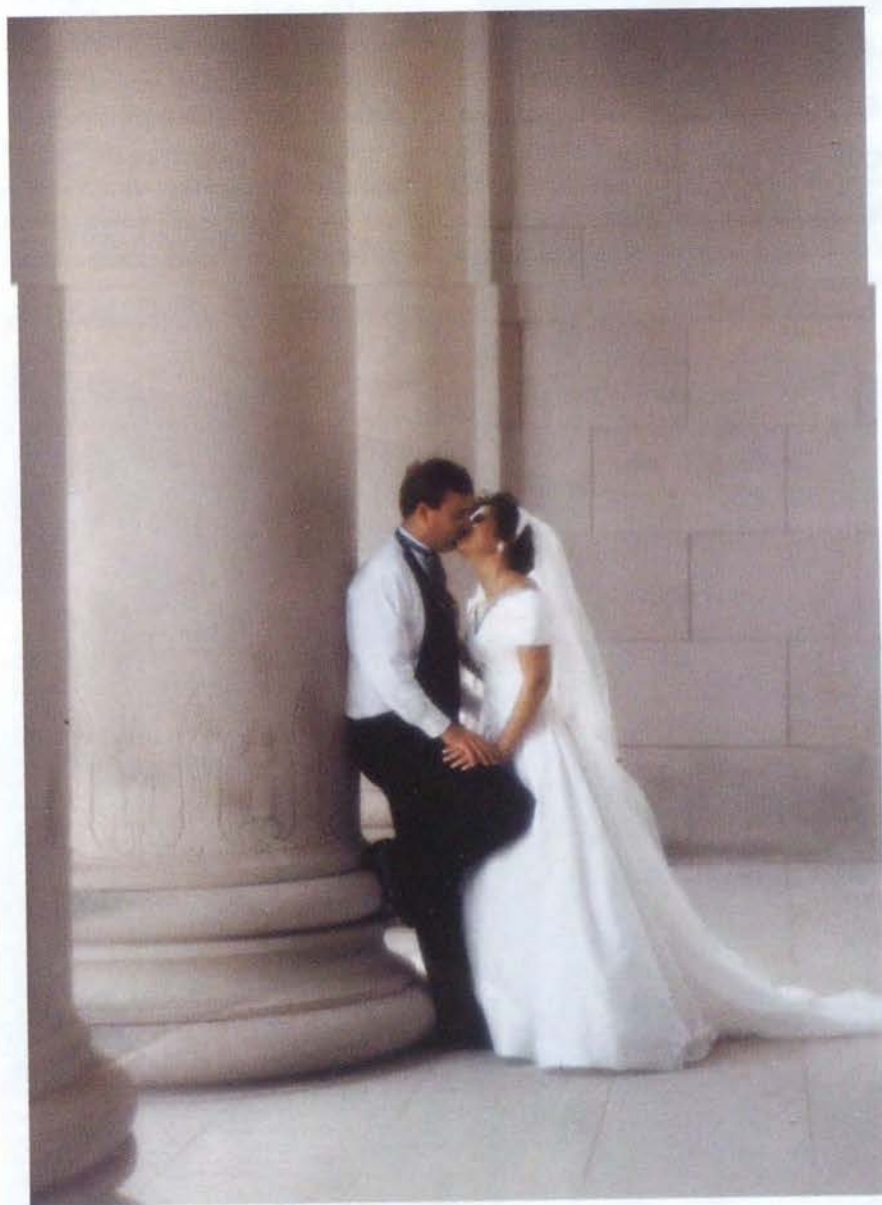
*Professional Photographer* (ISSN 1096-7915) is published monthly for \$27.00 per year by PPA Publications and Events, Inc., 229 Peachtree Street, NE, Suite 2200, International Tower, Atlanta, GA 30303-1608. Periodicals postage paid at Atlanta, GA, and additional mailing offices. POSTMASTER: send address changes to Circulation Department, PPA Publications and Events Inc., 229 Peachtree Street, NE, Suite 2200, International Tower, Atlanta, GA 30303-1608.

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## From Intimate to Global

By Kim Brady

In this month's issue, you'll enter the world of cover photographer Jeffrey Licata, who takes some of the most beautiful wedding portraits I've seen in my 20 years in the photo industry. Thanks to his background in commercial photography, Jeffrey brings to his wedding portraits a keen eye for classic lines and shapes. He worries less about light meter readings and more about light quality. The result: simple, direct, and elegant images.

If you ever thought your job was challenging, try spending a day in

the life of Tom Sanders. I saw Tom's work on the Discovery Channel last summer and have been waiting for the opportunity to publish his story in *Professional Photographer*. Even after the third and fourth reading of his death-defying work, my heart rate still goes up. You'll be amazed what "a day in the office" is like for him!

And finally, a story that should inspire us all. This year Magnum Photos celebrates its 50th anniversary. Co-founded by three of the greatest photojournalists of the 20th century—Henri Cartier-Bresson,

Robert Capa, and David Seymour—this agency represents all the good that photography has done in our lifetimes. It has exposed the atrocities of war, famine, and political injustice. Two of the founding photojournalists died while trying to make a difference in the world, and many of their colleagues continue to carry on the agency's lofty goals.

Perhaps you will find new meaning and direction in your work after reading the stories these photographers have to tell. ■

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## PPA, Marathon: Lifetime Partners

Professional Photographers of America and Marathon Press Inc. host the first annual **Lifetime Conference: The Art and Business of Family and Children's Portraits**, April 9-12, at the Grand Casino Resort, in Biloxi, Mississippi. The event marks a strategic partnership between the association and Marathon, a multi-service publishing, marketing, and graphics house, in Norfolk, Nebraska (see story, page 56).

Among the featured presenters at the conference is family and group photographer **Paul D. Skipworth**,

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PPA Certified, M.Photos.Cr., F-ASP, of Dallas, who has been the official photographer of the presidential inaugural events for the Reagan, Bush, and Clinton administrations. Skipworth will discuss artistic, technical, and marketing strategies specific to children's photography.

Children's portrait photographer **Lisa Jane Murphey**, PPA Certified, M.Photos.MEI.Cr., of Houston, who is perhaps best known for the *Lisa Jane* line of American Greetings merchandise, will present a demonstration of the digital techniques she used in her new book, *Enchanted Childhood: The Magical World of Lisa Jane*.

Also on the roster of presenters are **Sally Merrit Swart**, M.Photos., who previews her collection "Heart to Heart"; **Kim and Peggy Warmolts**; **Gregory T. Daniel**, M.Photos.Cr.; **Angela Carson**, Cr.Photos., chairman of the PPA Children and Family Specialty Advisory Group; **Lizbeth Guerrina**, M.Photos.Cr., F-ASP; **Ann K. Monteith**, M.Photos.Cr., A-ASP; **Kate Oelerich**; and **Joyce Wilson**, M.Photos.Cr., F-ASP.

Conference-goers may enter the PPA Consumer's Choice Awards to be named Children's and Portrait Photographer of the Year or Family Portrait Photographer of the Year. Attendees are also encouraged to bring samples of their most successful marketing pieces for possible inclusion in a post-conference mailing, "Parade of Promotions." There will also be a pre-conference program, "Family Portraiture in the Digital Studio," on April 8.

The pre-registration deadline is April 1. For details and registration forms, call the PPA Customer Service Center at 800-786-6277.

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A bride in a white gown and veil walking down a white aisle.

# Fashionable Brides

By Cynthia Ryals

Jeff Licata Photographs a Symphony of Texture, Color, and Light

In the lives of the general populace, there is no greater production than a wedding. Everything is orchestrated to the smallest detail, no moment left to chance. Brides-to-be spend hours poring over the gowns advertised in alluring magazines like Conde Nast's *Bride's*. They visualize themselves floating down the aisle in the shimmering satin and pearls they see splashed across the glossy pages.

Art directors are largely responsible for eliciting these wistful imaginings, and more important, for convincing brides that no price is too high for a fabulous

New York advertising photographer Jeffrey Licata advises wedding photographers to concentrate on their craft. "When I teach at Syracuse, the students always ask, 'What did you print those on?' or 'What kind of film did you use?' I tell them it doesn't matter. What does matter is what's in the frame. What does the light look like? Do you feel anything when you look at this picture, or do you just see the picture?"

garment to be worn at the most memorable ceremony of their lives. Art directors (ADs) Andrea Lew and Allen Mohr of *Bride's* magazine do this with their artistic vision, and in these pages, the talents of a New York photographer Jeffrey Licata.

## Scoring the Shoot

"Being a good art director is like conducting a great orchestra," said Andrea, an AD for Liz Claiborne in New York. "You don't actually play the instruments, but you bring everything

together to create the symphony. I don't physically make the picture, but it is my idea that is illustrated."

At *Bride's*, Andrea directs advertorials—editorial layouts that are driven by and paid for with advertising dollars. These multi-page spreads are the greatest attraction of such specialty magazines. No feature draws as many readers or generates as much income as these advertorials.

Each spread is carefully planned, starting with detailed drawings and a layout, or "comp," which will be

presented to the client. During the presentation of the comp, the AD must communicate the overall concept, the emotional impact, and the photographic direction the project will take. The client should be able to visualize how the models will be used, and how the proposed product

All three of Licata images were photographed with natural light at f/5.6 for 1/15 or 1/30 second. "Your focus is a little more critical in a shot like this," said Licata. "The subject has to stay still and work with you. Sometimes you may get a little movement, but that can add beauty to the image."

**"Weddings are high state occasions involving amateurs under pressure."**

—Robert Fulghum, from *It was on Fire When I Lay Down on It*



## Instant Elegance

Licata uses 4x5 Polaroids to create beautiful duotone portraits. This image was photographed on location at the New York Botanical Gardens with a Wista 4x5 view camera and natural light. Licata used the negative part of the Polaroid—the part you usually throw away—to scan and retouch the image. “It is a very controlled situation,” said Licata. “I have a table set up next to me with a solution of water and sodium sulfite. As soon as I make the exposure and separate the two parts of the Polaroid, I hand the negative to my assistant who rinses it in solution until the film clears. The quality of the 4x5 negative is phenomenal. Once it’s dry, I have the negative scanned to a high-resolution file and make any image enhancements in Adobe Photoshop.”



will look on the printed page.

With the mood and feeling of the photo spread established and the client's approval in hand, the AD holds a casting call to find models that embody the qualities of the story line. Then the AD commissions the photographer whose images will match his or her artistic vision. For

the images on these pages, Lew chose Licata because his images have the quality of fine portraiture.

“The images [in this spread] are very still—beautifully composed and very elegant—which is very much what Jeff’s work is like,” Andrea said. “He met all of the criteria for this campaign.”

Equally important, said Mohr, is that the images the AD selects be distinctly different from photos in the competition’s ads. Licata’s background in editorial fashion, as well as his commercial and advertising experience, shows in his focus on elegant composition, the beauty of the model, and the softness of the natural lighting—

not necessarily the detail in the dress.

"I have only photographed a few stories for bridal magazines," said Licata, "and they weren't anything like the photo spreads you usually see in those magazines. I don't care about lighting every last bead and sequin. These people came to me because they like what I do. It just happened to be wedding gowns they wanted me to photograph."

## Melody, Counter-Melody

Orchestrating a production such as this requires a full cast and crew. Models are chosen not only for their looks, but also for their dress size. They are fitted to the sample gowns, not the other way around. Every photo shoot also requires set designers, make-up artists, dressers, and technicians.

Clients in the garment industry, especially those in the wedding gown business, generally want to emphasize every bead, sequin, and lace inset. The differences between one maker's dress and another's are often subtle, and these are the details they want their advertising to convey. It's up to the AD and the photographer to balance the practical needs of the client with the emotional impact of a successful advertising campaign.

"Everyone wants to show his product in the best possible light," said Mohr, "but it's also important that the imagery be appropriate for the product you're advertising, and that there's some kind of creative separation between your client and the competition."

Licata relies on his own artistic vision to make the distinction. Color, line, and shape all come into play. He may choose a textured background that accentuates the clean lines of a dress, or an armless chair against which to fan out a full skirt. He

might look for sets that convey a certain mood, or ones that simply add a splash of color, like the blue in this month's cover image.

The photographer likes to work on location but he is equally adept indoors. At a recent location shoot for a bridal magazine, Licata and the crew were greeted by a driving rain storm. Fortunately, the location came with a house interior.

"Jeff did an absolutely incredible job of finding places in this house where the furniture was of little importance," said Mohr. "There were windows and doorways that cast out-of-focus shapes of light in the background. He used these to create the most beautiful pictures—all in natural light. It was one instance where the photographer's experience and flexibility were critical." Wedding photographers can take a cue from the world of bridal fashion. It

takes only a few trips through the bridal magazines to see how today's sophisticated brides envision their own weddings, and the kinds of images they expect from the photographer. It's not the posed, formal look of traditional wedding photography that high-end clients seek, but images that capture the drama and mood of the wedding day. As in Licata's photography, it's a fashion-forward style they want reflected in their wedding albums.

"Elegance is easily achievable with a little effort and imagination," said Licata. To prove his point, Licata told us how he photographed his sister at her wedding with nothing but a pocket camera. "I put her in front of a beautiful, plain background with only natural window light behind me. I didn't use a flash. It made a beautiful picture." ■

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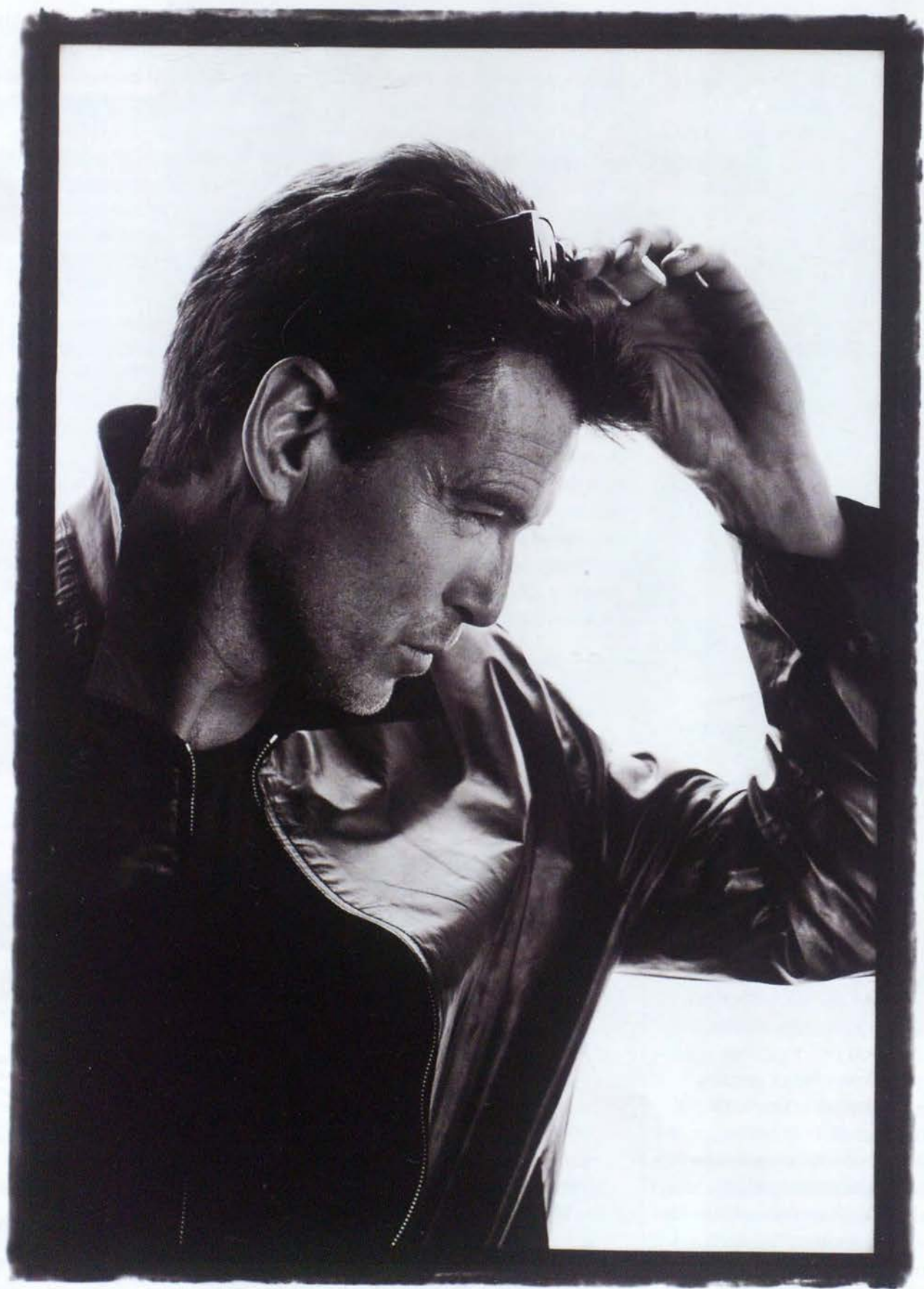
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Pierce Brosnan as photographed by Greg Gorman with the new Contax 645 Auto Focus Camera.

"A medium format camera with Zeiss auto focus lenses is an incredible combination."

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I like the lock-in focus and fire system. And the inserts are easy to install... they just pop in and out.

There are, in what I do, extreme subtleties and nuances I can capture with auto focus, that I would miss refocusing. I found myself getting more angles and more versatility than ever before.

My assistants were blown away... they've never seen me move so freely with a medium format camera. It's allowing me to capture more spontaneity and personality on a larger format frame. And, with a bigger negative, I can blow stuff up without sacrificing quality. I love it."

*Greg Gorman*  
Greg Gorman, Los Angeles



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More info? Circle 48

By Kim Brady

# Magnum Photos

Link to the Past, Present, & Future





Left, Steve McCurry, South Asia, Ganesha Festival, Bombay, India, 1966.  
Above, Bruno Barbey, Gulf War, Burgan Oil Fields, Kuwait, 1991

*"Magnum is an agency, an archive, a quarrelsome family of photographers and, now that it has entered its sixth decade, a tradition. In the decisive moment that makes a photograph, instinct and tradition come together in the blink of a shutter. Without instinct, no picture; without tradition, a picture which will not endure. Some traditions fade and die, but this one—judging from this collection—is still alive. The old masters are present while the new masters are on show. They want to say, look at us now, look at what Magnum has become."*

Michael Ignatieff, Introduction, *Magnum*, Published by Phaidon Press Ltd.



n the fifth floor of an old brick walk-up on West 25th Street, there is a haven for the photographic spirit—a sanctuary of social consciousness, historical perspective, and creative art. Fifty years of history are stored here in a collection of images by the greatest photojournalists of our time. These are works by photographers who were willing to face mankind at its best and its worst, to highlight the triumph of victory, uncover the cruelty of conflict, reveal life's sad ironies.



James Nachtwey, Afghanistan, Mourning a Victim of a Taliban Rocket Attack, 1996

This place is the New York office of Magnum, whose photographic legacy is reflected on its walls in large, beautifully framed prints depicting moments in history. Beneath them stretch rows of bookshelves stacked with magazines, photographic compilations, and fine-art books. The large main office—which is sectioned into small, cluttered cubicles where the desks are piled high with prints, negatives, and transparencies—houses Magnum's research associates, project developers, and photographers' representatives.

It is the perfect setting for the world's most prestigious photographic agency. The atmosphere is casual, yet creative, the staff focused on the business of photography. One can easily imagine Henri Cartier-Bresson, Elliott Erwitt, or Susan Meiselas walking in at any moment. We came to see Ambreen Qureshi, Magnum deputy director and director of archives, and a driving force in the agency's transition into the 21st century. We also met

with Advertising Director John Berthot, Editorial Director David Strettell, and Research Associate Malli Kamimura to discuss the future of Magnum Photo and publication of its new retrospective: *Magnum*® (*Magnum Degrees*).

### The Journey Forward

For 50 years, Magnum has been the most respected news agency in the world. Over time, however, new media have begun to compete for the journalistic market. As early as 1954, co-founder Robert Capa feared the impact television would have on news photographers. He realized that Magnum had to branch out into other directions if it was to survive. At the time, while many of Magnum's younger members—Abbas, Sebastião Salgado, and Raymond Depardon—continued to receive an abundant share of print-news assignments, others were beginning to take advantage of the opportunities in the corporate/commercial advertising market.

Berthot finds this new market highly

beneficial for his clients. He believes the shift in commercial photography from set-up shots to a more photo-journalistic approach accounts for the steadily increasing demand for Magnum photographers in the advertising field. "A lot of corporations are trying to create images of real people engaged in real work environments for their advertising campaigns.

"We benefit from these trends because agencies are more likely to hire photojournalists to go on location to document a company's services or products. They know that the consumer is savvy enough to see through the contrived photo shoots."

Another market that promises increased revenue is the online sale of Magnum's more than 1 million historical photographs. The agency recently launched [www.magnumphotos.com](http://www.magnumphotos.com), a Web site that offers searches in 11 categories. Site visitors can review portfolios by each of the 60 current Magnum photographers, and order

20x24-inch prints through the Web site Gallery. A listing of recently published books (with links to Amazon.com for purchase), articles, news, and exhibitions provides added exposure for the agency's members.

Perhaps the most challenging transformation for Magnum has been the transition from analog to digital. With offices in New York, London, Paris, and Tokyo, Magnum must have the capability to transmit high-resolution image files via the Internet. Peter Russell, manager of the technical services department, oversees the ongoing conversion of the agency's 1 million images into digital files. Gradually he is converting darkroom space into a high-tech digital lab, though he maintains a traditional lab to produce exhibition prints and fulfill orders placed on the Magnum Web site.

"We've initiated a program to scan 500 photos by each Magnum photographer," said Russell: "It's an initial step to add to our existing digital archive. The images are all high-res, 50MB RGB files. We store them on CD and put them into the company database to be accessed by other offices. At some point, photographers will be able to remotely access them as well."

All of this, of course, requires an efficient, high-capacity archiving system, high-capacity data transfer capabilities, and e-commerce technology. Ambreen Qureshi spearheads the development of a new system that will meet all these demands, choosing (after a lengthy search and bidding process) the company that 10 years ago designed Magnum's existing archive. The new system will allow the agency to research and exchange digital files with their four worldwide offices in a matter of minutes.

## Social Structure

*"Since photographers do not wish to surrender control over their lives to anyone, Magnum has never had a rational staff structure with one staff member at its head. The photographer officers have to serve as the unifying force in the structure and the various department heads report to him, somewhat like rebellious dukes would report to a part-time king. It is not easy and it is not good management, but it is Magnum."*

—Burt Glinn, president, 1989, Magnum Photos Inc.

No one knows the truth of Burt Glinn's words better than Eelco Wolf, managing director of Magnum. Some two years ago, Magnum officers approached Wolf about helping chart the agency's course for the future.

They asked him to visit with members from all four offices and advise them about restructuring its worldwide operations. He agreed, but soon realized that the agency's most destructive force came from competition within. "There was so much disparity between the four offices," said Wolf, "I told them that

they could never move the organization forward in a uniform, integrated fashion without the guidance of a single director overseeing them all."

Wolf suggested the creation of a small executive board to which the director would report, so that decision-making would be ongoing instead of being reserved for the yearly general meeting. He flew to London and Paris to meet with cofounder Henri Cartier-Bresson and several other officers of the organization. Shortly thereafter, Wolf was offered the job as worldwide director. He accepted the



Steve McCurry, Afghanistan, City of Herat, 1992

position in August 1998, and spent the next several months drafting a two-year strategic plan. It was based on two critical goals: Improving the human interface and rebuilding Magnum's technological infrastructure.

"I gave some recommendations of how I felt we could make dramatic improvements in both areas," said Wolf. One of them was to start team building between the offices. We held regular meetings to improve communication and address problems on a company wide scale.

"Basically we looked at the world-wide organization, and determined what its strengths were in personnel and staff. The Paris office was very strong in cultural activities and London had an excellent accountant. Technical services were best handled in New York, because digital technology in America is more affordable and accessible."

Finally, Wolf had to find a way to effectively service the core of Magnum's operations: the membership. "We are not a news organization; we need to find opportunities for all of our members, in spite of the changing media situations. The staff has to find a way to meet the individual needs of all our members, wherever they're located, and together develop a career program for each of them.

"It is also important that Magnum continue to grow," said Wolf. "We need not only new members, but great new members who are fully active in all areas of endeavor. Perhaps not in the traditional photo documentary way, but by embracing other forms of photography without moving too far away from the origin of Magnum: exposing social concerns to the public at large."

## Magnum: Degrees

Magnum's first publication of the new millennium is a 500-page hardcover collection of photographs by Magnum members, captured in the last decade of the 20th century. Published by Phaidon Press Ltd., London, *Magnum° (Magnum Degrees)*, is a celebration of the agency's 50th anniversary, and represents the new work and the new spirit of Magnum.

Placing more emphasis on the photo-essay than the single image, *Magnum°* ties into a traveling Magnum exhibition, now on display in London. The book opens with a brilliant introduction by historian and author Michael Ignatieff.

Photo essays from dozens of countries reveal a visually stimulating, often shocking look at mankind in his various environs. The images are grouped by theme, beginning with "Revolution," a recap of events since the 1989 fall of the Berlin Wall, and segueing into a diverse mixture of political, environmental, social, cultural, and religious issues, from the Balkans, to the Gulf War, to jazz, and a section called "Ritual." For ordering information, visit the Magnum Web site at [www.magnumphotos.com](http://www.magnumphotos.com).

Chris Steele-Perkins, Abdul Sattar Edhi, Women in a Mental Hospital, Pakistan, 1997





Alex Webb, Latin America, the Amazon, Mirror Vendor, Palmapampa, Peru, 1993

## The Founding of Magnum Photos

More than 50 years ago, while Europe was shaking off the horrors of World War II and the world was struggling to reconstruct some semblance of global peace, two schools of thought were growing in the international photographic community. Young Edward Boubat, a recent graphic arts graduate, set out to photograph the beauty and serenity of post-war Paris. He and colleague Brassäi would spearhead the Humanistic movement that promoted photography as an art form, a visual documentation of *la joie de vivre*.

In contrast, Robert Capa, 10 years Boubat's senior and one of a new

breed of photojournalists, felt a responsibility to chronicle the injustices and suffering that plagued the 20th century. Capa's firsthand combat experience, from the battlefields of the Spanish Civil War to the Beaches of Normandy, fueled his passion to record man's struggle for freedom and independence. The work of Capa and other wartime photojournalists during the long years of World War II changed the status of photojournalists from solitary adventurers to freedom fighters who bore witness to reality.

As Europe entered the postwar era, Capa set out to realize a dream

he'd conceived nearly 10 years before—to unite a group of highly respected photojournalists in a self-supporting, cooperative agency that would afford its members the freedom to pursue their own visions. Moreover, Capa argued that ownership of the images photographers captured belonged to the photographer, not to the publication that commissioned the work. The goal Capa sought was to shift the balance of power from the newspaper and magazine publishers to the photographers themselves.

In 1947, he and six other photojournalists—Henri Cartier-Bresson, Maria Eisner, David (Chim) Seymour,

George Rodger, and William and Rita Vandivert—established Magnum Photos, an agency that would “reflect [our] independent natures as people and photographers, the idiosyncratic mix of reporter and artist . . . emphasizing not only what is seen but also the way one sees it.”

Each of these well-established photojournalists became Magnum shareholders, putting up \$400 apiece to get the agency started. They intended to take advantage of the public’s steadily increasing appetite for photo-essays in such illustrated magazines as *Vu*, *Match*, *Regards*, *Picture Post Life*, and *Collier’s*.

Hungarian-born Capa, whose real name was André Friedman, became a naturalized citizen of the United States in 1935. He won fame at age 23 with the photograph “Death of a Loyalist Militiaman,” a stark portrayal of the Spanish Civil War, which was published in *Life* magazine. This image came to represent the heroic if unsuccessful attempt by the Spanish Loyalists to stand down fascism.

Frenchman Henri Cartier-Bresson, who during WW II escaped from a German prison camp and joined the underground French Resistance, was obsessed by a desire to capture “the decisive moment” on film. Later, this would become the unifying theme of his greatest published artistic and professional manifesto.

George Rodger, an Englishman famous for his photographs of the Blitz and the liberation of the Bergen-Belsen concentration camp, had covered World War I for *Life* magazine. He became a *Life* staff photographer in 1945, relinquishing war photography after World War II because he tired of arranging “the dead into nice photographic compositions.”

David “Chim” Seymour, a Polish

Jew whose parents were killed by the Nazis, was a regular contributor to *Regards*, a magazine controlled by the Communist party. He served in photo reconnaissance and interpretation for the U.S. Army from 1942-45.

## Magnum: The Meaning of the Name

**“Why such a noble and dignified Roman name? To assert its independence and its will to resist the pressures of the major commercial media agencies, the cooperative had to affirm the scope of its ambition and the already renowned talent of its members . . . Moreover, Latin was the natural *lingua franca* of a group associating a Hungarian, a Pole, a Frenchman, an Englishman, two Americans, and a German. Finally, Capa associated the word ‘magnum’ with Champaign, and legend has it that he dreamed of giving his camera this same glittering aspect. In any case, at least until Capa’s death, the agency celebrated each of its numerous triumphs by uncorking one of these voluptuously shaped bottles.”**

—Jean Lacouture  
*In Our Time: The World as Seen*

*Life* staff photographer William Vandivert, an American who worked for the magazine from 1936 to 1946, and his wife Rita were also cofounders of Magnum. After a year with the agency, they struck out to pursue their own publishing objectives.

Capa envisioned Magnum’s historical role in terms of technology as well as philosophy. He knew the introduction of the Leica camera and more light-sensitive film emulsions would have a dramatic impact on photojournalism. As Rodger recalled: “He recognized the unique quality of miniature cameras, so quick and so quiet to use, and

also the unique qualities that we ourselves had acquired during several years of contact with all the emotional excesses that go hand in hand with war. He saw a future for us in this combination of mini cameras and maxi minds.”

Each of these photographers brought a unique perspective to the agency. Capa shared his energy and drive, Seymour contributed his spirit and sensitivity, and Cartier-Bresson gave Magnum his style, a rarefied mixture of beauty and truth. But sadly, Magnum lost two of its founders within its first decade. Capa, who had been called “the greatest war photographer in the world,” was killed in 1954 when he stepped on a land mine in French Indochina, now Vietnam. Seymour was shot down by an Arab soldier four days after Washington and Moscow imposed a cease-fire on the British, French, and Israeli forces.

By then, Magnum boasted the 25 best photojournalists in the world, whose work struck a successful balance between the American and European schools of photography. In addition to the original offices in New York and Paris, Magnum opened headquarters in London and Tokyo. Images created by Magnum photographers have been printed in nearly every major publication in the world over the last 50 years, and many of the members have worked on assignment for major advertising agencies.

Magnum’s archived collection of more than 1 million images includes work by Abbas, Eve Arnold, Bruno Barbey, Cornell Capa (Robert’s brother), Elliott Erwitt, Ernst Haas, Mary Ellen Mark, Susan Meiselas, Eugene Richards, Marilyn Silverstone, W. Eugene Smith, and Alex Webb. ■

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# POLITICALLY CORRECT PORTRAIT

By Ingrid S. Krampe

David DeJonge  
Photographs  
Newt Gingrich  
and Other  
Washington  
Headliners

**W**ell this should stir up your creative juices," said John Shirilla, marketing director of Photogenic Lighting, as we entered Former Speaker of the House Newt Gingrich's penthouse office in downtown Washington, D.C. Shirilla, along with Terry Deglau of Eastman Kodak Company and photographer David DeJonge, came to the capital city to create the official portrait of Newt Gingrich for his calendar and other publicity materials in the coming year.

However, with its industrial-style gray carpet, fluorescent lighting, and low ceilings, Gingrich's office would need some work before it could be used for a high-profile political portrait. The location team was ready for the challenge, and future history students may very well be looking at images produced through a collabora-



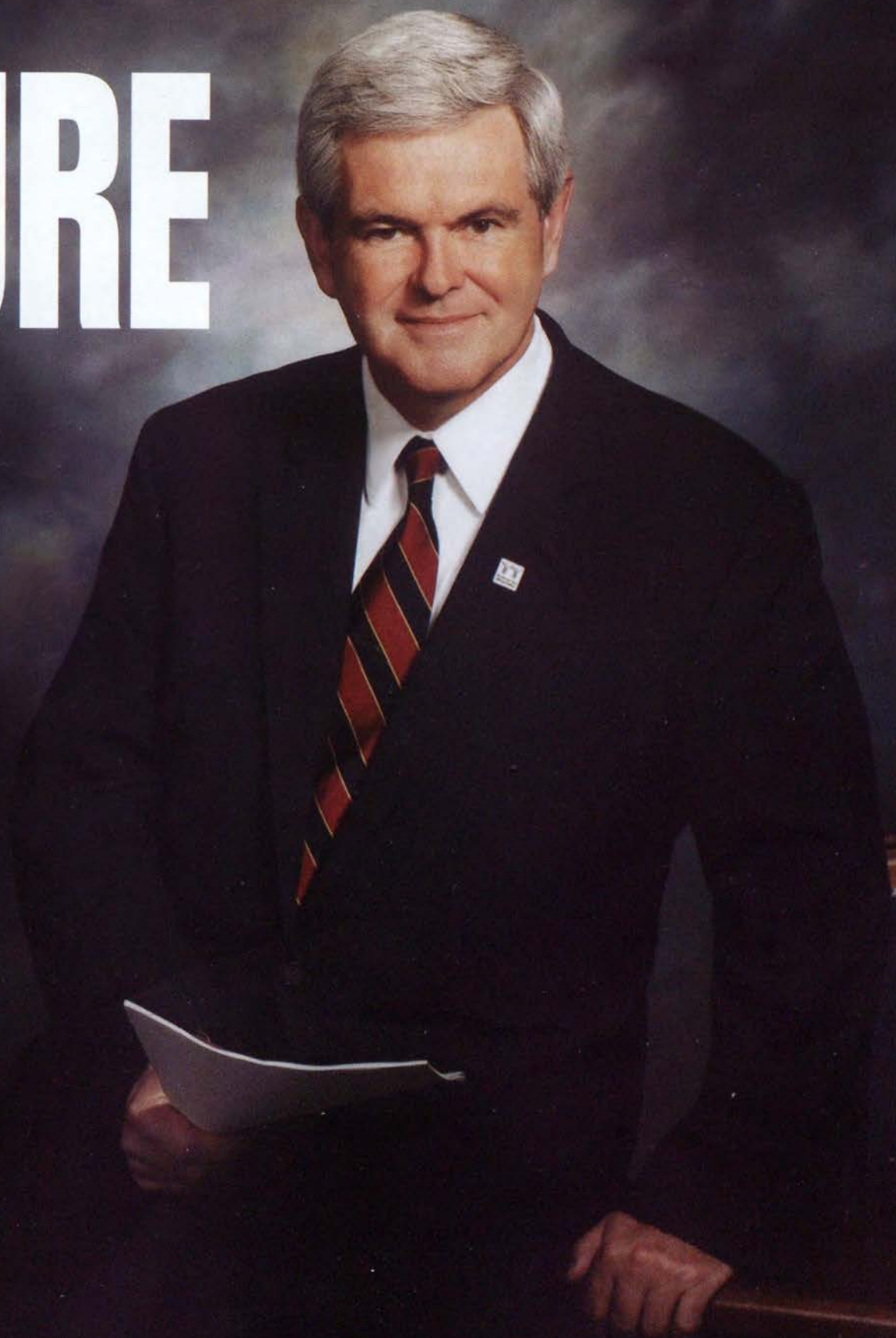
Newt Gingrich and photographer David DeJonge.

tion of photographic manufacturers and photographers that optimized the latest developments in equipment and film.

Hasselblad U.S.A., Photogenic Professional Lighting, and Eastman Kodak Company have two recent high-

profile projects to their credit, including the renowned 1997 United Nations image of the heads of state and the Liberty Bell project in Philadelphia last year. While the trio is forging ahead to document history, it is also creating some history of its own

# TURE



within the photographic community.

DeJonge is already well known in Grand Rapids, Michigan and its environs for producing the popular photo documentary exhibit, "Michigan Veterans of Five Wars." He is quickly gaining notice as the photographer of Washington insiders. In the fall of 1998, he was commissioned to photograph former South Africa President and Nobel Prize recipient F.W. de Klerk. Previous

subjects of DeJonge's are former President Gerald Ford and Senior Federal Judge Douglas Hillerman. DeJonge is looking forward to an upcoming portrait session with Gary Bauer, Republican presidential contender and one-time domestic policy advisor to former President Ronald Reagan.

A former press photographer, DeJonge worked for a variety of publications and news services between 1988 and 1999, including the *Grand Rapids Business*

*Journal*, Associated Press, and Lakeshore Press. In 1998, *Grand Rapids Magazine* asked him to photograph Newt Gingrich's visit to Grand Rapids. DeJonge phoned Gingrich's director of public relations and asked for five minutes to create a portrait of the former House Speaker. He got only 90 seconds, yet he created the portrait that would become Gingrich's official image, appearing on the cover of the "Friends of Newt Calendar" and the Gingrich Web site. When Gingrich was ready to have his portrait updated this year, he granted DeJonge an entire hour.

### Shooting Gingrich

To allow plenty of time for set-up, the crew arrived at Gingrich's office about two hours before the scheduled 5 p.m. portrait session. After checking out the lobby and another office several floors below Gingrich's, the team settled on using Gingrich's office, but with borrowed props, including a two-foot-high bust of the Thomas Jefferson Freedom Award and a selection of books.

DeJonge planned three shots for the session: an image of Gingrich at his desk, a head shot, and a formal portrait in the lobby of the building. While Deglau loaded the 4x5-inch film holders with Kodak Portra NC and VC 400, Shirilla and DeJonge set up the background. The lighting was provided by a PowerLight 1250DR mono-light, part of Photogenic's new PL2 series. This mono-light offers 500-watt-seconds of power with 0.5-1.5 second recycling and range of six f/stops. The GN is 365 when used with 100 ISO film.

By 4:15, Gingrich's office had been transformed into a portrait studio. Using Shirilla as a stand-in, DeJonge planned the pose. "Turn your head to the light and your body to the camera," he advised. "Bounce, relax, tilt your head." DeJonge handed Shirilla a piece of paper. "It adds power to an image," he said.

Gingrich arrived 12 minutes early, and the session began. Besides his noted photo-

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**Bellows focusing,** with dual control, rack and pinion, and focus lock, is easier, faster and more reliable than helical focusing. It also permits close-up photography without costly accessories.

**Interchangeable Film Magazines** for 10 and 20 exposures feature ISO film speed dials which automatically interface the magazine with the AE Prism Finder and camera shutter.

**Polaroid Backs** with option of 6x7, 7x7 or Quadra backs for 72mm x 72mm, or Polaroid images large enough to impress art directors. And you don't need a magnifier to study them.

**Digital Backs,** no problem. The RZ67, with its electronic shutter operation, is an ideal platform for all makes of digital camera backs.

**Multiple Exposures** Easy! Just flip a lever.

**Interchangeable Finders** Waist level and Prism Finders give a brilliant view of the large, bright focusing screen. The AE Prism Finder automatically determines exposures. Its A/S Matrix metering system automatically shifts from average to spot readings.

**Power Winder** attaches quickly to bottom of camera, offers convenient motorized operation and facilitates remote control.

**Mamiya World-Class Lenses** designed and produced in Mamiya's modern, computerized lens factory, to precise optical and mechanical specifications.

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Mamiya RZ Pro II Value Pack **with Prism Finder**

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Polaroid Back or 120 or 220 Magazine (Value up to \$650)

\*See Mamiya Bonus Booklet for complete Terms of Offer. Limited Time Offer for purchases made after November 1, 1999.

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More info? Circle 51



graphic skills, DeJonge is a good conversationalist. The subject appeared to be comfortable throughout the session. "I saw you on C-Span last night—turn just a little—you were awesome," said DeJonge as he photographed. He captured a Polaroid just as Newt excused himself to answer the telephone. "We'll be back to the 90 seconds we had the first time," joked DeJonge, but it was closer to the truth than he realized.

Almost 30 minutes went by before Gingrich returned, but he stepped back into the set without missing a beat. "Move your chin just a little," prompted DeJonge. "You look like you have been practicing. The room was filled with the sound of the shutter release as they conversed.

Without ado, DeJonge switched from the Toyo A2 4x5 view camera to a Hasselblad 500C/M with a 120mm CF Macro-Planar f/4 lens. He likes shooting every session in both formats. "I work differently with the large-format camera," he said. "It makes me work more slowly, more deliberately. It gives portraits a totally different look. Working with the Hasselblad is quicker and more fluid and that also reflects in the images. The differences are subtle, but it's a different attitude that comes across."

DeJonge chose Kodak Portra film for both formats. "I prefer political portraits nice and bright with a 1:6 light ratio," he said. "The Portra film gives me the ratio I want with a pleasing color rendition of everything, including skin tones." As for lighting, he added, "The Photogenic PowerLight 1250DR has a broad, easily adjustable power range, which makes shooting this type of portrait a rather simple accomplishment."

Just before six o'clock, Gingrich's press secretary came in to say it was time to go. Actual shooting time for this session: approximately 30 minutes, a darn sight better than 90 seconds. The crew left, knowing the session was a success. For Gingrich, it was just another day in the limelight. Chances are, DeJonge will join him there next year for another session. ■

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Angela Carson, Lifetime Conference speaker featured on page 13.

March 2000

# PPA Today

Viva Las Vegas



Urban Shooting

Take a Break in Biloxi

# *Thank You For Calling PPA!*

The days of being transferred from extension to extension are over, thanks to your newest member benefit – the PPA Customer Service Center. The Center is staffed by several highly trained associates who are ready to take your calls, Monday-Friday, 9:00 a.m.-7:00 p.m. Eastern Time.

*When you need us, we'll be there to help.*



*PPA's Customer Service Staff and Executive Board of Directors.*

**The PPA Customer Service Hotline**  
**(800)786-6277**

P r e s i d e n t ' s

# Message

## Barking Is a Good Thing



When I decided to become a portrait photographer, I joined my local PPA affiliate, Professional Photographers of Sacramento Valley. I attended every monthly meeting and seminar. I sat

dead center in the front row and I asked each and every speaker the no-doubt typical questions: *What camera do you use? What size lens? What was your f/stop? What lights and what ratio? What film? What filters?*

Yes, I was that annoying person in the front row. I became thoroughly disgusted with those "old farts" talking in the back of the room. Well as time went by, I gradually began to move back, row by row. The more Winona Affiliate classes I took, the more I knew and the faster I progressed toward the back of the room.

Then one evening I knew that I, too, had become an old fart, when the speaker asked our little group to take the conversation out

of the room. The story might have ended here except for one thing: Being involved in PPA has shown me that there is a revolution and an evolution in imaging taking place all around us.

Take for instance the story of Melissa S. from Texas. With her love of the graphic arts, Melissa started a Web site design company, *Ativity.com*, in 1995. By networking with other business professionals through the organization Women in Technology International, Melissa has landed several design contracts, which last year brought in \$40,000. Now she and two colleagues are working on *eBiz4Teens*, a Web site that offers information, inspiration, and business suggestions for teenage entrepreneurs. The only thing that scares me about Melissa's success is that she is only 15 years old.

Maybe you saw me at this year's PPA Power Tools conference or the trade show at Digital Power and DIMA. I was that annoying person in the front row who kept asking all those questions: *What platform should I use? How much RAM is required? What is the best scanning resolution? What is the best output medium? How does the octagonal CCD effect capture quality?*

As my friend Bill Bruton might say: *That dog don't bark if you're standing still.*

By Don Mitchell, PPA Certified, Cr.Photog.

## NEWS for March

### New Sports Programs page 4

Get a competitive edge at these new programs

### PEC Volunteers Needed page 4

Earn merits and learn how competition works

### Take a Break in Biloxi page 5

Relax and enjoy the Lifetime Conference Host City

### Benefit Eliminates Nightmares page 5

Stop being an administrator and start being a photographer

### Viva Las Vegas! pages 6-7

Here's what you missed at Digital Power and PowerTools

### Getting to Biloxi page 8

Arriving at the Lifetime Conference can be a breeze

### Copyright Gets Personal page 8

One member's experience

### Top Photogs at Imaging USA page 9

The best of the best will be there

## FEATURES

### Urban Shooting by Les Sumner page 10

Bad weather can mean great images

### Photographing Babies by Angela Carson page 13

Insight into shooting during the first six months

### Affiliate School Spotlight page 14

The Kansas and Florida Schools

## PPA At A Glance

2,010 PPA Certifieds

11,958 members

23,727 Professional Photographer  
subscribers

52,121 PEI subscribers

\$140,045 in the PPA Charities Fund

## Sports Programs Offer A Competitive Edge



Get off the sidelines and into the action at one of PPA's sports and events "Memory Mate

Photography" seminars. Taught by Sports and Events Specialty Group

Chairman **Frank Hadfield**, these one-day programs will help you broaden your client base and increase your profits with "the industry's most profitable business."

This dynamic program will be presented at 12 locations around the country, giving everyone an opportunity to see how the proper use of Memory Mates and other sports photography programs can help you generate higher profit margins. In addition, Frank will explain marketing techniques and equipment you'll need to succeed in youth sports action photography, and discuss the potential impact of Kodak's "Sports Professional Program."

Whether you're currently taking advantage of Memory Mates or are interested in incorporating Memory Mates into your marketing plan, this seminar is for you. For dates and locations of seminars near you or to register, go to [www.ppa.com](http://www.ppa.com) or call PPA's Customer Service Center at (800) 786-6277.

## Spend your weekend in Paradise

Spend a weekend in Paradise with PPA's Art/Tech Group. The Art/Tech Creativity Retreat, May 5-7 in Paradise, Texas is an excellent opportunity to expand your horizons. Here, you'll explore your creative side by working with the different aspects of photographic and digital art, and photography.

During the Retreat you'll have the opportunity to create images using traditional photographic art, Polaroid manipulations, carbon transfers, and a variety of digital tools. One of your images may even be selected for the Retreat's display at the prestigious International Photography Hall of Fame, October 1-31, 2000.

Register before March 31, 2000 for this event and you'll save \$50. Your registration includes two nights lodging at the Garrett Creek Ranch, and all meals from Friday evening to Sunday afternoon. The pre-registration price for PPA members is \$525 per person for double occupancy and \$595 per person for single occupancy. Non-members will be charged \$575 for double occupancy and \$645 for single occupancy. After March 31, all fees increase by \$50 per person.

Don't miss this opportunity to explore new creative ventures and earn up to two merits. For more details or to register, go to [www.ppa.com](http://www.ppa.com) or call PPA's Customer Service Center at (800) 786-6277.

## Millennium Super Monday April 17, 2000

Don't miss the next Super Monday - April 17, 2000. This edition of



PPA's Super Monday offers you more than 100 one-day photographic and business seminars across the U.S. and Puerto Rico. Increase your profits and efficiency by learning new photography and digital imaging

techniques, business operations skills, and profit-making solutions! Programs are open to both PPA members and non-members; PPA members will receive one-merit for attending.

For more information or to register, look for the Super Monday brochure in the February issue of *Professional Photographer*. If you did not receive a copy or if you have any questions, call PPA's Customer Service Center at (800) 786-6277.

## PEC Offers Merits and Experience

PPA is offering a great hands-on learning experience for members who want to get a glimpse behind the scenes at print competition. Print competition volunteers are needed May 27-June 2, to help with a variety of vital competition tasks. This includes sorting and moving prints, setting up for the competition, running the judging stations and breaking down the competition.

Competition volunteers may receive up to two service merits for their efforts. For more information or to get involved, call PPA Events Coordinator Kari Fragnoli at (800) 339-5451, ext. 235 or e-mail [kfragnoli@ppa.com](mailto:kfragnoli@ppa.com). For a copy of the International PEC Rules, go to [www.ppa.com](http://www.ppa.com) or call PPA's Customer Service Center at (800) 786-6277.

# PPA Today

## Lifetime Conference NEWS

### Take A Break in Biloxi

If you're getting ready to attend the PPA/Marathon Lifetime Conference For Family and Children's Portraits, April 9-12, you're in for a pleasant surprise. In addition to the awesome Conference program, this is your opportunity to take a "spring break" in one of the Gulf Coast's finest resorts.

"I was thrilled to learn that the Lifetime Conference was taking place in Biloxi. It is my favorite place," says Lifetime Conference Speaker **Lisa Jane Murphey**. "It's kind of a 'Little Las Vegas' but not so brassy. I highly recommend spending an extra day or so just to enjoy Biloxi."

The Biloxi experience begins at the official Lifetime Conference hotel. The Grand Casino Resort offers luxury accommodations at affordable rates, along with Las Vegas-style entertainment and gaming action. Other amenities include a full-service day spa; a variety of shops; and Kids Quest, a supervised children's activity center.

Step outside the hotel and you'll be greeted by soothing waves from the Gulf of Mexico and 18 miles of white sand beaches. If sand traps are more your style, then you can head out to one of the numerous area golf courses, including the brand new Jack Nicklaus-designed, 18-hole championship course. Other area attractions include beautiful historic Biloxi, antique shops, deep-sea fishing excursions and much more.

The combination of Biloxi's charm, the Grand Casino Resort's luxury, and the Lifetime Conference's exciting programs makes this a "must-attend event." For more information on

the Conference, call PPA's Customer Service Hotline at (800) 786-6277. If you've already registered, and still need to make hotel reservations, call the Grand Casino Resort at (800) 354-2450.

### Bring the Whole Studio and Save!

*Bring the whole studio staff to Biloxi for the PPA/Marathon Press Lifetime Conference and save. The first registrant from each studio pays the regular rate, and all additional studio registrants are just \$250 – regardless of their PPA membership status. Call PPA's Customer Service Center at (800) 786-6277 to reserve your spot today.*



## New Benefit Eliminates Business Nightmares

Remember why you went into photography in the first place? If you're like most PPA members, you got into the business because you enjoy it, are good at it and want to make a living doing it. What you didn't bargain for is becoming an administrator, taking care of employee benefits, and filling out the countless forms that your local, state and federal government require.

That's why PPA has entered into an agreement with Corporate Business Solutions. CBS is a new type of company called a "professional employer organization." Essentially, Corporate Business Solutions becomes the "employer of record" for you or your employees. This allows you to maintain total control of your business operations, while CBS takes legal responsibility for everything from worker's compensation, employee benefits, and regulatory compliance to all the other human resource headaches that keep you from enjoying your work.

CBS offers more than 50 types of services that fall into these basic areas: payroll administration, benefits administration, regulatory compliance, staff training, personnel administration and worker's compensation. Available benefits include health insurance; 401(k) plans; EEO, ADA, OSHA and FLSA compliance issues; creation and distribution of employee handbooks and much more.

Find out how Corporate Business Solutions can take the hassle out of owning a studio, call PPA's Customer Service Hotline at (800) 786-6277.

# VIVA

# Las Vegas

## Here's What You Missed at PowerTools and Digital Power!

**Digital Power** – January 7-9, 2000  
**PowerTools** – January 10-13, 2000  
**Riviera Hotel** – Las Vegas

### Newly Certified:

PPA's inaugural Marketing Awards Dinner drew sixty attendees and saw the first official "pinning" ceremony for PPA Certified. Here (l-r) PPA President Don Mitchell; new certified Tom Egenes and Wendy Thomas; Board Member Ann Monteith; new certified Sena Zimmer, Ann Coury, and David B. Watt; and (center front) PPA Board Member and Certification Focus Task Force Chairman Charles Strowd pose after the presentation.



### AN-NE Winners:

PPA President Don Mitchell, (l) and Board Member and AN-NE Committee

Member Ann Monteith (r), present **Julie Gene DuBois** with an AN-NE Award for her radio advertising. Ms. DuBois was among several first place and finalist AN-NE entrants who attended the Marketing Awards Dinner – and among

the record-breaking number who entered the fourth annual competition.

### The Power of Humor:

Keynote speaker **Jeanne Robertson** taught attendees that being able to laugh at yourself is a

vital element of business. Here she crowns the winner of her "Mr. PPA Pageant," Board Member Bob Lloyd.



### Always Sergio:

Former Coca-Cola Chief Marketing Officer **Sergio Zyman** signs a copy of his latest book *The End of Marketing as We Know It* for PPA member Christopher Yates. Sergio enthralled PowerTools attendees with his visionary marketing and business methods gained from years of experience in the global marketplace.



### Vegas Winners:

While everyone who attended PowerTools received winning business strategies, a few lucky individuals came away with valuable prizes. From left to right the winners are Suzanne Adkins, a new Hasselblad X-Pan; Mark DeLaRosa, the PowerTools Cruise for two; Christopher Yates, free hotel stay at the Las Vegas Hilton during Imaging USA; Gerald Averett, airfare rebate of up to \$500 for Imaging USA; and D. Christopher Jessup, free registration to the PPA/Marathon Conference in Biloxi.

**DIGITAL POWER**  
 Imaging Conference



### A Sea of Yellow:

Opening day saw more than 300 PowerTools attendees strap on their yellow hardhats in preparation for a week of business building ideas and strategies.

**Power  
Tools**  
*The Studio Success  
Conference*

### A Grand Opening:

As some of his fellow Board Members look on, PPA President **Don Mitchell** uses a chainsaw to open the PowerTools Trade Show. The show offered 44 booths featuring a variety of imaging products and services.



### Digital Vision:

Attendees at Digital Power got a sneak preview of the latest 3-D presentation from Lisa Jane Murphey. Approximately 150 imaging professionals turned out for Digital Power, January 7-9. This growing conference added several features for 2000 including a technology-based trade show with 13 booths and more extensive programming.

### The Gift of Hope:

PPA Charities Chairman Bert Behnke (l) and PPA President Don Mitchell (c) present a \$10,000 donation from PPA Charities to Elizabeth Glaser Pediatric AIDS Foundation representative Jim Vrooman (r). The Glaser Foundation is a leader in the fight against pediatric AIDS, and thanks to the generosity of PPA's members they'll be able to further their efforts against this devastating disease.



### The Top Line:

A very animated **Don Hutson** kicked off the PowerTools Conference. During his presentation, Don explained how studios can improve their profits by nurturing customer relationships and building sales.

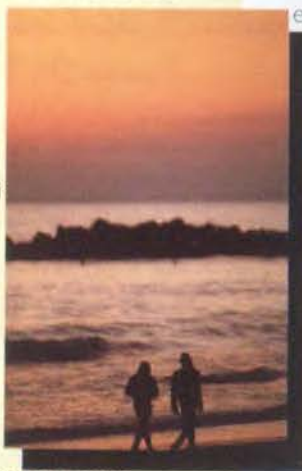


## Travel Tips: Getting to Biloxi

Getting to the PPA/Marathon Lifetime Conference in Biloxi is easier than you might imagine. With a regional airport nearby and ground transportation available from the nearest international airport – getting into Biloxi is a breeze.

Flying directly into the Gulfport-Biloxi Regional Airport will put you just minutes away from the Grand Casino Hotel and Resort. Noted in *USA Today* for having the for having the highest percentage rate of on-time arrivals and on-time departures, the Gulfport-Biloxi Airport is served by four major airlines. Delta, Continental, Northwest and AirTran offer a variety of non-stop and one-stop flights to Biloxi. Once you land, you'll find three ground transportation options. The airport shuttle to the Grand Casino is \$12 per person each way with a minimum of three persons on all scheduled pickups. Cab fare to the Grand Casino from the airport is \$36. Rental cars are also available from Avis, Budget, Hertz and National.

If your air carrier of choice does not serve Gulfport-Biloxi Airport, you can still get there by flying into New Orleans. Once you land in the "Big Easy," just hop on the Mississippi Coast Limousine's Bus Service to Biloxi, which features nine daily trips from New Orleans to Biloxi. The fare is \$35 one way, or \$59 for a round-trip ticket. Call (800) 647-3957 or (228) 432-2649 to make your reservation.



## Win \$2000 From PPA in Las Vegas

At PPA's annual convention, Imaging USA, you could win \$2,000 and you don't even have to risk a quarter. By participating in the "Membership 2000: Let the Lead Dogs Run!" campaign, you can help PPA meet its goal of recruiting 2,000 new members and earn a shot at the top recruiter's prize of \$2,000. The program is simple. Recruit the most new members by the 2000 Council meeting and you win the \$2,000, and all the honor and respect that comes with being top dog. The Lead Dog program is open to all members who complete a Lead Dog commitment form, which is available by calling (800) 786-6277. Whenever a Lead Dog recruits a new PPA member, they use a special, simplified application so they will receive credit toward the grand prize. Call PPA's Customer Service Center at (800) 786-6277 to sign up to be a lead dog today!

# Copyright Protection gets **PERSONAL**

*Vaughn Hendrie's copyright experience was printed in his President's Message in the October/November issue of the Texas PPA newsletter. With his permission, we've decided to share his story with our readers.*

Not long ago I was asked what benefits come with membership in Professional Photographers of America. I rattled off the standard answers related to continuing education, conventions and trade shows, marketing ideas, a monthly magazine full of informative articles, plus the degree programs to validate your credentials with your customers. In July, I was reminded of another benefit... copyright protection.

I had picked up a magazine at the supermarket because it contained a cover story on an entertainer I had photographed while she was in junior high school. There, on an inside page, were yearbook pictures of my former client, all credited to a company that apparently pirates photographs of celebrities from published yearbooks and sells them to magazines and other media. One of the images was mine.

I don't know what an attorney would have cost, but my attorney son-in-law says to expect to pay at least \$125 to \$150 per hour. And just try to find a hometown attorney who understands federal copyright law. To make a long story short, I got my PPA Dues worth when I called the national office for information and advice. A letter signed by the PPA president was sent to the magazine, explaining the possible copyright violation and outlining cases in which PPA won significant awards in court for similar violations. The PPA staff member passed along some other valuable information, and referred me to a photographer with considerable experience in this field for more details.

I assure you, getting a letter from PPA carries more weight than a letter from the most renowned attorney in Lubbock, Texas. And I

don't have to pay the hometown attorney to research copyright law.

The magazine responded quickly. They contacted the person who sold them my image. He called our studio to see what could be done to "get this thing settled." I told him I would be discussing that in detail once I had completed my research. A couple of weeks later our "pirate" wrote me with a proposal that included a license agreement through which I would share the proceeds from future sales of my image. Had I not been a PPA member, all I would have gotten out of the deal was high blood pressure.

This is the second time that PPA has come to my rescue. I got very sound advice from a PPA attorney ten years ago when a package of our wedding film had been lost en route to our lab. The PPA attorney advised how to settle the situation. He also dictated wording for a letter the client would sign accepting the settlement and relieving Hendrie Photography of any further liability.

That's my testimonial on the value of PPA membership. Of course, I realize these things will never happen to someone who is not a PPA member. Just like the guy who says he doesn't need health insurance because he's never been sick or he doesn't need fire insurance because he's never had a fire.

Sincerely,

Vaughn Hendrie, TPGA President

*PPA works to protect the copyrights of all its members – whether it's a lawsuit against a national retailer or local situation, like Mr. Hendrie's. If you are dealing with a copyright infringement situation, call PPA's Customer Service Center at (800) 786-6277.*

# In the News

## IMAGING USA 2000

### Imaging USA Features Top Photographers

What makes PPA's annual convention unique? In addition to the world's largest display of professional images and an enormous trade show, Imaging USA features seminars with the world's greatest imaging professionals. Nowhere else can you find this much talent, drawn from every photographic specialty.

Here's just a sampling of the speakers PPA has lined up for Imaging USA: Al Gilbert, Tim Kelly, Tim and Beverly Walden, Seth Resnick, Robert Farber, Seraphina Landgrebe, David Montizambert, Heidi Mauaracher, Raphaelle, Ryszard Horowitz, Helen Yancy, Elyse Weissberg, Ernst Wildi, Doug Box and many more.

Don't miss your opportunity to hear and see all of these photographers and imaging professionals in one incredible week, July 28-August 2, 2000 at the Las Vegas Convention Center.

Get complete details and register online at [www.ppa.com](http://www.ppa.com) or look for the Imaging USA Preview in the April edition of *Professional Photographer*. For more information call PPA's Customer Service Hotline at (800) 786-6277.

• Congratulations to PPA Member **David Smith** of Stone Mountain, Ga. David's involvement in PPA's **Millennium Moments** program was highlighted on *Good Day Atlanta*, the top-rated morning television program in Atlanta. For a free copy of the Millennium Moments media kit, used to help David land a spot on the program, call (800) 786-6277.

• PPA has several photos of degree recipients left from 1999 banquet held in Atlanta, Ga. If you are interested in receiving a copy, please call PPA's Customer Service Center at (800) 786-6277. These images are free of charge and will be provided on a first come, first served basis.

• PPA extends its condolences to the friends and family of PPA member **Lee Corrigan** of Candler, Arizona. A past president of the South Dakota PPA, Mr. Corrigan passed away on November 30, 1999. He was one of only a handful of PPA members who had ever received three National Awards. In addition, Mr. Corrigan earned the Photographic Craftsman degree from PPA and was a participant in PPA's first Certificate of Business Management Instructor's Course.

• PPA extends its condolences at the death of **David A. Avant, Jr.** of Tallahassee, Fla. An instructor at the PPA School's original Winona Lake location, Mr. Avant was also a Master Photographer and an ASP Fellow.

### Merit and Degree Alert

Any PPA member who needs eight or fewer exhibition merits to be awarded a Master's degree, and is not entering a regional judging, should contact Marisa Pitts, PPA's Manager of Merits and Degrees at (800) 786-6277, ext. 234. Merits earned from your submissions in the 2000 International Print Competition may allow you to receive your degree at Imaging USA, July 28-August 2, 2000 in Las Vegas.

Keep in mind that you must be PPA Certified before you receive any of the PPA Master degrees. Contact PPA's Customer Service Hotline at (800) 786-6277 for more information on Certification.

## PEC: Accepting Prints April 3

Beginning April 3, the Photographic Exhibitions Committee will accept prints for PPA's 2000 International Print Competition, May 28-June 1 in Atlanta, Ga. The deadline for submitting entries is April 21 for Negative Retouching entries, and May 5 for all other competition categories.

The entry fee for the 2000 competition is still just \$90 per case for PPA members. However, entries received after the deadline will be subject to a \$60 rush charge. In addition to the late fee, those entries received between May 5 and May 15 will be processed as time permits. In order to ensure that your images are submitted in the competition, it's important to have them delivered to PPA between April 3 and May 5.

For a complete copy of the 2000 print competition rules, go to [www.ppa.com](http://www.ppa.com) or call PPA's Customer Service Hotline at (800) 786-6277.



Bryan White

# URBAN SHOOTING *in* INCLEMENT WEATHER

*Images by Patti McConville*

*by Les Sumner*

Bad weather provides fertile ground for stock shooters to visualize concepts. These images transcend destination photography and, according to Jim Doherty of The Image Bank, provide a wide range of subject flexibility to a broad spectrum of clients. "Images of severe weather situations are very valuable to us here at the agency because they cover the gamut of creative concepts" said Jim. Since many of us live and shoot in cities, we should embrace the elements and venture out into our concrete backdrops in various types of climatic conditions, especially heavy rain and snow.

Successful urban shooting in inclement weather begins like any other outdoor shoot (self-production or assignment) with proper pre-production. As basic as it sounds, you must monitor weather reports and block the time on your schedule. Remember, however, just the forecast of precipitation might not be enough to provide a successful setting; both snow and rain need to be falling in sufficient amounts to be a visual factor—not enough of the wet or white stuff and all you have is dreary lighting conditions. You have to hope the weatherman is correct. If you wait until you awaken to freshly fallen snow, it is probably too late to capture the image you had in your mind's eye. It's very difficult to force yourself out of that warm, dry studio but the results are usually worth it.

We have found that bad weather images offer our stock agencies a variety of creative stages in which to showcase their clients' products or services. Susan Anderson of Midweststock in Kansas City laments, "Most of our photographers overlook bad weather opportunities. Midweststock has many clients

whose products are designed for use in the rain or snow, such as a snow shovel manufacturer. They depend almost exclusively on stock for their print advertising needs. Our agency wishes we had more images of adverse weather conditions. We see the sales of these images demand and receive higher dollar advertising usage fees." Patti's urban weather work does so well because the basic concepts are in demand and the models are released where required, a key element in stock usage.

Changing weather conditions offer a wide variety of spontaneous opportunities, but you must prepare all the elements of a

scheduled shoot: set, model(s), props, film and equipment to capture your unique vision of Mother Nature's wrath.

Any kind of bad weather makes the difficult NYC traffic situation even worse, so we usually walk to locations, which affords additional image gathering possibilities. We map out our route to include shops and public space for shelter and brief warm-ups. Other handy manmade cover includes sidewalk awnings and bus shelters. If your chosen location doesn't have a good protected area, an assistant with a large golf umbrella is an alternative, as well as a tripod with the umbrella bracketed into place.



When searching for a good urban shooting spot, try to find an elevated location such as an overpass or office window. Don't be bashful in your networking efforts to secure these areas; some of our best shots have come from business associates' unused windows. Asking someone to shoot out his window is an easy favor to grant and many times the offer of a photo for personal use will cement the deal. Also, whether you're walking or driving, parking garages offer good elevated shooting angles and overhead protection, as well as a parking space for your car if you live in a vehicle friendly environment. Umbrellas shot from above add color or offer terrific silhouettes. This angle also hides faces, saving you release hassles. Intersections with both vehicle and pedestrian traffic offer the best opportunity to capture "man fighting the elements" in sufficient numbers to take advantage of a short production time frame. You and your camera can stay out in the cold and wet only so long!

The unpredictability of weather can preclude the use of models, but with proper planning, arrangements can be made on a contingency basis. Since we primarily shoot stock, all the production costs are ours, and it's expensive to have models booked for no purpose; e.g., the weatherman was wrong (again!). We have found that models requiring new glossies for their books may be willing to venture into the cold and wet to promote their versatility. It calls for advance planning so he or she knows where to go and what to do. Keep model direction very simple and straightforward, like walking a straight line, hailing a taxi or fighting an umbrella. It will be cold and wet at best, so don't try to complicate things. If a model is available, take full advantage of your release. If panning, use a shutter speed of 1/15 or 1/30 second to allow the model's features to be sharp and recognizable. A slower shutter speed will create greater motion, thus blurring unreleased passers-by. By having a location, model, and scenario planned in advance, you can capture your intended goals plus spontaneous images that may present themselves while you're out in the elements.



Snow and rain each offer unique challenges. In wet weather in the city, we use the in-camera meter to lessen the amount of equipment we need to keep dry. We don't record our technical data as the logistics of a notebook in the elements doesn't work. But as a rule, we overexpose 1 stop for snow to compensate for the bright reflected light, and overexpose 1/2 stop for rain scenes to fight the dreariness. If we're shooting with a model and expose an entire roll in the same location with identical light value, clipping is an option to ensure proper exposure.

As seasoned street shooters, we like to cover a lot of ground since we're cold and wet anyway. In that vein, we use a variety of films that give us a wide latitude of options. For instance, we prefer Kodak Ektachrome 200 (EPD) in low light. EPD allows us to hand-hold while on the move. Even pushed two stops, the color is stable with minimal increases in contrast and grain. When we know we'll be using a tripod, Kodak E100SV is our choice. It has a fine grain and maintains good color balance at slow shutter speeds. We use a Linhof tripod with a Gitzo ball head because this combination is lightweight and easy to operate in adverse conditions.

We work with the Canon A2 camera with EF lenses. The A2 is a compact, lightweight system ideal for street shooting. The image stabilized EF 75-300mm F4-5.6 lens has become a real favorite because it makes it possible for Patti to hand hold a longer lens. Whatever your system, your camera and lens can be protected inexpensively with a simple plastic grocery bag. Tear a hole in the bottom of the bag, just large enough to fit the lens rim. Anchor the bag on the lens with the lens hood and slip your wrists through the bag handles to keep your hands free inside the bag. This allows you to operate the camera while keeping it dry.

Shooting in the snow presents the additional problem of cold, which can effect camera functions. Keep the camera inside your coat except to shoot and carry spare batteries in an inside pocket. Outfit yourself with layers of warm clothes for protection as you frequently open the top coat to use your cam-

era. Fingerless glove/mittens are available at most professional photographer outfitters and they allow you to shoot efficiently while saving your hands and use glove liners.

Cities in any kind of nasty weather appear harsh, maybe downright hostile. But with a little foresight and a lot of perseverance, you can cause all that gray and white to turn to the green of sales money from your hard earned efforts.

Patti McConville and Les Sumner formed a wife/husband photo team over 19 years ago and have been shooting from their NYC base ever since. Patti, the shooter, is a long-time member of PPA, while Les manages the studio and totes the equipment. They do commercial assignments and magazine work, and their stock images are represented by Midweststock, Dembinsky Photo Associates, and The Image Bank. When not wading around the streets of the city, they

can be found driving around the country in their '81 Volvo in the never-ending search for stock imagery.



# Photographing Babies: *The First Six Months*

By *Angela Carson, Cr.Photos.*

Without a doubt, the most important thing that you must learn about babies is that they mature at different rates. Even children who are developing normally may not have the head and neck control that other children of the same age may have. Babies, like the rest of us, are different from each other, beginning from day one. I refer to my system of age reference as the "Developmental Age" approach. In this approach, age is just a guide.

Understanding the developmental stages of children is a non-photography skill that will serve you well with new parents. You must learn to discover each child's level of skill without alarming them. This takes some time and you'll probably end up with your foot in your mouth more than once. Try using the phrase, "Tell me what your baby is doing now." This gets the baby's parents to open up to you. Make sure you ask questions in an information-seeking, conversational way.

## **Newborn to Two Months**

The best term I've heard to describe babies at this age is "mushy." Infants this young have little if any neck control and are able to see objects only within the range of about one foot. One-month-old babies don't have schedules. You can count on their needing to eat, sleep, and have their diapers changed while they're at your studio. For these sessions, I always allow ample time—at least one hour.

We very often photograph babies at this age in heirloom christening gowns. The lighting we prefer for these sessions is a simple soft box off to one side. We make sure the baby is looking toward the side of the light. This gives a nice two-thirds view of the face and a good lighting pattern to highlight the clothing.

Because newborns can't see very far, you must get right up in their faces to get their attention, and be quick to get out of the photograph and catch their expressions. Very often all you or the mother need to do is talk softly to the baby to achieve a sweet

expression. A smile is not always the desired expression. I explain to the parents that babies smile with their eyes.

A pleasant expression is actually the best expression for newborns. We have a terrific foot-long magic wand with shiny gold stuff on

keep several sizes and styles of white pillows on hand for propping. It takes some practice getting the pillows and baby situated, and each baby needs a different amount of support. Nevertheless, it's worth the time and effort. The pillows blend in with the chair, resulting in a classic portrait, pure and simple.



Since most babies have pretty good neck control at this age, it's possible to use just the posing pillow on the floor. We place the babies on their stomachs with their arms tucked under them. This can be done in full-length or close-up.

## **Five to Six Months**

This age is one of the most challenging ages to photograph. The little ones want to sit up, but usually haven't mastered it yet. Rather than putting the babies in chairs and trying to make them look all grown up, we use another approach—babies love to be free! At this age, most babies enjoy playing with their toes. I love photographing them doing what they naturally do, so I place them on their backs and let them go to it. I often do this with babies in the buff, making sure to cover up the "private parts."

the end that we use to get the baby's attention by waving it in front of her face. Then we simply pull it out of the set and capture the expression.

## **Three to Four Months**

A baby this age is more predictable than a newborn. When we schedule the portrait session, we schedule it at a time that's best for the baby. This is usually earlier in the morning or after the noon nap. I advise not to photograph babies in the evening. Usually the baby is well past his prime and so is the photographer.

At this stage, babies' head and neck control is much better. We usually photograph babies at this age in our Baby's Nest. Three- and four-month-olds can be positioned into the back of chairs and other props with the help of pillows. We use a white wicker chair and

Another pose that works is photographing them nude lying on their bellies. This is a very timeless look in a portrait.

*Angela Carson, Cr.Photos., is the chief photographer at her studio in Northville, Michigan. She is the chairman of the PPA Children/Family Specialty Group and vice chairman of the PPA Consumer Awareness Committee. This is the first in a series of articles on photographing children at various life stages. Don't miss Angela's presentation at the Lifetime Conference. See page 5 for details.*

*This article was reprinted by permission of The Rainbow, a periodical for professional photographers published by Burrell Professional Labs Inc., of Crown Point, Indiana.*

# Affiliate School Spotlight

Educational Opportunities for Photographers

## FLORIDA • KANSAS

### FLORIDA SCHOOL OF PROFESSIONAL PHOTOGRAPHERS INC. MAY 21-25

The Florida School of Professional Photography, held at the Daytona Beach Community College, is a service of Florida Professional Photographers Inc. Our goal is to provide quality, cost-effective, professional photographic education. The official hotel of the 2000 Florida School is the Treasure Island Hotel, 2025 S. Atlantic Avenue, Daytona Beach Shores; 904-255-8371; \$68 single/double. Reservations must be made by April 15.

Tuition for week-long classes is \$445; PPA and FPP members, \$375; for additional attendees from the same studio, tuition is \$420. Applicants must send a deposit of \$75 (payable to FPP) with their completed registration forms; payment in full is due by March 31; no discounts may be applied thereafter. Tuition includes instruction, continental breakfasts, and several dinners. PPA members will receive two PPA achievement merits upon successful completion of a week-long

course; one merit for each short course.

Registration: Florida Professional Photographers Inc., 13424 White Cypress Road, Astatula, FL 34705; 352-243-1135; FAX: 352-243-1136; Web site: [www.floridaphotographers.org](http://www.floridaphotographers.org).

Additional information about the FPP school: Robin Phillips, School Director, 1505 S. Florida Avenue, Lakeland, FL 33803; 863-682-6958; FAX: 863.8853.

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- "Weddings," with David Ziser. Shooting high-end weddings.
- "The Ultimate Guerrilla Management Training Workshop," with Ann K. Monteith. Take control of your business to make more money with less work.
- "Basic Retouching," with Betty McDonald. Traditional techniques to enhance your photographs.
- "CPP Cram and Exam," with Al DiCampli. Learn what you need to ace the exam—then take the test on the on the last day of class.
- "Beginning Photoshop," with Al Audleman. Introduction to Adobe Photoshop.
- "Advanced Photoshop," with Jim DiVitali. Take your skills to the next level.
- "Digital Retouching," Jane Conner. Use Photoshop to turn your exceptional photographs into stunning portraits.



### KANSAS PROFESSIONAL PHOTOGRAPHERS SCHOOL JUNE 4-8

The Kansas Professional Photographers School is held on the campus of Bethel College in Newton, Kansas. One-week and two-and-one-half-day courses are offered. We are the most casual and friendly school anywhere.

Segment I classes start on Sunday afternoon and continue through noon Tuesday. Segment II classes start Tuesday afternoon and conclude Thursday afternoon. Some evening social events are planned. Registration is limited for each class and the roster fills quickly.

Courses fall into three skill levels: basic, for students with limited or rusty photographic experience; intermediate, for students with experience; and advanced, for students with at least five years experience or those well-acquainted with most aspects of photography.

Tuition includes a KPPS diploma, school photograph, and PPA merits for PPA members who attend (one merit per segment or two merits for the full week). Breakfast and lunch are included. No allowances can be made for meals not taken. For early registration discounts, registration must be postmarked no later than April 30; \$100 additional fee for enrolling at the door.

Segment I and II: \$550; \$475 with early enrollment

Segment I or II: \$350; \$275 with early enrollment

Dormitory lodging on campus is available Sunday through Wednesday evening; \$25/night single; \$18/per night, per person, double occupancy; air-conditioned rooms; communal baths; separate floors for males and females. Alternative lodging: Days Inn, 800-329-7466, or Red Coach Inn, 800-777-9120; room rates \$40-\$80 per night.

To Enroll: Select the class of your choice (only one class per segment). Indicate your selection along with any dorm needs, complete the personal information section, figure total of all fees, and send the registration form with a \$200 deposit to: Ron Clevenger, KPPS Registrar, P.O. Box 591, Ottawa, KS 66067; 785-242-7710. To register online, visit our Web site: [www.kpps.com](http://www.kpps.com). Kodak ProRewards, Visa and Mastercard are accepted.



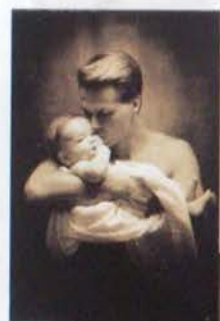
#### Segment I, June 4-6

- "Traditional and Photojournalistic Weddings," with Doug Box, and Barbara Box. Posing and lighting, wedding albums and traditional photography, and storytelling in black-and-white.
- "Senior Marketing and Selling," with Gary Box. How to build a senior marketing plan, from concept to finished ad campaigns.
- "Location Challenges," with T. Michael Stanley. The president of the greater Kansas City PPA shares location techniques with intermediate to advanced students. Bring cameras and lenses.
- "Beginning Photoshop," with Fred Taylor & Steve Attig. Hands-on. Students should bring their own computers loaded with Adobe Photoshop and ready to go. Some computer experience necessary.
- "Background Painting Plus," with Susan Treft. How to paint on muslin fabric with paints and dyes, from abstracts to scenes. Upon registration, students will learn what tools to bring to class.
- "Tony Wickers I," with Dale Williams. Emphasis on the basics for beginners.

#### Segment II, June 6-8

- "Success Systems for the Wedding Business," with Doug Box, and Barbara Box. Marketing your products and services with the "10 Steps to Doubling Your Wedding Average."
- "Senior Photography and Digital Products," with Gary Box. Hot ideas for photographing seniors with a side dish of profitable digital photography.
- "3-D Backgrounds: Fun With Foam and Fabric," with Bob Hawkins. How to create Styrofoam sculpture with tools, paints, glue, solvents, and applied materials.
- "Advanced Photoshop," with Fred Taylor & Steve Attig. If you know Photoshop basics, learn how to make money with your skills immediately. Students should bring their own computers loaded with Adobe Photoshop.
- "Background Painting Plus," with Susan Treft.
- "Tony Wickers II Certification Class," with Dale Williams. For new photographers with experience or "Tony Wickers I" under their belts.

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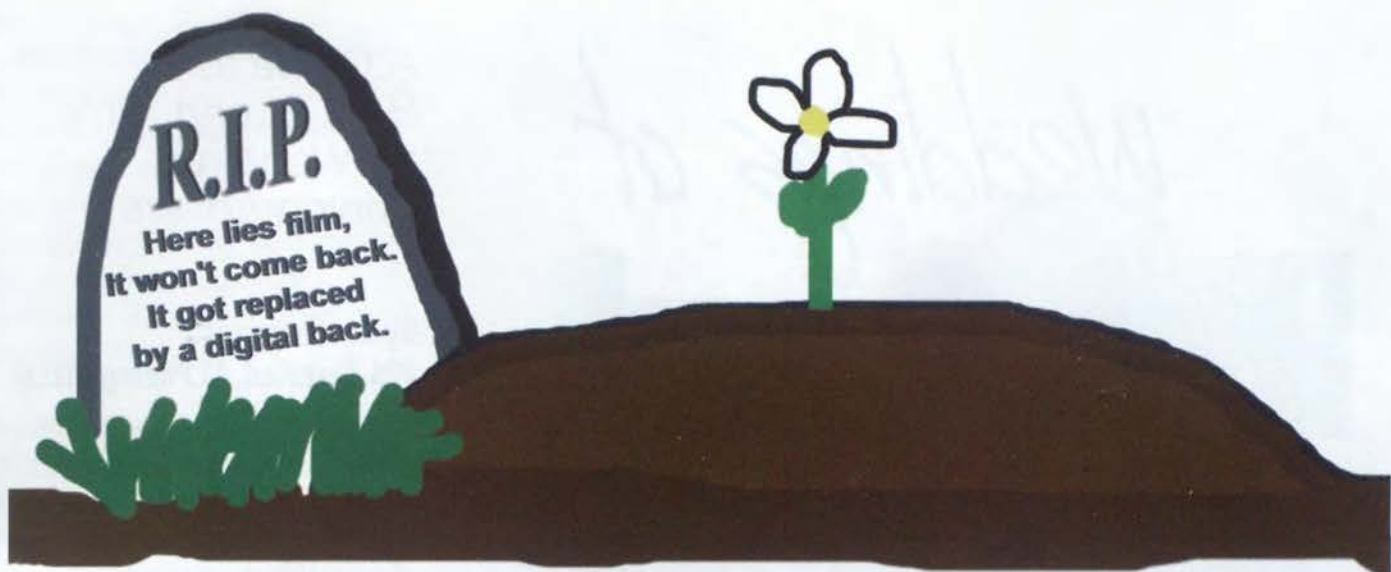
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# Weddings at High Speed

A Guide to  
High-Speed Films  
for Wedding  
Photographers

**By Don Emmerich**  
**PPA Certified, M.Photog.MEI.Cr.**

*S*o many films on the shelves! Which one do I use? Knowing the characteristics of the various films makes the difference between merely getting the shot and recording an exceptional image that captures every subtle tone of the scene. The following is a guideline for film selection for ISO 400 and ISO 800 films.

More than any other photographic event, weddings push the limits of the film you use and your creative ability to record images in constantly changing light—in addition to the challenging personal and emotional interactions you always encounter! If you are pleased with the results you achieve with the film you're using, I offer the old adage, "If it ain't broke, don't fix it." But if you feel the need to punch-up and perhaps improve your image quality, read on.

Color negative films come in ISO speeds of 160, 400, and 800. There are also "specialty films" used for the trendy photojournalistic style of wedding photography that come in ISOs greater than 1000. Regardless of the film speed you select, we all know that proper exposure is

Image captured on Fujifilm Professional 400 NPH color negative film using a Mamiya RB67 medium-format camera and 250mm f/4.5 lens equipped with an 81C filter.



critical. Newer color negative films offer wide—and forgiving—latitudes that produce acceptable results, even when the exposure is a bit off, which is the major reason to use color negative film for weddings. Also, producing prints from negatives is less expensive per print than using transparencies.

### ISO 400 Films

For wedding photography, ISO 400 and 800 speed films dominate the field due to their exceptional grain characteristics and flexibility. Because of their capacity for recording ambient light, the films make a photographer less dependent upon multiple lighting setups in large halls and churches. Rarely are wedding candids printed larger than 16x20 inches, which ISO 400 and 800 films can handle quite comfortably.

High-speed film allows photographers to capture images in low light without having to resort to push processing or loss of maximum density (D-Max), while maintaining fine grain characteristics. On location, I prefer to work at apertures of at least f/8. Most medium-format lenses perform better stopped-down a few increments, and high-speed films work well at these apertures to yield greater sharpness, contrast, clarity, and depth-of-field. Maximizing lens performance is something I cannot stress enough.

High-speed films are more color blind to the differences between fluorescent and daylight lighting. In the ever-changing lighting conditions of most wedding shoots, photographers must rely on film latitude and unbiased color balance. Everything must work in perfect harmony to ensure detail and tone in the bride's bright white dress, the colorful or dark bridesmaid gowns, and the groomsmen's gray or black tuxes.



Image captured on Fujifilm Professional 400 NPH color negative film using a Mamiya RB67 medium-format camera and 250mm f/4.5 lens equipped with an 81C filter.

Each ISO 400 film has a unique contrast level, an especially important consideration in wedding photography. Whites areas, such as the wedding

gown, add lens flare and lower the contrast in the image, so it's important to build up the contrast with higher contrast film. Kodak's Portra films

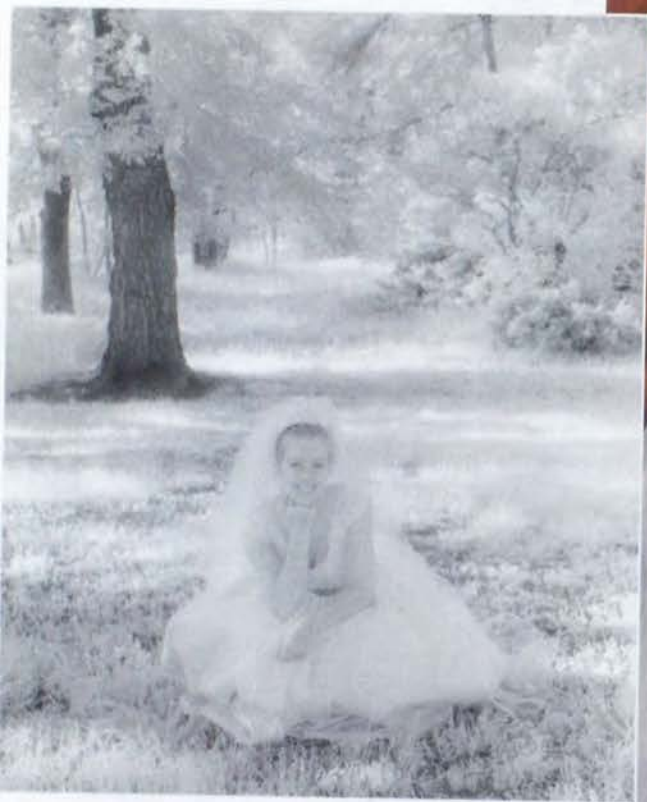


Image (above) captured with a Canon EOS-1N 35mm SLR and 28-70mm f/2.8 zoom lens with an 87IR filter on Kodak Ektachrome Infrared (EIR) film. Image (right) captured with a Mamiya RB67 and 180mm f/4.5 lens equipped with an 81C filter on Kodak Professional Portra 400VC film.



simplify the task of choosing film; they come with either NC (normal color) emulsion or the higher contrast VC (vivid color) emulsion.

With Kodak Portra unified film emulsion technology, a print made from Kodak Professional Portra 160NC film will have the same appearance as one made from a Kodak Professional Portra 400NC film. This remarkable consistency results from using the same dyes and couplers in each film, so the films have identical spectral sensitivity and spectral dye density. For the photographer, this means that even if you start with 160NC and finish with 400VC, all the prints will appear similar in color, as if you had captured them on the same film. That's the beauty of the Portra family.

Portra 400NC, a true 400 speed film, delivers sharp images and, for an ISO film, lends itself particularly well to enlargement. Its slightly lower contrast makes 400NC well suited for scenes with medium to low-key tones. Portra 400VC, which delivers a higher degree of contrast and color saturation, is the film I use with overcast skies or strong hazy conditions. Portra 400VC makes a muddy lighting situation appear nice and bright. It is also an ideal 400 speed film for bringing back contrast lost to lens flare from white gowns or walls. In general, it works well in any high-key environment.

Fujicolor Professional 400 NPH, another true 400 speed film, works well for weddings, families, seniors,

and location photography. The contrast is a bit higher than Fuji NPS, giving you the punch and snap you need with location lighting. The images are sharp and enlarge quite well for an ISO 400 speed film. NPH provides excellent neutral skin tone reproduction, rich gradation, and unbiased gray balance. True to Fuji's reputation, it has a wonderful color palette of location tones, particularly the greens.

Konica Professional 400 film has good contrast and snap with accurate color reproduction. With its smooth, fine grain pattern, this film holds up well under high magnification with enlarged prints. Its latitude makes working under diverse lighting situations a breeze, with high-quality results. Have you ever photographed teal



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gowns that printed any color *but* teal? Up to now, there's been only one film that could lay claim to reproducing teal: Kodak Kodachrome. But now Konica records teal wonderfully and delivers vivid, accurate color reproduction for outdoor/indoor photography.

### ISO 800 Films

The contrast characteristics of Fuji

NHGII 800 handle white dresses beautifully, while maintaining a smooth, clean color palette. I would most likely choose NHGII 800 over any of the 400 speed films for its remarkably fine grain and the way it stands up to large magnification. The latitude of NHGII 800 is so great that when it is exposed at ISO 400, the grain structure on the prints seems to

disappear, so you can make even greater enlargements than with ISO 400 films.

You can expose Fujicolor NHGII 800 Professional film with an E.I. of 800, a welcome bonus when working on location to shoot weddings, groups, high school seniors, children, or just about any environmental assignment. Fuji's Super Hexagonal Grain technology helps minimize flare and the Super Concerted/Composite Coupler technology for capturing saturated colors is truly valuable for location assignments. Ideal for all low-light settings, NHGII 800 is the one film I would use for my entire wedding work, never having to switch back and forth between 400 to 800 speed films. (I look forward to testing Kodak's recently introduced 800 speed color negative.)

### Specialty Films

Wedding photography has entered a new era to meet the growing demand for a more candid, photojournalistic look, which means using high-speed films in 35mm cameras. If I were exposing color negative film, I would opt for Fuji NHGII 800, but it's the black-and-white, high-grain look that clients are requesting.

There are several good black-and-white films for this purpose and three good infrared films. For black-and-white images, use Ilford 3200, Kodak P3200, or Fuji Neopan 1600. Start by running some test rolls and process at half the manufacturer's ISO rating to see if this helps your images. For example, if I were shooting in available light with Ilford 3200 film, I would set the ASA to 1600 and perhaps have the development pulled a bit to lower the contrast of the film. Contrast in available light is particularly tricky when photographing evening weddings.

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Keep in mind the fine line of ISO 400 films—Ilford Delta 400, Kodak T-Max 400 or Tri-X, and Fuji Neopan 400. All of these films produce the look and feel you're looking for in your wedding photography when used with fast optics and long lenses.

Infrared (IR) film is effective in creating spectacular scenes and special effects. It portrays flesh tones, greens, and clouds as pure white, and blue skies and water as dark as coal. Kodak's IR film is the only one I would call a true infrared film, but it must be loaded in complete darkness. The grain of Kodak IR film generally has the look and feel I want to achieve.

For finer grain, Konica and Ilford IR films, which can be loaded in the light, can be used with varying results without filtration for normal pictorials. These IR films have a wavelength sensitivity range of 640nm-820nm, with peak spectral sensitivity at 750nm. This produces a look and feel different from Kodak IR film, which has sensitivity in the 900nm range.

### Printing

All films print best on media made by the same manufacturer. For instance, Fuji film produces unsurpassed image quality when printed on Fuji paper. You can get an excellent print from a Fuji negative on Kodak paper, but you get an added punch if the paper and film are from the same manufacturer.

In wedding photography, ISO 400 and 800 speed films make your life easier so you can concentrate on the art of creating your images. In this market, this editor's choice goes to Fuji NHGII 800. ■

Don Emmerich, M.PhotoG.Cr.MEI., is a technical editor for *Professional Photographer* magazine. He is co-owner of Emmerich Photography in Denver.

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## Bert BEHNKE

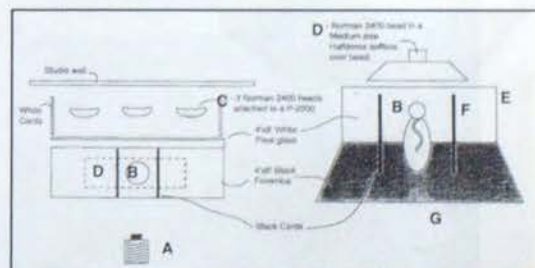
Bert Behnke, PPA Certified, M.Photos.Cr, Hon.M.Photos., of Frankfurt, Illinois, created this image as a gift for the mother of this tiny, days-old infant. "She has two other daughters we have photographed," said Behnke. "I asked her if I could do this for her before the baby was one month old." Behnke captured "The Gift" with a 35mm Canon EOS 650 fitted with a Canon EF 80-200mm f/4.5-5.6 II zoom lens. He used Kodak T-Max 3200 film, rated at ISO 800 and shot at f/4.5 for 1/15 second. The basic studio lighting setup involved a Photogenic Portamaster model lamp in a 42-inch soft box arranged to the left of the camera. To the right of the subject, forming a left-right diagonal with the lamp, was a 42-inch Lite Disk reflector. After he printed the photograph, Behnke scanned the 8x10-inch print and imported it to Adobe Photoshop on his Gateway VX900 computer. He retouched the edges and a few other small areas and printed the final image on Arches watercolor paper.





"Redtail Stopper" is one of 20 images shot by Charles A. Parker, PPA Certified, M.Photos Cr., of Bridgewater, Connecticut, for the portfolio of artisan John Childs, a well-known glass blower. The image has been used on sell sheets and slides for juried shows, and later for press releases, show announcements, and advertising. Parker captured the shot with a 4x5 Calumet Legend PC camera with a Caltar II Symmetrical 180mm f/5.6-64 lens on Kodak Ektachrome E100S film. Diagram: A) camera; B) subject; C) main light—four 2,000-watt-second Norman 2400 heads attached to a P-2000 pack, aimed away from the subject and bounced off the studio wall; D) fill light—a 1,200-watt-second Norman 2400 head attached to a P-2000 pack and placed in an overhead, medium-size, half-dome soft box; E) a 4x8-foot segment of white Plexiglas; F) Black cards on either side of the subject; G) a 4x8-foot black Formica mat.

## Charles A. PARKER



**Robert  
HUGHES**

In "The Delicate Observance of a Fabulous New Idea," a synthesis of traditional photography and digital imaging, the delicacy of a new idea is portrayed as a fairy, symbol of wonder and magic, who is observing a miraculous birth. The creator of the image, Robert Hughes, PPA Certified, M.Photog.Cr., MEI, of Columbus, Ohio, photographed the "fairy" with a 6x6 Hasselblad 501CM SLR camera, exposing Kodak T-Max 100 film for 1/2 second at f/22. He used a Hasselblad 150mm Silver C series lens. After the film was developed, the negative was digitized on a Minolta Dimage Scan Multi and imported to Adobe Photoshop, where Hughes masked the fairy. He then created a scene in the Bryce 3D application and imported the fairy image into the scene as a 2-D picture. After compositing the layers, Hughes output the image to an Epson 3000 printer, dry-mounted it on fine-art rice paper, and tore the edges slightly to emphasize the delicate nature of the birth of a concept.





## Andy **HOBELAID**

Stressing the harmony between the lighting, camera angle, and perspective, Canadian Andy Hobelaid, M.PhotoG.Cr., of Sarnia, Ontario, created "Lost in Time" as an art/concept image. He began by capturing four photographs with a Hasselblad CM500 camera loaded with Agfa RSX 100II ISO 100 transparency film. For the shot of the gentleman, Hobelaid shot at f/11; for the mountains, f/45; for the desert, f/32; and for the clock, f/16. He used a combination of three Hasselblad lenses with focal lengths of 50, 150, and 500mm. Hobelaid digitized the images on a drum scanner at a resolution of 4,000 dpi, imported the images to his computer, and used several layers in Adobe Photoshop to create the final composition. He used a film recorder to produce transparencies.

"I'd been trying for a couple of years to do something nice with my mother-in-law in it," said Richard Bass, M.Photos. He finally came up with the idea of featuring her with one of the many dolls in her collection. Bass photographed

## Richard BASS

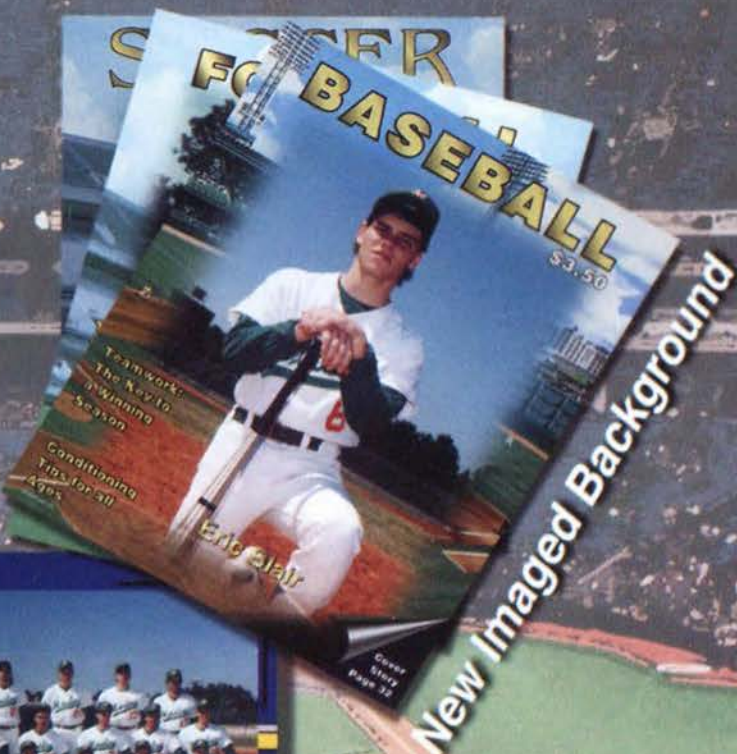
"She's all I Have" in natural light with a Nikon 8008 35mm SLR fitted with a Nikkor 300mm f/2.8D autofocus lens. He used Kodak Gold 200 film and shot on autofocus. Bass's wife Linda printed the photograph at Lincolor Lab, their business in Newton Ohio.



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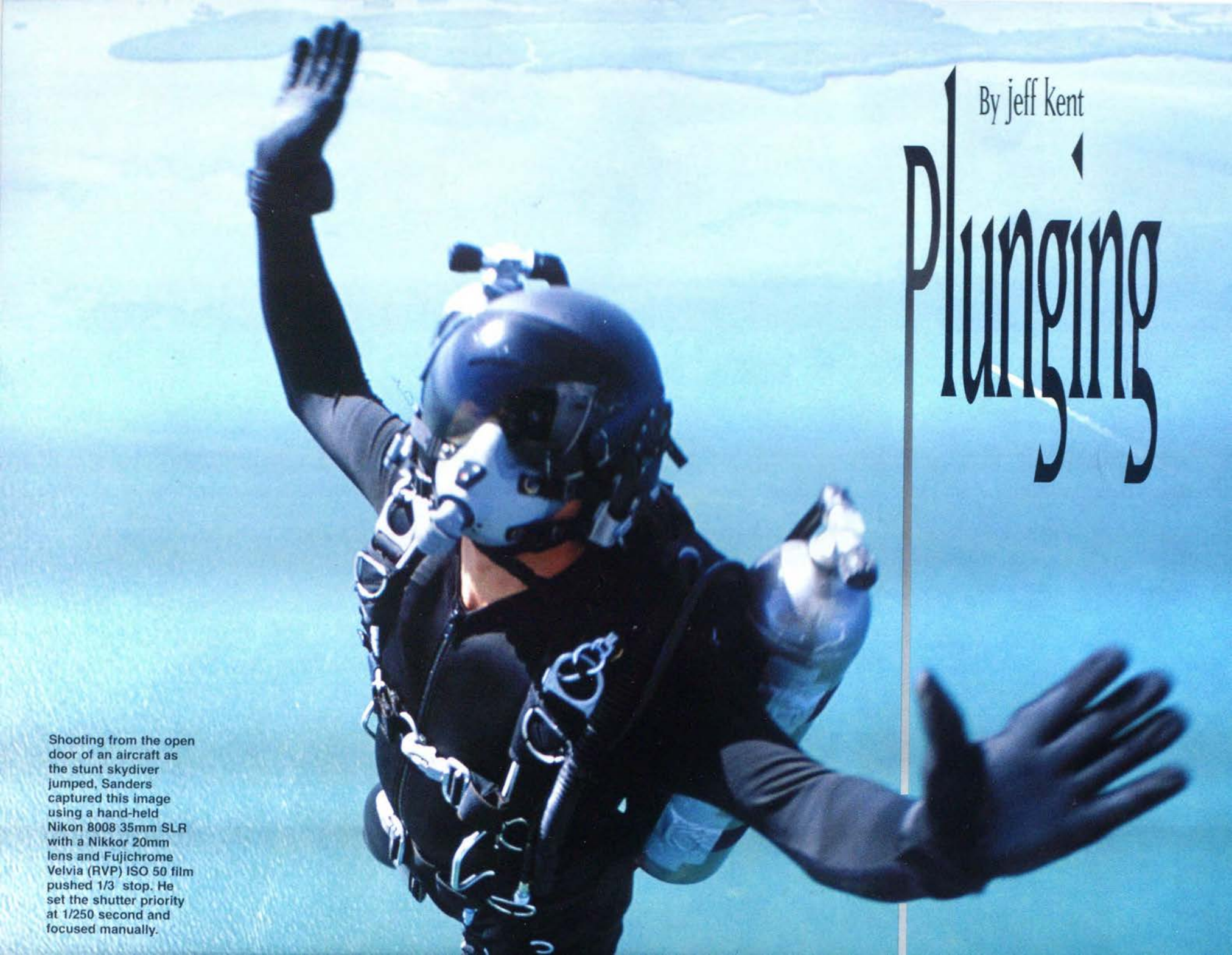
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By Jeff Kent

# Plunging

Shooting from the open door of an aircraft as the stunt skydiver jumped, Sanders captured this image using a hand-held Nikon 8008 35mm SLR with a Nikkor 20mm lens and Fujichrome Velvia (RVP) ISO 50 film pushed 1/3 stop. He set the shutter priority at 1/250 second and focused manually.

This still image (bottom right) was captured during the shooting of an award-winning television commercial for Sony. Sanders used a Nikon 8008 camera with a 35mm f/1.4 lens and Fujichrome RVP film pushed 1/3 stop. He fired at 1/250 second with shutter priority and manual focus. To commemorate the world record 282-way group skydive (below), Sanders mounted a Nikon F100 autofocus camera with a Nikkor 16mm f/2.8 D AF Fisheye lens and Kodak Ektachrome E100VS film on the belly of a skydiver following the configuration. When the skydiver pulled his chord, the parachute flipped him vertically so the skydiving group was beneath his feet, falling away from him at a much faster rate. An Aerial Focus cameraman triggered the belly-cam with an LPN PocketWizard trigger system and had it fire continuously on a 1/250 second shutter priority setting.

# to Success

Aerial Photographer  
Tom Sanders Makes  
His Career in Thin Air

"So I'm in free-fall over the harbor in downtown Miami, and I have to watch each of the skydivers I'm following open their parachutes one after the other. After they have all opened their chutes, the two alongside of me with the lights open their chutes and fly away. I open my parachute and it malfunctions. I have what we call a spinning malfunction. I'm over the water. I've got huge cameras on my helmet, and it's at night. The only safe thing to do is to pull the cut-away handle, which releases me from the main parachute, back into free-fall, and then pull my reserve. Now I'm at a really low altitude and I can just barely clear the water and make it to the concrete landing area around a big fountain in downtown Miami. That's the kind of extreme danger I face; that's about the worst it can get without being killed or injured. But I certainly got a lot of adrenaline pumping. And that's all in a day at the office for me."

—Tom Sanders



No, the man recounting this story isn't a paratrooper on a night jump or a pilot in distress, or even a Hollywood stunt man. He's Tom Sanders, the world's premier aerial photographer and cinematographer, and he's describing a near disastrous jump he made for the movie *Drop Zone*.

For the last 22 years, Sanders has made his living capturing breathtaking images in midair. A typical day at work could mean jumping from a plane at 22,000 feet with 300 fellow skydivers, or hang gliding from the lip of a Hawaiian volcano, or putting his feet up on a chair 5,000 feet in the air while hurtling toward the earth at 125 miles per hour.

With well over 6,000 jumps under his belt, Sanders has handled all these situations and more, usually with heavy cameras mounted to his skydiving helmet. Yet a lurking element of danger still accompanies him every time he steps from the belly of an airplane into nothing but air. "Most of the time it goes smoothly," said Sanders, "but every once in a while you're on a project, and the assignment can be really challenging."

Shooting surfing photography—which is how Sanders began his career behind the camera—was risky enough, but the adrenaline-charged appeal of skydiving would eventually draw him off the beach and into an airplane. He made his first skydive in 1978.

Sanders soon discovered a void in the photographic profession, one that would lead him into a new career and the distinction he enjoys today. Back then, he said, "There were thousands of people making their first jump, and there was no one to photograph them. It just occurred to me that I would like a photo, and I



**"Most of the time it goes smoothly, but every once in a while you're on a project, and the assignment can be really challenging."**

**Sanders captured this image at sunset with a Nikon 8008 camera and a Nikkor 35mm f/1.4 lens. The camera was set on manual focus and shutter priority at 1/250 second. The film was Fujichrome RVP film pushed 1/3 stop.**



Sanders wears a typical camera helmet setup. Mounted in this montage are a Sony Hi-8 video camera, a one-of-a-kind Cine 35mm motion picture camera, and two Nikon 8008 35mm still cameras, one mounted vertically and the other horizontally.



Photographed over Palau, Micronesia, this image came from a wing-mounted Nikon 8008 SLR and a 16mm f/2.8 lens. The pilot fired the camera via a remote cable. The camera was set on shutter priority at 1/500 second and focused manually, exposing Fujichrome RVP film pushed 1/3 stop.



Sanders photographed these members of the Golden Knights (top left), the U.S. Army parachute team, with a Nikon 8008 SLR and Fujichrome RVP film pushed 1 1/3 stop. To stop the motion of the rapidly fluttering flag, Sanders used the shutter speed priority set at 1/1,000 second. Photographed with a Hasselblad ELM and a Zeiss T\* 50 lens, this image of the late Jan Davis (bottom left) was taken at Angel Falls in Venezuela. Sanders used Kodak Ektachrome Professional Plus (EPP) ISO 100 film, exposed at f/5.6-8 for 1/500 second. Davis was the first woman ever to BASE jump off the falls.



figured other students would as well. So while I was still a student, I'd take my old surfing lens, an 800mm Nikkor, and spend all day Saturday and most of Sunday taking photos of the students coming down under their parachutes. They weren't the really exciting shots of them letting go of the aircraft at 3,000 feet . . . but I was still able to sell a lot of photos."

That first year he made 13 jumps, not a record by any stretch, but he was hooked. Better yet, he had found a way to make money doing something he loved. A key stage in the evolution of Sanders' budding business began when he first mounted Nikon cameras on the fuselage of a skydiving plane and enlisted the pilot to trigger the shutter release as the students deplaned. "That was the moment of truth—when they first let go of the airplane," he said.

Sanders later developed a two-part system for capturing the action, using both video and still photography. The process was simple. On the wing of the plane, he would mount a 35mm still camera with a remote trigger. As each student prepared to jump, Sanders would lean out an emergency door on the side of the plane to videotape them. Then, as they leapt from the plane, Sanders would trigger the wing-mounted still camera. "That was pretty much the photography that paid my bills for a long, long time," he said. "I sold virtually 100 percent of the student photos."

All this time, Sanders was learning



the tricks of the trade and honing the photographic skills that today set him apart from his competitors. "When I started," he said, "I had one camera with the wrong lens. But I started teaching myself by going to camera stores and reading the manuals and picking everybody's brains and buying more and more equipment."

Eventually, Sanders quit his side jobs as a carpenter and a hotel clerk and became a full-time skydiving photographer and then a skydiving instructor. As he learned more about video, motion picture film, and still photography, Sanders developed a system of jumping with several



When former President George Bush (top) conducted his first highly publicized skydive in 1997, Sanders was on hand to capture the moment with a Nikon 8008 SLR and a Nikkor 35mm f/2 lens. He set the shutter priority to 1/250 second and used manual focus. Because of the light shining behind Bush and his two instructors, Sanders snip tested the shot and pushed it 2/3 stop. "There was less than a second when the president and his two instructors were in perfect form," said Sanders. Taken while filming Sanders' movie, *Over the Edge* (above), this dusk shot was made with a Nikon 8008 SLR and Nikkor 35mm f/2 lens. Sanders used Fujichrome RVP film pushed 1/3 stop, with the camera set to shutter priority at 1/250 second. He illuminated the scene with a Norman 200B battery-operated portable flash.



Photographed by Dave Major of Aerial Focus, this image gives a good perspective of just how acrobatic Sanders had to be to film this Yamaha television commercial. They went through 17 motor scooters during 22 jumps over two-and-a-half days. Majors took this photograph with a Nikon 8008 SLR and a Nikkor 35mm f/2 lens. He used Fujichrome Velvia 50 Professional (RVP) film pushed 1/3 stop. Shutter speed priority was set on 1/250 second.

cameras mounted to his helmet in custom-designed casings. "Putting cameras on the helmet is the best way to do skydiving photography, because you're body surfing through the air really fast, and you're using your hands to control yourself through the air," he said. "You're also using your hands to open your parachute and handle any emergency procedures."

Sanders has always used Nikon cameras. On a typical shoot, he jumps with a Nikon F100 35mm still camera, a 35mm or 16mm movie camera, and a Sony PC-7 video camera. He runs the video camera from the beginning of the shoot to the end, later using the footage to correlate the framing with the still

photographs or to show a photographic director the composition of the shoot. He triggers the helmet-mounted still and movie cameras with a remote held in one hand. If the shoot is set up primarily for still photography, Sanders exchanges the movie camera for another Nikon F100, attaching different wide-angle lenses to each camera from his cache of Nikon 16mm, 20mm, 24mm, 28mm, and 35mm lenses. Depending on the goal of the shoot, he might mount one camera horizontally and one vertically. For night shooting, Sanders adds either a Nikon SB28 flash or a Norman 200B battery operated portable flash.

For film, Sanders prefers Fujichrome Velvia 50 Professional (RVP) and,

more recently, Kodak Ektachrome E100VS transparency film. "For the first time, I'm getting a nice depth of field with 100 ASA film," he said. "But I'm also getting the kind of color and saturation that I really like, as well as the really fine grain." He usually sets the shutter speed priority to 1/250 second, letting the camera choose the f/stop. With the Nikon F100, the focus can be preset, but the camera's autofocus feature has so impressed Sanders that he usually leaves one of the cameras on autofocus. "It's amazing that I can fly within a foot-and-a-half of somebody, get a perfectly focused shot, then fly back up to 12 feet and get another great shot," he said.

Much of Sanders' success comes from his status as a pioneer in aerial photography. When he started, the general public considered skydiving and aerial stunts risk-laden hobbies best left to the lunatic fringe. "When I started back in '78, skydiving wasn't that hip of a sport or something that was considered all that safe," he remembered. "I thought it was going to be a bunch of Hell's Angels jumping out of airplanes, and the whole excitement was going to be whether the parachutes opened or not. Of course, I found out it was a lot more than that."

As the skydiving system became more efficient and the sport grew more popular, Sanders grew along with it. Today he is the most sought-after aerial photographer in the world. "Realistically," he said, "there are fewer than six people in the world who jump with a 35mm movie camera, and only three in America who make their living jumping out of airplanes as professional skydiving cinematographers and photographers. I'm certain that I

do 90 to 95 percent of that type of work."

Capitalizing on his reputation, Sanders founded Aerial Focus, a photography and cinematography company specializing in skydiving, hang gliding, wing walking, and the new rage in skydiving, BASE jumping. Along with such high-flying trends as sky surfing and para-skiing, BASE jumping—from a building, antenna, span (as in bridge), or earth object—represents the constant evolution of the sport that has kept Sanders busy for the last two decades.

"Typical" is not a word that can be applied to anything Sanders does. Despite the prestige and credibility he's earned, each new assignment brings a fresh challenge. "I've had so many weird objects in free fall with me, it seems like I don't ever get asked to just go jump with a few skydivers. I've had Cadillac cars. I've had sofas. I've had Yamaha motorcycles, chainsaws, lawn mowers. And when it's just me and some skydivers, it's on the extreme end, like 300 skydivers jumping out of four military aircraft in celebration of the king of Thailand's 72nd birthday."

In this ultra-specialized field of photography, Sanders' career highlights are equally rarefied, like skydiving into the opening ceremonies of the 1988 Olympic Games in Seoul, Korea, filming 72-year-old former President George Bush as he made his highly publicized skydives in 1999, and being part of the largest group skydive ever. "In the 15 solid years that I've been at the pinnacle of this business, it's just incredible how much of the planet I've seen and what I've gotten to do," said Sanders. "It's just phenomenal."

But the real thrill for Sanders is

that he doesn't have to do his job from the sidelines. "All of my friends are envious that I have thousands and thousands of photos of all these great things," he said, "but I wasn't just watching them; I was doing them." This unique opportunity to both photograph and participate in a sport is what keeps Sanders going,

no matter how many cars, motorcycles, or chainsaws they throw out of the plane with him. After all, as he said, "that's all in a day at the office"—it just so happens that his office is 5,000 feet off the ground. ■

To view Tom Sanders' work or learn more about Aerial Focus, visit his Web site at [www.aerialfocus.com](http://www.aerialfocus.com).

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Nimi Craven wearing an Elizabeth Galindo gown and Travelites © Ronn Brown

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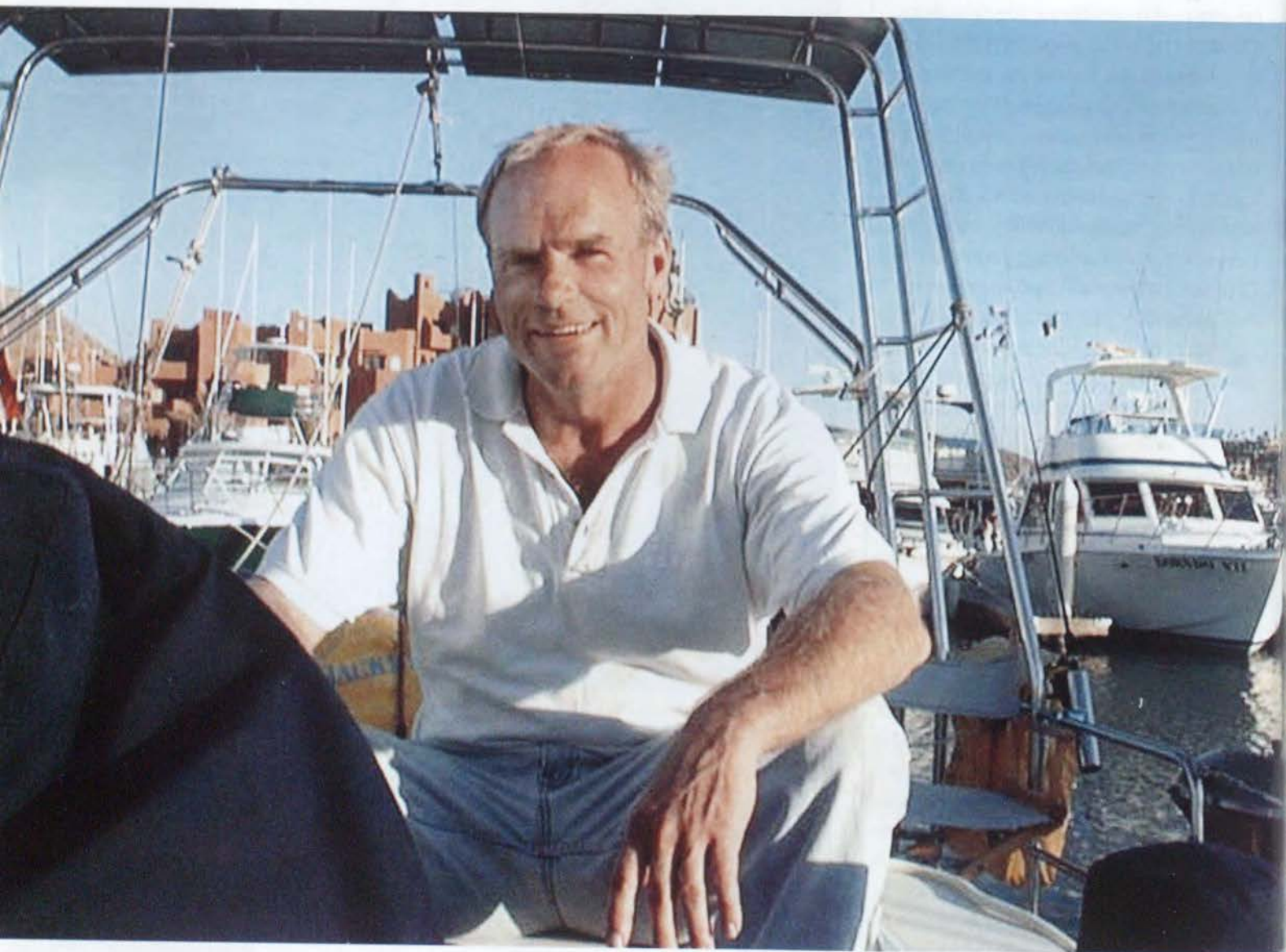
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# Business Science 2000

An Interview With Rex Alewel,  
President & CEO of Marathon Press

By John M. Frank & Kathleen A. Frank

**R**ex Alewel, CEO and president of Marathon Press, in Norfolk, Nebraska, is a pioneer in professional marketing services. His company began as a printing operation specializing in cards and brochures, and eventually grew into a full-blown marketing services firm for professional photographers. For the professional photographer, Marathon Press offers preprinted and custom brochures, direct mail services, marketing handbooks, stationery, Web site creation and hosting, and most recently, business plan design and support services. Marathon publishes the annual *Professional Photographers of America Loan Collection* and *Showcase* books, the *Fuji Masterpiece Award* books, and the *Kodak Gallery Award* books. Recently, Professional Photographer contributing editor John M. Frank, and Kathleen A. Frank spoke with Alewel about the future of photographic studio marketing.



**PP:** *Marathon Press has grown into a very specialized marketing services firm. How did you enter this business?*

**RA:** When I graduated college, I relocated to South Dakota to start my first job in the printing business. It was at a small commercial printer that specialized in forms, brochures, and other business products. On my first day of work, I was told that the company was in trouble and might have to close. The banker holding the debt on the company asked me if I wanted to try and turn the business around. He said the bank would provide the capital, but my name would be on the note. This wasn't an easy decision, since I was new to both the printing and business worlds, but I decided to take the risk and after a few years, the company became profitable. In 1982, I sold that business and used the capital to buy Moran Printing Company in Norfolk. I changed the name to Marathon Press and began to build a reputable, high-quality, full-color printing service.

**PP:** *Marathon Press could have gone down several paths in the printing world. How did you end up specializing in the professional photography marketplace?*

**RA:** It was actually quite by accident. One of our first jobs at the new company was for a local photographer who wanted to market to non-contract seniors. With the success of that marketing piece and others we helped develop, we felt that photographers in other areas of the country could use our senior marketing literature.

It was quite a learning curve. We found that portrait/wedding photographers are very demanding in terms of quality, because they compare products produced on the printing press to

original color photographs. So Marathon invested in a very high-quality, six-color, sheet-fed press that is able to meet photographers' high standards.

We also learned that while most photographers wanted to use custom-printed color cards and brochures, they often found them to be cost prohibitive. Therefore, we began to combine several photographers' printing jobs into single press runs, which enabled us to produce small print jobs very cost effectively.

Eventually, we added our own internal design group and trained them to work within this specialized industry, so that we could offer photographers complete design, production, and printing services at a reasonable price.

**PP:** *Marathon Press offers many marketing options for the professional photographer. How did these services evolve?*

**RA:** First, let me say that one-third of our promotional material is directed at the senior portrait market, because we found that seniors drew the best response from direct mail marketing. The other two thirds are made up of various other portrait markets as well as wedding photography.

Keeping this in mind, we determined that photographers use their printed promotional materials in four ways. We knew that each could be

very successful, so we developed the means to produce them within the budget of a typical portrait/wedding studio. For example:

Photographer A will use a proven pre-produced senior marketing brochure or one of our clothing tips



brochures to distribute to his clients. The photographer thinks, "This work is similar to mine," so as long as his name [studio logo] address and telephone number are on the piece, it is more important to have something that works than to take the creative time and additional dollars to have the pride of authorship. Our catalogue serves this photographer well, with everything from wedding literature to wall decor brochures.

Photographer B likes that same marketing brochure, but wants to use his own images and is willing to

pay a little more to have them inserted into a semi-customized brochure. In this case, he uses our graphic design as a template.

Photographer C likes the concept of the brochure but wants a fully customized design. This photographer logically pays the most for the brochure, but justifies the time and expense in a totally unique marketing piece. Our graphic designers provide the creative talent. Photographer C also realizes that graphic design is a profession unto itself, and there is a significant advantage to using graphic design specialists.

Photographer D does it all. She creates the images, designs the brochure, selects the type style, writes the copy, and gives us everything on a ZIP disk or CD. Photoshop can certainly provide exceptional creativity in this area, but photographer D has also learned, often the hard way, that the image they see onscreen or output on an ink-jet printer will not necessarily look the same when output on a six-color, sheet-fed press.

**PP:** Your marketing and design services are one-of-a-kind in the photographic industry. What motivated you to expand into these areas?

**RA:** We were highly successful with pre-produced and custom-printed products, but we saw that our best customer was the studio that worked from a well-defined marketing plan. We also learned that the studio with

a marketing plan was more successful, with year-round financial (less seasonal) stability. This studio went after specific target markets, and our products created awareness and desire for the studio's photography.

Again, the great example here is

a big company and proactively markets its photographic specialties will not simply survive in the new millennium, it will grow and prosper.

We've had great success in areas that enhance the direct mail promotions. For example, Marathon can—

very cost effectively—create a portrait promotion, design and produce the marketing pieces, address and drop direct mail pieces on a timely basis, and then repurpose the

promotion for the Internet. We can also help generate additional sales with great point-of-purchase color displays. We do the complete promotion and the photographer reaps the benefits.

**PP:** What new marketing opportunities do you see for the independent studio photographer?

**RA:** The Internet is definitely one of the hottest marketing opportunities today. Marathon recently started offering Internet services for its customers. Our hosted sites are not just galleries of photographers' images, they're loaded with valuable information created from the support literature we generate. Any one of our 300 promotional pieces can be customized for a studio's use in print and then repurposed to be part of the studio's Web site, so we can help them design their Web sites for a fraction of the cost of a professional Web site developer and still maintain a look that is unique to each studio.



Marathon creates and hosts custom-made Web sites that reflect the studio's distinctive look and project a professional image.

non-contract senior photographers. These studios either purchase or maintain their own mailing list, have a specific, well-timed plan to drop their studio marketing cards or brochures, and they design internal studio "systems," everything from how to handle a senior telephone inquiry to developing package pricing systems. Put another way, many of our customers understand that spending the marketing time, effort, and dollars is a wise investment that makes their studio highly profitable.

**PP:** How do you make photographers aware of the value of a marketing plan?

**RA:** Big companies that produce and sell everything from groceries to athletic shoes know that marketing plans are vital to their company's prosperity. The studio that thinks like

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In the future we will be building an Internet database for our customers that they can use for promotional purposes. In other words, if your studio has a Web site with Marathon, it will include a page for visitors to register their name, address, and e-mail so

you can send them e-mail announcements about special promotions.

Newsletters are another popular marketing piece that require a lot of time to produce. We've developed the 2000 Marathon newsletter program which provides a series of

creative articles that can be published along with studio specials and artwork. We print the customized, ZIP code-protected newsletter and can even do the labeling and mailing.

**PP:** *We all know that an effective marketing plan is important, but it also costs money. What do you suggest is a realistic investment?*

**RA:** It can be tough to invest in the marketing side of one's own company. Yet every business consultant I know recommends allocating a set budget for marketing, regardless of the business size. If a studio would invest just \$350 to \$600 per month in a finely tuned marketing plan, the business impact and profitability to the studio would be tremendous.

**PP:** *Do you work one-on-one with studios to help them design a program unique to their market?*

**RA:** We've created a marketing education program that helps studio attendees custom design their own marketing plans. The program is called "Marathon Escapes . . ." followed by the slogan, ". . . from hit-and-miss marketing." We have 45 sessions set from early May through the end of October 2000 in San Diego, California. All sessions are limited to 10 non-competing studios. We've actually acquired two sailboats and we're going to mix some serious business success with some old-fashioned fun and adventure. ■

*For additional information on Marathon's seminars and services, visit their Web site at [www.marathonpress.com](http://www.marathonpress.com).*

John M. Frank and Kathleen A. Frank own and operate Creative Photographs and Imaging Ltd., in Medford, New Jersey.

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- *Versatility* of a 6 full f-stop range.
- *Dependable microprocessor control* and voltage regulation.
- *Optional Remote & Digital Display*

### NEW TECHNOLOGY!

Optional accessories for the 1250DR and the 2500DR include:

- *Infrared wireless remote control & display* for the flash and modeling power settings. The hand-held remote will control 9 individual PL2 PowerLights™. You can change your flash or modeling settings from anywhere in the studio.

The 1000ws PowerLight™ 2500DR

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Control Panel  
for the 2500DR



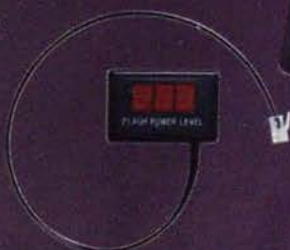
Optional Remote Transmitter  
and Digital Display Receiver  
for the 2500DR & 1250DR

- *Digital remote display and controller* for precise control and visibility. The wired remote allows you to change the flash setting without lowering the boom arm, opening a soft box or moving behind a portrait subject.
- *Computer wireless control* allows you to set up to 9 individual PL2 PowerLights™ in the studio and save unlimited files for each and every studio setup. IBM compatible format for windows 95-98 operation.

### Also Available

The 500ws PowerLight™ 1250

\$525.00



Optional Digital Display  
Unit for the 1250

### Features Include:

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# PRO

# Performance

## The Mamiya 645AF SLR

By Peter Kotsinadelis

**S**ince Mamiya America Corporation introduced its first 6x4.5cm SLR in 1975, it has maintained a considerable share of the medium-format market—a trend that is sure to continue with its latest offering: the Mamiya 645AF autofocus SLR. It's clear that Mamiya engineers put a lot of time into developing this camera, generating many new features and refinements that set it apart from

the growing field of autofocus medium-format cameras. The 645AF has interchangeable lenses and film backs, a choice of focusing and exposure modes, and newly designed AF optics that are sure to surprise you. It's a completely new camera design that is well tailored to the professional photographer.

### Mamiya 645AF Features

The Mamiya 645AF is electronically controlled with an integrated prism and a dedicated hot-shoe on top of the camera, an integrated motor drive/grip, a light metering system, and a built-in diopter control for eyeglass wearers. The 645AF has an H-shaped, three-sensor autofocus system, in which the outer two sensors pick up horizontal lines and the central sensor picks up vertical lines. It works very well, even in low light—an AF assist light automatically activates in low

light to ensure accurate focusing when the camera is in single shot AF mode.

Six AA batteries fit inside the built-in handgrip, which also serves as an integrated motor that can run at 1.2 frames per second in continuous mode. Instead of the traditional shutter speed dial and aperture adjustment rings on the lenses, the Mamiya 645AF has control dials on the front and rear of the handgrip. The electronically controlled focal-plane shutter is capable of faster shutter speeds than previous models, ranging from 1/4,000 to 30 seconds, with maximum flash sync at 1/125 second.

The shutter release button is located on the grip. The adjacent on/off switch/lever is also used to set the single-shot or continuous shooting modes. There is a standard cable release socket in the center of the shutter release button. The LCD panel on top of the camera displays exposure data and camera functions. The adjacent mode dial is used to select one of the camera's operating modes—programmed, aperture or shutter priority, manual metered, X-sync, or T mode. The dial on the left side of the camera controls the mirror lock-up feature, and the dial on the left of the prism selects one of three metering modes—average, spot, or variable



The Mamiya 645AF autofocus SLR



Mamiya 645AF with AF 45mm f/2.8 lens;  
exposed for 1/125 second at f/5.6.



Mamiya 645AF with AF 55mm f/2.8 lens;  
exposed for 1/125 second at f/5.6.



Mamiya 645AF with AF 80mm f/2.8 lens;  
exposed for 1/125 second at f/5.6.



Mamiya 645AF with AF 210mm IF f/4 lens;  
exposed for 1/125 second at f/5.6.

ratio spot/average switching, a mode unique to Mamiya. On the right side of the prism is the exposure compensation dial, which may be used to vary exposure  $\pm 3$  EV in 1/3-step increments. A switch on the left front allows you to select continuous autofocus or manual focus. On the bottom right, nearest the grip, there is a depth-of-field preview button.

In Program AE mode (P), the camera's metering system determines the appropriate shutter speed and aperture combination, which can be shifted with either of the camera

control dials. In Manual mode (M), these dials operate independently; the front dial is for shutter speed selection, the rear for aperture. The Aperture (Av) and Shutter Speed (Tv) Priority AE modes allow you to set either the aperture or shutter speed and leave the other settings to the camera. The X mode automatically sets a shutter speed of 1/125 second, and the Time (T) mode is used for extended exposures (several minutes or hours), with the aperture selected using either control dial. In M mode, the shutter and aperture settings can

be set by the photographer in 1/2-step increments, but in P, Tv, or Av modes, where the camera controls one or more of the exposure settings, those settings are adjusted by the camera in 1/8-step increments. The auto-bracketing function can be set  $\pm 1$  f/stop in 1/3 increments.

The Mamiya 645AF camera body and AF lenses may be purchased separately or in a kit that includes the body, an AF 80mm f/2.8 lens, and a film magazine. Four more AF lenses are also available: 45mm f/2.8, 55mm F2.8, ULD 210mm F4IF, and

APO 300mm f/4.5 IF. The Mamiya 645AF is backward-compatible with any of Mamiya's manual focus 645 lenses. At press time, Mamiya said it is developing a new AF zoom lens as well.

The film magazines hold 120 or 220 film (yielding 16 or 32 exposures, respectively). You do not need to line up start markers with these magazines; they sense the beginning of the film automatically. Each film back has two small buttons and an LCD for setting the ISO, which remains in memory courtesy of a CR3032 battery. These ISO settings transfer to the camera's metering system when a back goes on the camera body.

As a protection against accidental film exposure, an interlock system prevents you from taking a photo while the dark slide is in place and requires that the dark slide be inserted in order to remove the back. A slot for storing the dark slide when you are taking photographs guards against the photographer's misplacing it during a shoot. Although the film backs are removable, a rear door allows you to quickly replace film inserts for fast film changes. There is also a film back for Polaroid 100 or 699 series film.

Some of the other features of the Mamiya 645AF include: interchangeable focusing screens, mirror lock-up, multiple-exposure, auto-bracketing, built-in eyepiece shutter to prevent stray light from entering the viewfinder, and TTL flash metering when used with a Metz SCA-3000 series flash unit and SCA 3951 adapter.

## PRODUCT PERFORMANCE

Impressive features aside, field-testing is the only way to determine how good a camera is. The Mamiya 645AF is a bit shorter than other

6x4.5cm autofocus SLRs, and a bit wider. Mamiya claims the camera has a natural feel, and I have to admit that the large rubberized grip

## Mamiya Autofocus Lenses

In addition to the AF 80mm f/2.8, the standard lens for the Mamiya 645AF, Mamiya has introduced four other autofocus lenses: an AF 45mm f/2.8; AF 55mm f/2.8; AF ULD 210mm f/4 IF; and AF APO 300mm f/4.5 IF. These are equivalent to 28mm, 35mm, 130mm, and 186mm lenses on a 35mm SLR. These distortion-corrected, lightweight lenses all come with lens hoods. The wide-angle lenses have floating elements for sharper photographs at closer distances and the telephoto lenses are designed with low dispersion glass and APO format for improved sharpness and color reproduction.

I tested all of the new autofocus lenses except for the APO 300mm. The AF 80mm f/2.8 and AF 55mm f/2.8 lenses were gems. With the lens wide open, they produce sharp photos. When stopped down, the clarity was improved. The 45mm and 210mm lenses were also very good, but testing showed them best at f/8. The camera's metering system worked well with all lenses, with the exception of the AF ULD 210mm lens, which had a tendency to underexpose by about one stop.

made it very comfortable to hold and operate both horizontally and vertically. For photographers who use today's 35mm SLRs, the Mamiya 645AF is like an old friend. There is a large dial for selecting operating modes, a shutter release button on the grip, and two control dials on the handgrip. There are also well placed and clearly labeled switches for mirror lock up, manual/auto focus selection, and metering modes.

I found the camera exceptionally

easy to use. The accompanying instructions were well illustrated. The film backs are well designed, and I was happy to see that the insert could accommodate 120 or 220 roll film by simply rotating the pressure plate. Mamiya allows you to record the exposure or date information outside the frame on the film, and unlike some cameras, it also allows you to turn this feature off.

The lenses are very sharp. I tested the AF 45mm f/2.8, AF 55mm f/2.8, AF 80mm f/2.8, and AF ULD 210mm f/4 IF lenses (see sidebar). One recommendation I'd make is to have the camera maintain the aperture setting while the photographer removes the lens. Instead, you must reset the aperture each time you change lenses, unless you are using Programmed mode. This plagued the original Canon EOS cameras, but was corrected in later models. Additionally, there is no flash exposure compensation, which I often use outdoors with fill-flash. My test shots show that the Metz 40MZ-3i flash used with the Mamiya SCA module did a good job balancing ambient and flash lighting, but I prefer to have some control over flash output to adjust the fill as needed.

Overall, this camera is sure to be a hot seller with its range of features and competitive price. Moreover, the Mamiya AF lenses that you'll want to add to your system don't cost a king's ransom. If you are a Mamiya 645 user, or a 35mm photographer who wants to move to medium format, this new SLR is exactly what you are looking for. ■

**More Info? Circle No.: 100**

Peter Kotsinadelis is a writer and photographer in Pleasonton, California. He can be reached by e-mail at [peterk@iname.com](mailto:peterk@iname.com).

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A Story of Achievement

# Shooting for the Gold

By Charles Green, M.PhotoG.ME.I.Cr., F-ASP

"A light that cannot  
kindle other lights is  
but a feeble flame."

—Charles Green

*The following article is an abridged version of Charles Green's American Society of Photographers Fellowship thesis. A native of Great Britain, this PPA member was the first photographer to attain fellowships from the British Institute of Professional Photography, the Master of Photographers' Association, the Royal Photographic Society, and the Royal Society of the Arts. His upmarket portrait and wedding studio is in London.*

"Karsh of Ottawa," right

When I was young, I would spend Sundays at the local cinema. Hour after hour, I'd live my young life in the beautiful world of Walt Disney, Laurel and Hardy, and Charlie Chaplin. I fell in love with the make-believe art of the cinema, and at age eight, I dreamed of making it my future.

However, after studying film and working on numerous short films, I discovered that my real passion was for capturing single moments in time: the character in a person's face; the expression in the windows to the soul; the warmth, love, and beauty of people together. I wanted to create works of art that people would cherish forever, and I set a new goal for myself: I would become a photographer of people.

I started earning money with my 35mm camera by taking portraits of the hopeful—and sometimes hopeless—singers in a singing school. I would photograph the students performing every Sunday night, develop the prints in the bathroom all day Monday, and sell the singers 8x10 prints the following Sunday. Although I enjoyed doing this, it did not earn much money.

When I met Toni, my future wife, she encouraged me to pursue a career in wedding photography. With her support, I set out to establish a wedding photography



business, and make enough money for us to marry. Trying to follow in the footsteps of such heroes as Yousuf Karsh, I struggled toward success. However, meeting the family on my first wedding booking was a near disaster. The bride's father nearly threw me out of the house when I told them it would be my first wedding. Luckily for me, the bride and groom loved the special effects I used on pop groups, and persuaded the parents to let me have my first wedding. I rented every single piece of equipment needed for a wedding shoot, including a ridiculous medium-format camera with a viewfinder situated the wrong way round. After practicing for days with the camera, I shot 250 color photographs at the wedding, as well as 90 minutes of 8mm movie film. The photographic coverage was so successful that I was immediately contracted for five more weddings. From there things snowballed.

### **Compliments Are Silver, Honest Criticism is Gold**

Before long, I was invited to attend monthly meetings of top photographers at the Paul Kaye Studio (at the time the most famous in England). Known as the London Portrait Group, we met every first Tuesday and Paul would regularly critique my work. At first, it was a frightening experience to have my finest work—the work my clients had raved about—torn to pieces by Paul Kaye. I soon realized, however, that I was learning far more about portraiture from those critiques than from my clients' compliments.

I began to witness a dramatic improvement in my photography. Soon the prints I brought in received less harsh criticism and sometimes even praise. Finally, I had my first great achievement: winning Best of Show at a competition. I began joining

the leading photographic organizations and climbing the qualifications ladder. Like an addict, I was hooked on entering and winning print competitions. My subjects were my clients, as they are today; I believe the photography I sell to my customers should be good enough to win competitions.

I set myself a new goal. In Great Britain, no photographer had ever achieved all four major fellowships—Fellow of the British Institute of Professional Photography, Fellow of the Master Photographers' Association, Fellow of the Royal Photographic Society, and Fellow of the Royal Society of the Arts. I was determined to be the first to achieve this honor. By the early 1980s, I had succeeded.

### **Broadening the Horizons**

Many other awards and titles soon followed, among them Photographer of the Year and 12 Kodak Gold Awards



"Sleeping Beauty"



"All That Jazz"

for creativity. There was nothing higher to reach for in the United Kingdom, so I set my sights on America.

It was there that I met Harold Bovee, Jay Stock, Colbert Howell, Frank Kristian, and several others, who introduced me to American photography. Their perspectives were different from mine, most noticeably the concept of print

enhancement, which in British photography was nonexistent then.

I also learned a great deal from the famous American wedding photographer Rocky Gunn, who made me feel proud to photograph weddings. He would play romantic music to the loving couple under colored lights. At certain times he would utter a few choice words to

the couple. Through this method, Rocky was able to help the couple display their intimate feelings toward each other, and he captured those feelings on film. This confirmed my own belief: By using cinema directing techniques in portraiture, the photographer can coax his subjects into demonstrating a great range of expressions, and gain

insights about their personalities.

Every artist possesses the power to inspire others. Having received so much from photography, I felt the need to give back. A light that cannot kindle other lights is but a feeble flame. It became my passion to pass on all the knowledge I could. After many years lecturing all over Great Britain, I began to lecture farther afield, in Europe, Asia, America, and China.

Improving photographic standards and marketing techniques became my main concern. I wrote a book titled *Shooting for Gold*. It has been very successful, and I went on to create three teaching videos with my friend and colleague Peter Dyer. The *Shooting for Gold* videos became best sellers in the U.K.—Kodak alone bought thousands.

Despite the success of these ventures, I needed a new challenge. I had three goals that I wanted to realize. First, I wanted to get out of my studio a few hours a week to photograph on location. Second, I wanted to photograph highly successful people. Third, I wanted to do something in celebration of the new millennium. An idea came to me that would fulfill all three. I would create an exhibition: "Leaders of Great Britain into the Millennium."

With sponsorship from Kodak, Hasselblad, and Elinchrom, the

project took off with a flourish. On January 11, 1996, Madam Speaker of the House of Commons, Betty Boothroyd MP, opened the exhibition at London's prestigious Mall Galleries, across the road from

for all investitures at Buckingham Palace. From being the sole photographer in my studio, I had to assemble and train—virtually overnight—a team of 10 portrait photographers and 15 hostesses.



"Children of the Royal House of Fuji"

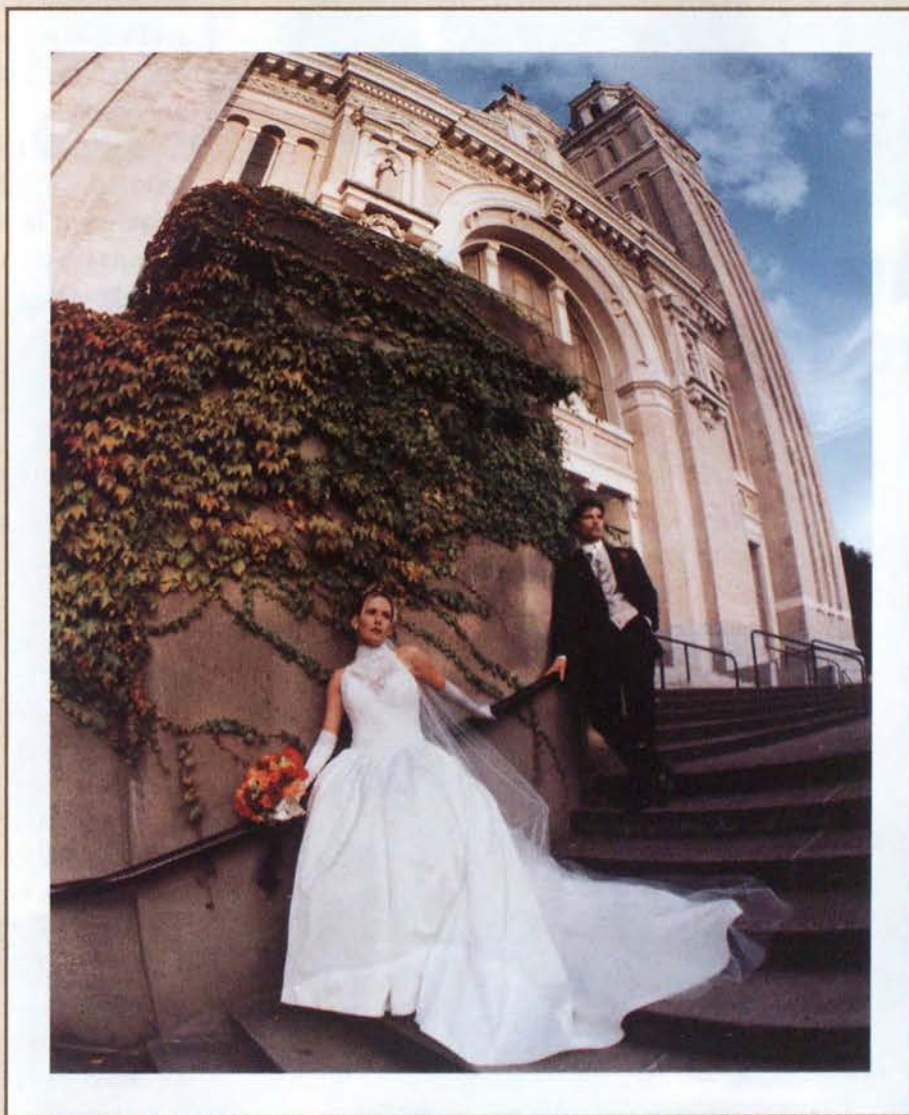
Buckingham Palace. Since then, the exhibition has been touring the country's art galleries and exhibition halls, receiving wonderful reviews. The experience of befriending and creating meaningful portraits of hundreds of outstanding role models in the U.K., all in their own environments, has enriched my life.

#### A Royal Occasion

One of the highlights of my life was to be awarded the exclusive contract to provide the photography

The contract led to the ultimate sitting; I would photograph Her Majesty Queen Elizabeth at Buckingham Palace. For the session, I treated myself to a limited edition gold Hasselblad camera. I set up my camera lights the night before and made several exposures with Toni as a stand-in for the Queen. I developed the film and made a 30x24 to check the camera and lights so that final adjustments could be made in the morning. The session was set for 12:10 p.m., and I had just 10

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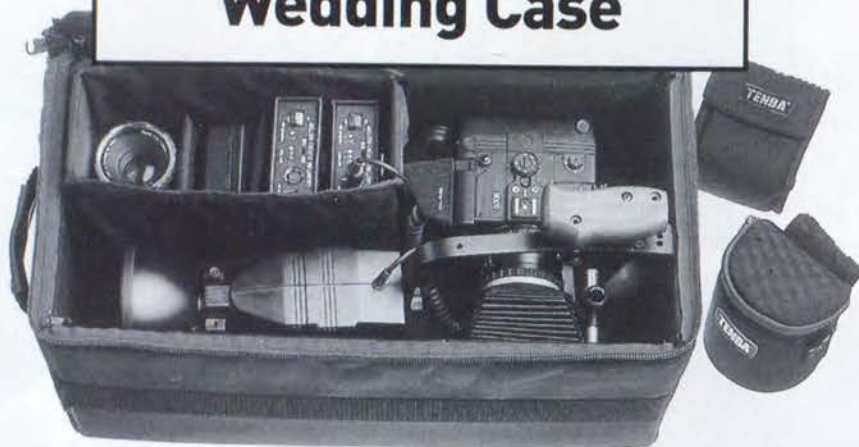
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## Wedding Case



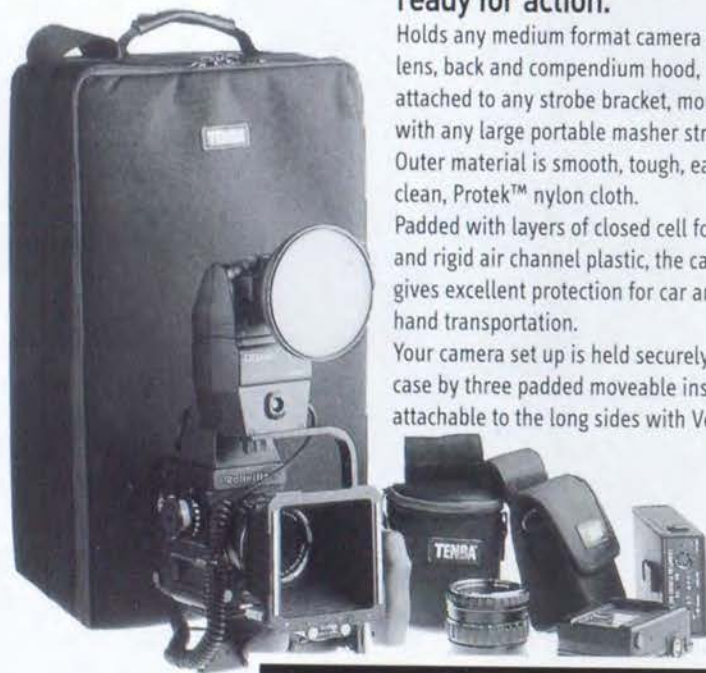
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minutes to create a portrait of the Queen, Prince Philip, and the Gentlemen at Arms. I had been warned by the press secretary that Prince Philip does not like being photographed and is liable to get up and leave without warning. It became my goal to prevent this and to complete the session on time.

When the Queen entered the room, there was a deafening silence. I bowed to her, gave some short instructions, and exposed film in two cameras fitted with lenses of different focal lengths. The session lasted seven minutes. Afterward, both the Queen and Prince Philip came toward me and were introduced. Her Majesty spoke to me for several minutes, and Prince Philip congratulated me on being so fast and efficient, telling me how much he enjoyed the session. Since then, I have again photographed Her Majesty, this time at Windsor Castle with all the other members of the Royal Family.

All these wonderful events in my life are not due to luck, but to being positive and constantly striving to improve. As we journey through life we have the choice of either focusing on the negative around us and feeling depressed, or concentrating on the positive and being excited. To focus on the positive, we must ask positive questions: How can I become a better person and make a difference? What can I do to improve my photography? How can I attract more clients and give them better value? The list is endless, but such questions bring positive answers.

I am grateful each morning for having yet another day to do what I love, and in return, I will be sure to use each day as if it is my last. ■

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# CALENDAR OF EVENTS

## GUIDE TO SPECIAL EVENTS

If your organization's convention, workshop, seminar, or exhibition dates aren't listed on these pages, you may be missing revenue from potential attendees. Submit your dates early and include organization name, convention location, city, and state, and include a contact person's name, title, address, and phone number, including area code. So readers may realistically plan to attend events listed here, *Professional Photographer* must receive listings, if at all possible, five-and-one-half months in advance. These listings are published at no cost to PPA affiliate members, strictly as a service to readers. *Professional Photographer's* editors reserve the right to select events to be announced on these pages, and to determine when announcements will appear. Editors are not responsible for conflicting or incorrect dates. For readers' convenience, each event is identified by a code preceding its name: C=Convention, W=Workshop, S=School, C/E=Approved PPA/Winona Continuing Education Seminar, E=Exhibit. Send all Calendar of Events additions or corrections to: **Debbie Todd**, *Professional Photographer*, 5431 E. Garnet Ave., Mesa, AZ 85206; FAX: 480-807-4509.

### PPA Events

**APRIL 9-13, 2000**

First Annual Lifetime Conference, Grand Hotel & Casino, Biloxi, Mississippi

**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

**MARCH 4-8**

C: PP of Nebraska Inc., Biennial Conference, Midtown Holiday Inn, Grand Island, Nebraska, Tom Goc, Event Chairperson, 1264 27th Avenue, Columbus, NE 68501; 402-564-2833

**MARCH 10-12**

C: PP of West Virginia Convention and Print Competition, Lakeview Resort, Morgantown, West Virginia, Anne Marie Lawyer, 788 Arner Road, Chester, WV 26034; 304-387-1780; e-mail: [abphoto@weir.net](mailto:abphoto@weir.net)

**MARCH 11-14**

C: APP of Illinois, Crowne Plaza Hotel, Springfield, Illinois, Membership, 2743 S. Veterans Parkway, Box 317, Springfield, IL 62704-6536

**MARCH 11-14**

C: Kansas PPA, Marriott, Wichita, Kansas, Jim Vequist, President, 409 Teri Court, Lawrence, KS 66049; 785-331-2345

**MARCH 11-15**

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

**MARCH 12-14**

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**

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**

C: Tennessee PPA, The Peabody Hotel, Memphis, Tennessee, Keith Renard, President, 1072 West Rex Road, Memphis, Tennessee 38119; 901-685-7000; or Jerry Wilson, Chairman, 6503-D Hixson Pike, Hixson, Tennessee 37343; 423-843-2444; Web site: [www.tnppa.com](http://www.tnppa.com)

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**MARCH 24-28, 2000**

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

**MARCH 25-29**

**C:** Virginia PPA, Holiday Inn Koger Center on the Midlothian Turnpike, Richmond, Virginia, William D. Piacesi, 2nd Vice President/Convention Chairman, 13124 Marcey Creek Road, Herndon, VA 20171; 703-435-9669; 540-7888-4921; e-mail: [piacessi@citizen.infi.net](mailto:piacessi@citizen.infi.net)

**MARCH 25-29**

**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**

**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 83843; 208-882-7372

**MARCH 31-APRIL 4**

**C:** PPS New York Regional Conference, Print Judging & Trade Show, Best Western Binghamton Regency Hotel, Binghamton, New York, Glenn Melvin; 814-368-9115; e-mail: [headquarters@ppsny.com](mailto:headquarters@ppsny.com)

**APRIL 1-4**

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

**APRIL 9-11**

**C:** Montana PPA, Holiday Inn Grand Montana, Billings, Montana, Phil Bell, Executive Secretary, 3426 Timberline Drive, Billings, MT 59102; 800-538-1487

**APRIL 16-19**

**C:** Pennsylvania PPA, Radisson-Penn-Harris Hotel & Convention Center, Harrisburg, Pennsylvania, Keith Lewis, 350 Main Street, Latrobe, PA 15650; 412-539-3283; Web site: [www.ppofpa.org](http://www.ppofpa.org)

**MAY 7-8**

**S:** PP of Indiana, French Lick Springs Resort, French Lick, Indiana, Mack Porter, Executive Director; 800-423-3222; e-mail: [map@surf-ici.com](mailto:map@surf-ici.com)

**JUNE 4-7**

**C:** Arkansas PPA, Riverfront Hilton, North Little Rock, Arkansas, Betty & Joe Neeley, Executive Directors, 1618 Brentwood Drive, Pine Bluff, AR 71601; 870-535-2210; FAX: 870-536-7702; e-mail: [jnealey@aol.com](mailto:jnealey@aol.com)

**JUNE 11-12**

**W:** PPA of Pennsylvania, Radisson Penn Harris Hotel & Convention Center, Camp Hill, Pennsylvania, Rodney Clark, 11737 Country Club Road, Waynesboro, PA 17268; 717-762-1092; Web site: [www.ppofpa.org](http://www.ppofpa.org)

**JUNE 11-14**

**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

**JULY 8-10**

**C:** PP of Nebraska Inc., Summer Conference, Holiday Inn Hotel and Conference Center, Kearney, Nebraska, Tina Marie Ornio, Event Chairperson, 1418 N. 146th Plaza, Omaha, NE 68154; 402-658-5055

**JULY 24-27**

**C:** Society of Mexicana PP, Lolita Cantu, Monterey, NL, Mexico; 011-52-8-359-2768; e-mail: [lolitacantu@infosel.net.mx](mailto:lolitacantu@infosel.net.mx)

**SEPTEMBER 9-12**

**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 9-13**

**C:** Florida PP, Sheraton World Resort, Orlando, Florida, Teri Crossover, Executive Director, 13424 White Cypress Road, Astatula, FL 34705; 352-243-1135

**SEPTEMBER 16-20**

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

**OCTOBER 15-16**

**W:** PPA of Pennsylvania, Radisson Penn Harris Hotel & Convention Center, Camp Hill, Pennsylvania, Rodney Clark, 11737 Country Club Road, Waynesboro, PA 17268; 717-762-1092; Web site: [www.ippofpa.org](http://www.ippofpa.org)

**OCTOBER 21-23**

**C:** Wisconsin Fall Convention, Olympia Resort and Spa, Oconomowoc, Wisconsin, Delwyn Crave, Convention Chairman; 608-365-0236

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Atlanta, GA 30303  
800-742-7468, ext. 266  
[ppaschool@america.net](mailto:ppaschool@america.net)

### AFFILIATE COURSES

#### MARCH 26-31

New England Institute of Professional  
Photography, Harwich Port, Massachusetts,  
Sal Genuario, PPA Certified, Cr. Photog. reg-  
istrar, 659 Sandy Lane, Warwick, RI 02889;  
401-738-3778; FAX 401-732-0852; e-mail:  
[salneipp@aol.com](mailto:salneipp@aol.com)

#### MARCH 27-31

South Carolina Professional Photography  
School, Tri-County Technical College,  
Pendleton, South Carolina, Charles Jordan,  
Dir., 150 Portman Dr., Townville, SC 29689;  
864-646-8361; ext. 2237; FAX: 864-646-8256;  
e-mail: [cjordan@tricity.tricounty.tec.sc.us](mailto:cjordan@tricity.tricounty.tec.sc.us)

#### APRIL 9-14

Texas School of Photography, Sam  
Houston State University, Huntsville,  
Texas, Don Dickson, M. Photog. Cr., Direc-  
tor, 806-296-2276; FAX 806-291-8669;  
e-mail: [ddickson@lonestarbbs.com](mailto:ddickson@lonestarbbs.com)

#### APRIL 16-21

The Wall Portrait Conference, six days  
devoted to wall portraiture, from concept  
to completion. Whitmire Associates, 8  
North 8th Avenue, Yakima, WA 98902; 509-  
248-6700; [www.wallportrait.com](http://www.wallportrait.com)

#### MAY 21-25

Mid-America Institute of Professional Pho-  
tography (MAIPP), University of Northern  
Iowa, Cedar Falls, Iowa. Registrar, 515-683-  
7824; e-mail: [lees@pcsia.com](mailto:lees@pcsia.com); Web site:  
[www.maipp.com](http://www.maipp.com)

#### MAY 21-25

Florida School of Professional Photogra-  
phers Inc., 13424 White Cypress Rd., Astatula,  
FL 34705; 352-243-1135; FAX: 352-243-1136;  
Web site: [www.floridaphotographers.org](http://www.floridaphotographers.org)

#### JUNE 18-23

Golden Gate School of Professional Pho-  
tography, Oakland, California, Julie Olson,  
650-548-0889; e-mail: [schoolgg@aol.com](mailto:schoolgg@aol.com);  
Web site: [www.goldengateschool.com](http://www.goldengateschool.com)

#### JUNE 18-24

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

**OCTOBER 22-23**

S: PP of Indiana, Seasons Lodge & Conference Center, Nashville, Indiana, Mack Porter, Executive Director; 800-423-3222; e-mail: [map@surf-ici.com](mailto:map@surf-ici.com)

## Future Events

**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, Kimberly McDaniel, 2401 Downing Drive, Owensboro, KY 42301

**FEBRUARY 2001**

C: Rocky Mountain PPA, Colorado Springs Sheraton, Colorado Springs, Colorado, Leon Larsen, Executive Director, 312 North Ridge, Idaho Falls, ID 83402; 208-529-1988; e-mail: [leon@srv.net](mailto:leon@srv.net); Web site: [www.rmppa.com](http://www.rmppa.com)

**FEBRUARY 2-5, 2001**

C: PP of Indiana, Indianapolis Marriott, Indianapolis, Indiana, Mack Porter, Executive Director; 800-423-3222; e-mail: [map@surf-ici.com](mailto:map@surf-ici.com)

**FEBRUARY 23-27, 2001**

C: Wisconsin Affiliated Regional Convention, 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

**APRIL 6-11, 2001**

C: Heart of America Conference and Expo with Affiliated Judging, Park Place Hotel & Market Center, Kansas City, Missouri, Steve Harvey, Box 1163, Liberal, KS 67905-1163; FAX: 316-624-5415

**AUGUST 25-29, 2001**

C: Florida PP, Sheraton World Resort, Orlando, Florida, Teri Crownover, Exe.Dir., 13424 White Cypress Road, Astatula, FL 34705; 352-243-1135

**SEPTEMBER 8-12, 2001**

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

**FEBRUARY 1-4, 2002**

C: Rocky Mountain PPA, Colorado Springs Sheraton, Colorado Springs, Colorado, Leon Larsen, Executive Director, 312 North Ridge, Idaho Falls, ID 83402; 208-529-1988; e-mail: [leon@srv.net](mailto:leon@srv.net); Web site: [www.rmppa.com](http://www.rmppa.com)

**MARCH 1-6, 2002**

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

**MARCH 6-11, 2002**

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

**MARCH 5-10, 2003**

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

**FEBRUARY 4-7, 2005**

C: Rocky Mountain PPA, Colorado Springs Sheraton, Colorado Springs, Colorado, Leon Larsen, Executive Director, 312 North Ridge, Idaho Falls, ID 83402; 208-529-1988; e-mail: [leon@srv.net](mailto:leon@srv.net); Web site: [www.rmppa.com](http://www.rmppa.com) ■

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# PRODUCT BRIEFS

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Canon PowerShot S20 digital still

camera measures just 4.1x2.7x1.3 inches, yet renders handsome prints up to 8x10 inches. The S20 3.3 megapixel CCD sensor has a USB interface and is compatible with Type II CompactFlash cards. Features on the all-metal body include a 6.5-13mm f/2.9-4 glass aspherical zoom lens, built-in 2X and 4X digital teleconverters (zoom range to 8X), centralized controls, and a built-in, menu-driven LCD monitor. The camera produces color or black-and-white images at resolution as great as 2,048x1,536 pixels. The Canon S20 comes bundled with Adobe PhotoDeluxe Canon PhotoStitch, and other imaging and software.

**More Info? Circle 200**

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Canada S4N 5X1; 800-792-5568;  
e-mail: [offwall@offwallprod.com](mailto:offwall@offwallprod.com);  
Web site: [www.offwallprod.com](http://www.offwallprod.com).**

The faux masonry Signature System, one of Off the Wall's new light-weight, modular settings, includes arched porticos and balustrades and a matching posing bench. Sturdy plastic coating makes the set weather resistant; pricing begins at \$1,565. The Storytime Set is ideal for children's portraits and parent-child combinations. The oval step system of this compact set also makes an elegant prop for small group shots, and it's small enough to transport in most cars and vans; full set begins at \$1,770. The Here and There set is a brilliant example of minimalism, with its graceful oval

More info? Circle 69

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J ☐ Education/Student/Library  
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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  
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**More Info? Circle 201**

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**More Info? Circle 202**

### Location Fluorecents

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mechanism allows smooth, precise focusing, an a 1.77x1.77-inch field of view. The magnifier comes with with bases, one clear and one opaque, so you can use it on a light table or in ambient light.

**More Info? Circle 204**

### Lens Adapter

Contax North America, a Division of Kyocera Optics Inc., 2301-200 Cottontail Lane, Somerset, NJ 08873; 800-526-0266; Web site: [www.contaxcameras.com](http://www.contaxcameras.com). The recently released Contax MAM-1 Hasselblad Mount Adapter gives fans of the Contax 645 camera the freedom to use Hasselblad Carl Zeiss T\* manual lenses. The Contax 645 medium-format SLR camera system comprises six Carl Zeiss T\* Auto

Focus lenses, and the new MAM-1 mount adds even greater flexibility (stepped-down metering only).

**More Info? Circle 205**

## Photo Mounting & Display

### Images on Marble

PhotoStone, 3525 Del Mar Heights Road, #559, San Diego, CA 92130; 800-350-3003; e-mail: [phostone@san.rr.com](mailto:phostone@san.rr.com). In a process developed by fine artist Melinda Earl, the PhotoStone company can reproduce any photographic image on travertine marble. Approximately .75 inches thick, the stones are available in 6x8, 8x10, and 10x12 inches (originals do not have to be

the size of the PhotoStone ordered). The company also offers wrought iron easels, and background editing and caption services.

**More Info? Circle 206**

### Self-Stick Easels

Pres-On Corporation, 1020 Westgate Drive, Addison, IL 60101; 800-323-1745. The recently introduced Pres-On Self-Stick Easels are attractive and easy to use. Available in black or white, the double- or single-wing easels come in sizes from 3-15 inches. Great for photo displays, the easels can also be used to create instant professional-looking signage for point-of-purchase displays and trade show booths.

**More Info? Circle 207**

## Software

### Asset Management Software

SlideScribe, 7685 Washington Avenue, Minneapolis, MN 55439; 800-345-4118; 612-942-7909; e-mail: [sales@slidescribe.com](mailto:sales@slidescribe.com); Web site: [www.slidescribe.com](http://www.slidescribe.com). Slide Manager for Windows, new software from SlideScribe, is a flexible program for labeling and managing images. Users can organize, search, and sort images by category, group, numbers, key words (up to four per image), and free text. The program offers powerful features, including automatic sequential numbering, caption writing, and hot keys for programming one-stroke commands for often-repeated data, such as copyright information.

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### FUJIFILM MX-2900

- 1800 x 1200 & 640 x 480 pixel Recording Modes
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- SmartMedia memory card 32MB (8 MB included) • 1/3-7.6 (35 Equiv. 35-105 mm) 3x Zoom Lens
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- Multi, Spot or Average metering
- Slow Synchro mode • Burst Mode
- Built in Hot Shoe • 43mm Filtr. Diam.
- 5.1 x 2.7 x 2.4" • 12.2 oz.



**\$769<sup>95</sup>**

### OLYMPUS C-2020Z

- 1600 x 1200, 1024 x 768, & 640 x 480 pixel recording modes
- Optical zoom viewfinder and wide view 1.8" LCD monitor
- SmartMedia memory card (8 MB incl.)
- 6.5-19.5mm 12-2.8 (35 equiv. 35-105mm) 3x optical zoom lens
- 2.5x 3-step digital zoom • Color, Black & White or Sepia mode
- NTSC video out • Serial port • Aperture, Shutter, Program, Manual compensation • Auto or Manual focus • Movie mode
- PC flash connector • 43mm filtr. diam. • 4.2 x 2.9 x 2.6" • 10.7 oz.



**\$799<sup>95</sup>**

### Kodak DC-290



- 1792 x 1200, 1440 x 960 & 720 x 480 pixel Recording Modes
- Optical Viewfinder & 2" LCD Monitor
- Compact Flash memory card (20 MB included)
- 13-4.7 (35 Equiv. 38-115 mm) 3x Zoom Lens
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- Program, Manual compensation
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- Serial / USB Interface
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- 4.6 x 2.2 x 4.2" • 18.5 oz.

### Nikon COOLPIX 950



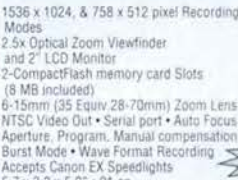
- 1600 x 1200, 1024 x 768, & 640 x 480 pixel Recording Modes
- 3x Optical Zoom Viewfinder and 2" LCD Monitor • Serial port
- CompactFlash memory card (8 MB included) • 7-21mm (35 Equiv. 38-115mm) Zoom Lens • Burst Mode
- 4-step Digital Zoom • NTSC Video Out
- Aperture, Shutter, Program, Manual compensation • 28mm Filtr. diam.
- Auto or Manual Focus
- 5.6 x 3.1 x 4" • 12.3 oz.

### SONY DSC-D770



- 1344 x 1024, & 640 x 480 pixel Recording Modes • 5x Through the Lens Optical Zoom Viewfinder plus 2x Digital Zoom
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- Auto Focus w/Beep confirmation or Manual Focus
- 62mm Filtr. diam. • Program, Aperture, Shutter, Full Manual Control • 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)
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- Burst Mode • Wave Format Recording
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- 5.7 x 3.3 x 5.2" • 21 oz.

### MINOLTA DIMAGE RD-3000

- Interchangeable Lens SLR-type Digital Camera • 2" LCD Monitor
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### OLYMPUS C-2500 SLR

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## DIGITAL COLOR PRINTERS

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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 11.5 x 6.9 Weight: 15.4 lb



### Stylus Color 900

It's Epson's latest 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.

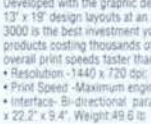
- Resolution: 1440 x 720 dpi, 720 x 720 dpi, 360 x 360 dpi, 180 x 180 dpi
- Print Speed: Black text memo Approx 120ppm, Color Approx. 10ppm
- Photo: 4" x 6" 1 min. 9 sec., 8" x 10" 2 min. 32 sec.
- Interface: USB, Bi-directional parallel, Macintosh compatible 8-pin mini-din serial interface • Dimensions: 18.4 x 11.7 x 12.5" 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 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 color (letter size)
- Interface: Bi-directional parallel, Macintosh compatible 8-pin mini-din serial interface • Dimensions: 31.3" x 22.2" x 9.4" Weight: 49.6 lb



## FLATBED COLOR SCANNERS

### UMAX ASTRA 2400S

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### DuoScan T1200

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 ppi (Color/Grayscale) 3600 ppi (line-art)
- Scanning area: Reflective-8.5" x 14", Transmissive-8" x 10"
- Universal transparency plate
- Dimensions: 15.6 x 22 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 superb-quality, color, negative and reflective scans at up to 2500 ppi. 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 DuoScan 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 AD 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 dpi 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 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

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- Highest quality, highest resolution 35-bit color images yielding a file size of up to 56 MB
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- Uses multi-sample scanning to provide near-drum scanner quality. By summing images up to 16 times during the 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 its native 3.6 range—already the best in the industry.

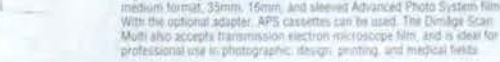


### MINOLTA Dimage Scan Speed

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

### Dimage Scan Multi

High-speed, high-resolution, scans a variety of film formats including medium format, 35mm, 16mm, and Advanced Photo System film. With the optional adapter, APS cassettes can be used. The Dimage Scan Multi also accepts transmission electron microscope film, and is ideal for professional use in photographic, design, printing, and medical fields.



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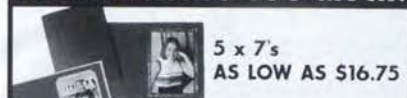
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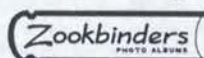
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# Professional Photographer

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# ONE MORE FRAME

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Taken at 12:30 a.m. on November 18, 1999, from the Island Beach State Park on the New Jersey shore, this photograph by John J. Costello, PPA Certified, depicts a Leonid Meteor soaring past the constellation Orion. The Leonid Meteor Showers occur roughly every 33 years when the comet Tempel-Tuttle passes by the earth and sheds millions of small bits of debris into the Earth's atmosphere.

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