

Professional Photographer

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The Wedding Issue

Denis Reggie
Zeke & Maria-Bel Cejas
John Dolan
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CONTENTS



This month's cover image by Denis Reggie

Cover

34 Reggie unposed

The journalist who helped change the way weddings are photographed

By Cameron Bishopp

Features

42 The impressionist

The style your brides are asking for thanks to Martha Stewart's favorite photographer

By Cameron Bishopp

44 The whole story

Zeke and Maria-Bel Cejas marry two styles and two perspectives to tell one story

By Jeff Kent

50 On the town

Neal Clipper uses familiar New York City icons to create environmental wedding portraits

By Neal H. Clipper and Mimi Hallowell

55 The new wedding album

Opulent, understated, and crafted with finesse

By Leslie Hunt

Columns & Departments

8 Editorial	20 Events
10 Photo Notes	22 Gear
12 Business 2002	24 Folio
16 Legally Speaking	60 Calendar
18 Copyright Defense	72 One More Frame

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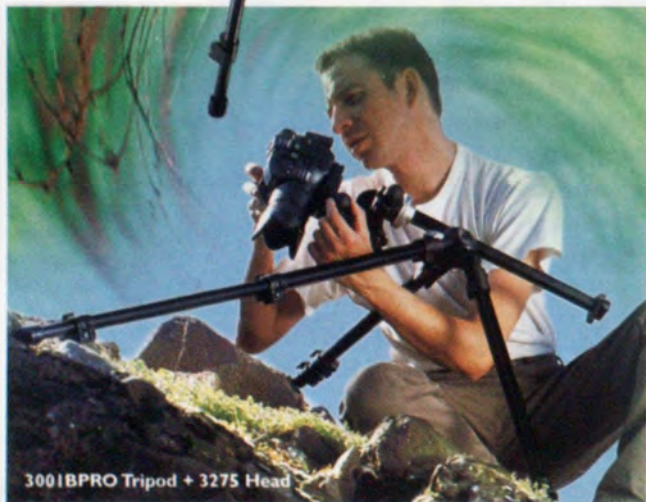
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Getting real

It's hard to top the emotional impact of a wedding

These are the pictures people run back to save when the house is on fire, said one of this issue's featured photographers during a recent appearance on *Martha Stewart Living*.

Whether intimately or tangentially involved, we all appreciate the momentousness of a wedding day. And no one understands it more than the photographer charged with the difficult job of capturing it.

Unfortunately, many photographers internalize the pressure of the task at hand so completely that they allow their creativity to be stifled. The bride and groom are relying on your judgment and taste as a professional, which is why it's essential to balance the requirements of the assignment with the artistry you can bring to the job.

As a wedding photographer, you've been granted access to a passionate day filled with love,

laughter, and tears. Take advantage of the privilege by allowing yourself to capture the beauty of raw emotion: the moment between father and daughter as they begin their trip down the aisle, the look on the groom's face as his best friend gives a hilarious and heartfelt toast. Your images will be richer, more beautiful, and that much more fulfilling for the bride and her family.

Denis Reggie, who's been called the best wedding photographer of his generation, takes advantage of that privilege regularly. He approaches weddings as an unseen, unheard observer, but one who sees and hears all. His clients comment that he doesn't miss a moment, and he never fails to do so with great artistry. His profile begins on p. 34.

Turn also to our article by Senior Editor Jeff Kent on husband and wife team Zeke and

Maria-Bel Cejas, who've mastered not only the art of nuptial photography, but also the art of a well-run wedding business, p. 44.

And on p. 55, Features Editor Leslie Hunt has combed the wedding album market to find new offerings that both you and your clients will love.

We hope you enjoy this special edition devoted to weddings. As we prepared this issue, we discovered so many compelling wedding stories and product offerings that we couldn't begin to fit them all in just one magazine. So, starting with the April issue, look for a new monthly department devoted to the art and enterprise of wedding photography. □

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Digital takes hold

Portrait studios are perched upon a digital gold mine

Assembled by the Photo Marketing Association International (PMA), the 2000-2001 PMA Industry Trends Report illustrates, yet again, a marked increase in digital imaging sales and services within the professional photographic industry. Survey results show notable growth in digital imaging sales and services from 1999 to 2000, with projections for 2001 indicating a continuation of the trend.

PMA conducts extensive nationwide surveys with a variety of clients in the imaging industry. Surveys include questions regarding sales and services for the current fiscal year, and ask participants to predict trends for their businesses. Over the past several years, the numbers reveal an unmistakable trend toward the proliferation of digital imaging. In all major fields surveyed, there was an increase in labs

offering digital imaging services from 1999 to 2000. Portrait studios, the field with the lowest digital imaging sales share, had the smallest increase in digital services offered but, by contrast, the highest increase in sales generated from digital imaging (4.6 percent in 1999 to 12.2 percent in 2000). Overall, sales generated by digital imaging services rose to almost one-third of all photographic industry sales in 2000. One of the most telling figures is the change in sales value for labs offering digital imaging services versus those that do not. According to the PMA report, "Digital imaging firms reported greater sales growth in 2000 than other professional labs. Digital imaging labs experienced 11.6 percent sales growth, compared to 8.8 percent for all professional labs."

Despite these changes, the transition to digital is not as unfettered as some early predictions indicated. There are some technical issues for smaller studios wishing to receive and process orders by digital file, but the biggest obstacle to wholesale digitization has been the economy. "Generally, we are seeing a move toward more digital imaging, but the enthusiasm does show some signs of not growing as rapidly as people had anticipated," says Bryan Noble, senior analyst of market research at PMA. "The rate of growth has actually decelerated, to some degree attributed to a slowdown in the economy. However, when the economy picks up, the sales will pick up, and we expect that to be particularly noticeable in the digital areas."



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So long, Olympus OMs

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CompactFlash will not survive irradiation

The CompactFlash Association (CFA) says that semiconductors used in electronic systems, including CompactFlash and CF I/O cards, will be irreparably damaged if subjected to the irradiation process the U.S. Postal Service put in place in October to sanitize mail. Such damage will not only cause loss of data stored on the cards, but the cards will no longer be operable.

The CFA will continue to work with USPS and others to develop shipping procedures that

will ensure the safety of CompactFlash and other semiconductors through the mail. Details: www.compactflash.org.

Kodak buys Encad

Eastman Kodak Co. has acquired Encad Inc., the large-format inkjet printer maker, for \$25 million in Kodak stock. Kodak has just announced an upgrade of the Kodak ProShots online image viewing and file delivery software. Version 5.0 has a streamlined user interface and several new automated features, including color management tools and workflow wizards. There are also improved client presentation features. Details: www.proshots.com.

Correction

Our apologies to the Flesch family of Central Camera Supply, the 103-year-old photographic retailer in Chicago, for tangling up the family tree in our January story, "Dynasties" (p. 38). Albert "Don" Flesch, the store's present owner, is the son of Harold Flesch, who, with his brother Stanley, took over the business at the death of their father, Albert Flesch.

upcoming events

Three master imagers lead a unique workshop, "The Passage: Photography, Adobe Photoshop & Prints," in Florence, Ore., May 12-18. Joshua Greene, subject of February's *Professional Photographer* cover feature, Barry Haynes, and Brett Matthews will take participants to scenic locations to capture images for classroom exercises. Haynes is co-author of "Photoshop 6 Artistry: Mastering the Digital Image" (New Riders Publishing); Matthews is a well known abstract landscape photographer; and Greene runs the Milton H. Greene Archives, which specializes in the preservation and large-format printing of historical images. Limited enrollment. Details and registration: 541-997-4970; prints@archivesmhg.com.

Professional Photographers of America hosts "The Art and Business of Family and Children's Portrait Conference," at the Beau Rivage Hotel and Resort, Biloxi, Miss., April

21-24, plus the pre-conference program, "Using Passion & Harmony to Deliver Creative Excellence," presented by Louise Simone, PPA Certified, M.Photos., and Joseph Simone, M.Photos., April 20.

Conference presenters include Jeff Lubin, M.Photos.Cr., *Professional Photographer* contributing artist and Drake Busath, M.Photos.Cr., *Professional Photographer* business writer Mike Scalf, PPA Certified, M.Photos.Cr., four-time Michigan Photographer of the Year Barry Rankin, M.Photos.Cr., Russ McLaughlin, a PPA Approved Business Instructor, who specializes in fine art portraits, Sandy Puc, PPA Certified and a PPA-Approved Business Instructor, and Dave Junion.

Puc, chairman of the PPA Family and Children's Specialty Advisory Group, joins Susan Michel, PPA Certified, M.Photos.Cr., PPA Approved Business Instructor, and Valerie Markle, M.Photos.Cr., in a panel discussion on pricing for profit. Details and registration: 800-786-6277; www.ppa.com.

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Packages vs. a la carte

Enticing wedding side dishes make beautiful complements to the main course

All images ©Michael Scalf

I think it's safe to assume that every one of us wishes to be paid as much as possible for the services and products we provide.

But too often, we get caught in a syndrome of adding items to a wedding package with an eye toward building a very expensive bundle. Consequently, we end up with a monster package of items that many of our customers don't even want. A computer report of the expenses you put into these big packages would show you that your net profit actually decreases as the package grows.

Also, in an age when customers demand flexibility, you can find yourself trying to justify your package deals to prospects, or swapping items from package to package. Some customers even want discounts or credits for the items they don't want in the packages they choose.

Selling wedding items à la carte seems like a more logical approach. It can keep your expenses under control and increase your net profit. But this method comes with a downside, especially in post-wedding sales. I have yet to meet a bride and groom whose wedding expenses were not significantly greater than their original budget. They aren't likely to warm to add-ons when the financial reality of their event sets in.

But you know what? It is not unreasonable to expect your add-on portrait sales to match or exceed the original wedding package price. Here's how it works.

A perfect marriage

Start by adopting a hybrid system of wedding packages and a la carte items, incorporating portions of both sales techniques that will lead to a commitment for a big sale up



Brides and grooms don't typically warm to a lot of add-ons when the financial reality of their wedding sets in. But with the right combination of package options and a la carte additions, it's not unreasonable to expect your add-on portrait sales to match or exceed the original wedding package price.

front. Offer three or four different packages, but include only the actual wedding-related work, e.g., the hours of the wedding coverage, the number of photos to be included in the album, and the make of the album itself.

Allow the bride to feel that she is in control of the size and quantity of the photos in her finished album. As a sample, let's create a package with five hours of wedding day coverage. We'll include the bride's album, a 30-page, 8x10 designer album with up to 120 4x5 or 5x5 photographs. (At our studio, we prefer Art Leather albums.) At this point, do not specify how many 5x7s, 8x8s, 8x10s, or 10x10s

the bride can have in her final album. Allowing her to make that choice is a positive selling point.

Inform the bride that after she views the images online, she can select for her album any combination of sizes she wishes among those posted. (Our lab, Miller's Professional Imaging, uses Kodak's ProShots Internet posting service. We create a link that brings all interested viewers to our own Web site to look at the images and place their online orders.)

Almost always, when the bride and groom have selected their prints, they will need more pages than the original package included. It's

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very hard to eliminate images at this point, so they will usually buy additional album pages at your published prices. Establish your additional page price much like the album is designed, at X dollars per page with any photo combination the bride desires. Also, always refer to the album additions as "additional pages in the book" rather than "inserts." This circumvents having to identify a side A and side B, and the number of pages in the album sounds much greater.

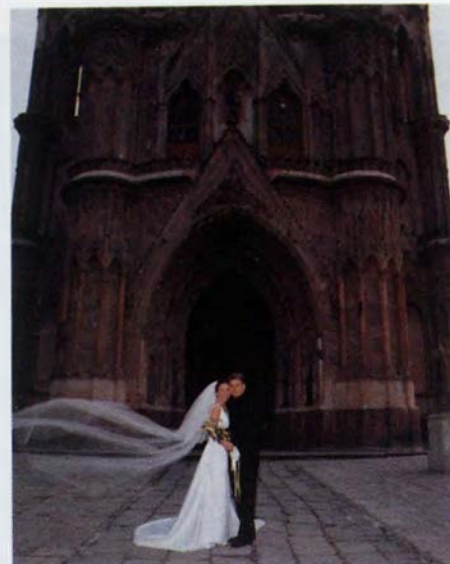
Now add different types and quantities of portrait sessions to the larger packages to increase the value. Often, the bride does not plan to do a formal bridal session; theoretically, including the creation fee in the package offers her this option at no cost. This opens the opportunity for you to sell a portrait to be displayed at the reception.

Vary the kind of sessions you include to enhance the package value. For example, offer studio sessions for only small packages, while allowing for location sessions or both for larger packages. Print a disclaimer on your price list that states, "Unused sessions cannot be credited toward the package price."

You can offer all of your other items and services a la carte to increase sales. For instance, why give away a bride's portrait or an engagement portrait when the customer would have bought one anyway? This also applies to the parents' albums and gift folios. Also offer add-on coverage for the rehearsal dinner or the bridesmaids luncheon.



Why give away a bridal or engagement portrait when the customer would have bought one anyway?



Vary the kind of sessions you include to enhance the package value.

In your largest packages, you might also include family portrait sessions. Again, vary the package by offering studio, location or both kinds of sessions for both the bride and groom's families. It may have been years since the family last had a portrait made, and this gives them a good reason to do so now—and gives you another wonderful selling opportunity.

In black-and-white

The popularity of black-and-white photojournalistic wedding coverage gives you still another selling opportunity. If you can, bring along a second photographer on the wedding day to capture these candid images, and offer them as another package add-on. Remember to price accordingly—your costs will increase significantly with additional film, paper, and the services of the second photographer. Do not allow the customer to trade black-and-white images for the package color images. This add-on should include the special coverage, and you should require the customer to pre-pay for a specified number of album pages at a higher per-page fee for the addition of the black-and-white photographs.

If you sell studio portraits for more than your wedding reprints, do not allow the customer to trade engagement or bridal portraits for wedding portraits, even up front. Establish a price that will cover this situation; the additional page will be proportionately higher than the difference in price between studio



If you sell studio portraits for more than your wedding reprints, do not allow the customer to trade engagement or bridal portraits for wedding portraits, even up front.

portraits and wedding images. This will allow the bride to add pre-wedding portraits to her final album without lowering the value of your portraits or eliminating any wedding images.

If you run a one-photographer studio, you might be concerned about booking a small package for a date that's months and months in advance, because the date will be unavailable to prospects who might have ordered larger packages. There is an easy way to control this: Place booking restrictions on your smaller packages. For instance, you could specify that your most limited package is not available for weddings booked more than 30 days in advance of the wedding date. You could restrict the next most limited package from being available to weddings booked more than 60 days in advance. This keeps the dates free for your larger package prospects up until the last minute.

I challenge each of you to sit down with your wedding price list and calculate your profit margin. Remember to account for the total amount of hours you and your staff invest in every wedding album you deliver. Years ago, a time study showed us that our studio staff

invested 40 to 60 hours in every wedding we booked, from the initial booking until the delivery of the album. Quite staggering, isn't it?

Have you ever given any thought as to why the national photography studios—such as Olan Mills, Sears, Penney's, and Glamour Shots—have stayed away from wedding photography? They crunched the numbers and made a prudent business decision: The product is too complicated to market and manage profitably. Yet it is a manageable market for independent photographers. If we independent photographers become better managers of our time, expenses, and our businesses, we can profit nicely in the wedding photography market. And remember, on those days that the bride and groom buy absolutely nothing, keep your outlook positive, your ideas alive, and never lower your expectations. □

Michael R. Scalf, Sr., PPA Certified, M.PhotoG.Cr. and his wife, Kathy Scalf, Cr.PhotoG., operate a portrait and wedding studio in Webster, Texas. Mike is vice president of the Texas Professional Photographers Association and a national director for the International Photography Hall of Fame in Oklahoma City. The Scalfs offer a variety of programs and seminars, which are outlined on the studio's Web site: www.scalfphotography.com.

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legally speaking

BY RONALD M. RUBIN

Please release me

Covering your assets with signed model releases

John, of Absolutely Mine

Photography, called me a few weeks ago. He could not believe the recent complaint of a client.

John won a national award for a print of a client's 10-year-old child, then displayed the print in his studio. He was just about to use the image in a direct mail advertisement for his studio when the client complained about the use of the image. John told her that the studio owned the copyrights to it. He stated that his attorney had even told him that as the creator of the work he has a federally protected copyright to it, and the exclusive right to display it. The client, outraged, threatened legal action.

"Can she do that?" John asked. As it turned out, the photo session had occurred during John's busy season; his staff had forgotten to obtain a model release, and unbeknownst to John, the child had just been featured in a national TV commercial. After 15 minutes of my explaining the law of copyrights as it relates to model releases and other rights, we decided that John would simply offer an apology, remove the print from display, and pull the mailing before it went out.

While it's true that under the Federal Copyright Act, the person who creates an original work has the exclusive right to display the work, that right merely means that others cannot display the work without the photographer's permission.

By selling the print to the client, John implicitly authorized the client, and perhaps those related to the client, to display the work.

However, the rights that go along with copyright ownership are always balanced with

other rights that do not conflict with the federal laws. Some of these concurrent rights prevent the photographer from displaying a copyrighted work.

In particular, most states have laws specifying the right of privacy and the right of publicity. The right of privacy is the right not to have your image displayed. The right of publicity is the potentially exclusive right to commercially exploit your own image. These rights vary from state to state, and there are variations of these rights for public figures.

While most of us are familiar with the right of privacy, the right of publicity is getting most of the news today. Recently, the U.S. Supreme Court turned down a California case involving the use of an image of the Three Stooges. The Stooges' heirs sued an artist who used charcoal images of the group on T-shirts and lithographs. The artist claimed his constitutional right of free speech. By turning down the case, the Supreme Court affirmed the California Court's decision that the members of the Three Stooges had a right of publicity, the right to profit from their images. Further, this right continues through their heirs. Again, as is often the case, this right varies from state to state.

What's a photographer to do?

Obtain model releases! There are many sample forms you can use. (For members, PPA has a free model release form available online in the Download Library at www.ppa.com.) Among the terms specified by such releases are these:

- the photographer's copyrights,
- the photographer's right to use and publish the images in whole or in part,
- individually or in conjunction with other photographs,
- in any form (printed, electronic, etc.),

and for any purpose without restriction,

- for any lawful purpose, whether private or commercial (used in connection with the studio name or a fictitious name),

- in original form or as modified, distorted or changed with optical illusions,

- without obtaining a further waiver,

- without the right to inspect and approve the finished product.

- A waiver of the right of privacy and right of publicity associated with the use of the image.

- A hold harmless section that requires the client to protect and hold the photographer harmless from any claims related to the use of the image.

The model release for a child's image causes a particular problem. Some states provide that a parent's release of a child's rights can be voided by the child when he or she becomes an adult. A child's right to maintain an action for violation of his rights may start when he becomes an adult (the legal age of majority varies from state to state). This means that from the time that the child becomes an adult, he or she may bring an action against the photographer until the statute of limitations has expired, typically three to six years later. For this reason, the hold harmless section of a child's model release is particularly important. At the least, if the subject of the image makes a claim for improper use of the image 20 years after the photograph was taken, the signer of the model release has agreed to protect the photographer.

Additional problems arise for group and wedding photographers when the family provides model releases but the guests do not. What do you do if a famous personality attends the wedding? What do you do if a guest does not want her image displayed on your marketing Web site?

Common sense will often prevail. If you want to display the image of a famous person, try to obtain permission at the wedding or later on. As to the other guests, they probably have a decreased expectation of privacy because they know that photographs of guests

are taken at weddings. It does beg the question, however, because the guests do not necessarily expect that their images will be posted on your Web site.

Consider some simple steps to help avoid problems. Convey to the guests that any images taken at the wedding may be available for viewing on your Web site. If someone does not want his image displayed, he should notify you. Your message could be communicated on your business card, or with a tasteful notice displayed on a table at the event set aside for the photographer. It's just another complication in a digital era that brings opportunities as well as responsibilities.

No matter what, the only model release that will do you any good is the one that you get signed. All of the protections that we could include mean nothing if your client will not sign the release. You can use your own form in your own style, but check with an attorney and include as many essential points as you can. The simplest signed form will probably provide some protection, 80 percent of the time. The most detailed yet unsigned form will protect you exactly zero percent of the time.

When John called his client, she accepted his apology and believed that he would honor his promise to pull the ads. Luckily for John, the client was on the verge of signing with a modeling agency, but had not yet done so. After the agency was involved, had John displayed the print of this now-famous child and used her image in a direct mailing, it may have taken a lot more than an apology and promise to fix the problem.

Remember, photography is not just art, it is a business that must be managed. Make model releases a part of your business. □

Ronald M. Rubin is a partner in the Denver law firm Rubin & Zimmerman P.C., where he practices in the areas of business law, real estate, copyrights, licensing, and trademark-related intellectual property law. His wife, Karen, is a PPA Master Photographer.

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Registration's a hassle?

Balderdash! It's easier—and more important—than ever

More than a decade ago, photographers celebrated a change in U.S. law that gave them copyright protection as soon as their work was "fixed" in a medium, be it film or digital.

Out of that heady environment came the oft-repeated mantra of photographers everywhere, "When it's created, it's copyrighted."

The slogan has stuck, but it's only half the story. In reality, you may have little ability to enforce your rights unless your images are registered with the U.S. Copyright Office.

It's a matter of simple economics. If your images are not registered with the U.S. Copyright Office, the best you can hope for when filing a lawsuit is an injunction preventing further infringement, requiring the destruction of any infringing articles and the payment of actual damages, and the seizing of profits relating to the infringement.

On the surface, that sounds pretty good—but it's a losing proposition for almost any photographer. Even if actual damages and profits reach the \$20,000 range, you can still lose money on the lawsuit, even if you win. According to a 1999 study by the American Intellectual Property Law Association, the median cost of copyright litigation ranged from \$150,000 to \$500,000, in a survey of four different markets. Even "inexpensive" litigation (defined as costing less than 75 percent of all other cases in the least costly city surveyed) can cost as much as \$49,000.

The combination of high costs and comparatively low damages means that if an infringer has access to competent legal advice, he knows the chances of being hauled into court for infringement of a non-registered image are approximately zero.

However, by registering your work within 90 days of distributing it to the client, you

open up the possibility of gaining up to \$150,000 *per image* in statutory damages, plus reimbursement of legal fees. In addition to making a lawsuit potentially cost-effective, registering your images makes it far more difficult for an infringer to ignore your demands for compensation. Given the choice of paying your invoice or risking a six-figure judgment, plus paying your legal expenses, most companies are more than willing to negotiate.

Even though there are significant advantages to registering images with the U.S. Copyright Office, most photographers choose to forego that protection. The reasons are numerous: I didn't know, I'd never sue a client, the forms are confusing, I don't have time to send "deposit" copies of my work, it's too expensive.

Balderdash! These are no longer valid reasons for not registering your images. Technology and regulatory changes have made it easier to register your work than ever before. If you've made it this far in the column, you can no longer plead ignorance of the advantages of registering your images.

Some photographers say registration is unnecessary, that they would never dream of suing a client. Variations on the theme include, "My clients would never infringe," and, "There's a copyright clause in my contract, so I can handle it locally." Even if all of those statements apply to you, you need to register your work. With the Internet and the widespread availability of scanners, a growing number of infringers are not even clients of the photographer. Recently, a caller to PPA's Copyright Hotline alleged that a major

retailer, which had never been her client, had copied one of her portraits of a child and distributed the image nationwide.

Paperwork? Not an issue. If you are the sole creator and copyright owner of an original work that does not fall under the work-for-hire doctrine, you are permitted to use the Short Form VA. This simple form contains eight questions, and three of those ask for your name, mailing address, and phone number. You can even fill out the form online and print it out. The Short Form VA and instructions are available in the Forms area of the U.S. Copyright Office Web site: www.copyright.gov.

High fees and impossible deposit requirements? A thing of the past. Thanks to arguments put forward by Professional Photographers of America and other artists' groups, the U.S. Copyright Office now allows you to register an unlimited number of images on the same registration form as you would a collection, and all for one \$30 fee.

Under that same revamping, the Copyright Office now accepts your deposit copies on CD. Easy enough if you're shooting digital, but you can also make the system work for you if you're using film. Most professional photo labs can put your images on a CD. Have them burn two CDs and save one for your archives.

All in all, the legal advantages and the peace of mind gained by registering your work far outweigh the time and hassle. Perhaps it's time to update our 1989 rallying cry: When it's created, it's copyrighted—and when it's registered, it's protected. □

If you have ever tried to explain to a publisher or other client that a work-for-hire contract is detrimental to both parties, PPA has produced a handout that can help. The PPA Position on Work for Hire is available in the member download area of www.ppa.com.

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- ▶ built-in 32-channel PocketWizard digital wireless receiver triggers flashes up to 300 feet

As with the Acute2, the Profoto Acute2R has the same short flash duration and fast recycling time in a small, lightweight package. Both offer symmetrical/asymmetrical power distribution over a six-stop range with fully proportional modeling lights. In addition to the optical slave, the Acute2R features an integrated 32-channel PocketWizard digital wireless receiver. Fully compatible with the entire line of PocketWizard transmitters and transceivers, the Profoto Acute2R can be fired remotely at distances of up to 300 feet without a sync cord, allowing the photographer to experience Digital Wireless Freedom*.

For more information see your authorized Profoto dealer today.

* What is Digital Wireless Freedom?

It is a system of professional photographic products, which incorporate a compatible digital wireless radio system, eliminating the need for PC sync and shutter release cables. This system currently includes the new Profoto Acute2R, Sekonic L-358 and L-608 exposure meters and PocketWizard Digital Radio Triggering units.



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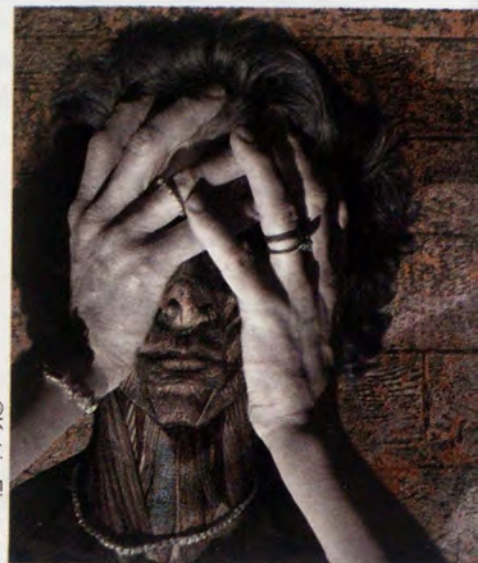
Technology tempered with vision

The PEI Digital Conference in Atlanta, Ga., March 21-24, brings together some of the best digital photographers and imaging

experts for an intensive weekend that will push and pull the boundaries of photographic expression. I am flattered to speak at this event. I'm not a commercial photographer, I'm not a technical wiz-kid, and I'm certainly not a computer expert.

I am a digital imaging artist who has learned to balance and use the appropriate technology to create a wide variety of images—from straightforward photographs to complex composites and compelling art installations. I've mastered the gamut of techniques from the tried-and-true scissors and spit to working with high-

resolution digital cameras and computers to create images that resonate with the viewer. To avoid the Sirens' call of unquestioned digital technology, I've learned to work from the heart to see, notice, witness, explore, imagine, and understand the world around me. As I look to the outside world I am really looking within myself. With a camera in hand I am an explorer—discovering new relationships and points of view to understand the world and myself better. My image-making process involves curiosity conceptualizing, creating, and sharing the final work.



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Katrin Eismann is an internationally respected lecturer and teacher on the subject of imaging, restoration, retouching, and the impact of emerging technologies upon professional photographers, artists, and educators.

She received her bachelor of fine arts degree in photographic illustration from the Rochester Institute of Technology. She is the author of "Photoshop Restoration and Retouching" and co-author of "Web Design Studio Secrets," "Adobe Photoshop Studio Secrets," and "Real World Digital Photography." Presently she is completing her MFA in design at the School of Visual Arts in NYC.

I will discuss and demonstrate this process in my Saturday afternoon presentation "Working From Your Heart."

Curiosity is the inspiration, the spark that starts the art process and keeps me interested in looking again and again.

Conceptualizing an idea gives me the framework to make decisions about an image. I have to understand what the image is about before I can select the best tools and techniques to express the idea.

Creating the image allows me to work with both my hands and my mind. In the process, I carefully study, listen, and learn from the image. Every image I create teaches me about myself at that moment in space and time.

Sharing the work honors the image and allows me to let go and move on.

Enduring art speaks to the human condition with emotional honesty and clarity. Art is successful if it reveals questions and stimulates a reaction or a discussion within the viewer. This process enables art to exist long after the paper has crumbled away or the musical notes have faded into silence. □

The PEI Digital Conference offers not only the nuts and bolts of enhancing your digital skills, but the design theory that makes it all come together. To register, call 800-786-6277, fax: 404-614-6400, online: www.ppa.com, mail: PPA Service Center, 229 Peachtree St. NE, Suite 2200, Atlanta, GA 30303. For hotel reservations, call the Sheraton Downtown, 800-833-8626. The Photoshop Essential Skills Day for beginners, an optional program with limited enrollment, takes place on March 21, 8:30 a.m.-5 p.m., and costs \$100, \$75 with conference registration. Also optional is the Digital Studio Tour, March 22, 7-10 p.m., \$50, includes refreshments.

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Adobe Announces Photoshop 7.0

Adobe Photoshop, the professional image-editing standard, announced on Feb. 24 the upcoming April release of Photoshop 7.0.

Adobe focused many of its enhancements and new features on the needs of the exploding population of digital photographers. This is good news for professional photographers.

One of the most welcome additions to Photoshop is the new File Browser, which allows you to search for images visually and intuitively rather than just by file name. By default, the File Browser displays four panes: a tree view for navigating folders and disks, a thumbnail pane, a preview pane that offers a larger view, and a metadata pane. From the File Browser you can easily rename images in thumbnail view. You can rank your images by your own system or sort by other variables such as file size, file type, name, date created, date modified, copyright, and more.

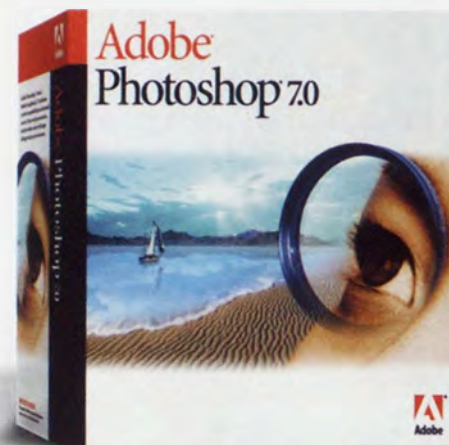
Another boon to the digital imager is the new Healing Brush, designed to effortlessly remove artifacts such as dust, scratches, blemishes, and wrinkles while preserving shadowing, lighting, and texture from the corrected area.

The related Patch tool works in the same way with selections made with any of the basic selection tools, including channel operations.

With Photoshop 7.0 you'll be able to save presets for both your tools and your workspace. For example, save one set of tools and workspace arrangement for your touchup work, and another for initial color correction. Adobe has also added a new tool to its automatic color correction options, Auto Color Command. Improvements have been made to the algorithms used for Auto Levels and Auto Contrast.

Photoshop 7.0 now has a new painting engine that vastly expands your creative options. You can simulate traditional painting techniques with dry and wet brush effects with a live preview of brush strokes. There's more to the new painting features, including full support for Wacom graphics tablet tilt and airbrush wheel features, than we have room to describe.

What else? Lots. The Liquify plug-in comes with greater control. Photoshop now offers complete support for Adobe Acrobat 5.0 security settings. Picture Package allows you to print multiple images on one page, saving time and printer consumables. Web Gallery



options are more sophisticated. And Photoshop 7.0 supports XMP (Extensible Metadata Platform), a format developed by Adobe for enhancing workflows so that content can be applied seamlessly between print, Web, eBooks, and other media.

Of course, Photoshop 7.0 now supports Mac OSX and Windows XP while remaining fully compatible with Mac OS 9.1, Windows 98, Windows ME, Windows 2000, and Windows NT. □

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James Delaney

James Delaney, of Kildare, Ireland, was commissioned to cover a high society wedding in the city of Dublin. He captured this image, "Oh Happy Day," after the church ceremony on a walk to a park behind the National Concert Hall. "The bride was a lady with a mission, out to enjoy every minute of her special day," says Delaney. "This spontaneous moment in time emphasized the happiness she was feeling." Delaney shot with a Minolta Maxxum 600si SLR camera fitted with a Minolta 75-300mm f/4.5-

5.6 AF lens. He exposed Kodak Tri-X Pan 400 speed film for $\frac{1}{25}$ second at f/5.6. "As more and more clients seek a more contemporary and relaxed style of wedding photography, there's a greater demand for a mix of candid images," says Delaney. To meet this growing demand, Delaney introduced a what he calls "The Storyboard Wedding." It uses multi-format pages and albums to tell the wedding day story, with a layout similar to a storyboard. This image is one of a series in such a layout.

“The bride was a lady with a mission,
out to enjoy every minute of her special day.”

©James Delaney



Sunny Carrel

©Sunny Carrel



“I was captivated
by his
ambiance.”

"I was on holiday with my three daughters in Taxco, Mexico, when I saw this man seated in an alleyway," says Sunny Carrel of Mt. Pleasant, S.C. "Upon approaching him, it became obvious that he was blind but had a love of music. I was captivated by his ambiance." Carrel photographed the guitarist with a Nikon N90s SLR camera with a Nikkor 35-70mm f/2.8D AF lens. She exposed Kodak Professional Ektachrome E100S film, had a print made, and scanned it into Adobe Photoshop. To create the final image, "Blind Guitarist," Carrel applied Photoshop with a heavy hand. "I changed the entire image," she says. "I started with the background and went on to the man, enhancing his features with a variety of tools."

Ed Booth

“The 30mm fisheye lens caused some distortion on the edges of the image.”

“I had always wanted to photograph the Oracle Buildings just south of San Francisco,” says Ed Booth, PPA Certified, Cr.Photog., of Los Gatos, Calif. “Fuji had asked us to test some new film. This was all the reason I needed to travel north to make the photograph. The image was created about 10 minutes after the sun had set. The 30mm fisheye lens caused some distortion on the edges of the image. Knowing that the print judges would never accept this, I enhanced the distortion in Adobe Photoshop 6.0 using the Liquify tool. It was a fun project.” Booth made the original photograph for “Dot Com Deflation” with a Hasselblad 503CW medium-format camera and Zeiss 30mm f/3.5 CF Distagon lens. He exposed Fujichrome Professional 800 NGH II film for $\frac{1}{2}$ second at f/8.

©Ed Booth





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Jennifer George-Walker



©Jennifer George-Walker

“I have been experimenting with body painting, and trying to express something artistic.”

Jennifer George-Walker, PPA Certified, M.Photog., of San Diego, had a prime opportunity to try out some new body painting techniques when an actress client came in for a headshot. “I wanted to create a blue-green look on her because she has beautiful green eyes,” says George-Walker. “The process of body painting is unpredictable, and the result was a more blue, iridescent look. I wrapped contrasting fabric around the model to add dimension.” For the main light, George-Walker diffused window light with a thin, translucent fabric, adding fill light from a 42-inch Chameleon CRK-42 panel reflector placed to the left of the subject. She set her 6x4.5cm Mamiya 645 Pro camera to $\frac{1}{80}$ second and made exposures between f/5.6 and f/8. Her lens was a Mamiya-Sekor 105-210mm f/4.5 ULD, and she used Kodak Professional Portra 400VC film. “The only retouching on ‘Sapphire & Gold’ was to smooth out the model’s forehead,” says George-Walker. “The body makeup made deep lines on her forehead, and the print was slightly airbrushed to smooth out the surface.”



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John Gladman

“I created the image as a promotional piece for The Scary Guy.”

“America's Only 'Live' Comic Book Hero,” by John Gladman, PPA Certified, M.Photog., of Lawrence, Kan., was created as a promotional art piece for The Scary Guy, a professional speaker who tours the world advocating the elimination of prejudice and hate. Gladman captured the original photograph with a Fujifilm FinePix S1 Pro digital camera hooked up to a Tamron 28-105mm f/2.8LD Aspherical lens. He exposed for $\frac{1}{25}$ second at f/11 and illuminated with a Photogenic PowerLight set for 600-watt-seconds. Gladman produced the final image by combining 12 portrait images in Adobe Photoshop.

©John Gladman



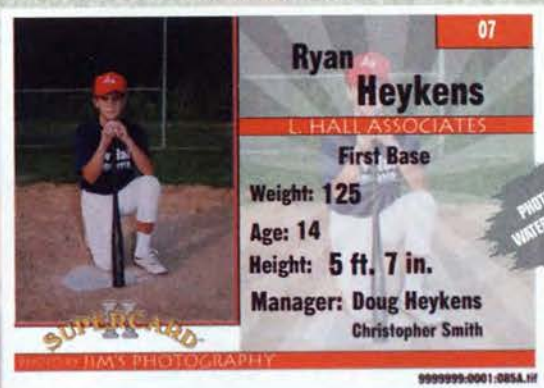
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Michael LaCour



“I have always loved
this old lighthouse.”

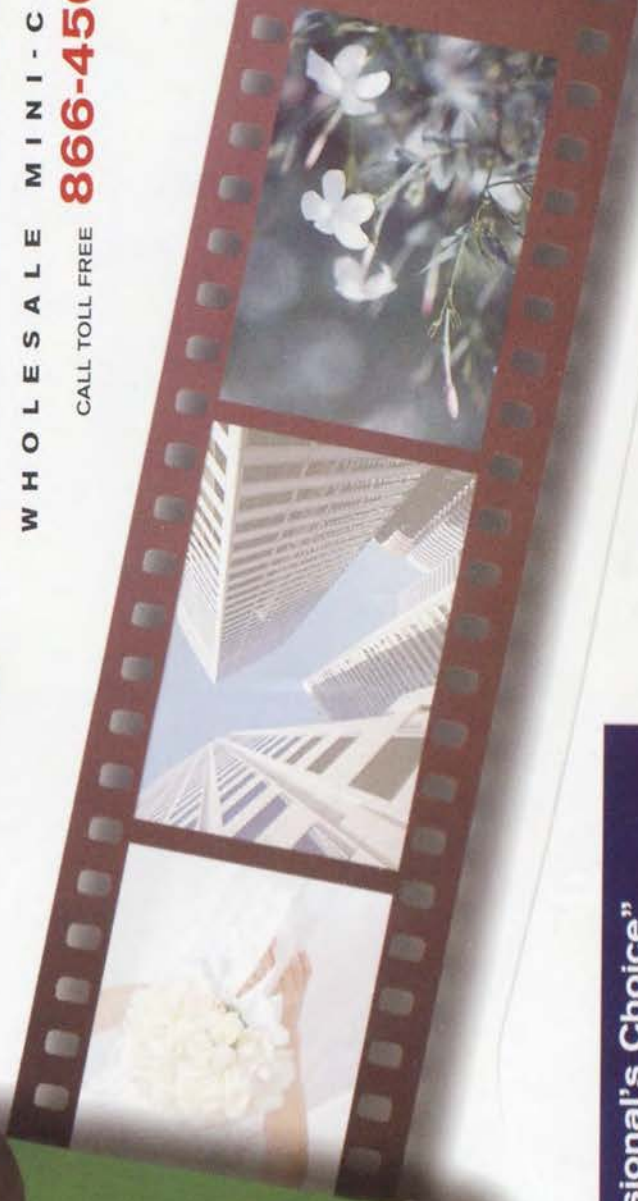
“I have always loved this old lighthouse and wanted to create a beautiful image of it for my personal enjoyment,” says Michael LaCour, PPA Certified, M.Photog.Cr., of St. Amant, La. LaCour later decided to incorporate “Where Eagles Fly” into promotional pieces and enter it into competition. He took the original image with a Kodak Advantix automatic snapshot camera loaded with Kodak Advantix 200 film. He then scanned the image into Adobe Photoshop, along with a proof image of a sunset taken years before. Using layers, LaCour dropped the sunset in behind the lighthouse scene and adjusted the images to match.



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PPA Today

March 2002



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President's Message



PPA -- a 25,000 member, powerful trade association leads the way in all phases of the imaging community.

A great headline! I am looking forward to the day when it will be a reality. The board and staff are committed to making it happen. But, it will require a lot of help from you, our members.

What is a trade association? Is there a difference between what we are now, a membership association, and the powerful trade association we should be? The answer is YES. A trade association, like a membership association, is concerned with educating its members while instilling a sense of community. There are, however, two important differences:

1. A trade association places a much greater emphasis on helping its members to prosper as business people.
2. A trade association serves as a defender and promoter of the industry.

The first area we must stress is education. PPA has long been the leader in the field, dating back to the original Winona International School of Professional Photography. Our annual convention, now known as Imaging USA, has attracted thousands over the years to the myriad and exceptional educational programs offered. PPA Super Mondays have provided a fantastic alternative to the more lengthy courses.

PPA has added a variety of niche conferences to our array of educational opportunities. Family & Children, Seniors, and the new Wedding Conference allow photographers to meet others who do similar work and to learn from their successes and mistakes. PPA is committed to these niche conferences, and to all phases of imaging education; we must bring the latest technology to our members.

We are also stressing more and stronger business courses, on line, at schools and at conferences. Figures most recently released paint a pretty dismal picture. The average professional imager works forty-nine hours per week for the princely sum of \$30,000 per year. This does not need to be! The opportunity to make money is growing, not dwindling. We must be good business people as well as good imagers if we are to survive in this highly competitive world.

Our second area of association responsibility is promoting and defending our industry. As a protector, we must continue to build upon the copyright defense campaign. PPA intends to continue its strong support of copyright laws and to continue being a visible presence in Washington, DC in defense of those laws. Each of us must do what we can to encourage the growth of strong laws, from writing letters to our state and national legislators supporting and encouraging their interest, to politely reminding local businesses that deal with copyrighted materials that the laws must be obeyed.

We are also continuing to work on promoting our industry. As you know, ads have regularly appeared in major print media advertising the professional imager as the person to see for photographic needs. We are building a strong Certification program. Those who achieve this status have made a sound business decision for themselves and their business. The public is well aware of the value of dealing with certified people in other areas, and we intend to capitalize on that by promoting our certification.

The PPA board and staff are providing you with all the opportunities you will need to be a success in our chosen profession. The rest is up to you.

With your help and what I have laid out for you, the headline at the beginning of this message will become a reality. Thank you for your continued help and support.

Sincerely,

William F. Stevenson, PPA Certified, M.Photos. Cr.
2001-2002 PPA President

HAPPENINGS for March

January Conference Wrap-Up M&M and Seniors Conferences	page 4
Niche Conference Corner New Conference Updates	page 5
Imaging USA Spread Your Conference Dollars	page 5
Play By The Rules National Park Guidelines	page 6
Calling All Corporate Photographers Nikon Award	page 6
Creativity At Its Best Retreat to Atlanta	page 7
It's Super Super Monday	page 7
Affiliate School Spotlight Golden Gate School	page 8

Correction: In *PPA Today*, February 2002, we misidentified two images on page 4. The image of the bride in "Calling All In-House Corporate Photographers" was created by **Penney Adams**, and the image of athletes and the American flag in "Cleats, Computers & Cash" was created by **David Wacker**.

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JANUARY CONFERENCE WRAP-UP

MANAGE YOUR MARKETING POWER



More than 330 attendees gathered in Biloxi for the **Marketing & Management Conference, January 10-12**, with one mission at hand - to develop new business strategies and transform them into bottom-line results.

This year's Marketing & Management action plan for success gave attendees more than they bargained for. With 14 speakers ranging from marketing experts like **Aletha Spekar** and

Ann Monteith to digital and business gurus like **Drake Busath** and **Steven Larson**, attendees were able to learn first-hand how to manage the digital transition. Incorporating a new digital focus, the Marketing & Management conference showed attendees how to create effective strategic marketing plans, position their digital products and services for success, implement proven pricing strategies and more.

Judy Ferguson, a PPA member from Sturbridge, Mass., raved that the conference was an excellent way for her to "start a fresh, exciting 2002" and urged PPA to "keep up the excellent educational experiences!" Another attendee noted the abundance of "great information and ideas" focused on

their business. "It takes me to the next level in photography," the attendee continued. Attendees also spent some of their time exploring the 35 exhibit booths on the trade show floor, making sure they were up to speed with the latest imaging products and services.

PPA extends a special thank you to M&M sponsors, Fujifilm and Kodak. Save the dates for next year's **Marketing & Management Conference, January 8-11, 2003**.

Outgrowing the Grand Casino, the 2003 Conference will be held at Biloxi's beautiful Beau Rivage Hotel. Look in upcoming issues of *PPA Today* or go to PPA's PhotoCentral at www.ppa.com, for more conference details.



SENIORS SCHOOL & EVENT photography conference

An A+ Event

The Seniors, School & Event Photography Conference, presented by PPA and Marathon Press, drew large crowds for the second year in a row. More than 380 attendees gathered in Biloxi, January 13-15, for another exciting "back to school experience", as leading-edge school photographers covered the most important aspects of operating a successful high school senior and event portrait business.

"The amount of positive feedback we received through the Speaker/Program Evaluation Forms we distributed after each program was overwhelming," said Events Manager **Sharon Palmer**. For example, PPA member **Hector Armando Herrera** of Mexico wrote, "Niche seminars are an excellent idea. We are able to concentrate on each speaker or event without having to choose between a simultaneous lecture. ... Bunch of great

information, well organized, well balanced program." Another attendee found the conference "exciting and inspiring." "I'm brand new and I walked away saying 'if they can do it, so can I!' Thanks!"

Along with an agenda full of supercharged seminars, the Seniors Conference featured plenty of learning opportunities outside the "classroom" for attendees to explore. They flocked around the 35 exhibit booths which featured the latest imaging products and services in this year's expanded trade show, and took part in special activities like the "Consumer's Choice" Senior Portrait Award, where winners were selected by a panel of high school seniors and their parents.

All in all, the Seniors Conference was a huge success. "I questioned coming in the first place, but have become energized and rejuvenated to plan the upcoming season. Timing was perfect... Very impressed with the speakers - they were motivational and inspiring!" said one attendee.

A special thank you goes to Fujifilm, Buckeye and Kodak for their generous sponsorship. Don't miss next year's **Seniors, School & Event Conference, January 12-14** at the Beau Rivage Hotel in Biloxi. Look for more information in future issues of *PPA Today* and on PPA's PhotoCentral at www.ppa.com.

Niche Conference Corner

Look in this special section each month for the latest information and updates on PPA's niche conferences. Here, you'll find program and speaker highlights, conference dates and locations, special rates and more.

For program details, speakers, registration forms and fees, go to www.ppa.com, look in that particular conference brochure, or call the PPA Service Center at (800) 786-6277.

March

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Location: Atlanta, Georgia

Hotel: The Sheraton Hotel - located in the heart of Downtown Atlanta



Thursday: Pre-Conference Elective - Essential Photoshop Skills

Friday: Maximum Skills

Begin the day with a lesson on the defining factor in the creative world - light. Continue your day learning digital through intriguing seminars such as "Digital Photography as a Creative Tool" and the two-part program, "Digital Capture for Art Directors, Designers & Photographers." For a small additional fee, you'll have an opportunity to tour **Jim DiVitali's** and **Kevin Ames'** own successful digital studios.

Saturday: Maximum Knowledge

Joe Glyda will jumpstart your morning with the inspiring story of how he introduced and converted Kraft Foods to digital capture. **Scott Kelby** will then continue your morning by walking you through his "Killer Tips & Tricks" of Photoshop. Spend the afternoon discovering the world of "People, Fashion and Digital Workflow" and follow with a gentle reminder-course about "Working From Your Heart." At the end of the day, join the speakers in a casual setting for a salon showing of their personal art.

Sunday: Maximum Imaging

Join **Jack Reznicki** for a photographer's view of digital capture, exploring the tools of the trade and how to fit them into your studio's needs. **Jeff Schewe**, a leader in the photo-imaging field, will then divulge what photographers need to know in order to create exceptional composites.

April

Lifetime Conference: The Art & Business of Family & Children's Portraits

Dates: April 20-24, 2002

Location: Biloxi, Mississippi

Hotel: Beau Rivage Resort



Let **Jeff Lubin** illuminate the ways in which a positive attitude has helped him achieve happiness and success. Experience his special presentation, "When Life Gives You Lemons, Make Lemonade" on Sunday, April 21, as he discusses the challenges of taking risks in the business world. Through his own principles for success, Jeff will share how he overcame certain challenges and how you can too!

Don't miss these five days of family and children's portraiture programming. Other keynote speakers include **Drake Busath**, **Barry Rankin** and **Sandy Puc**.

IMAGING USA \$SPREAD YOUR CONFERENCE DOLLAR\$

Want to turn your studio into a booming business? Find out how at Imaging USA, July 12-17, 2002, in Atlantic City, NJ. As the photography industry's number one event, Imaging USA will feature industry experts and programs that will expose you to inside information for creating greater profit margins, a larger customer base and repetitive business.

Just what makes this event the number one show to attend? Imaging USA offers you more than any other conference in the industry. Keynote speakers and nearly 100 specialty programs will demonstrate expertise in all fields of professional imaging, and the trade show will host hundreds of equipment manufacturers and technology companies featuring the latest top products and services in the industry. Among such vendors and your professional peers and friends, endless networking opportunities await you at Imaging USA.

And, to make your Imaging USA experience even more enjoyable, PPA has worked with its finance department to incorporate a new Imaging USA payment plan, exclusively for PPA members, that will make the conference more affordable than ever. Register by April 15, 2002 and you'll have the option of spreading your total conference fee across three easy installments.

For more information or to register, go to PhotoCentral at www.ppa.com or call (800) 786-6277. Look in future issues of *PPA Today* for more features on this must-attend convention.

PPA Releases National Park Guide

America's national parks, historic sites and monuments provide incredible opportunities for professional photographers of all specialties. However, the regulations governing the use of these parks by photographers have long been a source of confusion and frustration.

In response, PPA has developed the PPA Guide to Photographing on National Park Service (NPS) Lands. This 52-page booklet contains contact information for the 400-plus National Park Service Units, a straightforward look at when your shoot requires a special permit, and even a section on the little-known program that allows photographers to temporarily live and work inside the park.

While the main focus of PPA's government relations program is copyright protection, the association also has a vested interest in creating materials like the Guide to NPS Lands. According to Copyright and Government Affairs Operations Manager **Stephen Morris**, "For most small business owners the federal government is simply an obstacle to success. Our goal is to turn that obstacle into an opportunity for PPA's members."

Members can find their free copy of the PPA Guide to Photographing on National Park Service Lands in the Download Library of PhotoCentral at www.ppa.com.

Look Everyone

PPA Published My Image

© Bill Van Pelt

Each year PPA uses a large number of member-created images in its printed and electronic materials. While PPA is always proud to show our members' skills, we occasionally receive questions on how we obtain copyright releases and how images are selected.

In the broadest sense, our members select the images we use. Almost all of the images we use are selected by judges at the PPA International Print Competition for inclusion in the PPA Loan and General Collections. From that pool, our in-house graphic design and communications staff selects images that best fit the needs of each project. For images in *PPA Today*, that often means an image that complements an article or one that fits the layout.

More rare is when a single image from the Loan Collection becomes the centerpiece of a membership drive or other project. A case in point is the soaring eagle image created by **Bill Van Pelt** of Lee's Point, Missouri. This exceptionally strong image has become an icon for PPA's 2002 Membership materials, appearing on everything from the 2002 Membership CD and the January cover of *PPA Today* to member recruitment materials.

"Every once in a while, we come across an image that embodies the spirit of the association," says Senior

Manager of Marketing and Communications **Blanche Payne**. "Bill's image is one of those. It's a clear representation of independence, strength and vision -- characteristics of both PPA and its individual members."

As the leader in the fight to protect copyright, PPA also fields questions about the ownership of the copyright on the images it uses. When entering the International Print Competition, each photographer signs a declaration granting PPA permission to use any images submitted for a variety of purposes. While the declaration gives PPA a non-exclusive ability to use the images, the photographer retains his or her copyright.

"We hold the usage rights granted to us as a near-sacred trust, and we exercise those rights carefully. You'll find images used for the promotion of the association, the inspiration of other members and the education of the public, but never to the extent that we harm a

photographer's ability to derive income from licensing additional uses or selling reprints," says PPA Director of Membership and Copyright **Al Hopper**.

If you have additional questions regarding the copyright aspects of this usage, or about any other copyright issues, please contact the PPA Member Copyright Hotline at (888) 977-8679.

"Every once in a while, we come across an image that embodies the spirit of the Association."

Attention In-House Corporate Photographers

Enter the 27th Industrial Photographer of the Year Award, sponsored by Nikon, and demonstrate your corporate photography prowess.

This award is granted annually to a corporation's in-house photographer (employees of photographic studios need not apply) whose talents exemplify the trade. Candidates will be judged on their contributions to their corporation and overall achievements in the corporate world. The first place recipient will be recognized at PPA's Imaging USA in Atlantic City, N.J., July 12-17, 2002.

For more information on how to enter, look in upcoming issues of *PPA Today*, go to PhotoCentral at www.ppa.com or call the PPA Service Center at (800) 786-6277.

WHAT'S NEW @ PPA PHOTOCENTRAL

Business Services

Looking to enhance your business, but watching your pennies? Check out www.ppa.com for free trial offers and discounts through PPA's business service providers.

Monthly Giveaway

Visit PPA's PhotoExpo at www.ppa.com and register for this month's special giveaway. Each month in 2002, PPA's PhotoExpo will give away a special product or service through a random drawing.

ListSers

Have an idea? Question? Problem? Sign up for PPA's ListSers - the easiest way to communicate with your fellow members. PPA's ListSers, or electronic non-commercial e-mail lists, have been set up for all PPA Specialty Groups on ppa.com, so you can easily find and subscribe to a list of topics that are of most interest to you.

With 780 members already subscribed to this new benefit, PPA's ListSers provide you with a means of branching out, expanding your market, and building relationships with other members. Sign up for this new member benefit today! For more information about PPA's new ListSers, go to www.ppa.com.

Coming Soon...

Distance Learning and New Chat Series

Your Opinions Count!

As a PPA member, your opinion matters. We are continually striving to improve PPA and its services, and we'd like your feedback on PPA's PhotoCentral at www.ppa.com. By giving your honest opinion of our site, you will be providing valuable information that will assist us in improving its content. Please send your opinion to Tim Hoyes at thoyes@ppa.com.

Super Monday

Save The Date: April 8, 2002

Clear your calendars for PPA's semi-annual educational extravaganza - Super Monday on April 8. Hosted by experienced professional photographers across North America, these one-day seminars cover the entire spread of imaging topics for a variety of skill levels.

With more than 100 class offerings from marketing and digital to portrait and wedding, you'll find programming tuned to your interests in a location that suits you. Whether you choose to explore a new subject or re-examine a familiar one, the intimate setting of most seminars will allow you to get the most out of your educational experience. PPA members receive a merit for their attendance at one of the programs.

Due to these small class sizes, spaces fill up quickly. Register yourself and your fellow staff members for this one-day educational event - the deadline for the pre-registration rate of \$99 is March 18. Onsite registration will be \$120. For more information on courses in your area or to register, visit PhotoCentral at www.ppa.com or call the PPA Service Center at (800) 786-6277.



Creative Minds Retreat to Atlanta

Infuse your education with excitement and leave lectures behind. Attend the PPA Creativity Retreat, just outside of Atlanta, May 4-7, 2002, and join the creative minds of your fellow photographers. Spend four days brainstorming as a group, exploring all facets of your imagination.

Using both traditional and digital media in an open forum setting, you'll have the opportunity to experiment with your creativity under the guidance of program leaders **Kevin Ames, Eddie Tapp, Jane Conner-ziser and Alan Hanagriff.**

Regardless of your level of expertise, the Creativity Retreat will provide you with a unique and beneficial learning experience. Space is limited, so register early. For more details or to register, look in future issues of *PPA Today* or go to PhotoCentral at www.ppa.com.

ATTENTION

"POTENTIAL" MASTER DEGREE CANDIDATES

All applicants, regardless of the date they joined PPA, must be PPA Certified as a Professional Photographer (CPI) before they can be awarded the Master of Photography, as a Photographic Specialist (CPS) before they can be awarded the Master Artist or as an Electronic Imager (CEI) before they can be awarded the Master of Electronic Imaging degree.

If you are receiving your Master's at the upcoming Imaging USA Convention, it is mandatory that you have all requirements of the Certification Program (1) Application and administrative requirements; (2) Exam passed; and (3) Images accepted completed by the conclusion of the Annual PPA International Image Judging.

For a Certification information packet, please contact the PPA Service Center at 800/786-6277.

AFFILIATE SCHOOL SPOTLIGHT

EDUCATIONAL OPPORTUNITIES FOR PHOTOGRAPHERS

Golden Gate School of Professional Photography

June 23-28, 2002

Elevate your work, stimulate your creativity, shake up your career and have fun surrounded by 135-acres of splendid outdoor settings and distinctive architecture at beautiful Mills College in Oakland, California. Immerse yourself in a group who loves photography as much as you do. Since 1984, nationally and internationally acclaimed photographers have come to GGS to teach practical, real-world skills. Half- and full-week classes offered. Tuition \$240-\$600; on-campus room and meals \$70/night. Contact Julie Olson, M.Photog.MEI.Cr. at 650/548-0889, e-mail ggs@goldengateschool.com, or go to www.goldengateschool.org



© Robert Lino

Full-Week Courses:

Advanced Portraiture - Mark Allen

Examine and explore lighting techniques, posing and digital technology. Create modern masterpieces and challenge yourself to move to that higher plane! Grow as an artist and professional, taking the best from the past and linking it with the future.

Photoshop and Painter - Jane Conner-ziser

This intensive class includes practical Photoshop applications for portrait/wedding photography and fine art styles with Painter. Expand your personal style of professional digital art; create images with impact. (Students must provide their own computer).

Portraits and Weddings: The Essentials - Betty Huith and Ed Booth

How to survive AND thrive in portrait/wedding photography. Posing and

lighting, equipment use/selection, marketing and sales will be covered.

Portraiture of Children and Families - Peggy McAteer and Mark Lazar

Develop a unique style. Learn to create images brimming with love and emotion, evoking a timeless sense of beauty and art. Capture the fun and excitement of portrait subjects.

Advanced Photoshop and Digital Imaging - Eddie Tapp

The ultimate digital experience for high quality portrait, commercial and event imaging. Learn workflow from calibration and ICC profiles to capture to output.

Mastering the Light - John Woodward

Lighting people and products, in studio and on location, quickly and easily. Better understand techniques and refine abilities to use them creatively in varied situations.

Half-Week Courses

(students can choose to study with either one or two instructors):

Kathleen Carr - Creative Printmaking, June 26-28

Learn Polaroid transfer and manipulation techniques. This workshop is a great way to immerse yourself in your creativity with image and emulsion transfers, SX-70 manipulation, and hand coloring.

Michele Celentano - Weddings, June 23-25

One of the most sought-after, successful wedding photographers in the country shares the key elements of her successful business. She is known for her distinctive, cutting-edge style and her amazing ability to capture on film what most people never see.

Doug Gordon - Weddings: Dare To Be Different, June 23-25

Doug will share his unique style of photography and how to make the picture sell itself. Learn the value of posing and shooting for impact, and effective techniques for drawing attention to your studio and increasing your bottom line. Don't miss this dynamic young speaker!

Calvin Hayes - The Wedding Photojournalist, June 26-28

Calvin will detail the important aspects of tapping into this enjoyable and lucrative market. Promotion, equipment, marketing and sales will be included.

D. John and Mary M. McCarthy - Make MORE Money! June 23-25

Let these two long-time photography and marketing experts share with you proven techniques to help your business grow! Both are PPA Certified Business Instructors.

Nick Vedros - Expand Your Vision, June 26-28

A virtual icon of modern American commercial photography, Nick will share how he interprets everyday elements, and present images that will make you think. Images will vary from portrait situations to products.

And, offered September 9-10, 2002

Fundamentals of Professional Photography - Brenda Cooper and Abel Sanchez

Designed for those just starting out or considering a career in professional photography. This course includes an introduction to professional studio portraiture and wedding photography.



*“ If you're
serious about
your career,
Imaging USA
is one event
you should
not miss. ”*

—Lisa Jane Murphy
Portrait Photographer Houston, TX

Professional PHOTOGRAPHERS *agree*

Imaging USA is the #1 convention and trade show for photography and imaging professionals who are serious about getting down to business, seeing the latest in imaging

equipment and sharpening their marketing and imaging skills. You don't want to miss - Imaging USA 2002 - in Atlantic City, NJ, July 12-17, 2002. To register or for more information on the imaging event of the year, look in the April 2002 issue of Professional Photographer, go to PPA's PhotoCentral at www.ppa.com or call the PPA Service Center at (800) 786-6277.

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By Cameron Bishopp

Reggie unposed

The journalist who helped change the way weddings are photographed

Described by *Harper's Bazaar*, *Town and Country*, and even Oprah Winfrey as the best wedding photographer working today, Denis Reggie is renowned for his exquisite work. He counts among his clients a gaggle of celebrities from the worlds of entertainment and politics as well as some of the uppermost upper-crust families in America.

Since 1980, Reggie has photographed 20 weddings for the Kennedys alone. These include the marriages of Maria Shriver and Arnold Schwarzenegger, Caroline Kennedy and Edwin Schlossberg, and John Kennedy Jr. and Carolyn Bessette. After receiving a call from John Jr. himself to photograph the top-secret ceremony, Reggie's image of Bessette and Kennedy leaving the Cumberland Island chapel where they were wed appeared on more than 1,000 newspaper and magazine covers around the world.

The New York Times once wrote that Reggie is "a storyteller with a camera." But Reggie insists these are not tales he writes himself. He has become famous for using a photojournalistic technique rather than staging portraits or composing informal shots, and has spent a good portion of his career preaching the merits of "taking, not making" wedding images.

Journalism is a direct presentation of facts without an attempt at interpretation and it's a definition that sums up Reggie's purist approach. "I'm there to report the news, not influence it. I don't suggest, arrange, prompt, coach or stage shots," he says. "You'd find my clients' wedding albums in the non-fiction area of the bookstore."

"Taste, judgment, and soul are the critical factors between average and outstanding photography," says Reggie. "Creative judgment is a function of the right brain and must be cultivated."

All images ©Denis Reggie



"I don't suggest, arrange, prompt, coach, or stage shots," Reggie says. "You'd find my clients' wedding albums in the non-fiction area of the bookstore."

"My style appeals to those who have a distaste for photographers who make them appear what they are not," said Reggie in a conversation with Monte Zucker. Zucker, a pioneer in the field of classic, romantic wedding photography and a PPA member (as is Reggie), spoke with him for an interview that appeared on Zuga.net in 2001.

"My photography is reality-based, not pretend, enhanced, adjusted," he said. "It is reality with an edge toward finding the best expression, best light. I'm not looking in my photojournalistic approach to show every flaw. I'm trying to please my clients, as well as the next generation."

Creating illusion, evoking an inauthentic feeling is "exactly the opposite of photojournalism," Reggie told Zucker. In photojournalism, "photographers document what already is there,

not what he or she thinks should be there."

Throughout his career, Reggie has worked to draw a distinct line between traditional wedding photography and his style, asserting that a photograph taken when the subject is aware it's happening is not photojournalism.

At times blunt, Reggie doesn't shy from controversy. "There has been an inevitable, unfortunate misuse of certain words," he said in his interview with Zucker. "[The term wedding photojournalism] has been so butchered that many of us are struggling to define true photojournalism. Some photographers want the phone to ring. They want to have a chance at the job. ... Photojournalism is not the proper word for what they do," he said, referring to photographers whose subjects are aware of the camera. "We all lose by that."

It's said that true objectivity in reporting is

an illusion, since journalists inevitably control the sources. The phenomenon holds true with Reggie's work. Though his intent is to be detached, the outcome is far from uninvolved. Reggie delivers beautifully composed images, rich in color and depth. He consistently captures the bride at her most stunning, most luminous. Guests are relaxed and happy; children joyous and affectionate.

Events brim with romantic splendor as Reggie concentrates his lens on each enchanting element: a row of tall white candles illuminating the night, a garden of deep red roses suspended from the ceiling, a sky of bubble-gum pink Japanese lanterns softly glowing.

Refracted through his visual prism, Reggie's images invariably reflect his sensibilities, as well as his artistic and technical prowess.

(Continued on p. 37)

Learning to create a photojournalistic style | By Rob Fraser



©Rob Fraser

• **It's an attitude.** At the end of a wedding, both your mind and body should be tired, because you've called upon the most important ingredients in shooting a successful documentary: your attitude and your intent. Shooting candid is a start, but it isn't enough. We have a responsibility to the documentary tradition to shoot with integrity and vision; otherwise we should drop the words "documentary" and "photojournalism" from our marketing tools. If we're not careful, these words will become to photography what the word "luxury" is to the apartment rental market.

• **We can't pretend we're not there.** There is nothing wrong with shots of situations that would not have happened had the photographer not been there. We are also part of the story as we elicit honest reactions for the moment. What we don't want to do is become the center of attention or controversy. Keep a low profile and your subjects will give you honest situations.

• **Let the bride relax.** Occasionally brides aren't happy with the portraits that we've taken when they are uncomfortable or nervous. Recognize this and give them a few moments to close their eyes and take a deep breath before committing them to film. For four years, I assisted Yousuf Karsh, the great portrait photographer. He refused to click the shutter until he felt his subjects were being honest with their personalities.

• **Shoot the "in-between" times.** Portrait time is not a time to forget the candid. Many great moments occur when people are setting up or trying to get organized. I like to shoot

between the looking-at-the-camera moments. Be aware of what is happening behind you, too, as these offset moments can also make for interesting photos.

• **Sometimes it's OK to nudge.** There will be times when you need to gently nudge people into certain settings, poses or reactions. Keep your suggestions to a minimum, such as, "Why don't we go out on the street?" Once out there, give them enough leeway to be spontaneous.

• **Try new things, but not at the wedding.** Experiment with techniques and perspectives, but do it on your own time. A photo with weak composition or content cannot be made great with technique.

• **Get natural.** Use natural light whenever possible, or at least use your flash as subtle fill.

• **Know your equipment.** Nothing keeps you from being spontaneous like having to stop and think about mundane technical matters. I keep my equipment fairly simple. Don't let equipment slow you down either; if you're on frame 30 and something big is about to happen, download that film and start a fresh roll.

• **Experiment with different films.** I carry at least six different types of film with me. I also find that real black-and-white film, as opposed to the C-41 processed black-and-white, has more personality. I can't even find the grain on that chromogenic stuff!

• **Double-barrel.** I shoot with both eyes open as it helps to see what's about to enter the frame, or if I need to move the frame to include a new situation. I do close one eye while doing critical focusing.

• **Freestyle.** Sometimes framing can be so formal as to draw attention to the photographer. Don't always play it safe. Especially during the dancing, I open up and shoot.

• **Embrace emotion.** Look for the emotional highs and lows in your subjects; the day is full of them. Don't back off during intimate moments; rather, embrace them in a quiet way. Photography is not just about composition; it's also about recognizing and recording human beings.

• **Stay two steps ahead.** Anticipate the next shot and get yourself into position. Much of good photojournalism is about anticipating the photograph and getting into position on time. There is not a zoom lens out there that can compete with a good pair of legs.

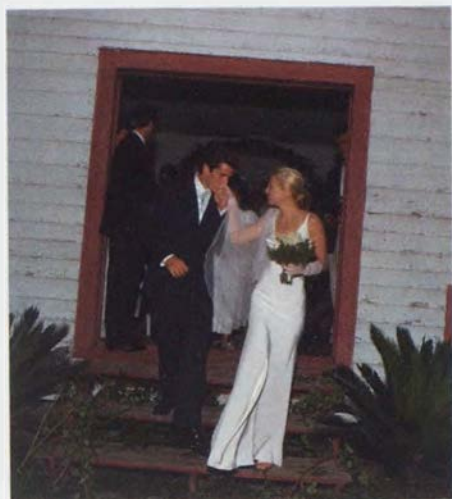
• **Layer the cake.** Layer your compositions with foreground and background information. A wedding can be like a three-ring circus crammed into one ring. It is possible to include several separate vignettes into one frame. I love to see my clients explore the frames when they finally see the shots.

Fraser is a wedding photographer based in New York City. His studio number is (212)941-0433.



©Rob Fraser

("Reggie," continued from p. 35)



Reggie's image of John Kennedy Jr. and Carolyn Bessette moments after their very private ceremony appeared in more than 1,000 publications around the world.

"I'm here to tell you about my photography."

Born in Crowley, Louisiana, in 1955, Reggie began his career in photography on the high-school football field at age 16, shooting the games an injured thumb had prevented him from playing.

Reggie's boarding school roommate at Connecticut's Choate Rosemary Hall was interested in photography. Because of his interest, Reggie became intrigued as well, shooting various sports events for the school's publications.

In 1976, after college and a stretch selling images to the local papers in New Orleans, Reggie established himself back in Crowley as a full-time photographer. By 1977, he had picked up a few jobs as a wedding photographer and realized he had stumbled on what was for that time a markedly innovative approach. "I thought, 'What if we took a sports photographer's mindset to a wedding?'"

"My philosophy was not to be a leader, to not even be in control of the situation, but rather to document the event as a witness, as a historian, as a documentary photographer," said Reggie in an interview for *Photo District News*' "Legends" series.

It was a philosophy he'd employ for the rest of his career. By 1981, in search of an expedient way to describe his burgeoning style, he had coined the phrase "wedding photojournalism." Reggie's approach began gaining recognition as a new school of wedding photography.

(Continued on p. 40)

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10 tips from The Knot | By Carley Roney

When it comes to documenting a wedding, couples pay particular attention to hiring not only the most qualified photographer, but one who shares their vision. Because the photographer plays such a critical part in the wedding-planning process, Carley Roney, co-founder and editor-in-chief of The Knot online wedding resource (www.theknot.com) has compiled a list of tips for addressing the needs and desires of today's brides and grooms.

1. Help them determine their vision. Upon your first meeting, ask potential clients to tell you the style of wedding photography they prefer. Do they want traditional posed portraits? Are they more interested in candid, photojournalistic shots? If they haven't decided, make sure you have sample photographs of your work on hand to help them visualize your style.

2. Describe your approach. Because brides and grooms for the most part take their relationships with their vendors into consideration from the get-go, describe your working style to them. Do you shoot weddings with creative license, or do you prefer that the clients describe exactly what they want prior to the wedding day? Will you be the one shooting the wedding?

3. Exemplify your expertise. Brides and grooms can't help but feel that a neophyte photographer is a potential risk. They want someone who is experienced with the mechanics of the wedding day, someone who won't miss key moments. Let them know how long you've been in business, how many weddings you've photographed, what kinds of cameras and lighting equipment you use, if you develop your own film, if you handprint photographs or create special albums, if you have an assistant.

4. Show your work. A picture—in your case—is worth a couple thousand dollars. Brides and grooms will look closely at your portfolio to see whether the photos are framed well, if they are correctly exposed, if the lighting is effective, if the details are visible, and most important, that the people in the photos look comfortable and happy. Make sure your photos meet these criteria and demonstrate the spectrum of the styles you bring to wedding photography.

5. Clarify pricing. Clearly explain how you determine your prices in terms of your investment in materials, time, and additional labor. How many hours will you spend on their wedding, including developing the photos and designing and producing their albums? How

many rolls of film will be shot, how many proofs will you show them, and how many final prints are included in the wedding package they have chosen?

6. Offer packages and payment plans. Have an à la carte menu as well as packages for couples to choose from, and make sure to have price lists on hand (often couples wish to take the information home for discussion prior to signing a contract). It is important to be clear with clients about how you would like to be paid for your services, and whether you have a strict payment policy that specifies the dates when you expect payments, or if you offer liberal payment plans tailored to the client. (See "Business 2002: Wedding packages v. à la carte," Page 12.)

7. Provide references. Before the deal is sealed, prospective clients will most likely want to talk with other brides and grooms who've used your services. Be prepared with references you know will speak highly of your services. Posting client testimonials on your Web site is also effective.

8. Draft a comprehensive contract. Include obvious points such as the date of the event; the exact number of hours you'll spend shooting; the starting time and the exact addresses of the places you will be expected to shoot, such as the rehearsal dinner, bride's home, church or temple, and the reception hall. Also note the name of the photographer who will shoot the wedding and the number of people who will assist; the number and kind of cameras to be used; the number of rolls and kinds of film to be shot (color and/or black-and-white) and the cost per additional roll if needed; the number of proofs when they'll be ready, and how long the couple can keep them, or where they can view them; how long you will keep the negatives on file and whether or not they can purchase them from you later; complete package details (number of prints, size, type of album, etc.); and the order fulfillment information.

Also specify the total cost, itemized if possible, overtime fees, reorder prices, deposit amount and due date, balance and due date, and your cancellation and/or refund policy. We also suggest that you note the name of an acceptable substitute photographer in case of emergency, and a guarantee that a backup camera will be on hand in the event of equipment failure. (See "Preparing for the worst," Page 41)

9. Get the couple's list of must-have shots early on. It's the best way to ensure that



©Denis Reggie

your clients will be happy with their photographs, whether it's a shot of the bride's bouquet or the groom's dance with his grandmother. It is helpful to have a printed handout of the most requested shots—this might be your 700th wedding, but the couple and their families are probably new at this. Request that the couple assign one attendant to introduce you to the VIPs (very-important-to-photograph) on the big day. And make a special note of any shots they'd like you to skip, such as a posed kiss.

10. Get online and market yourself. This is the most important tip of all. Many of today's brides make their appointments after they view portfolios on the Internet. Make sure your online portfolio is up to speed and that your Web site is easy to use and well marketed. This means that your name appears wherever a bride is looking for a wedding photographer, in a local magazine, your city's newspaper, and most important, on the Web, where 90 percent of brides, grooms, and wedding consultants search for wedding photographers.

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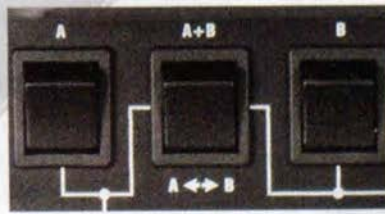
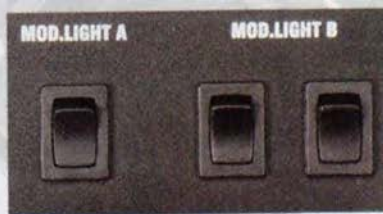
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Though Reggie is a long-time user of Hasselblad and 35mm Canon film cameras, his work now is almost exclusively digital. Reggie was among a group of professional photographers who met with the engineers of the Canon EOS-1D camera to consult on the design.

("Reggie," continued from p. 37)

Matilda Martin Dobbs, a bridal consultant based in Atlanta, has worked with Reggie for more than 26 years. "The first time I met him, he walked into Neiman Marcus [where I worked as a manager of the bridal department] and introduced himself to me. He was wearing these avant-garde clothes and was very young," Dobbs says. "He said 'I'm Denis Reggie and I'm here to tell you about my photography.'"

Reggie's approach was a dramatic departure from the photographic style prevalent at that time, says Dobbs. "I admired so much his not trying to run the show. He conducted himself so quietly and was so under control and yet he [photographed] the most unique, surprising aspects of things."

At a wedding, Reggie operates like a hard-bitten newspaperman on the trail of a big story. He works diligently to remain detached and unprejudiced about his subject. He prefers not to get too friendly with the bride or groom before the ceremony. He doesn't believe in speaking to clients during the event and he instructs his staff not to initiate conversations with guests or clients. He never eats or drinks in view of the

attendees. He never sits down. "We're not there as guests. We should not be influencing the outcome by participating in the activities," he says.

Reggie calls ahead to find out what other guests will be wearing so he can dress like them, "seeking camouflage rather than standing out by my attire. The last thing I want to do is stand out."

"I hardly was aware of where Denis was," says Margaret Blackstock, who hired Reggie for her son's Atlanta wedding last October. "I only saw him if I happened to be looking directly at where he was standing. You don't even realize he's there, and he must have taken more than 1,000 photographs."

"He seems to hide from me at weddings and I can't get my hands on him," laughs Dobbs. "I had a bride tell me recently, 'Be careful, I think Denis Reggie is hiding under that table over there and is getting ready to pop out and surprise me.'"

Reggie does bow to "the big five," the name he's given to the posed shots he usually takes: the couple, the couple with parents, the couple with the wedding party, the bride with the groom's family and the groom with the bride's family. But he even approaches portraiture in an untraditional manner.

"Once at a wedding held at The Ritz-Carlton, the bride and groom had taken their vows and I said 'OK, Denis, should I gather the wedding party and take them back to the altar?'" says Dobbs. "He said, 'No, bring them to the other end of this hall.' He had set up this lovely set with the hallway furniture that created a luscious homelike atmosphere and a pleasant family situation. He's able to find beauty anywhere."

"I've never seen someone do the posed pictures so quickly and thoroughly," says

Kerri Silverman Stringer, a bride whose wedding Reggie shot in Tampa on New Year's Eve, 2001.

"Denis may be there as a detached observer, but he's very personable and very much part of the moment," says Stringer. "We were getting ready in the bridal suite and at one point, I got a little choked up. His presence was so comforting that I just felt like having him there was like having a good friend there."

Dobbs also appreciates Reggie's careful manner with the bride. "It's tender, loving care," she says. "He's very complimentary and very helpful, making sure her gown and veil are in immaculate condition."

"You could almost tell he feels honored to be involved with people's very important moments," says Stringer.

Reggie may be famous for celebrity and society weddings but he doesn't limit his clientele to the jet-set. He schedules appointments—including at least one wedding per weekend, sometimes two—on a first-come, first-served basis.

With eight pricing structures ranging from the wildly extravagant to merely pricey, Reggie doesn't sell photos individually after the wedding. ("After the money's all been spent," he says), but instead charges his couples up front for the entire package, including the negatives.

It was a service Blackstock appreciated because, to the best of her memory, Reggie didn't seem to miss a moment of her son's wedding day. "His pictures tell the whole story of what happened that day. He got it all." □



Reggie's celebrity clients include Mariah Carey, Peter Jennings, Mario Cuomo, Holly Hunter, and Alan Greenspan.

Why go digital?

By Paul T. Hayashi

I'm a former traditional medium-format wedding photographer who is now using digital photography exclusively. Why did I switch? Several reasons:

1. **I'm getting old.** It's getting harder to focus my medium-format Hasselblad and Mamiya RB67. Autofocus (when used properly) is a godsend.

2. **The increasing demand for photo-journalistic (PJ) style photography.** In the last couple of years, my clients have been asking for more of it because that's what they see in bridal magazines. It's a challenge to do that kind of photography with a fixed focal lens on a Hasselblad. Since I cannot take an exposure reading before every series of shots under changing lighting conditions, auto exposure has allowed me to become more efficient.

3. **PJ-style photography forces me to take photos of things I never did before.** That also means an increased number of exposures. When calculating film and processing costs, the savings can be significant.

4. **The improvement in digital camera technology.** As prices dropped and features became more robust, I could incorporate the PJ style into my wedding photography coverage without having to think about film and film-processing costs for the additional frames. Initially, I shot the formals, family portraits, and various other shots with film, but all the candids and formal portrait backup was done with the digital camera. Now, three years later, I have four digital cameras and am fully digital with my weddings.

I paid about \$13,000 for my first digital camera, a Kodak Professional DCS 520. Its familiar Canon body allowed me to gain experience and be that much ahead of my competition. I was already using Canon cameras, so I didn't have to invest in new lenses. I also used Fujifilm digital cameras.

5. **Delivery to clients improved.** The first step to selling digital to our clients was to go to paperless proofing by having high-quality scans made or doing the scanning in-house.

The easiest way to sell digital to our clients was to have samples available for them to view. Many of our clients now are excited when we advise them that we shoot only digital and their proofing will be delivered to them on a CD.

I'm enjoying photographing weddings again—it's a whole new challenge.

Paul Hayashi's studio is in Wahiawa, Hawaii. See his work at www.hayashiphoto.com.

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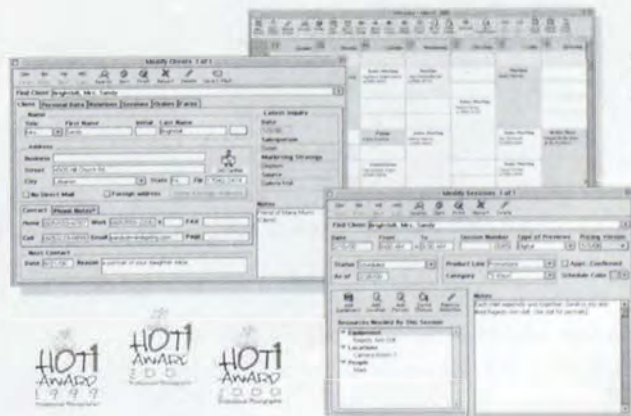
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The impressionist

By Cameron Bishopp

The style your brides could ask for, thanks to Martha Stewart's favorite photographer

When Darcy Miller, editor of *Martha Stewart Weddings*, became engaged, she had one request before she and her fiancé chose a wedding date. "I said to him, 'We have to call John Dolan.' I had to make sure he was free."

"John has an amazing knack for capturing the essence of a wedding," says Miller. "He tells a story that has a deep emotional value. He just gets it."

In addition to two published books, *The Wedding Planner* (Chronicle Books, 1996) and *Wedding Days* (G. Ray Hawkins Gallery, 1996), Dolan's work has been featured in magazines like *Martha Stewart Weddings*, *Travel and Leisure*, *Metropolitan Home* and *InStyle*.

His association with Martha Stewart began in 1996, when he submitted his work to *Weddings*' photo editor, Heidi Posner. More than 15 of Dolan's shots were published in the magazine's inaugural issue.

No one can deny the cultural impact Martha Stewart has had on the wedding industry and its photography, and, says Stewart, "John really contributed to the style of [the] magazine."

Dolan's soft, romantic images quickly captivated readers. "Certainly *Martha Stewart Weddings* has given an incredible seal of approval to this approach," says Dolan. "The visual sophistication of people has increased in the culture at large."

"So much about a wedding is about emotion and life and love, and at the time, a lot of wedding photography wasn't reflecting that," says Miller. The editors were seeing beautiful portraits but a lack of emotion. "You're not a still life," she says. "You're laughing, crying, kissing. John's work shows you can be beautiful and emotional at the same time."

Dolan's style steps beyond photojournalistic. If anything, his work is reminiscent of impressionist paintings, which are characterized by a concentration on the sensations produced by a scene, rather than the minute details.

"The core of my photography is the sensuality, the humanity of it," says Dolan. "People always say their wedding was a blur. A lot of my pictures have that same feeling."

Dolan struck out on his own professionally after years as an apprentice to famed *Village Voice* photographer Sylvia Plachy. Around the same time, he was best man in his brother's wedding and started snapping shots with his Leica.

Later, Dolan was surprised at the visual impact of the images; he had



All images ©John Dolan

captured the human element with a camera. "It was because I had been part of the party, because I hadn't hung back as just an observer," Dolan says. "The way you relate to people is integral to your images."

"Weddings are a floating opera. If you get preoccupied and step off, you won't get carried away," says Dolan. "You need to get swallowed up in the events so you're not thinking about where you parked your car or what time you need to be home."

As he started shooting more weddings, Dolan soon discovered he was a character in the opera. "People would ask me which side of the aisle to walk down and where to stand; my role had a lot more to do with [the style of the photography] than I thought because I would come back with these images that were unexpected and surprisingly rich."

By contrast, the work of many wedding photographers suffers, says Dolan, because they play it safe. They don't want to mess it up. Dolan takes chances. "You've got eight hours to cover your rear end. I can take care of the 'mom shots' fairly quickly and then try to please myself."

Among the "mom shots," Dolan says group pictures are the most significant. "It's not as important to experiment with these. They can be beautiful, classical, simple." Most important, these images should reflect the true temperament of the family.

"These are incredible historical documents we're making," says Dolan. "The two most important choices you have to make are: Are you marrying the right person, and have you hired the right wedding photographer?"

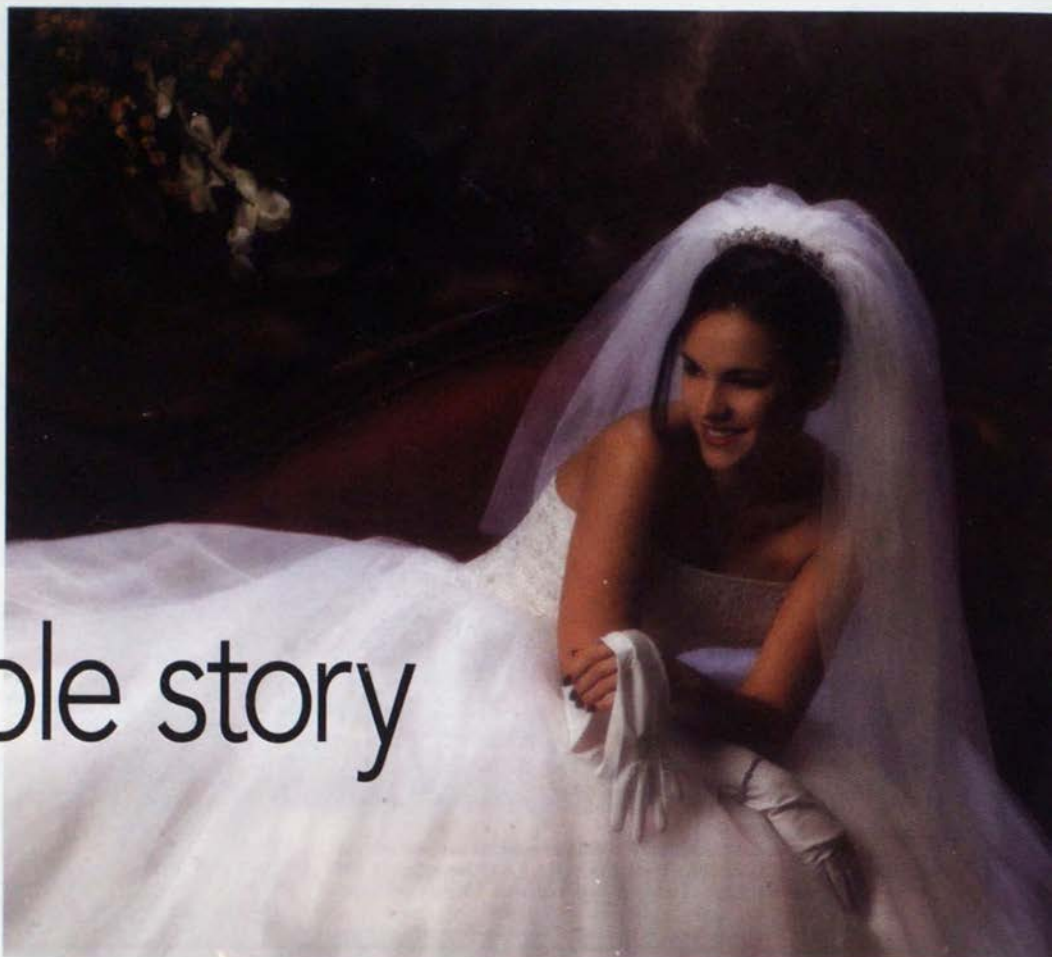
These are the pictures that people run in to save when the house is on fire," says Dolan. "Wedding pictures are what we have." □

See more of Dolan's work at www.johndolan.com. His studio is in New York City.



Dolan's equipment includes: Rolleiflex twin-lens camera with an 80mm f/2.8 lens; Leica M6 with a 35mm f/1.4 ASP lens; Canon T90 with a 50mm f/1.2 lens; Holga & Diana (plastic 120mm cameras).





The whole story

By Jeff Kent

Zeke and Maria-Bel Cejas marry two styles and two perspectives to tell one story

If wedding photography is about telling a story, then Zeke and Maria-Bel Cejas are the Brothers Grimm. Proprietors of Designer Images ZekeBel, this dynamic husband-wife team from Miami has been setting trends in wedding photography for the past several years. Their success is based on a multi-faceted, multi-perspective approach to illustrating the story of a couple's wedding day. PPA Certified photographers both, Zeke (M.PhotoG.Cr.) and Maria-Bel (just a couple merits away from her Masters) work as a team throughout a wedding assignment, complementing each other and providing their clients with a diverse look at the special moments of their wedding.

The Cejases' photographic potency begins with the way they work together to capture multiple perspectives of the same scene. "I like to shoot more of the photojournalistic images, those shots that really capture the emotion of the moment, and Zeke does really well with the portrait work and some of the traditional shots that everyone wants," says Maria-Bel. "I've definitely learned a lot from Zeke over the years, and I think he's learned a lot from me, too."

Zeke agrees, noting that the influence of his wife coupled with a background in fashion and commercial photography has helped him develop a style of wedding portraiture young couples enjoy. "I'll do the formal bridal work like I was doing before," he says. "And then I'll talk to the bride and see if I can come up with something more fashionable. They get really excited about the prospect of getting something like what they're seeing in the magazines. Then, essentially, it becomes a fashion shoot. What comes out is a lot more creative and stylish. The brides love it."

"With our two styles, the story gets even bigger and better," says Zeke. "You can really see our teamwork at the key points during the wedding, like when the couple is doing their first dance. I know that Maria-Bel will shoot the tight shots of their faces and capture their emotions at that time. That's the only time they're going to be alone for about five hours. So I really want her to get that expression—is the bride going to cry, are they being sensual, are they looking at each other? While she's doing that, I'll get the wide



Top: Zeke Cejas did these formal portraits in-studio. Kodak DCS 560 camera, 70-200mm f/2.8 L lens. **Directly above:** Maria-Bel Cejas used available light to capture the bride's and bridesmaids' flowers. Canon D30, 24-70mm f/2.8 L lens.

shot of the whole room with the couple and their guests and all the decorations. And one of us also shoots all the family members around the couple. That's all part of the story. And we know exactly how it's all going to go into the album."

A critical factor in the development of both photographers' styles was their transition to a

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fully digital, all-inclusive studio several years ago. Beyond the many production advantages of the digital workplace, both photographers have experienced a stylistic renaissance due to the freedom of shooting with digital cameras. Because they can afford to shoot a lot more without the expenses of film, developing, and processing, Zeke and Maria-Bel have been able to try more new things. "Going digital is what turned things around," says Zeke. "It gave me more freedom. I didn't have to spend so much money on film and developing, so I started shooting more and more. Eventually, instead of taking 20 to 25 posed shots, I started shooting 70 or 100. Also, I really like fine-tuning things to perfection in Adobe Photoshop. I have clients now who know I can do little things

Right: Maria-Bel used side lighting (no flash) to capture the bride and groom leaving in the limo. Canon D30, 24-70mm f/2.8 L lens. **Below:** Zeke: "When I noticed everyone looking at this little girl, I couldn't resist walking forward and capturing this breathtaking view." Kodak DCS 560, 17-29mm f/2.8 L lens.





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Viscaya Museum and Gardens, Miami, Florida. Maria-Bel: "The bride and groom were taking a little break together. They never knew I was there until they saw the image on their wedding CD." Canon D30, 70-200mm f/2.8 L lens.

here and there—slim down an arm, trim a waist—and they really appreciate it."

Maria-Bel, too, feels she has benefited from the switch to digital. "I love to capture a whole sequence of events and really move around and try different things. I experiment more, and with the digital, I've had the freedom to do that."

The Cejases are not only shooting more these days, they're selling more, too. "Between the engagement, studio, ceremony, and reception, we might end up with 900 or 1,000 images," says Zeke. "The cost to us is the same, but we're selling a lot more. On average, our

customers are buying about \$1,000 more than what they started with in the beginning."

A lot of these added sales are a result of the wedding CDs and digitally formatted albums offered by ZekeBel. After each wedding, Maria-Bel takes Zeke's Photoshopped images and lays them out in a digital photo album using Montage Pro from Art Leather.

"This is where we really try to capture the story of the day," says Maria-Bel. "The key is to get to know the couple, find out what they want and what is important to them, and then present that to them with an artistic twist."

The book designs highlight the different perspectives of Zeke and Maria-Bel's photography, with each wedding scene forming one two-page spread. For example, from the first dance images, Maria-Bel will include a couple of her up-close images of the newlyweds dancing and looking at each other. On the facing page, she'll put one of Zeke's large images showing the entire scene, with the couple in context, surrounded by all their loved ones. This layout continues throughout the book, so the couple can see the different views of their big day, from the emotional close-ups to the grand panoramics of the whole affair.

After Maria-Bel designs the albums with Montage Pro, she downloads the image presentation onto a CD. "You can throw 500 images in a folder, and all the customer has to do is click on each one in order," says Zeke. "We also put the album images on the Web site. The bride and groom can view it there, proof it, and give us the okay to go ahead and print it. We've even had some couples get online during their honeymoon and send us back comments!"

The result of all this is not only a fine product but a strong selling tool. The couple can buy as many images as they like, and if they only want to purchase 40 or 50 shots, there is no pressure. However, a full book that tells the complete story of the day from beginning to end typically needs a few more images, and the couples are usually so impressed that they buy the entire package. "If the customer buys 60 images, we can do the whole story very nicely," says Zeke. "It's really hard for a bride to look at the whole album, the whole story the way we've laid it out, and not want to purchase all of the images."

So it all makes sense. The modern marketplace favors well-designed package deals. (And when it comes to wedding photography, the Cejases provide one of the best packages around. By getting to know their clients and concentrating on each couple's particular wedding story, Zeke and Maria-Bel are able to offer something that feels personalized and hand-tailored. Add to that the teamwork element and the couple's digitally renewed passion for their work, and it's no wonder a lot of Miami area studios are suddenly finding themselves playing catch-up to Zekebel. □

For more information about Designer Images Zekebel and to view extensive online collections of Zeke and Maria-Bel's images, visit their Web site at www.zekebel.com.



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On the town

By Neal H. Clipper
and Mimi Hallowell

Neal Clipper uses familiar New York City icons to create environmental wedding portraits

These days, many brides and grooms are looking for something unique and unconventional when it comes to the documentation of their wedding day, something other than the standard wedding shots and poses. Neal Clipper, PPA Certified, M.Photog., of Abbey Creative Photography in N.J., caters to those couples by offering a nuptial photography experience totally original, exciting, and most of all, fun. He calls it environmental wedding portraiture.

"My concept is a simple one," says Clipper. "Pick several recognizable locations, preferably in a large city, that you would photograph as a scenic landscape. Place a bride, groom, and wedding party in front of that scene, and voilà, you have an instant sale."

The idea is to pick landmark buildings, statues, or structures that guide the viewer's thoughts to a particular city. The images can be as simple as the bride and groom kissing in

All images ©Neal H. Clipper, Abbey Photographers



front of a fountain, or as complex as the whole wedding party stopping traffic in a major intersection, such as Times Square in New York. It is essential, though, to allow local color, or spectators, to serve as an integral part of the experience, rather than a distraction.

While Clipper has an obvious advantage with New York City in his backyard, and he says this service can be practiced in any major metropolis where there are noteworthy scenes and sites. "Although my concept is New York, you can make any city your city," he says.

Depending on when and where the ceremony and reception will take place, Clipper picks the various locations prior to the wedding day to avoid confusion. He has about 25 locations that he knows work well at specific times of the day, based on where the sun will be and how many people are likely to be around. He believes the more spectators that are around to draw into the shot, the more fun, and the more future clients.

If the reception is in the city, he will often wait until after the party to take the images, when everyone is more carefree and less worried about getting



Clipper uses easily recognized landmarks and settings—like a hot dog stand (left), Times Square (below left), and the Pond in Central park (above)—as backdrops that evoke emotional connections.

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dress-clothes dirty. Sometimes that's not an option, as the reception may be held in the suburbs. In those cases, he will gather the wedding party directly before or after the ceremony. Some of his clients don't have their ceremony or reception in the city, yet they have an affinity for the city or just love the idea. Clipper will set a date to meet with them in their wedding attire after the actual wedding day. He says about 70 percent of his wedding clients want to include this service as part of their wedding package.

Free pass

One of the most outrageous and engaging aspects of Clipper's environmental wedding photography is what he considers the props. In this case, he means people—tourists and

curious onlookers—who are generally more than willing to join in and help out. "We cause quite a bit of commotion as you can see in the images where there are other people around," says Clipper. "Those people might not have necessarily been standing around, they just came to us because we become like a magnet. People see a bride and they automatically come over and want to congratulate her and say how beautiful she looks, and it literally becomes an event."

Some of Clipper's favorite images have come from just letting the bride and groom cross the street, where you don't even see their faces, but you see the other people's reaction to them walking in a tuxedo and a wedding dress. "Some of the expressions on those people's faces are priceless. I call those people 'additional cast



Bystanders join in on the fun of the shoot, making it into an event.

members' because they are needed to make the images work and to add realism," says Clipper.

Occasionally, Clipper and his clients run into something extraordinary or unexpected on the streets. On a recent shoot, they happened upon the filming of an episode of HBO's hit series, "Sex and the City." The bride and groom were allowed to sit in the director's chair and have their pictures taken with the crew, cameras, and equipment in the background. On another shoot, they ran across a rock band filming a video and the bride and groom got together with the band for some good times and great images. "A bride in a wedding dress is like a free pass to do almost anything you want," says Clipper.

Gaining exposure

If they ask, Clipper will send the "additional cast members" some images, which proves to be lucrative for his business. He recalls doing a shoot in front of Trump Plaza where he included some police officers who were standing by. Clipper sent them the images and in turn was hired to photograph one of the officer's weddings. "You never know where your next customer will come from," he says.

When doing a session before the wedding reception, Clipper shoots with both regular film and a digital camera. While driving from location to location, he has an assistant download the digital images to a laptop computer so they can be shown on a screen as a slide show at the reception. "People can actually see images of the whole day at the party. It's a perfect sales tool for us. We even bring a small printer with

Preparing for the worst

Regardless of how great a wedding photographer you are—eventually, something will go wrong. Horribly wrong. While this may sound fatalistic, it's one of the inherent dangers of photographing once-in-a-lifetime events.

That's why having some form of malpractice-style protection is a must for the working professional photographer. Called indemnification or professional liability insurance, this type of coverage can be extremely expensive. However, one trade association has come up with a low-cost solution that addresses the problem.

For \$50 above the cost of their dues, members of Professional Photographers of America participate in a trust fund that backs them up when they are faced with a professional negligence claim. Most often, such claims are the product of equipment malfunctions or clients who decide that they simply don't like the photographs.

In these situations, the member notifies PPA of the problem. After applying a small deductible, The PPA Trust then retains and pays for an attorney to represent the member in court, and pays any damages. For complete details on how the Trust works, you can obtain a copy of the Trust Agreement by contacting the PPA Service Center at 800-786-6277.

While PPA has the best professional liability program in the business, the association maintains that preventing problems is preferable to being sued. PPA offers these tips for staying out of trouble with your clients:

- **Check your equipment.** Equipment failures are the number one cause of negligence claims against photographers, so be sure that your gear is in good working order.
- **Communicate.** Make sure that you understand the client's expectations. Likewise, make sure the client knows what services they will be receiving, and what fees they will be expected to pay for those services.
- **Write it down.** Lawyers are quick to point out that verbal contracts aren't worth the paper they're written on. So make sure you have a written contract that defines the client/photographer relationship and expectations. While generic contracts are available, it's always best to have a local attorney review the contract you'll be using.
- **Follow up.** Once your wedding client has signed the contract, send a confirmation letter that summarizes the event coverage you'll be providing. If the client has requested certain shots, include the requested shot list in your letter. The client should also be given a deadline for contacting you with any changes. This will allow you to correct misunderstandings before it's too late.
- **Don't avoid difficult conversations.** When something does go wrong, the natural reaction is to avoid talking to the angry client. However, avoiding an unpleasant conversation almost always makes the situation worse—no one likes to feel he's being ignored. By taking care of a problem quickly and efficiently, you may have the opportunity to turn a negative client experience into a positive one.

us, print out some of the images, and give them to the guests as a memento. I can't carry enough business cards with me when we do that, because people want to know where they can get their wedding shots done like that."

After the proofs are sent to the newlyweds, Clipper usually receives calls from the bride's friends inquiring about the service and how to incorporate it as part of their own wedding coverage. Other than word of mouth and the images themselves, Clipper has no formal advertising or marketing practices. "It's a nice feeling to know that we really don't advertise at all, the business comes literally from one person telling the next."

"The main thing about this service is it's just so much fun to do," admits Clipper. It's definitely better than doing the whole rest of the job. If I could just do this and nothing else, it would be great." □

Neal Clipper will present "Make her city your city—choose a great location" on Monday, July 15 at Imaging USA in Atlantic City, NJ.

Suggested reading from the bookstore at PPA.com

"The Master Book of Wedding & Bridal Photography," by J. C. Adamson & Piare Mohan (Marathon Press)

"Storytelling Wedding Photography," by Barbara Box (Amherst Media)*

"Professional Secrets of Wedding Photography," by Douglas Allen Box (Amherst Media)*

"The Art of Wedding Photography: Professional Techniques with Style," by Bambi Cantrell, et al. (Watson-Guptill Publications)*

"Wedding Photography," by Rick Ferro (Amherst Media)*

"The Business of Studio Photography," by Edward R. Lilly (Allworth Press)

"Professional Techniques for the Wedding Photographer: A Complete Guide to Lighting, Posing and Taking Photographs that Sell," by George Schaub & Kenneth Sklute (Watson-Guptill Publications)*

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The new wedding album

By Leslie Hunt

Opulent, understated, and crafted with finesse

This year's wedding albums are opulent yet understated, with luscious papers and acres of white space. Make that black space; black is back for covers, leaves, and gilding. The books are bigger and they are meant to hold fewer photos. There's an informal balance to the layouts, with small images offsetting double-page panoramas, and others printed big and mounted corner to corner. The collage has given way to filmstrip groupings, a beautiful

complement to the trendy photojournalistic style of wedding photography.

Couples are choosing candids that are actually candid. Color still rules, but it's interspersed with black-and-white, or it's cross-processed to bring out vivid details, and hand-applied or digitally tinted. In some locales, sophisticated, hyper-romantic infrared images are making their way into the wedding album and onto the covers. In other regions, the

couples add satin ribbons, petals, and other mementos of the day to the book.

Slip-in albums are gaining on the traditional custom-mounted styles, especially as sales of second albums grow, but handsome binding is still *de rigueur*. Brides (or their mothers) who insist on traditional posed family groupings cannot resist the second album of "fine art images," the black-and-white candids, the close-ups of the tiny pearl buttons on her gown, or a single, beautifully set place at the reception.

The people who make your wedding books have been listening to you. Today, if you can envision it, you can find it, or you can have it hand-made to order. You can digitally print the photos yourself on gorgeous papers that come drilled for binding, or you can simply leave the whole thing to the designers at The Book, Art Leather, Zookbinders, Cypress, Sandis Leather Album Co., or Albums Inc. (See resources, page 58).

We listened, too, and then we went shopping. Here are six of our faves.

Haute design and utterly one of a kind

The Nouveau Eclipse coffee table album by Kambara USA comes with the couple's favorite image etched onto the brushed aluminum cover. This personal masterpiece becomes part of the living room décor. At 11x14 inches (or 14x11 or 10x10, your choice) and with just 18 to 22 custom-mounted pages (and an imprinted foil title page, if you like), it's fast becoming the favorite of the sophisticated clients of mega-studio Faith & Adams, of Portland, Ore. Artistic infrared images are part of the wedding package there, and they look fabulous when they're etched onto the silvery metal. The design and picture placement in this slip-in, library-bound book are left to the photographer, who can choose from scores of mat designs, or have them custom made.

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Old World meets new order

What's new in the Watercolor Albums by Waterhouse Books is the digital reproduction of the wedding photos on BFK Reeves watercolor paper, a luxurious French stock. (Waterhouse will print your images on an Epson Photo 2000P with Epson Archival Inks.) Yet, with its hand-sewn binding, hand-torn pages, rice paper interleaves, and organic bark paper covers—with or without a sprinkling of rose petals—the Watercolor Album becomes an immediate heirloom that will last for generations. If the album must match the bride's trousseau, Waterhouse will hand-make the covers with fabric you supply; the same goes for the binding. The scrap-booking craze? This album is ideal for the addition of calligraphic notes and the couple's special mementos.
860-526-1296;
waterhouse@snet.com;
www.waterhousebooks.com



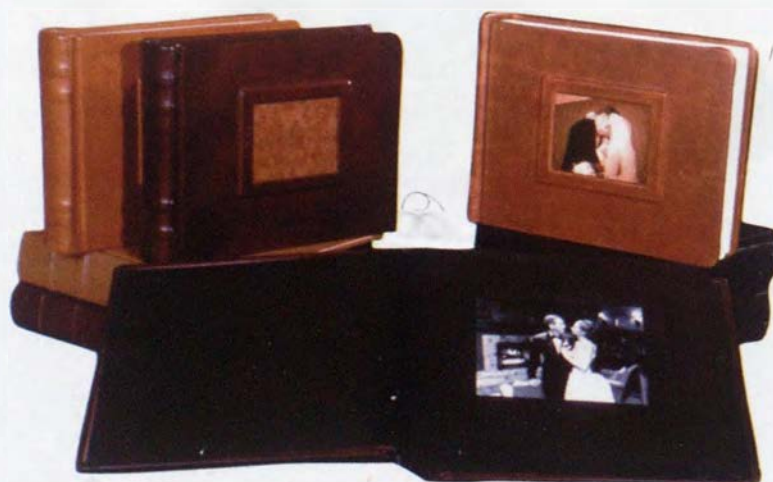
©Joseph C. Pecoraro, M.Photo.

Give to me your leather

The contemporary 11x14 (or 8.5x11) Fine Art Album from Leather Craftsmen is perfect for flush-mounted photos and digital groupings. For that oh-so-trendy instant patina, ask for distressed leather covers. At Cheswick Photography in Phoenix, many otherwise traditional brides forget all about the conventional 10x10 album the minute they see the dynamic page layouts of the larger (and more profitable) Fine Art Album. Tom Cheswick makes his own layouts digitally with Adobe Elements software, a scaled-down and less pricey version of Photoshop. He prints them with archival inks on Ultra Pro Satin stock from Red River Papers. Leather Craftsmen, which stocks a variety of longevity-tested papers for your albums, is among the few album makers that hand-lacquer your photographs for durability. Top off the look with black, silver, or 22-karat gold gilding, stamping, hand-tooling, and end papers of cork or Asian rice paper. Customerservice@leathercraftsmen.com;
www.leathercraftsmen.com



©Tom Cheswick, Cr.Photo.



©Dan Hammel, PPA Certified, Cr.Photo.

A sexy package for the digital do-it-yourselfer

The versatile Stonehinge System from Stone Editions is made for your inkjet printer. Coup de grace: Archival Adamant Paper pages—unbleached, 100-percent cotton, lignon-free and uncoated for

maximum ink absorption, and guaranteed light fast for generations when used with Epson Archival Inks and properly handled (also compatible with Lyson and other fine inks). Your black-and-white images will print like fine art on this Earth-friendly medium, and hand-tinted and color images have a velvety appeal. Available in three sizes (8x8, 12x12, 12x15), the creamy pre-drilled pages have flexible, clear mylar, flexible hinges for near-invisible post binding. Complete the presentation with European linen covers (in four colors), translucent interleaves, and metal-edged preservation boxes. Layout ideas and simple instructions included. 888-640-0033; jimd@stoneeditions.com; www.stoneeditions.com



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Slip into something beautiful

At Ellis Portrait Design, in Moorpark, Calif., Capri Mosaic slip-in albums are wildly popular with customers who go for versatile layouts: flush-mounted, double-page panoramas (brand new), reversible pages, creative groupings, 70-some mat selections, and now, coordinating folios. In SoCal, brides choose branded black covers, black pages, and black gilding (gold and silver are also available.) You can also leave it to Capri to assemble and permanently mount your albums. Sandy Ellis, PPA Certified, turns brides into walking, talking advertorials by collecting a handful of their favorite proofs in a 5x5 purse-size Mosaic "Brides Brag Book." The cost of these mini books to the photographer is so reasonable, Ellis awards them as sign-up bonuses at wedding

fairs. (Ellis liked Capri Album Co. so much, she became a regional sales rep.) 800-666-6653; info@caprialbum.com; www.caprialbum.com



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Trade secrets for selling albums

In the surrounds of Los Angeles, large family wall portraits simply don't sell, says Sandy Ellis, PPA Certified, whose SoCal studio lies in the umbra of Los Angeles.

Specialized albums, on the other hand, do nicely, if you know how to sell them. For Ellis, who's also a regional sales representative for Capri Album Co. Inc., giving advice about selling albums comes with the territory:

- Have 20 of the bride's favorite proof photos flush-mounted and hand-bound in a purse-size "bride's brag book," such as the small Mosaic album from Capri (holds 5x5s or 3.5x5s). "You've got a walking, talking sales pitch every time she brings it out of her bag."
- Have a reputable company assemble your wedding albums instead of doing it all yourself. Your time is better spent photographing, planning your next promotion, honing up on your technique.
- Invest in gorgeous sample albums. People will not buy what they cannot see. Capri and other album makers offer discounts on samples, or offer special promo packages. Be satisfied that the album company you deal with backs their products—and therefore, you—and delivers on time.
- If you are not comfortable selling your work, hire someone part-time to do it. The best source: your happiest clients. Be flexible with the hours to keep them happy.
- According to Ellis, most photographers over-shoot on the wedding day. Having too many choices confounds customers and diminishes your sales ops.
- These days, most people say family comes first. Show your clients how to build a family history season by season with family portrait sessions. Begin a new book every year as the family grows and changes. When you sell a family album, you are selling a family heirloom.
- When new babies arrive, it's easy to sell two-year album session plans. Collect the fee up front for one 12-page (24 prints), high-quality, library-bound album, and send the client home with an album of photos from their first session. Now you are advertising your studio in your client's home, rent free. Give customers up to two years to fill the book. Additional print sales are almost guaranteed.

At Ellis Portrait Design, Sandy and Ira Ellis, both PPA Certified, specialize in photographing children and families. For more about Capri Albums: 800-666-6653; info@caprialbum.com; www.caprialbum.com.

May we recommend these album resources:

See below for information request form.

Albums Unlimited	(151)
Albums Inc.	(152)
Album X Corp.	(153)
Albums Direct	(154)
Art Leather/GNP	(155)
The Book Album Co.	(156)
Capri Album Co.	(157)
Classic Album	(158)
Cypress Fine Handmade Albums	(159)
Digicraft Binding & Design	(160)
Epoch Arts	(161)
Excel Picture Frames	(162)
General Products	(163)
Kambara USA Inc.	(164)
Kolo LLC	(165)
Leather Album Designs	(166)
Leather Craftsman Inc.	(167)
The Levin Co.	(168)
Light Impressions	(169)
Martin Schembri Photography	(170)
Merit Album Inc.	(171)
Merit Tex	(172)
Michel Co.	(173)
Pioneer Photo Albums Inc.	(174)
Sandis Leather Album Mfg. Co.	(175)
Stone Editions	(176)
Storybook Wedding Albums	(177)
Taprell Loomis	(178)
Topflight	(179)
Waterhouse Books	(180)
Weddingmontage.com	(181)
Weitz & Coleman Bookbinders	(182)
White Glove First Edition Books	(183)
Wooden Nickel Albums	(184)
Zookbinders Inc.	(185)

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4	21	38	55	72	89	106	123	140	157	174	191	208	225	242
5	22	39	56	73	90	107	124	141	158	175	192	209	226	243
6	23	40	57	74	91	108	125	142	159	176	193	210	227	244
7	24	41	58	75	92	109	126	143	160	177	194	211	228	245
8	25	42	59	76	93	110	127	144	161	178	195	212	229	246
9	26	43	60	77	94	111	128	145	162	179	196	213	230	247
10	27	44	61	78	95	112	129	146	163	180	197	214	231	248
11	28	45	62	79	96	113	130	147	164	181	198	215	232	249
12	29	46	63	80	97	114	131	148	165	182	199	216	233	250
13	30	47	64	81	98	115	132	149	166	183	200	217	234	251
14	31	48	65	82	99	116	133	150	167	184	201	218	235	252
15	32	49	66	83	100	117	134	151	168	185	202	219	236	253
16	33	50	67	84	101	118	135	152	169	186	203	220	237	254
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| A. Medium format camera/lens | D. Studio lighting |
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| C. Large format camera/lens | F. Studio accessories |

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- G. Immediate
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 I. Information only

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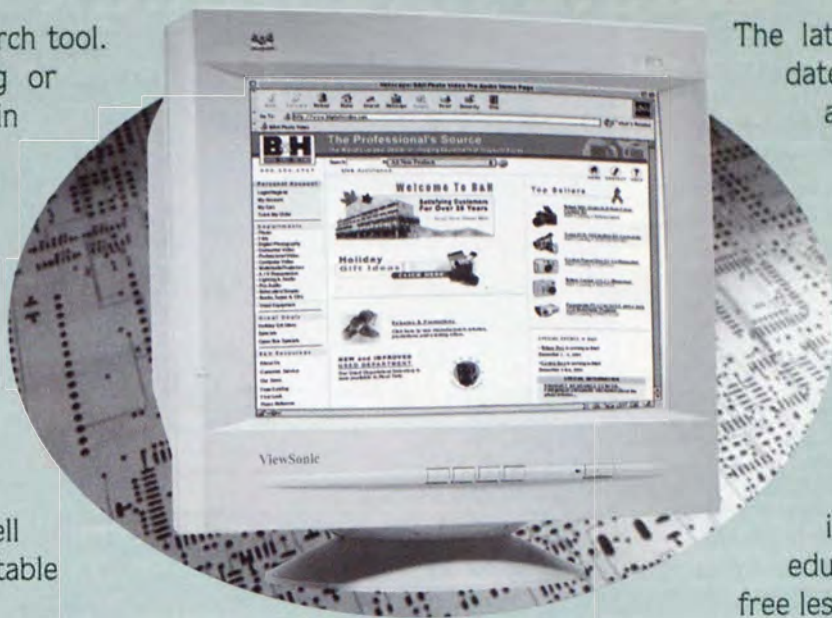
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| P. Studio Owner/Manager | S. Marketing, Sales, Advertising |
| Q. Staff Photographer | T. Other |
| R. Freelance Photographer | |

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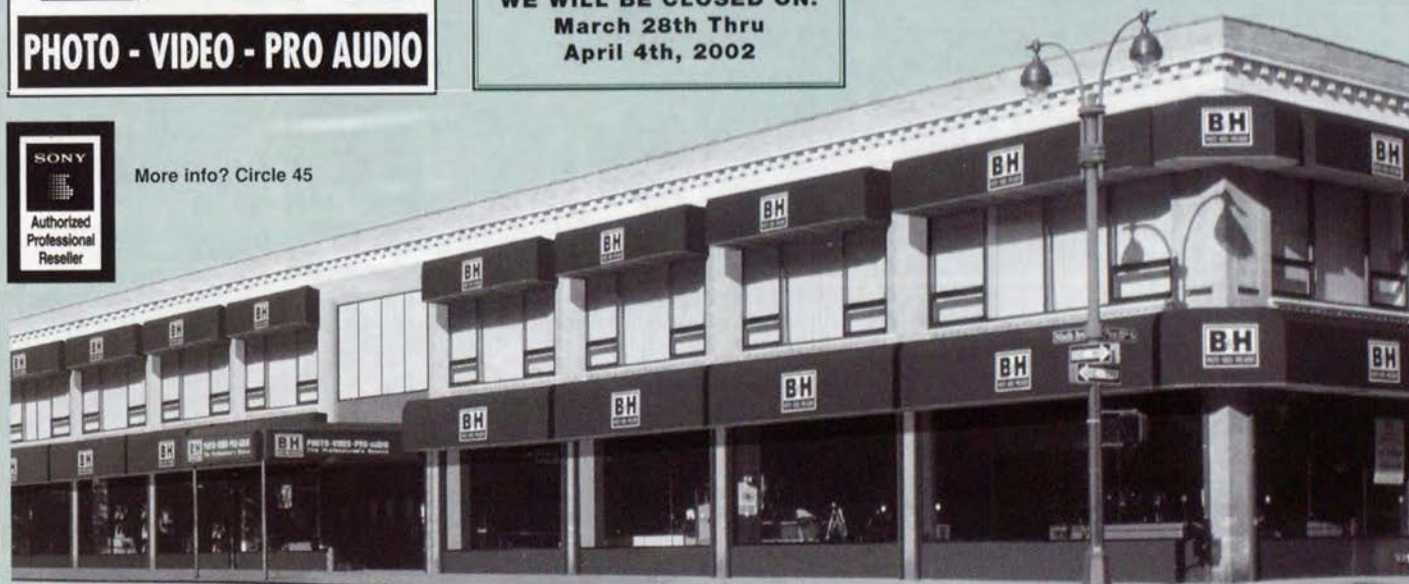
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Submit your organization's convention, workshop, seminar, or exhibition dates to Professional Photographer at least five-and-one half months in advance. *Professional Photographer* editors reserve the right to select events to be announced on these 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 Continuing Education Seminar, E=Exhibit.

Send all Calendar of Events additions or corrections to: Paula Saje, *Professional Photographer*, 229 Peachtree Street, NE, Suite 2200, Atlanta, GA 30303; FAX: 404-614-6404; Psaje@ppa.com.

Current Events

March 1-4

C: Rocky Mountain PPA, Colorado Springs Sheraton, Colorado Springs, Colorado; Leon Larsen, Executive Director, 312 North Ridge, Idaho Falls, ID 83402; 208-529-1988; leonlarsen@yahoo.com; www.rmppa.com

March 1-4

C: PPA of Massachusetts, Sheraton Plymouth, Plymouth, Massachusetts; Peter Siniarski, 235 Hamstead St., Methuen, MA 01844; 978-682-5879

March 1-6

C: PP of North Carolina, Sheraton Imperial, Raleigh, North Carolina; Loretta Byrd, Exec. Sec., 459 Greenleaf Road, Angier, NC 27051; 888-404-PPNC

March 3-5

S: PPA of Louisiana Spring Seminar, Holiday Inn, Lafayette, Louisiana; Emile Navarre, Executive Director, 817 Marigny Avenue, Mandeville, LA 70448; 985-626-5477; emilen@internet.com

March 6-11

C: Mid-East Regional Convention, Hyatt Regency Hotel, Columbus, Ohio. Hosted by PP of Ohio; Phil Craig, Exec. Dir./Carol Worthington, Acct. Exec., 37 West Broad St., Suite 480, Columbus, OH 43215-4132; 614-228-6599

March 17-18

W: Indianapolis Professional Photographers Guild, Back to Back CBM Classes, Indianapolis, Indiana; Terry D. Bateman, President, P.O. Box 55167, Indianapolis, IN 46205; 317-253-6245; batemanphoto@home.com; www.ippgonline.com

PPA Events

March 21-24, 2002

PEI Digital Conference, Sheraton Atlanta Downtown, Atlanta, Georgia

April 20-24, 2002

Children & Family Conference, Beau Rivage Hotel, Biloxi, Mississippi

July 12-17, 2002

Imaging USA, Atlantic City Convention Center, Atlantic City, New Jersey

January 8-11, 2003

Marketing & Management Conference, Biloxi, Mississippi

January 12-14, 2003

Seniors Conference, Biloxi, Mississippi

March 29 - April 2, 2003

Children & Family Conference, Beau Rivage, Biloxi, Mississippi

July 25-30, 2003

Imaging USA, Las Vegas Convention Center, Las Vegas, Nevada

July 23-28, 2004

Imaging USA, Las Vegas Convention Center, Las Vegas, Nevada

July 28-August 3, 2005

Imaging USA, Las Vegas Convention Center, Las Vegas, Nevada

For information on PPA Events, call 800-786-6277.

March 23-26

C: Southwestern Photographers Association, DFW Hyatt, Dallas, Texas; Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-727-3666

March 23-26

C: PP of Washington, Best Western Lakeway Inn, Bellingham, Washington; Ralph W. Allen, III, 17230 28th Avenue, NE, Seattle, WA 98155; 206-386-9088; ralphjoallen@home.com

March 24-26

C: PP of Idaho Inc., West Coast Hotel, Pocatello, Idaho; Tamara Brown, Chairman, 2331 Bodily, Idaho Falls, ID 83401; tam@ida.net

April 6-9

C: Combined Missouri and Kansas PPA, Topeka, Kansas; Mardi Weber, VP Kansas, 4105 SW 29th, Topeka, KS 66614; 785-271-5355; mard@wichers.com; www.kppa.org; Jim Devine, Pres. Missouri, jpdevine@att.net; www.moppa.com

April 6-10

C: PPS New York State Regional Conference, Print Judging & Trade Show, Turning Stone Casino Resort, Verona, New York; Glenn Melvin, Business Office Manager, P.O. Box 56, Limestone, NY 14753; 814-368-9115; headquarters@ppsny.com

April 12-16

C: PP of Michigan, Dearborn Inn, Dearborn, Michigan; Ron Tocco, Exec. Dir., 19276 Eureka, Southgate, MI 48195; 734-283-8433; pppofmich@aol.com; www.ppm.org

April 13-17

C: PPA of Pennsylvania, Crowne Plaza Hotel, Harrisburg, Pennsylvania; Genevieve Wilt, 301-463-2827; www.ppaofpa.org

April 14-16

C: Montana PPA, Holiday Inn, Bozeman, Montana; Jo Morand, 406-388-5864

April 14-17

C: PP of Iowa, Savary Hotel and Spa, Des Moines, Iowa; Dennis Cox, President, 605 Sumner, Humboldt, IA 50548; saul@trvnet.net; www.ppiowa.com

April 15

S: PP of Ontario Spring Mini Convention, Holiday Inn, Peterborough, Ont., Canada; Gary Moon, Publicity Chair, 519-291-2303; Lynne Chant, Convention Chair, 705-292-9021; www.professionalphotographersofontario.com/convention

April 20-24

W: ASP Retreat, Costa Cruise Lines' Atlantica, Western Caribbean, Aaron Pepis, Chairman, 40 North Route 9W, West Haverstraw, NY 10993; 914-429-3999; pepistudio@aol.com

April 20-24

C: Tennessee PPA, Adam's Mark Hotel, Memphis, Tennessee; Donna Crips, President, dcrips@mindsouth.rr.com; Christa Pesnell, Executive Secretary, 423-837-0259, cpesnell@bellsouth.net; www.tnppa.com

April 28 - May 1

C: Northern Light Regional PA, Madden's Resort, Brainerd, Minnesota; Pam Carlson, Exec. Manager, 525 Tilden St., Fairmont, MN 56031; 800-362-5855, 507-238-2969; pcarlson@frontiernet.net; Roger Carlson, President, 507-238-2038

April 28 - May 3

S: PPA of Massachusetts, Mark Spencer, 100 School Street, Andover, MA 01810; 978-749-9593

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ISO	160	160	160 T	400	800	800
	NPC-160	NPS-160	NPT-160	NP1-400	NP2-800	NHG-800
135-36	3.29	2.69	—	3.79	4.59	3.99
35mm 100ft.	—	42.75	—	—	—	—
120	2.99	2.19	3.59	2.59	3.29	2.79
220	4.99	4.39	—	5.59	5.99	—

Fujichrome - Professional Slide Film

ISO	50	64 T	100	100	400
	Velvia	RTP	Astia	Provia	Provia
	RVP-50	64	100	F-100	F-400
135-36	4.59	5.49	4.49	4.49	8.49
35mm 100ft.	84.95	86.50	84.95	69.95	114.95
120	3.09	3.59	3.49	2.99	4.99
220	6.19	—	6.59	6.79	—

Polaroid Instant Films

INSTANT PACK 3 1/4 x 4 1/4	10 Exposure	Pro Vivid 685	64T Tungsten
665 Pos/Neg	12.90	10.99	13.95
667	7.29	8.99	13.95
PolarPan 664 Pro100	8.25	—	—
PolarPan 672 Pro400	10.89	—	—
PolarColor 679 Pro100	9.19	—	—

FILM SPECIALS	
BLACK & WHITE	COLOR SLIDE
Kodak Monochrome 400-24	3.95
Kodak Ektachrome	—
Kodak Verichrome Pan 620	8.50
INSTANT FILM Polaroid 779 (10 Exp.)	7.99

Kodak

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For subtle color and natural flesh tones in controlled lighting situations.
Portra 160VC, Portra 400VC For advanced color in scenes with one predominant color or flatly lit situations.
Portra 800 For fast action and low-light conditions.

Portra Professional — Color Negative Print Film

ISO	160 - Daylight	160 - Daylight	400 - Daylight	400 - Daylight	800 - Daylight	100 - Tungsten
Exposure	160NC	160VC	400NC	400VC	800	P100T
135-36	IMP. 3.29	USA 3.99	IMP. 5.75	USA 5.75	IMP. 3.69	USA 4.39
36 PP (5)	16.45	19.95	28.75	16.45	19.95	28.75
100ft. 35mm	—	—	45.95	—	—	—
120	*2.49	3.19	*2.49	3.19	*2.99	3.49
120 PP (5)	*12.45	15.95	*12.45	15.95	*14.95	17.45
220 PP (5)	*27.45	31.95	*25.95	31.95	*29.95	33.95

Black & White Print Film

ISO	100	400	3200	400	400	400
Exp.	TMX	TMX	TMX	TMX	TMX	TMX
135-24	IMP. 1.89	USA 2.49	IMP. 1.99	USA 2.29	IMP. 2.49	USA 3.49
135-36	2.19	2.89	4.49	2.19	3.09	4.59
100 ft. Roll	—	—	—	—	—	—
120	*1.89	2.19	*2.89	2.29	2.49	2.99
120 PP (5)	*9.45	10.95	*11.45	12.45	14.95	—
220 PP (5)	—	—	—	—	—	—

IMP = Imported from Europe. USA W = Manufactured in USA for Worldwide Distribution.
IMP * = Manufactured in USA Packaged in E.U. USA = Manufactured in USA for Domestic Distribution.

'E' Family Ektachrome Professional — Daylight Slide Film

ISO	100	100	100	200
Exposure	E-100S	E-100SW	E-100VS	E-200
135-36	IMP. 4.39	USA 5.69	IMP. 5.69	USA 5.99
100ft. Roll	—	—	—	—
120	3.49	3.99	3.49	3.99
120 PP (5)	17.45	19.95	17.45	19.95
220 PP (5)	39.95	—	39.95	—

Ektachrome Professional — Daylight Slide Film

ISO	64	100	100	400	1600
Exposure	EPR-64	EPR-100	EPR-100S	EPR-400	EPR-1600
135-36	IMP. 5.19	USA 5.99	IMP. 5.99	USA 10.25	IMP. 5.99
100ft. Roll	—	—	—	—	—
120	3.79	5.79	4.89	5.45	4.99
120 PP (5)	19.95	24.45	24.45	24.45	32.45
220 PP (5)	57.99	—	54.45	—	—

Ektachrome Professional — Tungsten Slide Film

ISO	64	160	320
Exposure	EPT-64	EPT-160	EPT-320
135-36	IMP. 5.19	USA 5.99	IMP. 5.99
100ft. Roll	—	—	—
120	3.79	5.79	4.89
120 PP (5)	19.95	24.45	24.45
220 PP (5)	57.99	—	—

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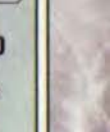
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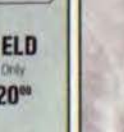
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May 5-6

C: Arizona PPA, Airport Radisson Hotel, Phoenix, Arizona; Linda Story, 480-814-0414; linda@lindastoryphotos.com; Dan Hammel, 623-486-8855; lchammel@aol.com; Maria McCay, Tradeshow, 602-482-1129; mccayphoto@aol.com

May 5-7

S: Art-Tech Creativity Retreat, Simpsonwood Conference Center & Retreat, Atlanta, Georgia; Kaye Frey, Art Tech, kfrey@ppa.com

May 19-23

S: FPP Florida School, Daytona Beach, Florida; Terri Crownover, Executive Director, 13424 White Cypress Road, Astatula, FL 34705; 352-243-1135

June 2-6

S: MAIPP (Mid-America Institute of Professional Photography), University of Northern Iowa, Cedar Falls, Iowa; Charles Lee, Registrar, 641-683-7824; lees@pcsia.com; www.maipp.com

June 2-7

S: Menlo College, Atherton, California; sandrah@ix.netcom.com; www.cpwsschool.com

June 9-13

S: Illinois Workshops; Lodge at Pere Marquette State Park, Grafton, Illinois, Bret Wade, P.O. Box 318, Jacksonville, IL 62651; 217-245-5418; bcinc1@yahoo.com; www.angelfire.com/il/ilworkshops

June 23-26

C: Arkansas PP, Fort Smith, Arkansas; Jody Rhoades, 501-474-8600; jody@ipa.net

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C: PP of Mississippi-Alabama, Beau Rivage Hotel, Biloxi, Mississippi, Emile Navarre, Executive Director, 817 Marigny Avenue, Mandeville, LA 70448; 985-626-5477; emilen@internet.com

July 12-17

C: Sociedad de Mexicana De PP, Morelia, Michoacan, Mexico, Lolita Cantu; lolitacantu@infosel.net.mx

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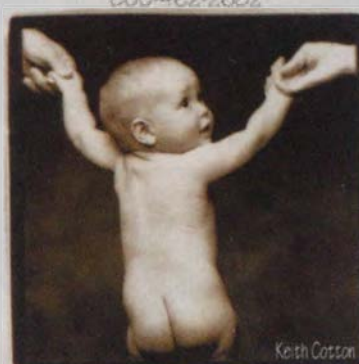
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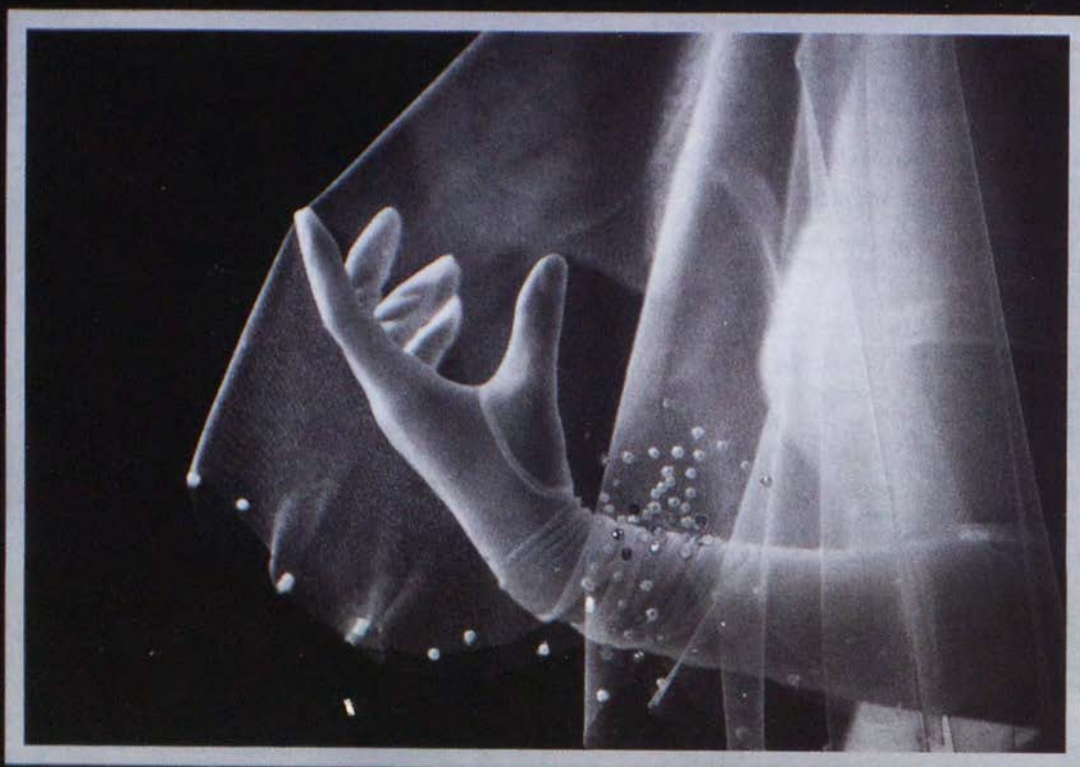
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Professional Photographer

March 2002 Ad Index

Adams Retouching	68
Advanced Digital Photo Solutions	65
Albums Inc.	47
AlbumX	41,64
American Color Imaging	68
American Photographic Resources	67
American Student List Co.	66
Art Leather	51,53,55,57
B & H Photo-Video	59,61,63
BSR Manufacturers	68
Backdrop Outlet	65
The Backgrounders	64
Backgrounds by David Maheu	64
Barnes Children's Special Occasion Clothing	65
Bogen Photo Corp.	4,10
Buckeye Color Lab	8
Paul Buff	21,37
Burns Picture Frame Company	64
Calumet Photographic	5
Children's Corner of Antique Reproductions	67
Crown Products	67
Custom Photo Manufacturing	64
Custom Scenic Studios	68
Denny Manufacturing	65
Digicraft	56
Digital Memories	51
Epoch	67
Epson	1
Excel Picture Frames	69
Family & Children's Conference	49
Foto Figures	66
FotoWhite	66
Fuji Inc.	7
Full Color Inc.	66
Garrett & Lane	Cover III
Gemini Moulding Inc.	66
General Products	54
Gretag Imaging Inc.	27
Group Photo	69
Imaging USA	33
Jones Flash Brackets	66
Leaf	13,29
Les Brandt Backgrounds	67
The Levin Co.	64
Lightware	68
Lindahl	65
Mailers Company	67
Mamiya	Cover IV,9,11,14,15,16,17
Mat Cutters	69
Media Wright	68
Merit-Tex	66
Michel Company	66
Michigan Photo Company	64
Moments 4 Ever	68
Multi-Visual Products	65
National Direct Marketing Services	65
Neil Enterprises	65
Nikon	Cover II
North American Photo	20
Not Your Normal School of Photography	69
Off the Wall Productions Inc.	64
Ontrax	67
PEI Digital Conference	23
Photoflex	22
PPA Central	45
Pro Angle Film Supply	32A
Pro4 Imaging Inc.	69
Prototo	19,39
Pro Photo	31,67,69
Scenic Design	67
Spectrum Photo	68
Speedotron	62
Student Marketing Group	67
Studio Dynamics	66
Successware	41
Superior Rubber Stamp & Seal	64
Taprell Loomis	6
TechniGraphics	69
Unique Photo Supplies	2
Veach Corp.	66
Versa-Flex	64
Virtual Backgrounds	66
White Glove	68
Wicker by Design	68
Wooden Nickel	67,68
Zookbinders Inc.	66

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©Bryan Welsh

PPA member Bryan Welsh of Moments in Time Photography, Hillsboro, Ore., captured "Grace" when the bride, Grace Diego, spontaneously lifted her veil. While it appears to be a posed shot, Welsh had just a split second to capture this captivating image using only available light. He focused with his Nikon F100 camera fitted with a Nikkor 80-200mm f2.8 ED-IF AF-S lens, and exposed Kodak T-Max P3200 Professional film. The image was created in the Benson Hotel, Portland, Ore.

Bryan Welsh will speak at Imaging USA 2002 on July 17. His presentation is called "Communication, Design, and Art: From Inspiration to Implementation."

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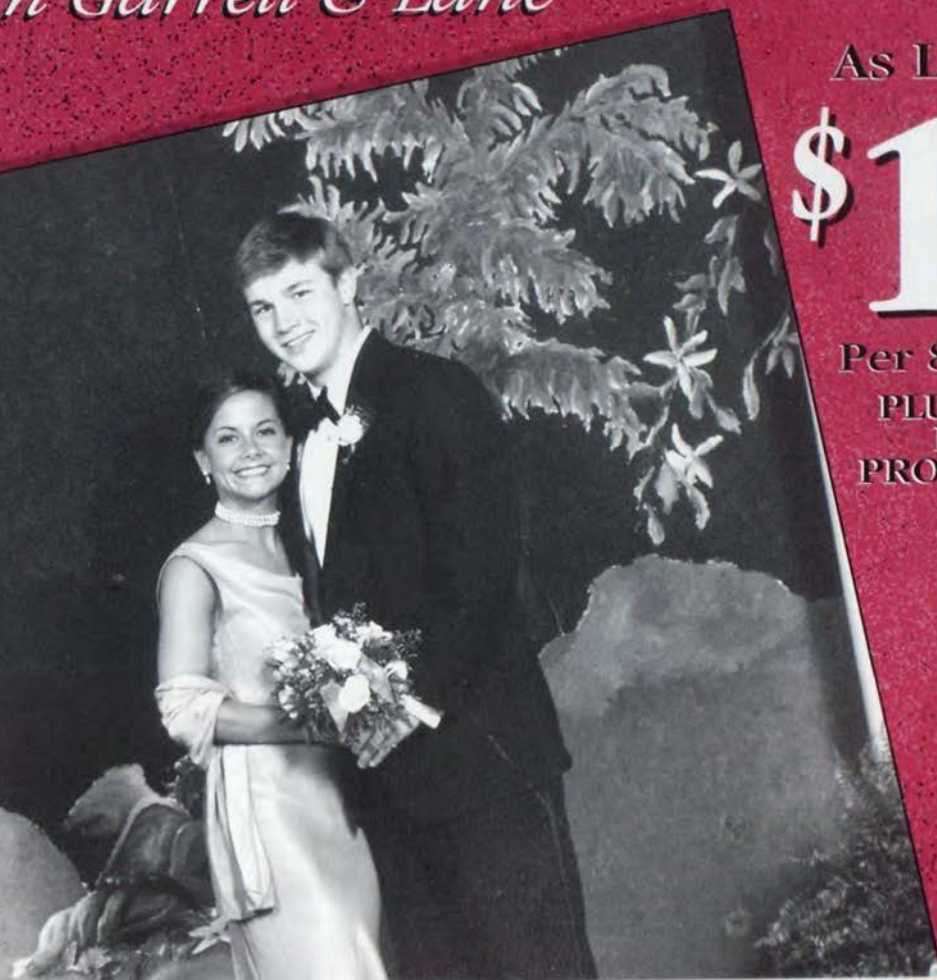
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