

Professional Photographer

August 2003
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The Black and White Issue: Capturing the Essential



Laurie Klein's infrared & hand-coloring
▪ Secrets to digital imaging & printing
▪ Tim Walden's relationship portraiture
▪ A gallery tour ▪ Tim Meyer's neo-classic portraiture ▪ Converting from color ▪ The sensuality of the darkroom
▪ State of the union: B&W film

Photographed by
Laurie Klein



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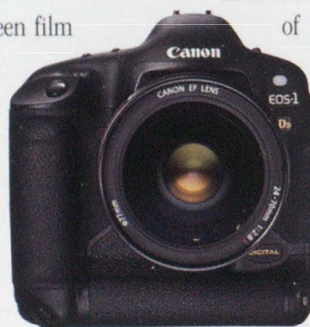
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EOS-1Ds

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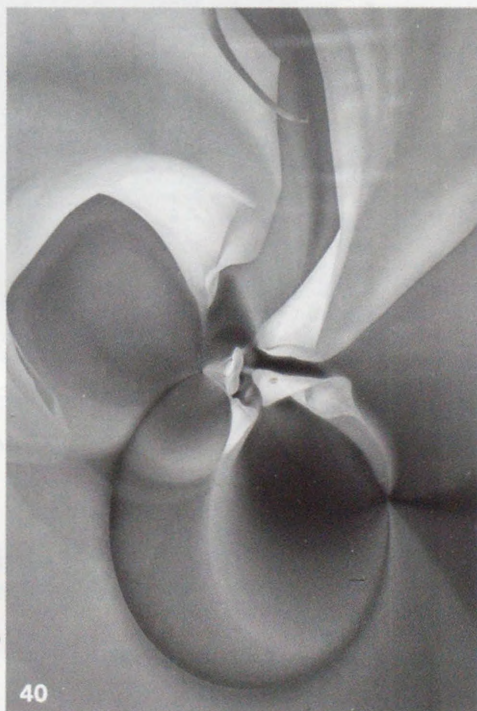
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©Tim Walden



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THE BLACK AND WHITE ISSUE

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©Tim Meyer



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On the Cover: Laurie Klein, of Brookfield, Conn., captured this image of Deborah Steiner and Christopher Gagnon in Cape May, N.J., where the bride had spent her childhood summers. The blend of dreamy landscape and captured intimacy are typical of Klein's style, which she calls "Life Journey." She photographed the couple using Kodak High Speed Infrared film, rated at ISO 400, with a Nikon 35mm FE 2 camera and a 35mm lens and 25R filter. "I chose infrared film for its inherently romantic quality," says Klein. She sepia-toned the image to reflect the Victorian style of the surroundings, and hand-colored the billowy clouds, sea grass, and fence. Leaving the couple in black and white added dimension to the image. More on photographer Laurie Klein, beginning on p. 26.



©Laurie Klein

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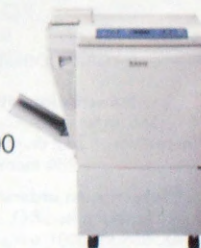
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folio

Culled from the files of the PPA Loan Collection, Folio is a monthly sample of award-winning PPA-member photography. The Loan Collection is a select group of approximately 400 photographs chosen annually from more than 6,000 total entries.

©Julie Lynn Hughes

Julie Lynn Hughes

In May 2001, the General Federation of Women's Clubs hosted a competition among its branches to imitate David Robinson's painting, "The Women's Club." The Women's Club of Stuart, Fla., hired Julie Lynn Hughes, M.Photog.Cr., of Abbey of London Studios to capture its entry in the competition. Shooting with a Bronica ETRSi medium-format camera and Bronica 75mm f/2.8 lens, Hughes exposed Kodak Professional Portra 400NC film for $\frac{1}{6}$ second, somewhere between f/16 and f/11. The lighting was simple—a Novatron 600 watt-second light about 45 degrees camera left and a second Novatron with diffusion as fill opposite the main light. The final image was touched up in Adobe Photoshop, where Hughes also added the character at the top right corner.



Eric J. Brun

Snapping images of a bride and groom on their wedding day, Eric J. Brun, PPA Certified, M.Photog.Cr., of Contemporary Images Photography in Omaha, Neb., captured "Enchanted Forest" as the couple took a romantic walk in the woods. Shooting with a 20-year-old Canon AE-1 Program 35mm camera and Sakar 28-80mm lens fitted with a vignetter and a deep red filter, Brun exposed Kodak High Speed Infrared HIE film rated at ISO 100 for $\frac{1}{8}$ second at f/16. Brun has created a total of 11 PPA Loan Collection prints with his trusted Canon.



©Eric J. Brun

Jon Marion

While setting up camp in the Mongolian countryside, Jon Marion of Photography by Jon Marion in Midvale, Utah, met a group of nomadic herdsmen. After the surprise of meeting a foreigner wore off, the group consented to some photographs. Marion captured "Mongolian Horseman" with a Hasselblad 503CX medium-format camera and Carl Zeiss 50mm f/4 Distagon CFI lens. He exposed Kodak Tri-X 400 film for $\frac{1}{25}$ second at f/8.

Using natural sunlight, Marion also employed a Hasselblad 4504 electronic flash at the lowest setting to balance the shadows. He used Kodak Sepia toner on the grass and skin for the final image, which is part of a gallery project documenting the various nomadic tribes and ethnic groups in Mongolia and Tibet.



©Jon Marion



©William Stevenson

William Stevenson

William Stevenson, M.Photog.Cr. Hon.M.Photog., of Naples, Fla., a past president of Professional Photographers of America, captured "NBC, Eat Your Heart Out" on vacation in Hawaii. He lay on the pavement between two parked cars to capture this peacock chasing hens in a parking lot. Shooting with a 3.11-megapixel Canon EOS-D30 digital camera and Canon 28-135mm f/3.5 EF USM lens, Stevenson used the camera's auto exposure setting. He altered and enhanced the color to his satisfaction in Adobe Photoshop. In addition to winning numerous trophies, Stevenson has been honored with two PPA National Awards and a Kodak Gallery Award.

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contact sheet

A MODERN VINTAGE

Today's timeless images
come in black and white



©Jack Spencer



Regardless of subject matter, it is the unique quality of black and white and the evocation of mood that photographer **JACK SPENCER**, of Nashville, Tenn., conveys in his timeless black-and-white imagery. A fine art photographer for almost 25 years, Spencer blends refined toning with hand-coloring techniques on traditional black-and-white papers to recreate the patina and feel of vintage photography.

"I'm drawn to old photographs, and I love the way they're aged, tinted and faded," says Spencer. "I think there is more mystery and a different kind of mood created in black and white that you don't see in color. Sometimes color gets in the way and can be a distraction in a photograph. Black and white seems to have more spirit to it and appeals to me more."

In the darkroom, Spencer works like a composer, using different combinations of papers, chemistry and toner to strike the proper mood and feeling for each subject. "I never plan anything. I try to allow the image to dictate where it wants to go," explains Spencer. "Every negative has something to say. I keep playing around until it works and looks finished."

Spencer's first book of pictures of his native South, "Native Soil," was published by Louisiana State University Press in 2000. His next book, scheduled for release fall 2004, is titled "Apariciones." This work features landscapes and portraiture taken in Mexico. Spencer has two upcoming shows this fall in Bologna, Italy, and in New York at the Bonni Benrubi Gallery.

You can reach Jack Spencer by e-mail, at zoza@comcast.net.

—Richard Pitnick

HOUSE PASSES SMALL BUSINESS HEALTH CARE LEGISLATION

Small business owners and their employees have won a victory that puts them one step closer to obtaining reasonable health insurance. The U.S. House of Representatives recently passed H.R. 660, The Small Business Health Fairness Act, by a margin of 262 to 162, with 11 members not voting.

Professional Photographers of America—the only organization for professional photographers that maintains a full-time government affairs staff—was among the organizations lobbying in favor of the bill. The PPA campaign included the mobilization of the association's 14,000 members by e-mail, an intense direct lobbying campaign on Capitol Hill by PPA CEO David Trust, and testimonials from PPA members relating the difficulty of obtaining reasonable health insurance. Currently 28 percent of PPA's members have no health insurance at all.

The bill proposes that professional associations be allowed to offer members group health insurance on a national basis, much as large corporations and unions presently offer the same health coverage to employees in various states. If this bill is enacted into law, it is expected to help drive down premiums and make insurance more affordable for small businesses, including independent professional photographers.



The efforts of PPA and its members were part of a larger campaign by small business owners through the Coalition for Access and Choice Through Association Health Plans. The AHP coalition consists of more than 100 trade associations, representing some 12 million small businesses and 80 million employees.

HR 660 and the fight for affordable health insurance now moves to the Senate, which has been a stumbling block for AHP legislation in previous years. However, PPA and the other members of the coalition believe that this year represents their best opportunity to convince the Senate to move forward with the legislation.

Since the Bush administration has already endorsed the AHP legislation, the Senate is the only remaining obstacle between small business owners and affordable health care.

—Stephen Morris, operations manager,
PPA Copyright and Government
Affairs Department

5 GREAT FLICKS TO MAKE YOUR SHUTTER CLICK

If this summer of sequels and prequels leaves you desiring more from the silver screen, check out these stellar picks that feature photographers in starring roles.

Amélie: This whimsical French love story follows a benevolent young waitress (Audrey Tautou) with slightly mischievous ways through the streets and Metro stations of Paris, as she tracks a shy young man (Mathieu Kassovitz) with a penchant for thrown-away instant photos.

Blow Up: A nihilistic fashion photographer (David Hemmings), bored with his fast-paced life in 1960s London, turns his lens on the seedier side of the city, and winds up in the middle of a sordid murder mystery. Also starring Vanessa Redgrave.

Foreign Correspondent:

This Hitchcock classic tells the story of an American reporter (Joel McCrea) who gets mixed up in international intrigue with an assassin posing as a press photographer in the days leading to World War II. Nominated for six Academy Awards.

One Hour Photo: Robin Williams casts off his comedic persona to portray a photo lab employee who becomes obsessed with a family through their snapshots.

Rear Window: Another great Hitchcock thriller, *Rear Window* depicts the struggles of a laid-up magazine photographer (James Stewart) battling ennui with voyeuristic fantasies about his apartment neighbors. Also starring Grace Kelly.



DESIGNED FOR DIGITAL—THE NEW OLYMPUS E-1 DIGITAL SLR



Olympus plans to release the first-ever all-digital interchangeable lens SLR system by this fall. Designed totally for digital, the Olympus Digital SLR System with Digital Specific Lenses comprises the E-1 digital SLR camera and an initial release of four Zuiko Digital Specific Lenses, a teleconverter, a flash and a power grip set.

With several years of research and development behind it, the new Olympus Digital SLR System sets out to prove that a camera body and lenses designed to coordinate with the image sensor can out-perform film-digital hybrid systems for professional photographers. Among the system's many innovations, Olympus is touting image quality, durability, speed and size.

In what looks to be the beginning of a trend, Olympus chose quality over quantity by incorporating Kodak's KAF-5101CE CCD, a high performance, 5-megapixel Super Latitude Full Frame Transfer CCD that, according to Olympus, delivers the highest dynamic range, least noise, and

best color of any sensor in its class. To support the sensor, Olympus employs TruePic Technology, new noise filter technology and the Supersonic Wave Filter, which uses high-speed ultrasonic vibration to keep the sensor dust-free.

The E-1 body is made with a lightweight magnesium alloy, has dimensions similar to the E-20N, and weighs in at 23.2 ounces (without battery or CF card). With second-generation coreless motors, the Digital Specific Lenses achieve focus speeds comparable to or better than film SLR lenses. The E-1 can capture 3 frames per second in any image quality mode, for a burst of 12 frames—an impressive burst rate, thanks to the separate camera control SDRAM, a large SDRAM buffer, and exceptional parallel processing.

Based on the Four-Thirds System, the initial lenses available for the Olympus

Digital SLR deliver light directly to the sensor. According to Olympus, the Zuiko lenses yield higher resolution and twice the resolving power of 35mm film lenses built for digital. The first lenses to be released for the E-1 will be a 15-54mm f/2.8-3.5 (equivalent to a 28mm-108mm lens on a 35mm film camera), a 50-200mm f/2.8-3.5 (100mm-400mm equiv.), a 50mm f/2.0 1:2 Macro (100mm Macro equiv.), and a 300mm f/2.8 Super Telephoto (600mm equiv.), along with a TC14 1.4X Teleconverter.

The camera can capture images in JPEG and RAW file modes simultaneously, without slowing the capture speed. The MSRP for the E-1 body is \$2,199, with lens options ranging from \$599 for the 14-54mm and 300mm lenses to \$7,999 for the 300mm lens.

—Joan T. Sherwood

JANUARY 2004

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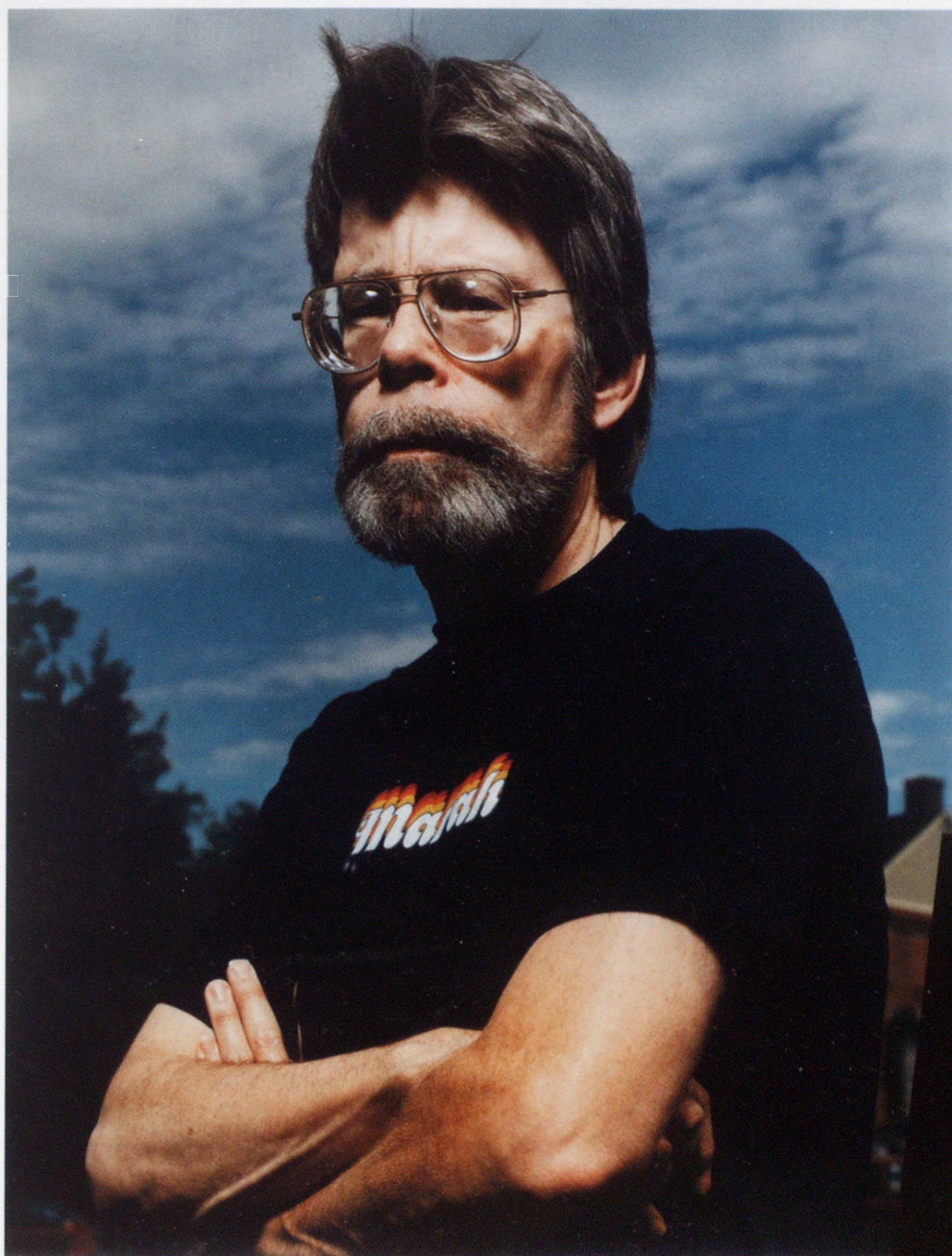
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Beginning in 2004, PPA will hold all of its specialty conferences (Family & Children, Wedding, Marketing & Management and Seniors) on a staggered schedule and grouped around a single trade show in January. This new format allows photographers to attend their favorite specialty conference, while providing the added value of being able to attend programming at the other specialty conferences all at one affordable price. We are adding fun and excitement while still providing top-notch education in an intimate environment along with a Trade Show that will provide 3 days of high energy and educational information for all attendees. Please visit www.ppa.com for more information.

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"An assignment for the New York Times Magazine took me to Bangor, Maine, home of legendary writer Stephen King, to do a story that included among other things, his infamous accident. I knew my time would be limited, and that I'd have to shoot in two locations, because in addition to the portrait, I wanted a photograph of the van that changed his life. I packed up my Acutes knowing that I'd have all of the power and versatility I'd need. Even though I had to shoot fast, my Profoto Light Shaping Tools gave me exactly the quality of light I wanted."

JEFF RIEDEL



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DARK VICTORY: TRIUMPH OVER SHADOWY SETTINGS

Darkness is just fine for dancing, but it's quite a problem when you're documenting a wedding. If you're having trouble lighting dark, spacious interiors like churches, reception halls and synagogues, don't worry. You're not alone. Experts Charles Maring, of Wallingford, Conn., and Susan Jackson, PPA Certified, of St. Louis, offer two different solutions for one befuddled photographer:

Befuddled: I'm having trouble with big, dark interiors. My studio lights only cover a small area, and they can't be used for photojournalism-style shots. The light from my Canon Speedlite 420EX flash on my Canon EOS 1Ds camera looks best bounced, but you can't bounce very well in an arched cathedral, and the recharge time isn't always fast enough to catch everything.

Charles Maring: Digital capture is a key element in capturing images in dark interiors, as digital tends to record more of

the ambient color saturation. How you light dark interiors depends on whether or not there's a subject in the foreground. If not, simply expose for the brightest area in the cathedral. Do not use a flash, and set your camera on a tungsten-balanced setting. Consider using a tripod and a long exposure.

When there is a subject in the foreground, I almost always use a flash. I bounce the light, but I use a Stofen Omni-Bounce (www.stofen.com). This little plastic piece fits over the flash and sends light forward as well as up. I usually stay in close to my subject and use a wide-angle lens, such as a 17-28mm. A fast aperture is the key. I would definitely shoot at f/2.8 for both candids and portraits. Fast aperture allows the ambient light in the distance to remain bright, while the subjects in the foreground are well lit.

Susan Jackson: When shooting weddings, the only artificial lighting I use is my on-camera flash, and sometimes an additional

strobe or spotlight when I'm at the reception. Various combinations of the following usually work well in low-light interiors:

1. I drag the shutter consistently about $\frac{1}{8}$ second (sometimes even lower) and use the on-camera flash for fill.
2. I rate my Fuji FinePix S2 Pro digital camera at ISO 1600. It does a beautiful job in low light.
3. I use really fast lenses (f/1.4).
4. I use my 70-200mm f/2.8G ED-IF AF-S VR Zoom Nikkor lens so I can handhold the camera in really low light.
5. I will set up one Photogenic Powerlight or Quantum Q flash at the reception for more three-dimensional lighting and still drag the shutter to pick up ambient light. I add fill with my on-camera flash.
6. When shooting formals in a dark church, I mount the camera to a tripod and drag the shutter about $\frac{1}{8}$ second, using a flash for fill.
7. At the reception, I will quite often work off the videographer's light.



GRUPPO **Manfrotto**

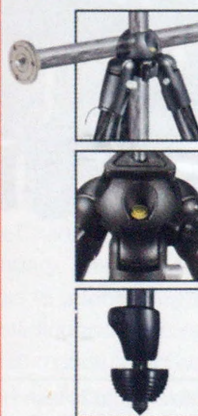
LIGHTWEIGHTS FOR HEAVY WEIGHTS

MODEL SHOWN: 441

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CARBON ONE SERIES TRIPODS. LONG, STRONG, LIGHT AND RIGID. UNIQUE 3 FACETED CARBON FIBER COLUMN - ELIMINATES ROTATION AND INCREASES STABILITY

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Wt	3.6	3.5	3.5	3.6
Load	11	13.2	13.2	11
No. Sections	4	3	3	4
Order Code	3444	3443D	3443	3444D

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Above: Shooting with a Nikon D1X digital camera and a 17-35mm f/2.8 lens, Charles Maring captured the details in this spacious interior by exposing for 1/60 second at f/2.8. Using the Auto White Balance camera setting, he shot at ISO 400, and bounced the light from the on-camera flash through a Stofen Omni-Bounce. Right: Shooting with a Nikon D1X camera and 17-35mm f/2.8 lens, Maring exposed the CCD for 1/4 second at f/2.8 with his camera braced on a tripod. With the white balance set to Tungsten Mode, and using no flash, he shot at ISO 125.



All images ©Charles Maring





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contact sheet

VIEWFINDER

August in Atlanta. The sky hangs heavy and damp above the city, and everything moves kind of slow. Except for the ravenous mosquitoes. Years ago, they'd politely wait 'til dusk to dine, but these recent exotic imports have no manners whatsoever. All in all, the greatest thing about the Great Outdoors in summertime is that it's *out there*.

Thank heavens for indoor entertainment, like books. The really good ones take you everyplace you want to go in the air-conditioned cool of your personal space. To wit, "Searchings: Secret Landscapes of Flowers," photographs by Barbara Bordnick, the renowned New York fashion and portrait photographer (Welcome Books, \$40).

We all know about the birds and the bees, but flowers? Who knew flora could exhibit such passion? The golden beads of pollen quivering on delicate pink petals, the siren thrust of the stamen, the soft white down guarding the innocence of a bud at the threshold of full blossom... These gorgeous close-ups, captured with Canon EOS digital cameras and Canon lenses, are so intimate as to make you blush. "Searchings" is a

In this new column, Features Editor Leslie Hunt explores the influences at play in the cultural climate of photography.

completely satisfying nature fix without having to battle the elements.

Passion of any kind is largely unwelcome in the world of cities and office cubes and market surveys. That's one reason why it's so refreshing to hear photographers like PPA member Thomas Balsamo speak of the passion they feel for their work. In *PP*'s June 2002 feature on Thomas, we talked about his most recent passion, capturing images that reveal the spirit of kids seemingly lost behind the closed doors of autism.

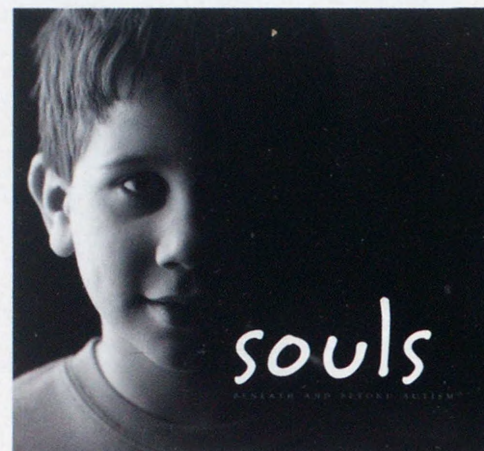
In the recently published "Souls: Beneath and Beyond Autism" (McGraw-Hill/Books That Touch, \$31.50), Thomas partners with writer Sharon Rosenbloom to lovingly show us that autistic kids aren't lost at all. Writes Rosenbloom, "Beneath and beyond autism there is... a will, a soul, an identity that achieves the full measure of its creation." Her words and Thomas's beautiful black-and-white images are passionate—never maudlin—in the deepest, most spiritual sense of the word. The response to the book has been overwhelming and gratifying, says Thomas.

"A man's style in any art should be like his dress — it should attract as little attention as possible."

—Samuel Butler

A portion of the proceeds from the sale of this and other Books That Touch are donated to the Ray of Hope, the nonprofit organization founded by Thomas Balsamo to promote the understanding of autism; visit www.booksthattouch.com.

—Leslie Hunt



"Souls: Beneath and Beyond Autism," Thomas Balsamo and Sharon Rosenbloom, published by McGraw-Hill/Books That Touch. Images ©Thomas Balsamo.

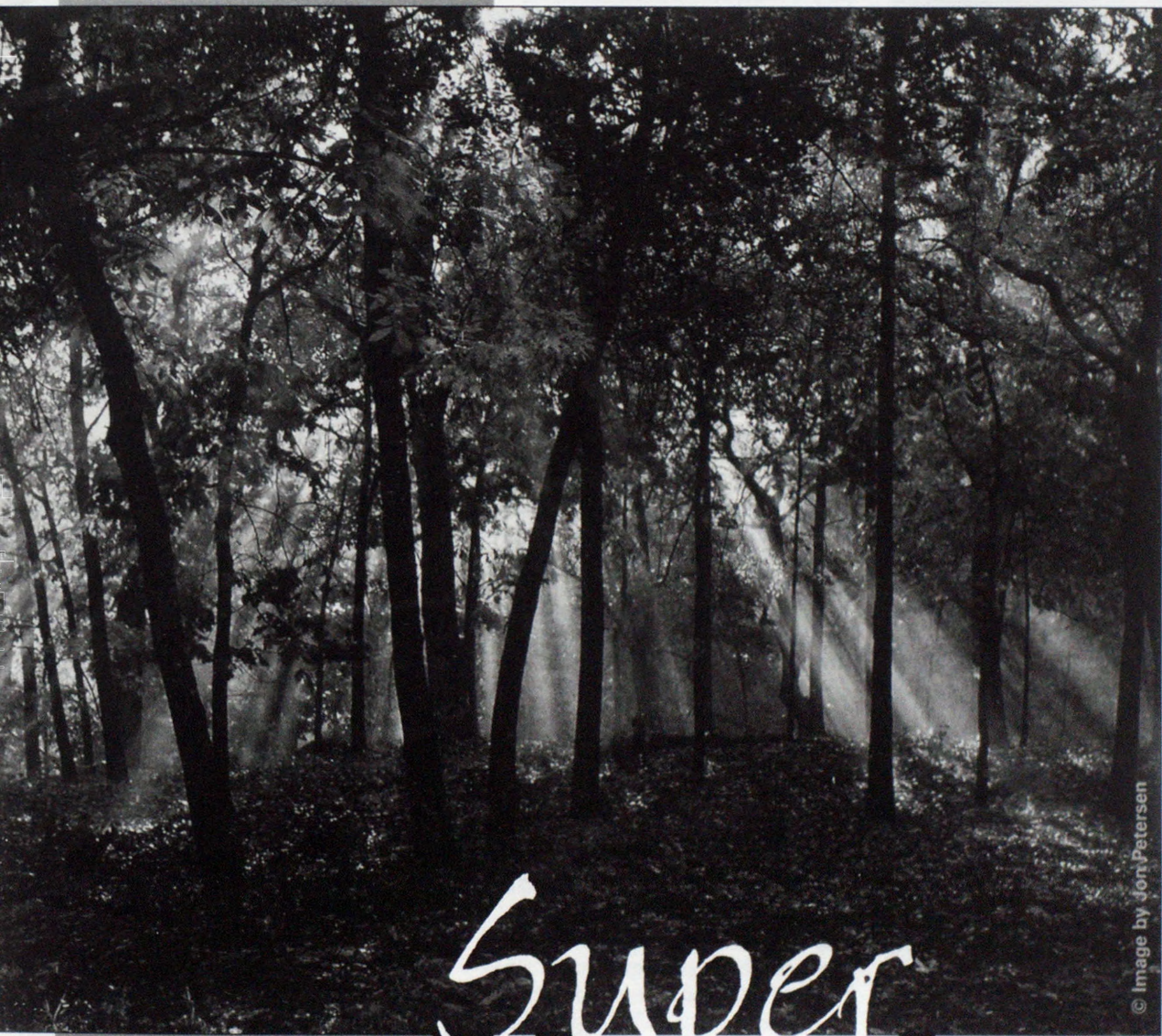


From "Searchings: Secret Landscapes of Flowers," by Barbara Bordnick. Published by Welcome Books. Images ©Barbara Bordnick 2002.

*New Skills
Improved Business
Increased Profit Margins*

Professional imaging seminars
offered in studios nationwide

NOVEMBER 3, 2003



© Image by Jon Petersen

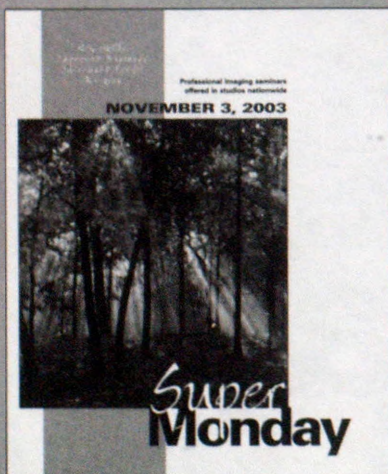
Super
Monday

PPA®

Professional Photographers
of America

The PPA Continuing Education Committee hopes that you are taking advantage of the Super Monday programs offered in your community. The Committee's primary concern is that professional photographers are getting the continuing educational opportunities that they deserve.

This lineup of November classes represents programs that attendees have told us were beneficial and worthwhile, so we've asked those instructors to offer them again. Other programs in the catalog are being offered for the first time by accomplished photography instructors who have seen a need to bring new subject matter to the professionals in their community.



ALABAMA

Huntsville

Course # AL 10

Studio Management

Glenn W. Campbell, PPA Certified
Whether you are considering hiring your first employee or you already employ 20, this program will provide valuable studio management and operation policies that will facilitate the smooth and efficient performance of your business. Learn hiring and firing procedures, proper documentation and company-wide communication. You will even receive an employee manual that will help you avoid difficulties in your studio.



ARIZONA

Glendale

Course # AZ 10

Gentle Boot Camp—The Basics

Ty Bass, PPA Certified
Whether it's new information or just a review, make sure you have a firm grasp of the basics. Join Ty for this gentle boot camp and get a comprehensive, up-to-date look at fundamentals, such as composition, facial analysis, lighting and posing. Please note that this program will be held on Sunday, November 2, 2003 from 9:59 AM—5:59 PM.



CALIFORNIA

Encinitas

Course # CA 10

Out of the Blue! Blue Pixel Factory: Creativity at Work

Gigi Clark, PPA Certified, M.Photog.Cr., API
Greet the morning with your "cup o' Java" and a rise and shine special presentation by award-winning wedding and portrait photographer, Gigi Clark. Expect an overwhelming menu of ideas that you'll be able to immediately apply to your bridal portraiture. Find out ways to make your clients look great. There will also be a dash of creative marketing techniques to spice things up! Be prepared to get more than you bargained for! Bring \$15.00 and you'll get a personal "goody bag" full of creative tools, materials, and a syllabus or two! Please note that this program will be held from 9:30 AM - 5:30 PM.



Napa

Course # CA 20

Photoshop for Beginners

Lisa Jaeger

This course will be an introduction to not only Photoshop (6.0 or 7.0), but all things digital: digital workflow, color management, retouching, layers and curves.



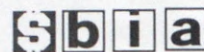
Rocklin

Course # CA 30

The Cutting Edge—Wedding Presentations

Bryan Welsh, Cr.Photog.
Michele Santee

This will be an image-driven program that demonstrates selling and marketing that will give you control, speed and results. Learn from Bryan and Michele, as they show how they use various selling and presentation programs to take sales to the next level.



San Mateo

Course # CA 40

Storytelling Environmental Engagement Portraiture

Francis Wong, PPA Certified
Enjoy an exciting day with environmental portrait photographer Francis Wong. Explore his unique storytelling style for photographing environmental engagement portraits, using flash with any shutter speed and 35mm cameras. This workshop will be a hands-on day of photographing on-location with a model.



Solvang

Course # CA 50

Back to the Basics—Learning to Market Weddings

Marcia Mauskopf, PPA Certified
This class is a must for the beginning photographer. Spend a day with Marcia, as she details the ins and outs of successful wedding photography marketing techniques.



Class Sizes Are Limited

Tustin

Course # CA 60

Digital

Basic Digital Photography & Digital Workflow

Julie Diebolt Price

Julie will take the intimidation out of digital photography by detailing how a digital camera works—from image capture to the computer. More than that, she will cover digital workflow all the way through client delivery.



FLORIDA

Fort Myers

Course # FL 10

Wedding Photography from A-Z

Paul Foreman

If you're just starting out in wedding photography, this class is for you. Paul will explain some of the key components of a successful business in this field: marketing, equipment, organizing groups, contracts and paperwork. You will finish the day with a session of posing and lighting with a live model.



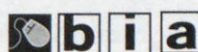
Naples

Course # FL 20

Art & Soul of Digital Printing

Jim Chamberlain, PPA Certified, M.Photog.MEI.Cr., API

Learn about the art & soul of digital printing. Get the most from your digital files by understanding software, color profiles, paper, ink and your printers.



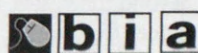
Ormond Beach

Course # FL 30

Pixels & Paints

Eddie Tapp, PPA Certified, M.Photog.MEI.Cr., API
Jane Conner-ziser, Cr.Photog.

This will be a fun-filled day of gaining digital know-how. You'll start out with digital capture, work your way through the entire digital workflow, and then finally explore the artistic process and color managed output.



COLORADO

Denver

Course # CO 10

The Right Stuff

Sara Frances, M.Photog.Cr., API
Karl Arndt

Having trouble finding useful tips for practical digital capture and post production? Learn Sara and Karl's secrets to fast, efficient, realistic work. You'll save time, money and energy! Please note that this program will be held on Monday, November 10, 2003.



Grand Junction

Course # CO 20

A Day in the Life of a Digital Portrait Studio

David H. Davis, PPA Certified, M.Photog.Cr.

Streamline your studio's operation from digital capture to delivery. Experience actual sessions, archiving and retouching images, projection, and production of finished portraits. Then discuss with David what steps you should take yourself and what you should let your professional lab do for you. Please note that this program will be held on Monday, November 10, 2003.



GEORGIA

Atlanta

Course # GA 10

Blending Fine Art Techniques with Photojournalism and Traditional Wedding Coverage

Eileen Adams, PPA Certified

Students of this program will learn how to blend techniques for optimum wedding coverage. Eileen will introduce you to a world of art direction and artistic enhancement, focusing on outdoor photography. If weather permits, part of the workshop will be conducted outdoors.



On Super Monday, November 3, 2003, professional photographers nationwide will host professional imaging seminars in their studios. You can be a part of this educational event, open to all, by attending a seminar in your area for a pre-registration enrollment fee of only \$99. This is your opportunity to learn new skills, improve your business, and increase your profit margins.

Pre-register by October 13, 2003 and pay just \$99. On-site registration is \$120. Super Monday is open to all photographers. PPA members receive one service merit for attending. Classes are held from 9:00 a.m. - 5:00 p.m. on Monday, November 3, 2003 unless otherwise noted. For more information or to register online, go to www.ppa.com or call (800) 786-6277. Class sizes are limited, so don't hesitate! Register now!

CLASS TYPE:



Commercial



Wedding



Portrait



Digital



Business /Marketing



Sports



General



Art/Technical

CLASS LEVEL:



Beginner



Intermediate



Advanced

Register by
October 13th
for only \$99

Atlanta

Course # GA 20



Digital Post Production

Kevin Ames, PPA Certified,
Cr.Photog., API

This program explores digital workflow in Photoshop (possibly Photoshop 8) as it relates to the photographer performing his or her own post production. Topics will include digital asset management, workflow that will maximize image quality, color and tone control, and composites.

Atlanta

Course # GA 30



Batteries Not Included—A Digital Introduction

Jeanine MacFarlane
Liz Taylor

Frightened by the prospect of a digital transition? Break down the technology barrier with Jeanine and Liz. They will examine the operation of a digital camera, outline a simple digital workflow and get you started with some basic Photoshop tips. Explore costs, as well as the pros and cons of going digital.

Cartersville

Course # GA 40



Foundations of Portraits

Louis Tonsmeire, Cr.Photog., API

Take an intensive, day-long look at the basics of portrait posing and lighting. Louis shares his wit, wisdom, and years of experience as he covers the foundations of successful studio and outdoor portraiture.

Statesboro

Course # GA 50



Commissioned Portraits vs. Session Fees

Lori Grice, PPA Certified
DeWayne Grice

Take this opportunity to explore the possibility of commissioned photography, and add more certainty to your income. Photography is the only art form that allows clients to "try on" a custom product to make sure they like it. Spend a day looking into other options that could work for you.

ILLINOIS

Alton

Course # IL 10



Keeping Light a Part of the Equation

John Metcalfe, PPA Certified,
Cr.Photog.

Analyzing light is key to creating phenomenal images. In this program, John will explore the effects of different types and styles of light, then teach you to utilize each one to enhance the subject.

Highland Park

Course # IL 20



Enhanced Lighting Techniques and the Elements of Style

Norman Phillips

Spend a day learning about ways to enhance your wedding and portrait photography. In this class, you will explore lighting techniques that go beyond the basics, as well as other techniques for creating captivatingly unique images.

La Grange

Course # IL 30



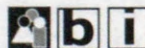
Improving Your Creative "Seeing"

Robert Bresnahan, M.Photos.

Photography is a visual art, so photographers have to be able to see beauty where others can not. They view the world in a different way, and that is what makes their work so special. However, there are a number of ways to improve your skills of "seeing." Bob will offer some surprising suggestions, and your work will benefit from the ideas presented in this class.

Waukegan

Course # IL 40



Essentials of Lighting and Posing

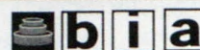
Jim Tisby
Anthony Bass, PPA Certified,
Cr.Photog.

Jim and Anthony bring you an understanding of basic lighting and posing that will allow you to build and maintain your customer base. Learn how to effectively use a 4 light setup and how to pose females, males and couples.

INDIANA

Decatur

Course # IN 10



Brian Andrews, PPA Certified,
M.Photos.Cr.

Marilyn Andrews

Particularly helpful for those just beginning in digital weddings, this program will cover Brian and Marilyn's wedding plan from the pre-wedding consultation to the on-location digital photography, including computer and organization tips. They will also discuss the endless options for image and album presentations.

Marion

Course # IN 20



A to Z for a Home-based Studio

Barry E. Boyer, PPA Certified
Reta Boyer

Operating a home-based studio can offer numerous advantages, as well as many challenges. We all need insight and direction in maintaining a balance between our business and personal life. In business for over ten years, Barry and Reta will cover sales and marketing, indoor and outdoor prop construction, lighting techniques, composition and posing ideas.

South Bend

Course # IN 30



Making the Most of Your Digital Tools

Dave Patnaude
Peter Gillespie

Is the digital process for you? Experience studio processes in creating digital products, from capture to print. Follow Dave and Peter as they create a complete digital studio session, sales presentation and final print order.

Register On-Line!
www.ppa.com



Zionsville

Course # IN 40

Today's Brides

Jim Wyant, M.Photog.Cr.

Lois Wyant, M.Photog.Cr.

Hear the Wyants' ideas about what today's brides want and how you can give them the service that will keep them satisfied. Your instructors will also discuss ways to handle a fluctuating economy.



IOWA

Clear Lake

Course # IA 10

Photographic Sales Skills and Outrageous Customer Service

Aletha Speakar, Cr.Photog., ABI

Craig Schmidt, PPA Certified, M.Photog.Cr., ABI

This is the third module in the core requirements for the Certificate of Business Management program. It deals with vitally important sales presentations and customer service issues including: consumer buying motives and characteristics, telephone techniques, pre-sale presentations, wedding consultations, portrait planning sessions and projection appointments. The course will also look at a variety of preview and sales methods. *Please note that this program will be held on Sunday, November 2, 2003.*



Topeka

Course # KS 20

Surviving the Digital Transition

Jim Sovanski

Is the digital revolution staring you in the face? Not sure which way to go, or is your transition not going as smoothly as you'd like? This class is a survival guide for converting to digital wedding and portraiture. Jim will focus on your needs and concerns, while searching for specific solutions.



MARYLAND

Frederick

Course # MD 10

Website Development for Photographers

John Stein, PPA Certified

This course is intended to give photographers valuable information for creating their own websites. Some of the more popular web design programs will be covered, along with basic HTML coding. Selecting a website hosting company will also be discussed. *Please note that this program will be held on Tuesday, November 4, 2003.*



Silver Spring

Course # MD 20

Win-Win: Creating Merit Prints for Clients and Competition

Robert A. Nicholson, PPA Certified, M.Photog.Cr.

Billie A. Nicholson, PPA Certified

This award-winning couple will share the techniques they have used to create the compelling images that have earned them numerous awards. They will teach you methods that employ both Photoshop and manual techniques that will make clients and print judges rave. No questions will go unanswered.



KANSAS

Olathe

Course # KS 10

Marketing Seniors & Outdoor Lighting Challenges

Brad Crooks, M.Photog.

Leon Crooks, M.Photog.Cr.

Learn valuable techniques to reach the senior market, including inexpensive ways to reach large numbers of students and proven networking techniques for seniors. In the afternoon, Leon and Brad discuss lighting techniques for outdoor portraiture. Learn to overcome the challenges in outdoor situations and get the best results, regardless of time of day. Weather permitting, practical applications will be presented at a local waterfall and park. *Please note that this program will be held on Monday, November 10, 2003.*



MICHIGAN

Bay City

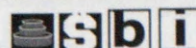
Course # MI 10

Weddings...Still in Love

Mary Ellen Miller

Sherry Holley

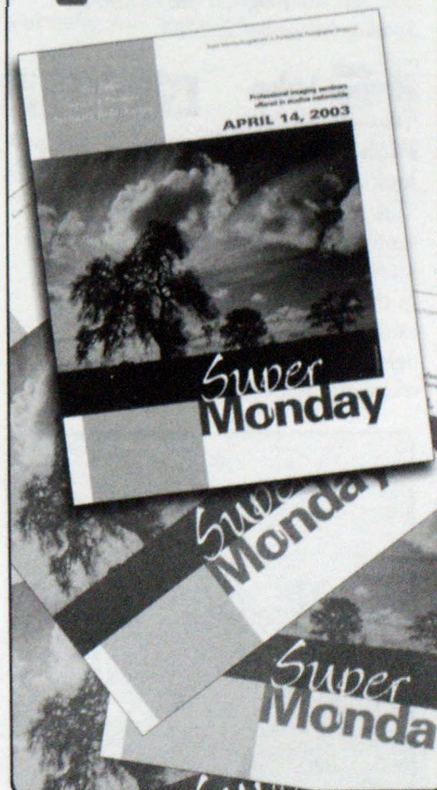
Come experience the energy Mary Ellen and Sherry bring to their photography, and see why their clients love the way they capture weddings. From the first consultation to final delivery, these instructors will take you through booking, sales and marketing. Traditional and photojournalistic styles will be discussed, film and digital.



Super Monday

2004 Dates:

- > April 5, 2004
- > November 1, 2004



Register by
October 13th
for only \$99



Art/Technical



General

CLASS LEVEL:



Beginner



Intermediate



Advanced



Grand Rapids

Course # MI 20

Progressive Sales Techniques in a High End Market

David DeJonge

Learn the formula for breaking into the high end market with the same strategies, planning and strategic placement that have gained David national recognition as the official photographer for Newt Gingrich, Supreme Court Justice Scalia and more. *Please note that this program will be held on Monday, November 17, 2003.*



Kalamazoo

Course # MI 30

Posing and Lighting

Anthony Bass, PPA Certified, Cr.Photos.

Jim Tisby

Posing and lighting of families, large groups and couples can be intimidating. Anthony and Jim cover the fundamentals of successful group portraiture, and explain how to create a proper theme for the portrait. Attending this hands-class will give you the confidence to photograph any type of group situation. *Please note that this program will be held on Sunday, November 2, 2003.*



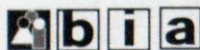
Spring Lake

Course # MI 40

High School Seniors from A to Z

Jack Adams

This is a dynamic class on high school senior photography. All of the tips and secrets of the trade that Jack has learned in the past 20 years will be combined into 8 hours of intense training. Posing, lighting, indoor and outdoor, black and white and marketing will all be covered.



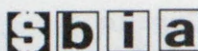
Traverse City

Course # MI 50

Duet with the Duo

Michael Cole, PPA Certified
Loretta Young, PPA Certified, Cr.Photos.

Michael will share five successful seasonal specials that generate instant cash flow and bring new clients into the studio. Loretta will discuss all of the paperwork used in her studio, including a studio policy, payment terms, clothing and portrait options, appointment times and copyright. You will learn why they are all necessary for retaining clients for life.



Williamston

Course # MI 60

Digital from Two Perspectives

Shannon Poynter
Rick Gleason

Rick and Shannon will demonstrate how two studios make digital work, and how you can too, whether starting with film or digital capture, working with a Mac or a PC. Time-saving Photoshop techniques and other digital workflow issues will also be discussed.



MINNESOTA

Anoka

Course # MN 10

Marketing and Promotions: A Wake-up Call to Success

Steven L. Larson, PPA Certified, M.Photos.Cr., ABI, API
Craig Schmidt, PPA Certified, M.Photos.Cr., ABI

This is the fifth module in the core requirements for the Certificate of Business Management program. Steve and Craig will discuss developing a successful marketing plan that will drive a studio's financial success. Included is an in-depth discussion on creating promotional campaigns, selecting appropriate advertising, and devising a marketing strategy.



Anoka

Course # MN 20

Photographic Sales Skills and Outrageous Customer Service

Steven L. Larson, PPA Certified, M.Photos.Cr., ABI, API
Aletha Speakar, Cr.Photos., ABI

This is the third module in the core requirements for the Certificate of Business Management program. It deals with vitally important sales presentations and customer service issues including: consumer buying motives and characteristics, telephone techniques, pre-sale presentations, wedding consultations, portrait planning sessions and projection appointments. The course will also look at a variety of preview and sales methods. *Please note that this program will be held on Tuesday, November 4, 2003.*



Kimball

Course # MN 30

Creating Your Own Canvas and Muslin Backgrounds

Lisa A. Crayford, PPA Certified, Cr.Photos.

Students will learn step by step how to dye their own muslins and paint their own 6'x8' canvases. Plan on getting your clothes wet and dirty, and plan on having lots of fun!



Moorhead

Course # MN 40

From Pixels to Proshots: An Easy Approach to Digital Workflow

Paul Hanson, PPA Certified, M.Photos.Cr.
Mary Hanson

Got questions about digital? Paul and Mary Hanson have discovered the challenges of a digital and proofless system and will share with you how it will work in your area. They will show how they handle a typical portrait session and demonstrate their system, from image capture to closing the sale.



Register by
October 13th
for only \$99

CLASS TYPE:



Commercial



Wedding



Portrait



Digital



Sports



Business/Marketing

Plymouth

Course # MN 50



Creating Digital Albums

Gregory Gittsovich

Explore digital album design and sales presentations using Photoshop, ProShots and PicturesToExe. Gregory will provide an in depth look at designing the layouts, the digital workflow process and how to effectively market and sell digitally designed albums.

Rochester

Course # MN 60



Mother and Child Portraits

Curt Sanders, PPA Certified,

M.PhotoG.Cr., API

Andie Sanders, PPA Certified,

M.PhotoG.M.Artist.Cr., API

Join Curt and Andie and see how they capture the beauty and innocence of the mother/child relationship. Take part in a hands-on demonstration with live models, showing posing, lighting (studio and window), props and selling. Expect to be very involved in this session.

MISSOURI

Kansas City

Course # MO 10



Why Not Go Digital?

Steven R. Attig, PPA Certified, Cr.PhotoG.

This class will help answer all your questions from cameras to digital workflow. So if you've been considering going digital and want to know what to expect, or if you've thought you should shoot with several different cameras before you buy, don't miss this program.

MONTANA

Bozeman

Course # MT 10



For Love...or Money?

Steven Winslow, PPA Certified, M.PhotoG.Cr.

Learn to photograph weddings because you make great money AND love the work! Steven will discuss equipment needs, how to capture candid and photojournalistic images, how to convert inquiries into bookings and more. Most importantly, discover how you can help clients relax and enjoy their day.

NEBRASKA

Ogallala

Course # NE 10



Special Digital Effects

Katie Arndt

Dave Fowler, PPA Certified,

M.PhotoG.Cr.

Katie and Dave will show you how to make real money with special digital effects. You'll learn how to produce eye-catching, artistic images that will add to your bottom line. Take their ideas home and turn them into profit—guaranteed.

NEW HAMPSHIRE

Bedford

Course # NH 10



Photoshop 101

Barry Hayes, PPA Certified,

M.PhotoG.Cr.

Louise Supple

Barry and Louise's program will give you a thorough introduction to the world of Photoshop. They will cover setup, retouching, opening closed eyes, color adjustment, layers, diffusion and more. They will even discuss how to organize your digital workflow. *Please note that this program will be held on Monday, November 10, 2003, from 10AM - 6PM.*

NEW JERSEY

Marlboro

Course # NJ 10



The Ins and Outs of a Jewish Wedding

Norman Kushner, PPA Certified

Be prepared to capture all the nuances of a Jewish wedding. Norman will guide you through a thorough discussion of the terms, timing, customs, expectations of a Jewish wedding, including some insight into the Chassidic (very religious) orthodox weddings.

Palisades Park

Course # NJ 20



Create the Ultimate Studio/Make More \$--Add Digital

Neal H. Clipper, PPA Certified, M.PhotoG.Cr.

The morning portion of this two-part program will be spent outlining how to set up and run a highly successful high-end wedding and portrait studio. Later Neal will demonstrate how he has added additional profit to every contract by adding digital services to the coverage. Event imaging, digital thank you cards and more will be shown.

Spring Lake

Course # NJ 30



The Ins & Outs of Painter

Keith Mills, M.PhotoG.Cr.

Turn your photography into fine art with the help of Painter. Keith will reveal some artful tips and some shortcuts that will help you find your way in this complex program.

Class Sizes are Limited, Register Today!



Art/Technical



General

CLASS LEVEL:



Beginner



Intermediate



Advanced



NEW MEXICO

Santa Fe

Course # NM 10



Home-Based Studio

Randall West, PPA Certified

Learn to light, pose, display and market fine wall portraits in your home based studio in a way that will have qualified prospects calling your home-based studio.

NEW YORK

Buffalo

Course # NY 10



Digital Photography for the Portrait Studio—Start to Finish

Bogdan Fundalinski, PPA Certified, M.Photog.Cr.

Janice Fundalinski, PPA Certified, Cr.Photog.

This class will demonstrate the use of digital photography in the portrait studio, from capture to print. Included will be importing images, using Photoshop to adjust, retouch and enhance, and in-house printing. Students should have a basic working knowledge of their digital camera, computer and Photoshop.

Cold Spring Harbor

Course # NY 20



Digital Workflow Made Easy

Owen Kassimir, PPA Certified, M.Photog.
Len Marks

This program will start with digital capture and work through the process of manipulating files and getting them ready for output. This program will benefit anyone who is already working in digital and needs help, as well as anyone just starting out with digital.

East Northport

Course # NY 30



How to Design and Build an Outdoor Studio

Bart Stevens, PPA Certified, M.Photog.ME.I.Cr., API

See how Bart created over 25 individual sets on only a half acre of land. Learn how to use shrubbery and sets to divide the sections and to utilize light to its best advantage.

Hopewell Junction

Course # NY 40



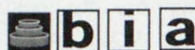
Digital Workflow: Tips & Tricks

Eli Sloves, Cr.Photog.

Make sure you're using digital workflow capabilities to maximize your time. Eli will go through the most efficient methods for each step, from image capture to finished order. Along the way, he'll even present some of the hottest Photoshop tips and tricks for image enhancement.

Lindenhurst

Course # NY 50



My Bride Would Never Do That

Doug Gordon, Cr.Photog.

Discover the latest trends in wedding photography with Doug. Learn his 20 poses in five minutes, find ways to incorporate digital into your workflow, and unlock the secret to getting brides on the ground.

NORTH CAROLINA

Raleigh

Course # NC 10



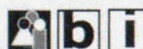
Flush-Mounted Digital Wedding Albums

Ted Booker

Wow your brides and grooms by albums that have been given special treatment in Photoshop. Ted will teach you to design pages that have no mats. A background image is faded and textured, filling the page, with smaller photographs artistically placed in the foreground. Then learn how to burn them to CD, how to print and where to order your flush-mounted albums.

Wake Forest

Course # NC 20



Pastels and Portraits

Kittie Rue Deemer

This program will introduce students to the art of turning a portrait into a pastel painting. Sample portraits will be provided, and pastels will be available for use. Selection of media, papers, protective finishes, matting and mounting of prints will be covered.

OHIO

Brook Park

Course # OH 10



Aerial Photography

Karen Neldon

Robert Neldon, PPA Certified

Looking for something new and exciting to do with your photographic talent? Here is your chance to explore aerial photography. Time in the classroom will educate you about the best equipment, film, technique, etc. Then, weather permitting, the group will fly out of Cleveland, and each student will get an opportunity to do some actual aerial photography. The class will lunch at an airport. *Please note that this program will be held on Sunday, November 2, 2003.*

Hilliard

Course # OH 20



Basic Studio Lighting

Trisha Crites, PPA Certified

This program was designed for beginners, explaining and demonstrating the basics of studio lighting, with an emphasis on lighting ratios, multiple light setups, what each light accomplishes, composition and more. Posing and accessories will also be demonstrated using live models.

OKLAHOMA

Ardmore

Course # OK 10



Using PicturesToExe for Profit

Bobby Groomer

Bobby will demonstrate how the use of inexpensive PicturesToExe software, in the sales room, can increase the size of your sales with little expense or training.

Fairview

Course # OK 20



Digital Domain

Kent Shirley

Students of this program will learn a digital workflow from capture to output. One focus will be learning proper exposure and color balancing for digital. A Photoshop demonstration will also be given to show image enhancement and appropriate preparation for output to a lab or ink-jet printer.



Oklahoma City

Course # OK 30

Figuring Out Digital

Glenn M. Cope, PPA Certified,
Cr.Photog., API

This class will cover the basics of digital photography, workflow, output and archiving for anyone interested in or having trouble with digital. Representatives from the lab will cover ProShots and workflow from the lab's point of view. Bring your cameras for the opportunity to practice as you learn.



Philadelphia

Course # PA 30

The ABC's of the In Home Studio

Harry R. Carter, PPA Certified

This program will focus on getting started as an in-home studio. Harry will cover the setup of the physical studio, in addition to the business setup. He will discuss marketing basics that will help you get off the ground and flourish, as well as time management techniques that will keep you focused and organized. If time permits, the class will be free to do some shooting.



Pittsburgh

Course # PA 40

Digital Capture

Michael Good, PPA Certified,
M.Photog.

Examine digital workflow, from capture to output, as Michael explains color balance and correction, color workspace, monitor calibration and more. Save time and money with Michael's Photoshop tips to optimize your lab output.



Waynesboro

Course # PA 50

So You've Got a Digital Camera...Now What?

Rodney Clark, PPA Certified
Glen Gray, PPA Certified, Cr.Photog.,
ABI

Join Rodney and Glen as they examine digital issues. Rodney's presentation focuses on a working studio's digital workflow—one that's highly automated. Glen will discuss digital concepts relating to printing digital files and using software to present your images and prepare them for digital printing. They will touch on Photoshop, but the main thrust of the program will be the other digital issues and software that you will use on a daily basis, when you enter the digital world.



West Grove

Course # PA 60

Infrared: No Fear

John L. Shipman, PPA Certified,
M.Photog., Cr.

John J. Costello, PPA Certified
Get a totally hands-on experience in infrared. John Shipman and John Costello will help you enter this high-end niche by showing you proper handling, exposure techniques and processing tips. This class will be held in John Shipman's residential studio and the internationally acclaimed Longwood Gardens. Please note that this program will be held from 8:30AM - 5:30PM.



PENNSYLVANIA

Doylestown

Course # PA 10

Print Competition: Life After 79

Eric Stoner, PPA Certified, M.Photog.
There are few things as artistically satisfying to a photographer as creating a merit print. This program will cover the crucial steps involved in doing just that. Master the process from composition in your camera to both traditional and digital mounting techniques. After one day, you will possess the knowledge necessary for creating award-winning images. Please note that this program will be held on Monday, November 10, 2003.



Glen Mills

Course # PA 20

Creating a Studio Identity and Marketing for 2004

Robert Wood, PPA Certified,
M.Photog.

Understand why your studio's identity is vital to growing your business. Learn what it takes to create a successful identity and market it to your greatest advantage.



PUERTO RICO

Caguas

Course # PR 10

Using Photoshop for Self-Promotion

Angel Diaz, PPA Certified, Cr.Photog.
You can use Photoshop for more than just creating great images for your standing clients—use it to recruit new ones, too! Angel will teach you how to use Photoshop to manage your marketing campaign by creating flyers, business cards, stationery and proposals that all portray an effective message. Please note that this program will be held on Sunday, November 2, 2003.



TENNESSEE

Chuckey

Course # TN 10

High School Senior Portraits

Kendall L. Mathes, PPA Certified
Examine all aspects of senior photography from posing and lighting to marketing and sales. See how digital layouts and Photoshop retouching can save you money and increase your sales.



Would you like to share your talent and experience with others? Become a Super Monday Instructor. Contact Joanne Topps at jtopps@ppa.com or visit www.ppa.com.



Art/Technical



General

CLASS LEVEL:



Beginner



Intermediate



Advanced



Morristown

Course # TN 20



Digital Workflow

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

Optimize your digital workflow process from image capture, to retouching, output and file archiving. Whether you are just getting started or looking to improve, Michael's program can help you get the most out the digital process.

TEXAS

Houston

Course # TX 10



Creating Your Business Mission Statement

Teri Quance

Throughout history, companies with carefully designed mission statements have surpassed those that have none. With Teri, you will go through the step-by-step process of creating your own mission statement in a matter of hours, rather than months or years.

Kingwood

Course # TX 20



It's All About Marketing!

Pat Guard, PPA Certified
Ray Guard

How many marketing opportunities have you overlooked? Pat and Ray will examine cross-marketing, community involvement, newsletters, local media and the Internet, and show you how to make them work for your studio.

Lubbock

Course # TX 30



Take Control of Your Website

Mark McCall, PPA Certified
Cory Sinklier, PPA Certified

Mark McCall demonstrates how easy it is to create, edit and maintain your site using Microsoft FrontPage 2002. Mark will cover everything from basics to creating instant online proof galleries of your customers' images. Additional topics include: Meta-tags, domain names, web hosting and finding free professional design templates.

Pasadena

Course # TX 40



Weddings To Warm Your Heart

Belinda Higgins, PPA Certified, M.Photog.

Randall Stanford, PPA Certified, M.Photog.

Belinda and Randall will share their approach of blending contemporary and traditional wedding photography. Topics include marketing, B&W photojournalism and integrating traditional images with contemporary photojournalism. "Back to basics" posing will be addressed, as well as treatments for advanced posing. On-location, "hands-on" demonstrations in formal, romantic posing and B&W photojournalism complete this course.

UTAH

Salt Lake City

Course # UT 10



Digital Photojournalistic Weddings

Miyo Strong

Photojournalistic wedding coverage is very popular, and digital methods are here to stay. Combine the two and you've got the hottest style of wedding coverage around. Come discover tips and trends in creating the intimate, spontaneous look that sells so well!

VIRGINIA

Alexandria

Course # VA 10



Taking It To the Bank!

Joe Tessmer, PPA Certified, Cr.Photog.
George Singleton, PPA Certified

Turn your studio into a money-making machine! In this class, you will learn how to sell based on your customers' wants and needs. Joe and George will teach you how to create custom packages, avoid costly mistakes and ensure that your studio has a sound financial foundation.

Burke

Course # VA 20



Stop Guessing...Learn How to Price Your Photography

Fred Sergio, PPA Certified

After 35 years in the photography business, Fred has amassed a wealth of knowledge about how to appropriately price photography. You'll uncover all the cost elements that go into producing a quality print and profitable album—and learn the effect of these costs on your pricing formula. At the end of the day, you will have a complete understanding of the methods used by accomplished people in the photography business to increase business profit margins. *Please note that this program will be held from 10AM - 6PM.*

WASHINGTON

Bellingham


Course # WA 10



The Art of Composition

Samuel Gardner, PPA Certified

Placement of the subjects in an image can either maximize or nullify the desired effect. Come and practice the art of on-location posing and placement. Also learn selection of backgrounds, enhancing existing lighting and best choice of depth of field for portraits. An effective mix of classroom and hands-on time will enhance your skill and confidence, preparing you to provide more memorable, saleable portraits to your clientele.


**Class Sizes
Are
Limited**



Mukilteo

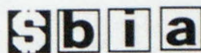
Course # WA 20

Plan to Get More Profitable in 2004!

Marc McConnell

Nancy Treder, PPA Certified

Create a one-page business planning system with Marc that won't sit on a shelf unused. Next, examine Marc's "IRS-safe" tax saving tips and learn about cash-flow and other financial planning that will save you big money. After lunch, Nancy teaches you to bring in more business than you ever expected from the Internet; while spending less money on advertising!



Seattle

Course # WA 30

Painting With Photoshop

Judy Horn

Use the history and art history brushes in Photoshop to replicate the techniques of the old masters. Polaroid style manipulations will also be created using traditional photographs, no special camera or film necessary.



Tacoma

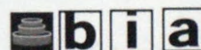
Course # WA 40

Capturing Weddings the Candid Way

Teri Harris

Greg Harris

Weddings don't have to be stressful. Teri and Greg will take you step-by-step through a wedding day their way. The Harrises put the fun back into wedding photography with their storytelling, photojournalistic coverage and innovative, one-of-a-kind storybook albums.



WISCONSIN

Clintonville

Course # WI 10

The Whole Enchilada: Digital Demo for Small Studios

The Wacker Family

Join the Wacker family for a preview of how they have mastered the entire digital workflow; including capture, image processing, marketing and sales, retouching and enhancement, and special effects.



Columbus

Course # WI 20

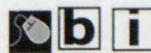
Getting Up To Speed with EI

John Walcott, PPA Certified,

M.Photosg.Cr.

Suzanne Walcott, Cr.Photosg.

John and Suzanne will get you up to speed with digital workflow solutions, a simple way to guarantee great color even if you forgot your grey card, and using actions to increase productivity. They will also discuss heirloom photo restoration. *Please note that this program will be held on Tuesday, November 4, 2003.*



Fall Creek

Course # WI 30

Glamour with Class

Chris Nelson

This program will explore glamour photography with an individualized approach for women ages 14-50. Chris will discuss a range of lighting techniques from classic Hollywood to high fashion, as well as posing to flatter faces and figures. He will touch on details from digital image capture to the sales presentation.



MEXICO

Colima

Course # MX 10

Marketing in Different Markets

Mercadotecnia en Provincia

Lic. Octavio Beas, PPA Certified

This program can be in Spanish or English. The topics that I will cover are correct price, market, products, and how to sell more with options in different markets.

Este programa se puede dar en Espanol o en Ingles. Los temas a tratar son establecer precios competitivos, Mercado, productos. Como vender mas con productos diferentes en mercados diferentes.



Women in Photography Retreat

celebration...discovery...inspiration

September 19-21, 2003

Wyndham Buttes Resort

Tempe, Arizona



for photographers, graphic designers, art directors and other imaging professionals

February 8-10, 2004

Doubletree Hotel

(soon to be the Hilton Hotel)

at Lincoln Centre

Dallas, Texas



July 25-27, 2004

Las Vegas Convention Center

Las Vegas, Nevada

for more information about these or other PPA events go to www.ppa.com or give us a call at 800.786.6277



Art/Technical



General

CLASS LEVEL:



Beginner



Intermediate



Advanced

PROFESSIONAL PHOTOGRAPHERS OF AMERICA

2004 SPECIALTY CONFERENCE

JANUARY 18-22, 2004 • BEAU RIVAGE RESORT & CASINO • BILOXI, MISSISSIPPI

Exactly one year after announcing changes to its specialty educational conferences, PPA debuts the Marketing & Management, Seniors, Family & Children and Wedding Conferences together as a totally restructured event. Beginning in January of 2004, PPA will hold these four specialty conferences on a staggered schedule, grouped around a single trade show. This new format will still allow you to attend your favorite specialty conference, but now you will also be able to attend programming at the other specialty conferences, simply by purchasing an affordable "All Pass." As part of this change, the trade show will be designed to handle more conference attendees, and PPA will be updating the specialty conferences themselves by adding fun and excitement while still providing top-notch education in an intimate environment. Such changes will improve not only the quality and excitement of these popular PPA events, but also the value and affordability for all involved!

MARKETING AND MANAGEMENT

The ultimate photographic business conference, PPA's Marketing and Management Conference returns for 2004, featuring some of today's leading experts who know the industry inside and out. Whether you need financial advice, tips for running your business, or information about making the transition to digital, an outstanding speaker line-up will address your most pressing questions and concerns. Experts will share the knowledge and experience they have gained to help you prepare for a profitable future.

SENIORS, SCHOOL & EVENTS

Get back to school with PPA, and jump-start your high school senior and school photography marketing for 2004! PPA's Seniors, School & Events Conference continues to meet the needs of photographers involved in this highly competitive segment of the profession. You'll discover new approaches to photographing activities, dances, sports and high school seniors. Open the doors to your future success by attending some of the most high-powered programs offered in this exciting specialty.

CHILDREN AND FAMILY

Learn how to make the most success for yourself in the family and children's portraiture business. Whether your interests are film or digital, business or art, PPA's Family & Children's Portrait Conference will cover the issues most important to you. This event was developed to deliver you a wealth of top-notch programs by some of the most sought-after leaders in the portrait industry, so come see some of today's most talented and experienced family photographers reveal their secrets. While you're at it, network with your peers and learn how to take your business to the next level!

WEDDING

PPA's Wedding Conference will explore a variety of hot topics affecting today's competitive wedding photography industry. You'll learn from nationally-ranked experts, discovering tips and techniques for how to cover weddings most effectively and produce images your clients will fall in love with. Programs will address traditional and photojournalistic wedding photography, wedding album design and motivational and creative techniques. Whether you use film or have already made the transition to digital, this conference will sharpen your skills and drive more money to your bottom line.

For more information on these and other PPA conferences, call 800-786-6277 or visit www.ppa.com.



Professional Photographers
of America

PPA Membership Facts:

Serving Size 14,000 members

Amount per Serving

% DV*

Protection from predatory client lawsuits	100%
Professional photographic education	100%
Specialized business education programs	100%
Consulting services	100%
Professional credential programs	100%
Copyright advocacy	100%
Client referrals	100%

* Percent Daily Values (DV) are based on 1 year membership

INGREDIENTS: MALPRACTICE PROTECTION, SPECIALTY
CONFERENCES, IMAGING USA, MERIT & DEGREE PROGRAM,
STUDIO MANAGEMENT SERVICES, PROFESSIONAL PHOTOGRAPHER
MAGAZINE, INDUSTRY DISCOUNTS, COPYRIGHT PROTECTION

You can be part of PPA for only \$12.67 per month (PPA's Aspiring Membership category and installment plan). Find out more about PPA and judge the value for yourself by calling 800-786-6277, emailing csc@ppa.com or visiting www.ppa.com. Join by September 30th and we will send you a current PPA Showcase Book FREE (\$59.95 value). Use promotional code PPSH to take advantage of this special offer.

Super Monday Instructors

NOVEMBER 3
2 0 0 3



Eileen Adams



Jack Adams



Kevin Ames



Brian Andrews



Steven R. Attig



Anthony Bass



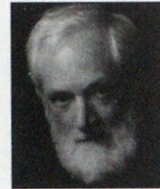
Ty Bass



Ted Booker



Barry E. Boyer



Robert Bresnahan



Glenn W. Campbell



Harry R. Carter



Jim Chamberlain



Gigi Clark



Rodney Clark



Neal H. Clipper



Michael Cole
Loretta Young



Jane Conner-ziser



Glenn M. Cope



John J. Costello



Lisa Crayford



Trisha Crites



David H. Davis



Angel Diaz



Paul Foreman



Sara Frances



Bogdan Fundalinski
Janice Fundalinski



Samuel Gardner



Gregory Gittsovich



Rick Gleason



Doug Gordon



Glen Gray



Bobby Groomer



Ray Guard
Pat Guard



Paul Hanson
Mary Hanson



Judy Horn



Steve Larson



Michael D. Laughlin



Marcia Mauskopf



Mark McCall



Marc McConnell



Mary Ellen Miller



Keith Mills



Karen Neldon



Robert Neldon



Billie A. Nicholson
Robert A. Nicholson



Norman Phillips



Sandy Moran



Ted Newlin



Shannon Poynter



Andie Sanders



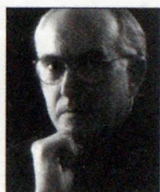
Michele Santee



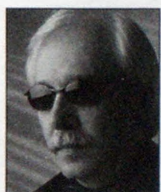
Craig Schmidt



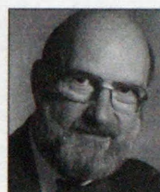
Fred Sergio



John L. Shipman



Kent Shirley



Eli Sloves



Jim Sovanski



Aletha Speakar



Bart Stevens



Eric Stoner



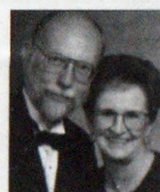
Miyo Strong



Eddie Tapp



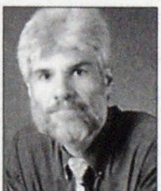
Nancy Treder



John Walcott
Suzanne Walcott



Bryan Welsh



Randall West



Steven Winslow



Francis Wong



Jim Wyant
Lois Wyant

PPA would like to thank our
*Super Monday Instructors for
 their generosity and continued support*

Super Monday

R E G I S T R A T I O N

To register for Super Monday, complete this registration form and mail to: PPA, 229 Peachtree Street NE, Suite 2200 International Tower, Atlanta, GA 30303.

You may also register on-line at www.ppa.com, or you may fax your registration to 301-604-0158. The pre-registration deadline is October 13, 2003 for the discounted price of \$99. You will receive a confirmation letter approximately seven days after we receive your registration. This will include information you need for the course. Contact the course instructor for directions to the class. All courses are \$99, if you register by October 13, 2003. After October 13, 2003, registration is \$120 and must be done on-site. Contact PPA Service Center at 800.786.6277 to find out how to register on-site. Go to www.ppa.com for any course cancellations, additions and changes. For cancellations made by October 13, 2003, you will receive a refund minus a \$25 administration fee. **There are no refunds after October 13, 2003.** There is a \$20 service fee for all returned checks.

Disclaimer: Professional Photographers of America (PPA) reserves the right to make program and schedule changes, additions or cancellations as it deems necessary.

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

Name: _____

Student Name: _____

Address: _____

City: _____ **State:** _____ **ZIP:** _____ **Country:** _____

Telephone: _____ **Fax:** _____

PPA Member # _____ **E-mail:** _____

Website: _____

Course # _____ **Instructor(s):** _____

PAYMENT METHOD:

☐ Check Enclosed/Amount \$ _____

☐ Charge my: ☐ Visa ☐ Mastercard ☐ AMEX Amount: \$ _____

Account # _____ **Exp. Date** _____

Name of Cardholder (as it appears on card) _____

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REGISTER ON-LINE!

Go to www.ppa.com

or

FAX

your completed registration form to
301-604-0158,

or

CALL

(800) 786-6277

You may also mail your form to:
PPA, 229 Peachtree St. NE,
Suite 2200 International Tower
Atlanta, GA 30303

REGISTER BY

**October 13, 2003
for only \$99!**

On-site registration is \$120

ART AND PORTRAITS, PORTRAITS AND ART

Jill Lynne says they're often one and the same

Contemporary professional photography is often rife with dissension about what separates fine art from the more practical and commercially viable portrait, wedding, advertising and corporate photography. But there are photographers who are combining fine art photography with more commercial disciplines, and finding that the line between art and profitability is not so well defined as you'd think.

It's a fascinating viewpoint from an artistic perspective, but it can have significant ramifications for the bottom line as well. Time and again, "art" photographers who have ventured into more salable areas of photography have encountered remarkable success. This is particularly true for portrait photographers, whose clients want to be immortalized in a piece of art, and are willing to pay top dollar for it.

New York-based photographer Jill Lynne, who's both art photographer and renowned portraitist, has the kind of clientele you see on E! Network red carpet specials. She vaulted into the high-profile portraiture back in the '70s, building a reputation with her photographs of the club scene at New York's Studio 54 that would help her land such big-name clients as Tina Turner, Divine and Andy Warhol. These days, Lynne travels among the jet set of New York and West Palm Beach, photographing the likes of the Clintons and Mikhail Gorbachev along the way.

Lynne credits much of her success to an unstructured approach that comprises an equal measure of artistic and technical sensibilities. "I started out studying art, then taught myself a lot of photography," she says. "This pattern of development freed me from the conventions of photography that can sometimes restrict a photographer's work."

Lynne feels it's essential for photographers to act from a point of integrity, to be true to themselves and to what's unique and beautiful in their subjects. "A good portrait photographer needs to recognize what's important about their subject matter and go with that," she explains.

"Don't be afraid to experiment. Go with your intuition. When I'm doing a portrait, I feel like it's my duty to bring out the



The Blue Dress (with Hunt Slonem painting)

individual's beauty. I want to show people the beauty within them. I want to mirror it back to them. And I always, always work with the utmost respect for my subject. I will never allow a negative image of someone to go out in the world. That's a matter of integrity."

Good photographers can greatly enrich their art by enriching their lives, says Lynne. "Live life fully. One can only bring to art the life experience that one is willing to have. Up the ante on your learning curve. Your visual art is the smaller part of the larger whole of life. Look at art, different kinds, and learn from it. Diversify your perspective. Sometimes I think it's best if photographers [don't dwell] on photography, especially of their own period, because it can limit rather than heighten their experience."

—Jeff Kent, contributing editor



©Jill Lynne 2000

Technical problems?

From location lighting to contract writing, what's got you stumped? Our panel of experts will answer your questions in the pages of "Contact Sheet." Just make yourself comfy and tell us all about it in an e-mail to: cbishopp@ppa.com.

PRO REVIEW: COLOR TRANSPARENCY, ROUND 2



New Fujichrome Velvia 100F and Astia 100F show changes in color, improvement in granularity

Is this a new golden age for those of us who still shoot color transparency film? Long rumored but officially announced just last March, Fujichrome Astia 100F Professional (RAP 100F) and Fujichrome Velvia 100F Professional (RVP 100F) from Fujifilm should be reaching dealers' shelves about now.

Architectural and portrait photographers have loved the original Astia (RAP) since its release, for its smooth tonality, neutral yet distinct color palette, good grain structure and moderate contrast. I have used it with great success to photograph people, buildings, products, and artwork for several years now.

The new Astia100F is an improvement in some interesting ways. The first thing I noticed was the improved grain structure, thanks to what Fujifilm calls MSSC (Multi-Structured Sigma Crystal) technology. It's the finest grained color transparency film I have ever worked with. The RMS granularity for Astia 100F is 7, as opposed to the former film's 10, an improvement of about 25 to 30 percent. Even under a high quality loupe, my 35mm test frames are virtually grainless. By comparison, Fujichrome Provia 100F (and Kodak Professional

Ektachrome E100G, E100GX and Fujichrome Velvia 100F) have an RMS granularity rating of 8. (RMS granularity is the industry-wide standard for measuring and expressing the "graininess" of a film, as published by Eastman Kodak in 1973 and again in 1987.)

Astia100F also shows an improvement in the rendition of skin tones and textures, a big consideration for fashion, editorial and portrait photographers. The final layer of icing on the cake is the incorporation of Multi-Color-Correction Layer Technology (MCCL), which, according to Fujifilm, "operates like the human eye to adjust reproduction of green hues...and assure more faithful reproduction of reds." These additional layers, plus a third layer, also are present in the other revision of an existing film from Fujifilm: Fujichrome Velvia100F.

Photographers either hate Velvia for its "funny book colors" or they love it. I've been in the latter camp, especially when I photograph landscapes or industrial settings. In fact, just about the only time I want a film that is absolutely neutral is when I photograph artwork, products and architecture in cases when anything but an accurate rendition is unacceptable. For these images, my first choice is Kodak EPN or Astia, depending on the flavor of neutral I'm looking for. Without these constraints, I look for ways to use color the

way a painter does, choosing a film for the emotional resonance of its palette.

As in black-and-white photography (or any of the visual arts), color photography is an abstraction of reality; the image has a reality of its own, separate from the scene in front of the camera. So, in the sense that Velvia's very lush, saturated palette is a unique signature that slightly exaggerates colors and the contrast between them, I like it. But it isn't for every subject. So far, Fujifilm Provia 100F Professional (RDP111) fills that niche, but Kodak Professional Ektachrome E100G is a solid contender as well.

The biggest difference between Velvia (RVP 50) and Velvia 100F (RVP100F) is right there in the name. RVP is an ISO 50 film while RVP100F is an ISO 100 film. Velvia RVP100F is a bit finer grained than the original, but still not as fine as RAP100F. Like the new Astia 100F as well, Velvia 100F has the additional color layers mentioned above, plus a sixth, a blue correction layer. In both films, the additional color layers are photosensitive filters that adjust the color response frame by frame on-the-fly, then become colorless and transparent during processing.

Both RVP 50 and RVP100F have the same resolving power, but the red, green and blue spectral sensitivity in RVP100F is way up, while the yellow, magenta and cyan spectral dye density curves show a bit



Left: Velvia 100F Professional (RVP 100F).
Above: Astia 100F Professional (RAP 100F).



Top: Astia 100F Professional (RAP 100F). Above: Velvia 100F Professional (RVP 100F).

All photos captured with a 35mm Nikon F5. Window captured with an 80-200mm f/2.8 AFD Nikkor lens, children and man on dock captured using 105mm f/1.8 AI-S Nikkor lens. No filters were used. All film processed normally in Kodak E-6 chemistry.

more selectivity. Fujifilm claims that the MCCL technology, along with new cyan, yellow and magenta dyes, gives Velvia 100F both "ultra-high-saturated color reproduction" and "world-class color fidelity." Color reproduction of skin tones is also much improved, as is Velvia 100F's ability to handle very contrasty, backlit scenes. Color contrast and saturation can help create the appearance of sharpness in a film, and this is one sharp film.

Could this be a new golden age for transparency film? Given that we now have six new extremely high quality E-6 processed ISO 100 films—E100G, E100GX and E100VS from Kodak and Astia 100F, Provia 100F and Velvia 100F from Fujifilm—all with extremely fine grain and excellent but distinct ways of rendering color, I think so. As they say in France: "Vive la difference!" □

—Ellis Vener

Illuminating the Galaxy



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Committed to B&W

Film makers continue to improve the recipe

Black-and-white negative film may lack the novelty of a new digital camera, yet it remains the mainstay of many professional portrait, wedding and fine art photographers.

That's why film manufacturers are constantly improving and introducing emulsions.

These companies have to be careful, though, not to make too many changes. When it comes to black-and-white film, professional photographers look for predictability, reliability and consistency.

Eastman Kodak's commitment to black-and-white film is evidenced by its recent move to a new coating facility in Rochester, N.Y., the state-of-the-art plant where all Kodak roll film gets its coating. "Kodak is

continuing to improve and develop its black-and-white products," says Bob Shanebrooke, Kodak's worldwide product line manager for negative films. "While we don't see this market changing or growing appreciably, the photographers involved in it are increasingly concerned with quality, and Kodak is committed to meeting their needs."

Such film characteristics as contrast and grain are unchanged, but the processing time for some films has changed. New product names and redesigned packaging differentiate

these latest products from the earlier ones.

Joining Neopan 400 and Neopan 1600, FUJIFILM's recently introduced Neopan Professional 100 Acros in 35mm and 120 formats is the finest-grained black-and-white film available from a major manufacturer.

AGFA has a long history of excellence in black-and-white films. Although their lowest-speed films have disappeared like those of other major manufacturers, Agfapan APX 100 and APX 400 deliver the smooth gradations and high sharpness that have traditionally characterized Agfa's black-and-white products.

With no color film products to divert its attention, ILFORD continues to offer the widest range of black-and-white film available, including the slowest-speed film from a major manufacturer, Ilford Pan F Plus (ISO 50) and one of the two fastest, Ilford Delta 3200. These and other Ilford films have been on the market for many years, confirming Ilford's commitment to black and white.

There are numerous black-and-white specialty emulsions available, from infrared to direct positive, that are popular with photographers working in different segments of the profession.

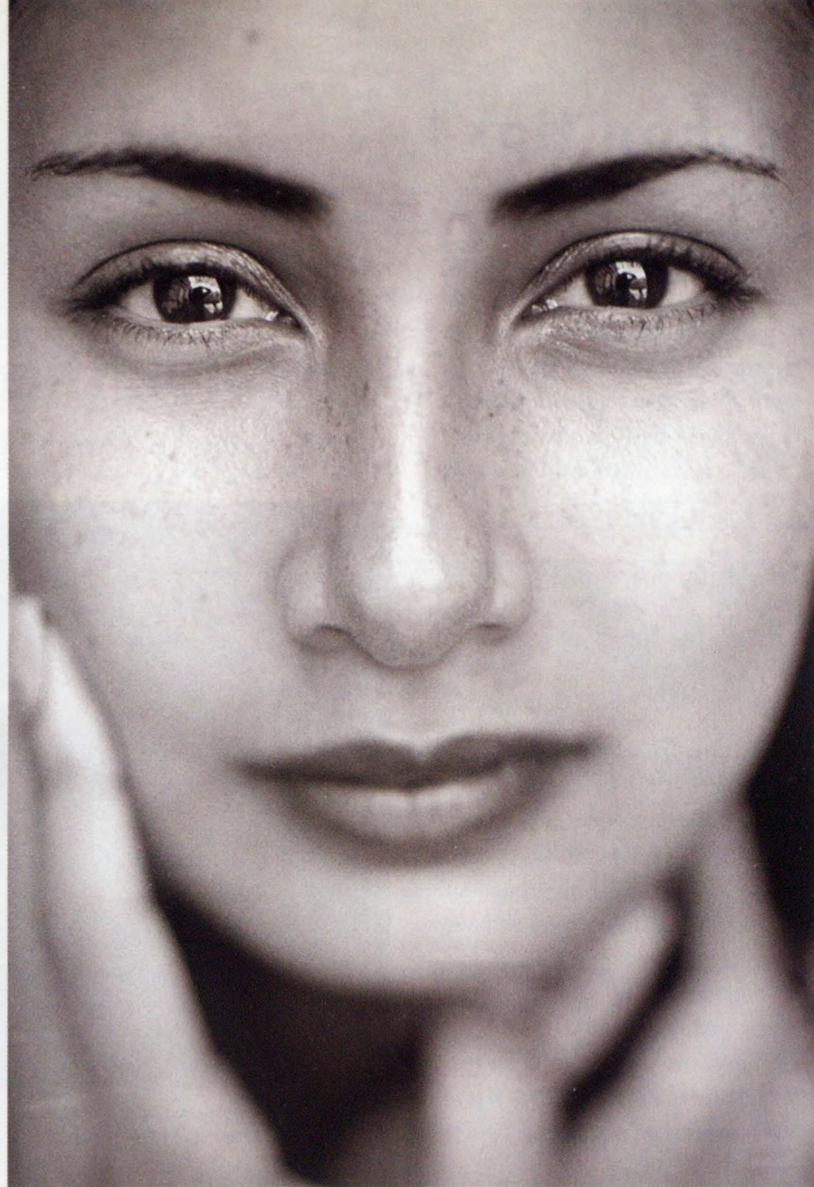
Photojournalist and commercial advertising photographer Doug Menezes loaded Kodak Professional Tri-X into the Argus C-3 he was given in the 1970s and has been shooting it ever since. "I went through a Plus-X phase," he says, "and I experimented with the T-Max films. But the essence of black-and-white shooting is to simplify, to look for the essential, and I've always come back to Tri-X, developed in D-76 1:1, because I know it so well."

Too busy with his commercial shoots to do his own processing, Menezes still makes



New York society and wedding photographer Andy Marcus specializes in photojournalistic wedding coverage. For high speed and minimum grain, he chooses Kodak Professional 400 T-Max and P3200 T-Max.





©Doug Menuez

Doug Menuez has used Tri-X film for over 30 years because it gives him predictable results in all kinds of lighting situations.



©Joe Buissink

To recreate the glamour look of the 1940s and 1950s, Joe Buissink uses Kodak Professional 400 T-Max and P3200 T-Max films as standards for wedding coverage.

his own prints. But in a bow to the digital age, Menuez scans the negatives, adjusts them in Photoshop and outputs the final prints on an Epson Stylus Pro 9000 inkjet printer. His latest book, "Tequila, Journey to the Heart of Mexico" (to be published next fall), documents the culture of the state of Jalisco, Mexico, home of tequila production; many of those images are black and white.

New York society and wedding photographer and Andy Marcus, M.Photog.Cr., author of "Wedding Photojournalism" (Amherst Media) has been shooting Kodak Professional P3200 T-Max for at least eight years, and 400 T-Max even longer. "Wedding photojournalism coverage means working in available light with little or no flash. This requires high-speed film, but at the same time clients expect sharp, relatively fine-grain prints."

To satisfy these conflicting requirements, Marcus sends his film out to only one lab for processing and contact proofing. "In black and white, the processing makes the difference. I've seen golf-ball size grain with the same film from other labs." The finished photographs are printed traditionally by one of two labs in Manhattan. Marcus has tested other films of equivalent speed, but has not been happy with the results.

Joe Buissink (a member of PPA), still shoots at least 95 percent of his wedding, celebrity, portrait, and fine art assignments with film—the vast majority in 35mm black and white. "I bring a look of 1940s and '50s lifestyle to my wedding photography by shooting all available light. That means I need speed and fine grain, so I've settled on Kodak TMY [400 T-Max] and TMZ [P3200 T-Max] exclusively."

Buissink's processing is done by a lab in Los Angeles that processes the P3200 T-Max by inspection. "The results I get are fantastic. I don't think there are better films on the market for what I do than TMY and TMZ. If processed properly, T-Max has the best contrast and grain, and I've tested other films to prove this." He's seen no changes in the versions of these film, he adds.

With black-and-white films' continued importance to many professional photographers, the film manufacturers remain committed to meeting their needs. □

Uncolor the world

A step-by-step conversion from color to B&W

You pause to study a classic black-and-white print on a gallery wall. The tonal range, rich contrast, smooth transitions and subject matter pull you closer.

As you inspect its beauty, you think to yourself, "This must be a fiber-based silver print made from a black-and-white film negative."

Not necessarily. It could very well have started out as a color negative, color transparency or digital color photograph. As a photographer, instructor and retoucher, I've been doing conversions from color to black and white for many years. I've stumbled on a few techniques that I've used with great success.

Whatever your intended use for the image you're converting—newspaper reproduction, commercial print job or fine art print—the following steps will help you make convincing color to black-and-white conversions in impeccable shades of gray.

You could make a simple Adobe Photoshop conversion to grayscale with Image>Mode>Grayscale, but if you spend a few minutes preparing the images before the conversion, you'll be rewarded with deep, rich digital files and prints that exhibit the full grayscale tonal range.

It's important to examine the digital photograph or scan and consider how it will be used. Let's say we want to make a fine-art inkjet print for a print competition. We'd optimize the detail and contrast, and save the adjusted file in RGB color, because most inkjet printers do better with RGB files. For this tutorial, I've chosen a landscape of Florence, Italy.



Study the image you want to convert to black and white, and note the major colors in the frame, in this example it's oranges, greens and blues.

The range of colors it exhibits will benefit greatly from these techniques.

First, we need to choose our color settings (Edit>Color Settings, or in Mac OS X, Photoshop>Color Settings), Figure 1. A good starting point is U.S. Prepress Defaults, from the Settings pull-down menu at the top of the screen. The most-used RGB working spaces are Adobe RGB, sRGB and Colormatch RGB, the one I generally use.

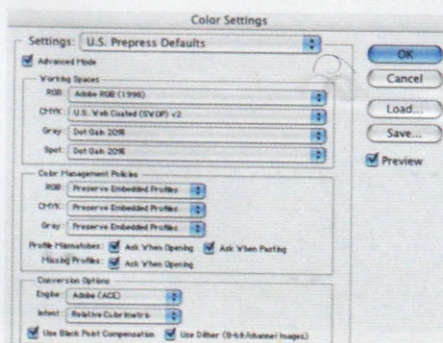


Figure 1

Any of these spaces are fine if you're operating in a color-managed environment or, at the least, you're using some kind of monitor hardware calibration tool. Using custom profiles or those supplied with your inkjet printer becomes important with any RGB working space, but especially Adobe RGB (1998).

In general, it is better to begin with 16-bit color files, whether scans or digital camera files, because high-bit files will exhibit the greatest range of gray tones. Optimize the contrast in the 16-bit file by applying Levels and Curves adjustments.

In some cases, 16-bit files can be used throughout the procedure, including printing, but there are some adjustment layer constraints at 16 bits. As a rule, I convert the optimized 16-bit file to 8-bit color (Image>Mode>8Bits/Channel).

Open the image you want to convert and select Window>Documents>New Window. This will create a duplicate of

the image in a second window, where we can see the adjustments as we make them. Make the new window much smaller and drag it to the top left corner of the screen or onto your second monitor. (I highly recommend using a second monitor to display your tool palettes and other screen-hoggers.)

Make the larger window active. Select View>Proof Colors and make sure the box to the left of the words "Proof Colors" is checked (active), so you'll see the soft-proof adjustments in the active window. Now go to View>Proof Setup>Custom and select Profile>Working Gray—Dot Gain 20%; Intent=Relative Colorimetric; and turn on Black Point Compensation (Figure 2).

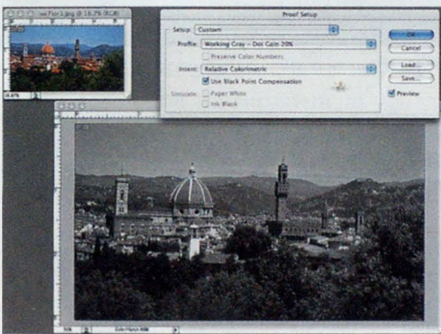


Figure 2

Although the image now appears to be in grayscale, the image in the larger window is actually still in color. It's just been soft-proofed to look like it was converted with the Image>Mode>Grayscale command. The name of the custom soft proof is now indicated in the image window with a slash (RGB*/Working Gray—Dot Gain 20%).

Examine the soft-proofed image. It looks OK, but as with most direct conversions, it's somewhat flat and in need of fine-tuning. No two captures are just alike, but most images can be improved with adjustment layers and various color tools, or with other methods, like Replace Color. In our example, there are a few specific areas of interest: Arnolfo's 14th century palace and tower (center-right); the orange-hued Duomo of Florence with Giotto's bell tower (center-left); and the trees, sky and mountains. All of these areas can be enhanced or subdued by varying the color and contrast prior to

converting the image to black and white.

With the Layers and Info palettes visible (Window>Layers and Window>Info), click on the black-and-white circle on the bottom of the Layers palette to create an adjustment layer, and select Hue/Saturation (Figure 3, see p. 24). Hue/Saturation is a powerful tool because it allows you to make specific color

adjustments, much like Replace Color.

Use the small color image in the corner as your guide to make precise adjustments. In this case, the largest areas of color in this image are the green trees and the blue sky. To slightly increase the contrast and detail in the trees, we'll go to the Hue/Saturation dropdown menu and choose Edit>Greens, then click

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Gary Box

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on any area of the green trees to pinpoint a range of color. Make sure Preview is checked. The word Greens might change to Yellows 2, depending on the area we've pinpointed. We set Saturation= +19 and Lightness= +68 for a romantic, almost infrared look.

Now, we'll pinpoint the architecture. Here we can use one adjustment to darken or lighten the tones in both Arnolfo's tower and the Duomo. In the Hue/Saturation dropdown menu, we switch to Edit>Reds, and with Preview checked, sample the dome's orange area. We set Hue= +17 and Saturation= +5 for a more dramatic look and click OK.

For heightened drama, we select the sky and feather it (Select>Feather) by a pixel or two for a smooth transition. Now create a new adjustment layer as before, but this time select Curves. We set the curve as in Figure 4 (shadows right, highlights left), then hit OK, and keep the selection. You can see that the mountains are a bit hazy, which I actually like against the buildings. But now there's extra grain



Figure 3

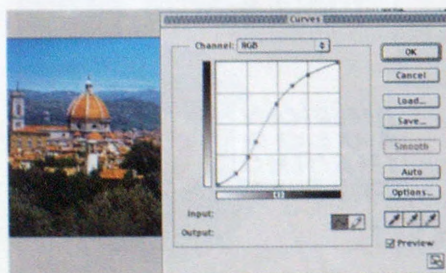


Figure 4



Figure 5

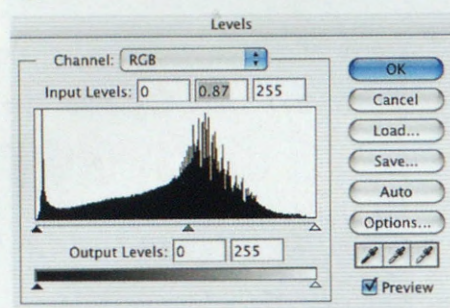


Figure 6



Figure 7b

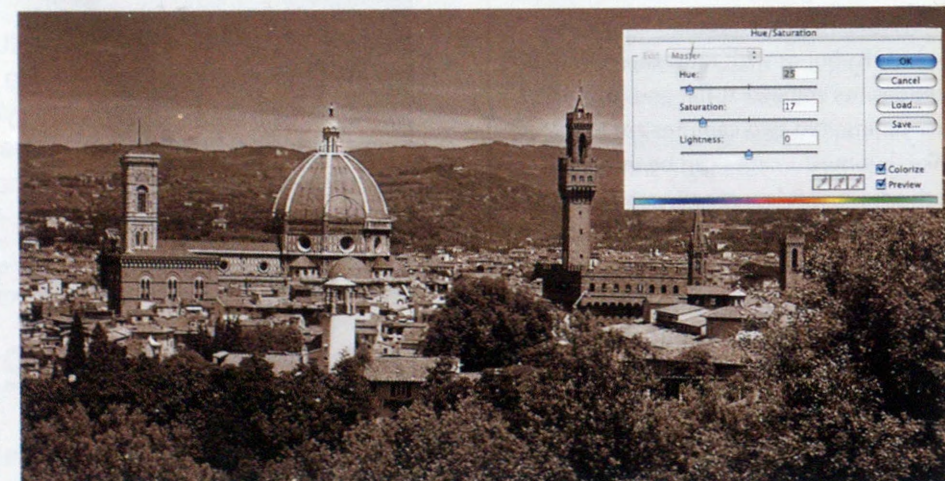


Figure 7c

If your image editor doesn't allow for soft proofing, you can achieve the same effect by setting your monitor (in your operating system's Display Control Panel) to black and white so that you are not influenced by the color as you make adjustments. It is not as elegant as the soft proof technique, but it works well. There are also many tutorials available online and in books that use the Channel Mixer and other techniques for conversions to black and white from color.



Figure 7a

in the sky. To reduce the noise, go to Filter>Noise>Dust & Scratches, and set Radius=1, Threshold=5.

Finally, we need to make the conversion to black and white. (The funky looking color image in Figure 5 is how the file looks prior to the conversion.) There are a few ways to do this. In this case, first save your file with its layers as a PSD file, select Image>Mode>Lab Color, and flatten the image. In the Channels menu, select Lightness.

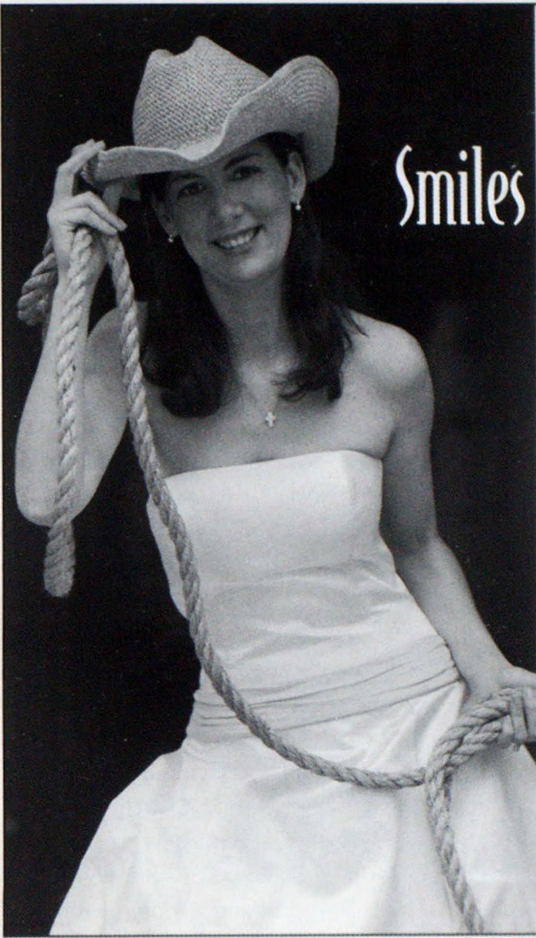
Now choose Select>All, Edit>Copy, File>New, and name the file yourchoiceRGB_BW. Make sure Mode is set to RGB, and choose Edit>Paste. Make your small contrast adjustments to the RGB and/or specific channels in Image>Adjustments>Levels or Image>Adjustments>Curves. The Lab procedure creates nice shadow detail, but the midtones usually need some enhancement, as you can see in the Levels adjustment in Figure 6.

If you use custom profiles with your printer, RGB files generally print in more neutral tones than grayscale image files. Also, when small color tints are desirable, you can easily create sepia, blue-tones, hand-colored black and white, and other effects with Image>Adjustments>Hue/Saturation (with the colorize button on), Levels, Curves or Color Balance. For comparison, Figure 7a is a straight grayscale conversion from RGB color; Figure 7b is our custom conversion; and Figure 7c is a sepia tone made with 7b and Hue/Saturation.

Color Balance (Image>Adjust>Color Balance) is another good editing tool for adjusting RGB files prior to converting them to black and white. Adjust the midtones first, moving the sliders back and forth within all three. Often, this tool alone will quickly improve a color file before the conversion.

With a little practice, your color images will think they were always destined to be fine-art, black-and-white prints! □

PPA member Andrew Darlow is a photographer and digital output consultant. He conducts workshops privately, in conjunction with photo groups, and at the International Center of Photography in New York. Darlow authors the newsletter "Inkjet Tip of the Month Club," available free when you send a blank e-mail to: Inkjettips-subscribe@yahoogroups.com. You can write to him at ad@andrewdarlow.com.



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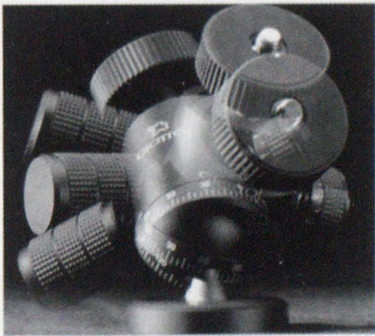
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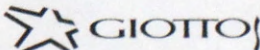
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Black and white and infrared

Relationships, nature and the artistry of Laurie Klein

From her studio in Brookfield, Conn., Laurie Klein has built a national reputation for her distinctive photography in black-and-white and infrared, a style she calls "Life Journey."

A former student of Ansel Adams, Klein has taken the lessons of the legendary landscape photographer and applied them to her wedding and portrait work, creating a distinctive style that draws energy from people, their

relationships, and the nature around them.

Her work has appeared in magazines such as *New Yorker*, *Ladies Home Journal*, *Modern Bride* and *Elegant Bride*, on numerous greeting cards and posters, the cover of the coffee table book "Bridal Style," and in her own book, "Hand Coloring Black and White Photography: An Introduction and Step-by-Step Guide" (Corey Books, 1999). She has taught at the university level for many years, and lectured at professional events and seminars as well.

Professional Photographer recently asked Klein to share her perspective on black-and-white portrait and wedding photography, and the role of infrared film in her work.

Professional Photographer: How would you describe your style?

Laurie Klein: One of my key talents is bringing out what is significant in relationships. I love documenting a pregnant woman's relationship with her body and her baby, or the relationship between parent and child. What I capture is an essence. It's an energy between people and sometimes between those people and the nature around them. When you have a relationship, it has a life of its own. I just show up and record it.

I often incorporate bodies of water into my work. I love photographing anyone in water. A lot of my brides





Often hand-colored, Laurie Klein's "Life Journey" photography in black and white and infrared is romantic, timeless. "I want to get the viewer involved, and have an element in the image that when they walk away, they think about it and go back to it," says Klein.

and pregnant women go into the lake or into the water. There is something very sensuous about that relationship with water.

PP: Why have you chosen to do so much of your work in infrared?

LK: My work is very passionate. I think that's why the infrared works so well for me. The mood is inherent to that film. Years ago, I studied under Ansel Adams, and I was basically a landscape photographer. Then I started photographing people, so my work is now a combination of the two—landscape and portrait. Infrared works well for that combination.

PP: What appeals to you so much about infrared film?

LK: It's very organic. And I think it's the most romantic film ever created, which makes it great for weddings and a lot of the relationship portraits I do. It's a very mood-provoking film. A lot of my work is hand-colored, and infrared lends itself to that because there are so many highlights to hand-color.



Klein speaking at Women's Retreat

This fall, Laurie Klein will be a featured speaker at PPA's first annual Women in Photography retreat being held at the Wyndham Buttes Resort in Tempe, Arizona September 19-21, 2003. The title of her program is "Female Focus on Weddings."

The Women in Photography retreat is a three-day program that focuses on issues unique to women in the photographic

industry. The stress-free weekend promises to help women forge new friendships, cultivate strengths and shape their development as individuals, professionals and leaders.

Visit www.ppa.com for complete program and hotel information. To register, visit the site or call 800-786-6277. Space is limited to the first 200 people so don't delay!



There is also a mystique to infrared. I don't do a lot of large-format work that shows every pore on my subjects. I prefer the subtleties that are not overtly expressed. I want to get the viewer involved, and have an element in the image that when they walk away, they think about it and go back to it.

Infrared can be very powerful... and very haunting. Many clients don't want haunting pictures of themselves. But it's a very forgiving film, so it provides a level of fantasy. It smoothes wrinkles, blends freckles and helps people look younger. Overall, there are a lot of quirks to it that can be very difficult, but if you can get it down, it provides wonderful results. □

To see more of Laurie Klein's work, visit www.laurieklein.com.

11 Tips from Laurie Klein on shooting infrared film

1. Absolute darkness is required for changing film.
2. If you leave the loaded camera outside in the heat, the infrared film will fog.
3. With the plastic bodies of newer cameras, infrared light can come right through camera and fog the film. I use several old Nikon cameras with metal bodies that I've totally dedicated to infrared shooting.
4. Some of the newer cameras have infrared sensors that read the DX coding to set the ISO. Those sensors will often fog infrared film.
5. An autowind will sometimes put static marks on infrared film because it rewinds the film too quickly. It's more of a problem in winter.
6. The ISO will change with the time of year and the time of day, as well as with the kind of light. When framing an image with a lot of northern sky, there's usually a great deal of ultraviolet light, and that can affect the ISO. Stone in the setting can also affect the ISO, because stone is cold and absorbs heat.
7. Clothing is important, as are many personal features in human subjects. For example, the ghost stripe that goes down a tuxedo pant leg will reproduce as a stripe in infrared. A lot of paisley patterns will come off like clown suits. Men need to shave very closely because any stubble will show up. Processed red hair looks blonde. Freckles disappear. Veins that are very close to the skin surface will come out dark. This should be a special concern with brides and pregnant women.
8. Infrared shooting is a pretty slow and meticulous process. You can do candid, but you have to be careful to employ filters, different focusing techniques and to work methodically.
9. Infrared film shooters usually use a red filter. Digital infrared requires a black filter.
10. I almost exclusively use wide-angle lenses for greater depth of field. It's more forgiving if you're a little off.
11. You need a lot of light. When I'm in a church or reception, I do more limited infrared shooting, and usually on a tripod.

Capturing infrared digitally | BY DON EMMERICH, PPA CERTIFIED, M.PHOTOG., M.ARTIST.MEI.CR.

Why spend hours on the computer when you can capture the drama of infrared as you shoot?

Film-based infrared photography has been used for global remote sensing satellites, military reconnaissance, agricultural and forestry crop assessments and numerous other scientific applications. But professional photographers have also been using infrared capture for creative expression. The look of an infrared image is artistic, yet has a wonderful traditional feel.

My good friend James Kim Han of Hawaii showed me how to capture stunning infrared images like **Figure 1** with my Fujifilm FinePix S2 Pro digital camera—or any digital camera that can record light in infrared wavelengths—and an 87 IR filter

Not all digital cameras will allow infrared to pass through to the CCD sensor or CMOS chip. To find out if yours does, point your television remote control at the lens of the camera. While looking through the camera, push any button on the remote. If you see a red light, you're good to go.

There is so much misinformation on digital photography: you need special lights with digital, you can't use soft focus filters with digital, you can't do this, you can't do that. Shooting digitally is no different than using my Mamiya 645AFD with a film back. I can get realistic infrared shots with my Fujifilm FinePix S1 and S2 Pro, or a Leaf digital back on my Mamiya 645AFD.

You can base exposures for infrared photography on a meter reading, but it's not possible to predict how much infrared the

subjects will reflect or emit. With film capture, getting it right takes knowledgeable estimating or test shooting under specific conditions. And then you don't know the results until you process the film, which must be done in total darkness, without so much as a safe light. What makes digital infrared photography so great is that you can preview your image on the camera's LCD screen, then check the histogram to verify the exposure. Wow! Could it get any easier?

I generally start with an exposure for 1 or 2 seconds, then check the histogram. Objects in a scene with equivalent amounts of white light may not emit equal amounts of infrared. Keep in mind that the shadow areas in a scene will have very little infrared light, even in the daytime. Open the aperture by one stop to avoid underexposure.

Infrared radiation does not focus in the same plane as visible radiation, so you have to IR

focus your camera. The IR focal point is farther from the camera lens, so the lens must be moved slightly farther from the film or sensor to focus an infrared image. This focus difference is most critical when using filters to block all visible radiation. Most camera lenses have an auxiliary infrared focusing mark. Generally this mark is a red "R" with a red line. Focus the subject as usual and then shift the lens distance scale to the "R" mark. Some lenses, particularly apochromatic (APO) designs, may not need focal correction. Consult your camera manual for the appropriate use.

For the best definition, use small apertures like f/11 or f/16 if conditions permit. For people photography, I tend to work at f/8 with faster shutter speeds. With scenics it doesn't really matter much. If you must use large apertures, and the lens has no auxiliary infrared focusing, you just have to establish focus settings by trial and error.

My FinePix S2 and my Leaf digital back allow me to capture in black-and-white mode, but if your camera shoots in color only, you can still use the IR filter, as shown in Figure 6. Open your IR-filtered color image in Adobe Photoshop and go to Image>Mode>Grayscale to change the RGB image to grayscale. Go to Image>Adjustments>Levels (or >Curves) and move the black point and white point values until it looks good enough to brag about (Figure 7).

Now you know that with the right digital camera and an infrared filter, you don't have to jump through a lot of computer hoops to reap the brilliant rewards of infrared light. □

Don Emmerich is one of the pioneers of applied photographic digital imaging. He's been using Adobe Photoshop since its first release. He is a PPA affiliate print judge and has served on a variety of advisory panels, specialty committees and professional boards.



Figure 1. Infrared capture can add drama and mystique to an everyday scene.



Figure 2. Snake River Overlook, Jackson, Wyo., which many people know from the photographs of Ansel Adams. He photographed the Tetons on Panchromatic film. I opted for digital infrared.

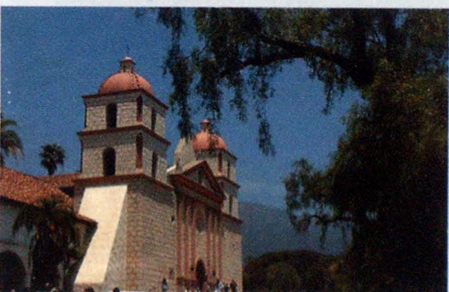


Figure 3. The Old Mission in Santa Barbara, captured with a Fujifilm FinePix S2 Pro and 20mm Nikkor lens in color mode (1/125 second at f/8).

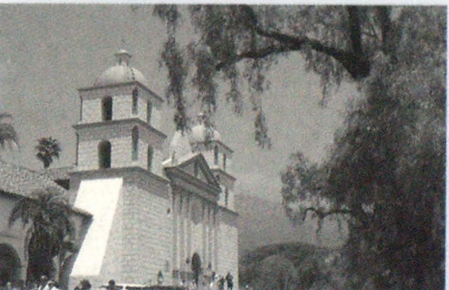


Figure 4. Captured with a Fujifilm FinePix S2 Pro in black-and-white mode (1/125 second at f/8).

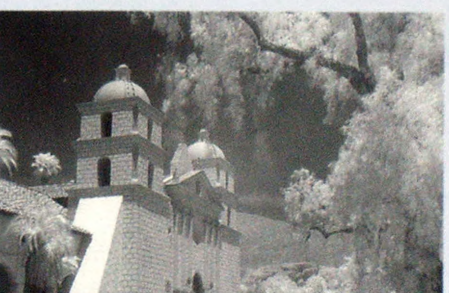


Figure 5. Captured with a FinePix S2 ProFuji S2, IR focus-adjusted, with a Rattan No. 87 filter, exposed for about 1 second at f/8.

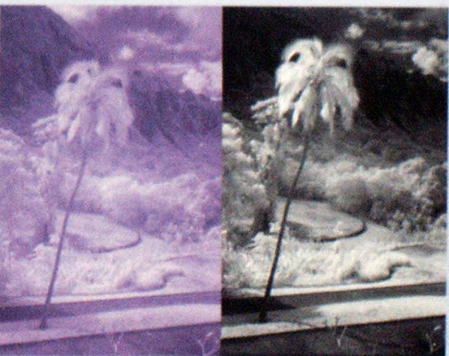


Figure 6. An IR-filtered image captured in color mode. Once I opened the image in Photoshop (Figure 7), all I needed to do was to convert it to grayscale and adjust Levels and Curves to make the tonal values pop.

Capture the essence of relationships with B&W

Tim Walden's loose, emotionally charged style satisfies his artistic yearnings—and his bank account

"I want you to realize something," Tim Walden, M.Photog.Cr., F-ASP, often says to the photographers crowding his lectures. "Right now I'm creating some of the worst photographs of my life.

Amidst that, I'm creating some of the best images I've ever done."

And he's never felt better about his art—or his business.

For over 20 years, this well known instructor has been running the bustling

Walden's House of Photography in Lexington, Ky., but it's only recently that he's developed a style that not only strokes his artistic heartstrings but pads his pockets as well.

Walden's success and national prominence are largely based on an approach to black-and-white portraiture that surrenders security for vulnerability, technical consistency for creativity. He feels his work has evolved into something spontaneous and true, something that reveals the heart of a relationship in black-and-white, something that portrait clients are looking for.

"I grew up watching my father produce fine black-and-white portraiture by hand," says Walden. "He was a very passionate image-maker, and I caught his passion. It's been a big inspiration for my black-and-white relationship portraits."

Walden describes his style as emotionally based, reality-style portraiture. He uses a lot of film, produces a lot of junk, and ultimately creates something special. Eschewing photographic props, he captures his subjects interacting with each other. The shots are not tightly defined, but loose and spontaneous.

"This is really different from my training, which was very structured," he points out. "I was trained to control every situation. This style goes against that, but it takes me back to what I love about photography, which is emotion and passion, and I've never been able to truly create those within too tight of a structure."

"I've let some things fall by the wayside in order to capture the emotion of the moment rather than following some rule. I'm putting the emotional element ahead of the technical aspect of photography—but, when you marry the technical and the emotional together, you get something powerful."

"Often I ask my subjects to ignore the camera and to interact with each other. This can lead to wonderful and fun images."





"With Relationship Portraiture you often have one primary subject, but the involvement of a secondary subject in an obscure fashion can add the passion and emotion you want in your portrait."

Of course, many portrait photographers are reluctant to work this way, to let instinct and emotion supersede their classical foundation. There's security in structure, granted, but in abandoning it, Walden finds far greater potential.

"I'm vulnerable to failure," he admits. "When you become vulnerable, when you take a portion of that structure away, you have to deal with people differently. You have to deal with people on an emotional level. A lot of photographers aren't com-

fortable with that. I wasn't at first either."

Walden urges photographers to put as much emphasis on creativity, on seeing things differently, as they do on the tools and technology of the trade. "You go to school and learn lighting, posing and composition, and then you execute those elements. But it takes more than executing a technique to be a good photographer. Often we leave a seminar better understanding our cameras, our meters, our Photoshop. That's important, but are

we more creative, more challenged, more inspired? You will excel at the things you place importance on. For me, it's the way I see things, emphasizing creativity more than anything else I do."

Walden's customers are seeing things his way. His black-and-white relationship portraits account for 70 percent to 80 percent of his bookings, which translates into about 90 percent of the studio's revenues.

"As photographers, we finally get it,

Let there be light

3 great tips from Tim Walden

1. Lighting and style must be a perfect marriage. As a young image-maker, I studied lighting from some of the industry's best in order to choose my favorite kind of lighting. Now, with years of experience behind me, I feel as if my lighting chose me. I know that sounds odd, but when I was younger, I had not developed a style, or as you might say, I had not found my look. Once I did find that look and defined my style, it became easier to make lighting decisions.

As Beverly (Walden, PPA Certified, M.Photog.) and I developed our "Relationship" style of black-and-white portraiture, we realized our imagery was heading toward a realistic look, a loose style of portraiture that required spontaneity and a fast trigger finger. In this less controlled style of photography, you need the lighting to be forgiving. That's why we began eliminating parabolic reflectors and small soft boxes in favor of large light modifiers that we could place close to our subjects.

For us, this was a Larson 4x6-foot Soff Box. It gives us the forgiveness we need from our main light, and if we want to sculpt the edges of the subjects with a harder edge, we simply bring up the power of that light and pull the Soff Box away from the subject. Distance reduces size; light "acts" smaller as it is pulled farther away, making the light more hard-edged. The sun is a perfect example of this. Ask a 4-year-old how big the sun is, and he'll pull his fingers apart a couple of inches and say, "This big." Well, we know that the sun is much bigger, but at such a distance from Earth, it becomes a small, pointed light source. That's why, on a sunny afternoon, it casts distinct, often harsh shadows.

Our best Relationship portraits can happen in the blink of an eye. I love to use the large Soff Box with a white reflector, to provide the additional shadow fill I need.

2. Think of lighting from the subject forward, then from the subject back. The main light and fill light or reflector, from the subject forward, are the meat and potatoes of your studio lighting. These are the foundation of the portrait creation. With these lights, I can sculpt my subject's face, I can put the sparkle in their eyes, and I can direct the viewer's eyes and show the subject in an attractive fashion.

The lights behind my subject, however, bring the subject to life, whether they're positioned to light the subject or the background. This is the light that adds the punch I'm looking for. One of these lights is



the separator light, or hair light. Beyond lighting the hair, it separates the planes in the image to help define the edges and create depth.

An accent, or kicker light can skim the highlight side of the face. I rarely use this light on the side for style reasons, but I add another highlight on top of it, or a specular highlight. This can add luminance and power to your image.

The background light can add various tones in the background, building on your efforts to create depth and dimension. We should all concentrate on doing this with our lighting. As you can see, the lights behind your subject are critical to the outcome of your final image.

3. Lighting needs a flow. Like the waves of the sea, lighting should have direction and flow. As image-makers, we need to direct the viewer. It helps the viewer follow the story. This is partially done with lighting. Lighting is not simply for illumination, it also gives direction and purpose, and helps tell the story of the image. I create an image when I push the button. What I do after that point is complete the creation, whether in the darkroom or on a computer. The lighting, posing, and emotion should be in place when I push that button. It cannot be added later.

A photographer will never reach his or her potential by simply illuminating the subjects and expecting to create the image post-capture, not without creating direction and flow with the lighting. When you do, you'll excite the viewer. Capture the creativity, masterfully enhance the image, and you will make a great photographic piece.

Walden's House of Photography is in Lexington, Ky.

what people have wanted all along," he says. "As I have balanced my technical abilities with my heart, my business has grown. That's because I'm now capturing things that move people, that touch them. It's more than recording their faces."

The technique

Walden chooses black and white for a number of reasons. It's not as distracting as color. It makes a point and makes it quickly. It's a simpler approach. "When you marry that to simple clothing and a simple background, black and white only lets you see your subject and what's going on there," says Walden.

"You have to be a person who sees things that other people miss, and in greater depth," he says. "You have to be really fast, and good at getting people to relax, at bringing down the walls. You have to be genuine, approachable and vulnerable. You have to shoot a heck of a lot of exposures. For me, a lot of what I want in an image happens in a fleeting moment. You have to be fast and you have to shoot. There's a lot of trash to throw out, but you get those gems in there."

It happens in three steps, says Walden. First, and most important, he captures the moment when it happens. Second, if the emotion of the moment remains, he'll adjust for obvious compositional or technical problems. Last, he refines. Working from different angles, he effects the little things that make a photograph technically commendable. Getting to this third stage is a matter of chance.

All of Walden's relationship portraiture takes place in the studio. Forgiving lighting is critical, but he keeps it basic, requiring very little light management and maneuvering. He usually keeps it low-key, choosing dark, "unopinionated" backgrounds. The one he had made at Denny Corp. is called, appropriately enough, "The Walden." "I want my background to be mottled with subtle tonal variation, but all over, with no requirement to work in any particular place on the background," he says.

The subjects' clothing is always simple—dark slacks, and dark, pattern-free tops. Walden always has about 25 turtleneck tops in of all sizes on hand. Most are black, some steel gray, some burgundy. No gaudy or costume jewelry is allowed.

The business

Artistic reasons aside, Walden sticks to black and white as a way to brand his studio. "In the name of good customer service, a lot of photographers offer prints in color, sepia, black and white, hand-tinted, whatever. That's great for diversifying your products, but it doesn't help you establish a niche that potential clients will always associate with you," says Walden.

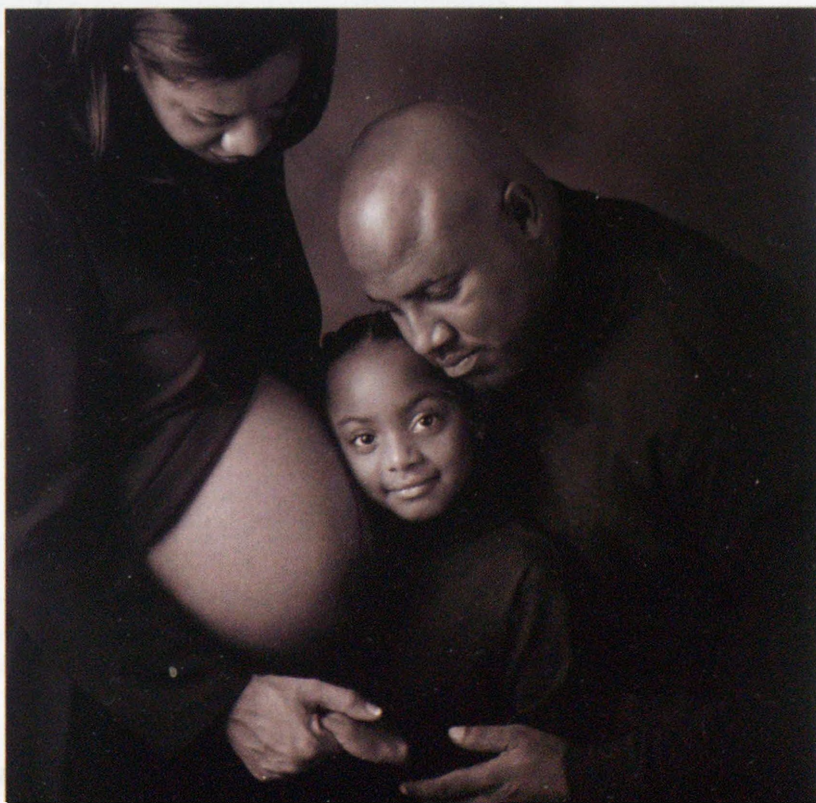
"We've established ourselves as artists who hand-make prints in an archival format the way my father used to do it," he says. "That carries some worth in our marketplace."

Every two years, Walden redesigns his marketing campaign. He changes the theme, but the emotionally evocative style remains the same. The studio's current promotion is "Images that Speak—everyone has a story—let us tell yours."

"We take in the subjects' stories, listen for what's important in their lives. It influences the decisions we make in the camera room," he says. "I can't tell you how it changes me, but it definitely affects my thinking."

Consistency is key to Walden's marketing strategy. "Define how the campaign looks and execute it consistently over time until people get it. You have to tightly brand yourself and dumb things down when you market. Just because you understand it, doesn't mean your target clients are going to understand it. People have to see it again and again and again until they associate you with a certain look. Once you get that association, things start to happen." □

To view more of Tim Walden's work, visit www.waldensphotography.com.



OLYMPUS PUSHES

THE ART

OF DIGITAL PHOTOGRAPHY TO
THE HIGHEST LEVEL YET.

How do you create a digital camera that gives professional photographers everything they want? A digital camera that brings sharp, beautiful images to life, just the way photographers see them, with no compromises?

That was the assignment given to engineers at Olympus nearly four years ago. To do whatever was necessary to achieve the highest quality digital images.

One thing Olympus engineers knew from past experience with earlier digital SLR models: in order to accomplish their ambitious goal, they must develop a complete, fully integrated digital system. With camera, lens and flash all designed specifically

for digital SLR photography.

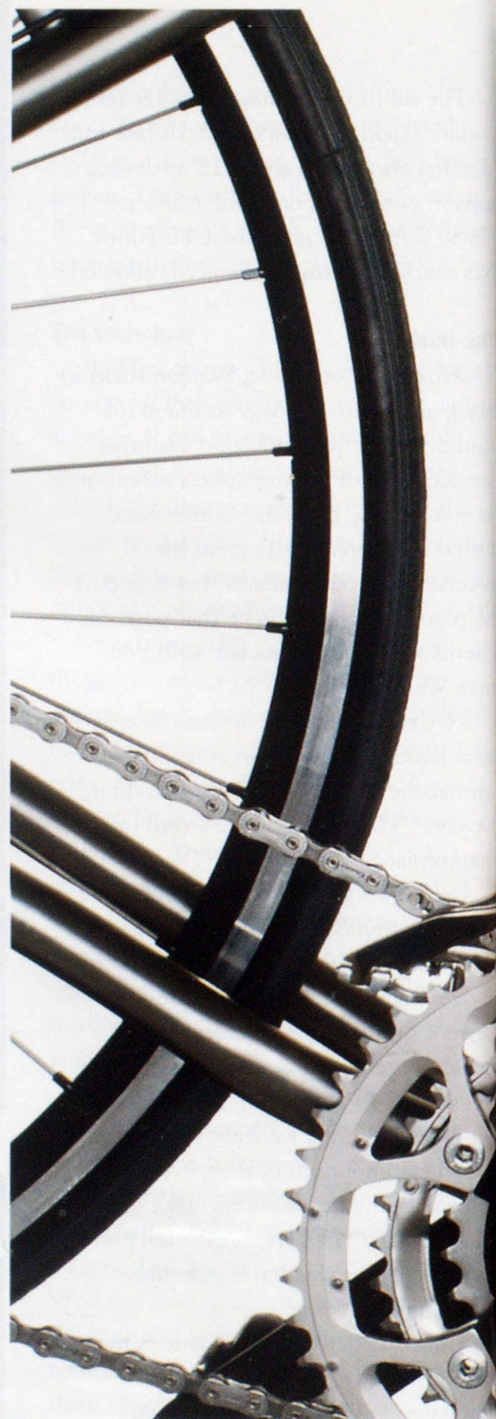
Prototypes were created, rejected and created once again. Professional photographers were brought in to judge the design, fit and feel of the camera and the quality of the images. Engineers and factory technicians worked hand-in-hand to invent entirely new precision manufacturing methods.

And finally, all the pieces fell into place. Theories became practice. Images that would please the most demanding professional photographer were reproducible time after time. After years of development, the new Olympus E-1 and digital SLR system became reality.



INTRODUCING THE WORLD'S FIRST PROFESSIONAL SLR CAMERA
SYSTEM DESIGNED FROM THE GROUND UP TO BE DIGITAL.

More info? Circle 35



*"The size and weight...
the placement of controls...
the way it fits in my hand...
the attention to detail...
simply by picking it up, I could
tell this is an exceptional
digital camera."*

*- Professional photographer,
Douglas Dubler*



IMAGE QUALITY BUILT ON A NEW STANDARD FOR DIGITAL CAMERAS.

Throughout the process of redefining digital photography, Olympus engineers disregarded the old rules to find new solutions for existing problems. This included the lack of a standard for digital cameras.

When digital SLR cameras were introduced, they had many differing sensor sizes, to meet differing demands. Furthermore, by using the old 35mm film standard for camera bodies, digital camera manufacturers were able to use their existing interchangeable 35mm lenses. While this was convenient, the results have been far from perfect.

Since image sensors need to receive light differently from film, combined digital/film systems sacrifice the most important element of creating a perfect photograph—the ability to correctly capture and direct light.

That's why Olympus set out to create a new standard, one that would achieve optimal balance in image quality, camera and lens size, durability, speed and expandability. After a long and rigorous search, the standard that brought everything together became known as the "Four Thirds System." At its core is a 4/3-type image sensor with four times the surface area of a typical 2/3-type sensor. And that can result in clearer, more beautiful images.

With this standard in place, Olympus engineers were free to concentrate on the development of lenses that are specifically designed for digital photography. Lenses that focus light directly to all pixels of the CCD, giving the best exposure for every photograph.

ZUIKO DIGITAL SPECIFIC LENSES™ BRING YOU NEW FREEDOM IN MASTERING LIGHT.

Zuiko. In Japanese, it means "light of the gods," and it's a name Olympus has used since 1935. Today, with the creation of an all-new digital specific lens, Zuiko has a new meaning to professional photographers over the world. It means whenever you shoot, you can now get digital image quality to match your highest artistic expectations.

Here's why. With a Zuiko digital specific lens, there's a perfect match with the camera's image sensor. More importantly, light is directed straight to all of the photo diodes for clear, accurate color, sharp contrasts and bright images, even at the extremities of the sensor.

But when a 35mm lens is used on a digital camera, it can result in insufficient light at the periphery of the image sensor, causing a dim image with inaccurate color reproduction. The problem is worse with wide-angle lenses. And the wider the lens, the greater the problem.

The combination of image sensor and Zuiko digital lens virtually eliminates shading and distortion. And dramatically increased resolution assures you Zuiko digital lenses will continue to provide superior performance with future cameras and technical advancements.

BRIGHTER COLORS AND GREATER PICTURE QUALITY
BEGIN INSIDE, WITH AN ALL-NEW IMAGE SENSOR.

Once the E-1's digital specific lens does its job of directing light to the camera's CCD, the image sensor itself must perform to the highest standards of excellence.

That's why Olympus engineers chose a new Full-Frame Transfer CCD (FT-CCD) image sensor. Unlike other CCDs, the FT-CCD gives you an increased dynamic range for more gradation from the bright areas of your photographs to deep shadows or black areas.

With a Zuiko digital lens and the new CCD, images produced with the E-1 can provide the realism, color accuracy and beauty often associated with professional photography—image quality that becomes especially clear when images are enlarged.

FROM AIMING AND SHOOTING TO TRANSFERRING
DATA, THE OLYMPUS E-1 IS BUILT FOR SPEED.

So you can react quickly and instinctively, all of the buttons and controls of the E-1 are placed exactly where you'd expect them to be. And autofocus speed, shutter release time-lag and image processing time are all up to professional standards.

To make it faster and easier for you to manage your photographs after you take them, the Olympus E-1 features Firewire™ IEEE 1394, USB 2.0 and USB 1.1 for high-speed, high-volume data transfer.

Speed is further enhanced by dramatically improved handling due to the E-1's compact size and weight of the lenses. With the Four Thirds System, a 300mm f2.8 telephoto lens offers performance equivalent to a 600mm telephoto lens, and at a stop faster. This means that the total weight of camera and lens together can be reduced by almost half. Which can mean you'll be able to adjust faster to any shooting situation.

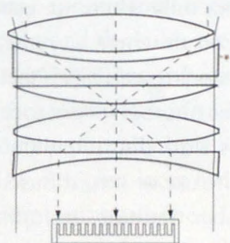


Comparable film lens

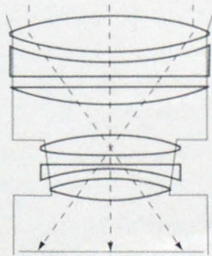


Zuiko digital lens

The all-digital design of the Olympus Digital SLR System allows for downsizing of camera bodies and lenses. For example, an Olympus digital 300mm f2.8 telephoto lens offers performance equivalent to a 600mm telephoto film lens.



Olympus digital specific lenses focus light more directly to each pixel for better edge-to-edge sharpness.



Instead of focusing light directly, film lenses are designed to spread light evenly over the surface of the film.

Finally, the E-1's solid, durable, magnesium-alloy body and ergonomically shaped grip are designed for fatigue-free shooting. However and wherever you need to use your camera, it's as if Olympus has read your mind.

OLYMPUS ENGINEERING EVEN PROTECTS YOU FROM DUST.

Dust in the air and microparticles from the shutter can settle on the imager of other digital SLR cameras, damaging the captured images. To reduce the problem, Olympus has developed the Supersonic Wave Filter™ to protect the imager in a way that was never possible before. When dust settles on the filter, this ultrasonic technology causes the particles to simply fall away. You don't have to give it a thought.

Additionally, exterior seams, battery doors, grip planes, the connector and switch panels have gaskets and rubber seals, making the camera and lenses splash proof and more dust resistant. And everything, including the shutter unit, has undergone extensive testing to confirm design integrity and make sure the E-1 withstands heavy usage and harsh conditions.

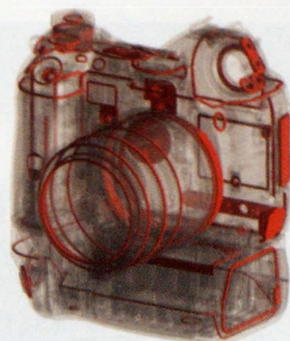
WITH ALL OF THE IMAGE QUALITY AND PERFORMANCE, THERE'S ONE OTHER PROFESSIONAL STANDARD OLYMPUS TOOK TO HEART.

How does the camera look and how does it feel in your hand? As much as anything else, this was an important consideration to the engineers at Olympus.

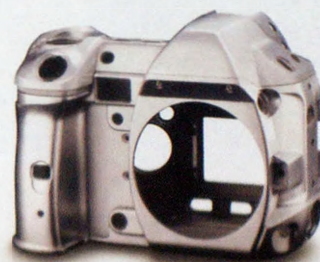
And not just because they knew they were designing a product for people who live and breathe detail and the appreciation of beauty.

Throughout the entire developmental process, the sense of creating something classic was a driving force. Like traditional Japanese artisanship, the fine points are easy to discern. From the weight—not too heavy, not too light—to the contours of the camera's metal body and location of controls, this is a camera you'll enjoy owning, as well as using.

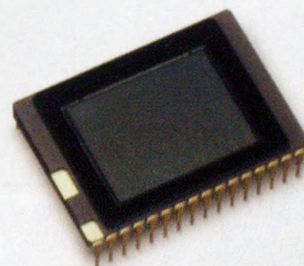
A professional system that introduces a new standard for digital SLR photography deserves no less.



To help keep you working regardless of weather, Olympus provides a splash-proof design with gaskets and rubber seals at seams and openings to keep out moisture and dust.



The E-1's all-metal, magnesium-alloy body is lightweight and durable for heavy daily use by the most demanding professional photographers.



The Olympus Digital SLR System, with its Full-Frame Transfer CCD, delivers greater picture quality and high-speed performance, shortening the time it takes to capture an image and transfer data to the memory card.

OLYMPUS®

olympusamerica.com/e-1

More info? Circle 36

Revisiting the B&W classics

Celebrate the past but shoot for the present

Seems like everyone's living in the here-and-now and keeping one eye on the future

Who takes the time to recognize the importance of looking to the past? The past reveals not only where we came from, but often shows us where we're headed as well.

Art history reveals much that is significant to portrait photographers today. Leonardo da Vinci's work illustrates, among other things, the use of soft, diffused lighting. Many other traditions in formal portraiture used by modern photographers also have origins in the Renaissance era, such as the understanding of perspective, the illumination of all five planes of the face, the use of selective focus or controlled use of detail to direct the viewer's attention, and the conventional rules of composition. These artistic principles are the very foundation of what we consider classical, formal portraiture. We use them as guides to produce our own work and standards by which we judge others' work.

History also teaches us that there's always been great variety in style and approach to any given subject. Vincent Van Gogh, Picasso, Monet and Rockwell, among others, have challenged the classical approach to portraiture and broadened our view of the human experience. Our photographic history didn't really begin with the invention of the camera, but with this rich artistic heritage.

Today, the use of black and white in portraiture is a matter of style and interpretation

"The use of black and white in portraiture is a matter of style and interpretation that can dramatically convey timelessness and elegance," says Meyer.



All images © Tim Meyer

that can dramatically convey timelessness and elegance. The black-and-white photographic image, by its very nature, is a more abstract form of portraiture than its modern color counterpart, yet still benefits from the photographer's use of long-standing traditions.

A classical approach will always be valid, but history shows us as well that a non-traditional approach can also excel in the black-and-white arena. Photo-Secessionists such as Steichen, Stieglitz, and Käsebier challenged the classical approach and experimented with interpretive points of view. Later, George Hurrell's dynamic use of exaggerated shadows, unusual lighting, and nontraditional camera angles would usher in the Hollywood glamour style. Arnold Newman's strong and aggressive use of the frame and his total control of the environment and the subject's relationship to it redefined the stylistic limits of the environmental portrait.

Black and white portrait artists today are not restrained by classicism; we're free to apply our own interpretive approaches. Consider the following variations from the norm:

- Lighting the body, the face and the environment individually

- Not illuminating all five planes of the face
 - Use of deep blacks with no shadow detail
 - Using shadows as part of the composition itself
 - Moving away from soft lighting sources and using strong, hard-edged, highly specular lighting sources
 - Aggressive use of unusual camera angle, tilts and cropping to add impact
- These deviations—hardly new to this generation—lend themselves well to today's black-and-white images.

The classical portrait will always have a home in our industry, but cinematographers, magazine and fashion photographers and photojournalists are exposing our clients to more progressive styles. They are moving away from a static look toward a looser, edgier style. As portrait artists, there is a place in our work for both approaches. □

Tim Meyer has worked as a professional photographer since 1979. With a Master of Arts degree and numerous one-man exhibitions of his fine art work, Meyer brings a unique perspective to the portrait and wedding world. He recently completed a lecture series on the history of portrait lighting around California, including San Diego's Museum of Art, San Francisco's Legion of Honor and Museum of Modern Art and the Los Angeles J. Paul Getty Museum.



Black-and-white

Alive and well and
hanging in the
very best of galleries

fine art

By Richard Pitnick

We bring you five uniquely talented photographers, each with a distinctive style and aesthetic approach to fine art photography. Although their techniques and subject matter range from the traditional to the wildly experimental, like a majority of contemporary art photographers, they share a commitment and passion for the limitless creative and expressive potential of black-and-white photography.



San Francisco-based photographer **MONA KUHN** brings a fresh approach to fine art black-and-white portraiture. Her haunting, ephemeral images convey the relationship between the spiritual and corporeal with elegant simplicity.

Working with a medium-format camera and fine-grain T-Max film, Kuhn shoots with extremely shallow depth of focus. She prints within a narrow tonal range, imbuing her nudes and portraits with subtle emotional and graphic intimacy.

"In a sense...as I'm working, I'm trying to do something more unique, or continue the language of the nude," says Kuhn, who is represented by galleries in San Francisco, Atlanta and New Orleans. "One way to do that is to try to abstract from the clinical nude by playing with depth of field. My use of shallow depth of focus evolved gradually, and allows for the imagination to focus on the essence of the human in front of me instead of the surface of the body."

Kuhn prefers working with natural light and printing for a rich gradation of middle tones over deep blacks and sharp whites.

"I seek out softer light and in the dark-room, I bring down the contrast if the light is too harsh. I like creamy skin rendering and try to work with that."

Kuhn will be showing new work this fall in Munich, Germany, and at the Scott Nichols gallery in San Francisco. A catalogue of her work is available through PhotoEye.com.

Reach Mona Kuhn by e-mail, monakuhn.com, and visit her Web site, www.monakuhn.com.

Drawing wide praise from museums, galleries, and collectors are original landscapes, portraits and abstract images by **MICHAEL A. SMITH**. A combination of modernist art sensibility and traditional photographic techniques, Smith's photography is noted for rich detail and wondrous tonality. A successful fine art photographer for three decades, Smith and his wife and creative partner **PAULA CHAMLEE** have published three monographs, and exhibited extensively throughout the United States and Europe. Their newest book on Tuscany is due to be published this year, and the couple will show a selection of their Tuscany photographs in Atlanta in October at the Fernbank Museum of Natural History to accompany an exhibition of Etruscan artifacts.

Shooting with a range of large-format cameras that include an 8x10, an 18x22, and an 8x20, Smith and Chamlee make black-and-white contact prints exclusively, on Azo silver

chloride contact paper. Their decision to work in large format with traditional dark-room techniques reflects an aesthetic adherence to the innate beauty and expressiveness of the black-and-white print.

"I'm interested in the fine line between absolute reality, clear description and abstraction," explains Smith. "Black and white gives a level of abstraction that allows the viewer to participate more, which is a desirable thing. Even in the commercial realm, certain work in black and white, when done right, allows a more universal connotation to adhere to what is being shown."

"The main thing for me is the beauty of the print as an object," adds Smith. "In terms of tonal scale and rendering and image fidelity, there is nothing quite so beautiful as a contact print. It is sharper, clearer and conveys more information. It is the essence photography."

You can e-mail Chamlee and Smith through their Web site, www.michaelandpaula.com



©Paula Chamlee



©Michael A. Smith



Recognized as a master printer and accomplished fine art landscape photographer, JOHN SEXTON sees growing challenges to the future of black and white printmaking in the face of continued refinements in digital imaging techniques. Nevertheless, he believes the qualities and unique beauty of the silver gelatin print will ensure that traditional darkroom practices endure.

"The selection of available materials may become more limited, just as in the beginning of the 20th century commercial platinum paper was no longer available, but people by choice will still be enamored with the aesthetics of black-and-white printing and will find the tools to continue with the process," comments Sexton, once a full-time assistant to Ansel Adams. Sexton has published two monographs on landscapes and one on man-made technologies, and serves as a technical

consultant for Eastman Kodak Co.

Despite the growing presence of digital imaging in all photographic fields, Sexton says digital has yet to capture the beauty and tonal qualities of the silver print.

"I like the physical characteristics and beauty of a smooth, air-dried glossy silver print," says Sexton. "Silver printing and darkroom work expresses a different quality than is currently available in the digital arena. I've seen some handsome digital prints, but they all resemble platinum prints in terms of physical characteristics. The results I like best in digital are where it expresses something that couldn't be expressed in conventional media."

According to Sexton, mastery of traditional darkroom techniques is indispensable in helping photographers expand their creative capabilities, even in the digital arena.

"There are things I will try and photo-

graph today I would have walked away from 10 years ago. Now I have a bigger tool box of processing and printing techniques," explains Sexton. "I can do more challenging and newer subjects. Black-and-white photography is a holistic process; as you successfully add to your set of technical tools, they become creative tools. A particular technique gives new ways to see and adds to your bank account of creative possibilities. Those people doing the best work in digital are those with the tools and set of skills in conventional darkroom work."

Sexton will be conducting his annual two-week workshop in August at Anderson Ranch, now in its 17th year, in Snowmass, Colo. His work will be exhibited this fall at the Ansel Adams Gallery in Yosemite and Monterey, Calif.

You can e-mail John Sexton through his Web site, at www.johnsexton.com.

All images ©Huntington Witherill

A longtime proponent of traditional fine art black-and-white photography, HUNTINGTON WITHERILL has embraced digital image-making for its limitless creative capabilities. These days Witherill both shoots and prints digitally. His latest series of highly manipulated botanicals, which are represented by the Ansel Adams Gallery, are an elegant testimony to the aesthetic potential of digital imaging.

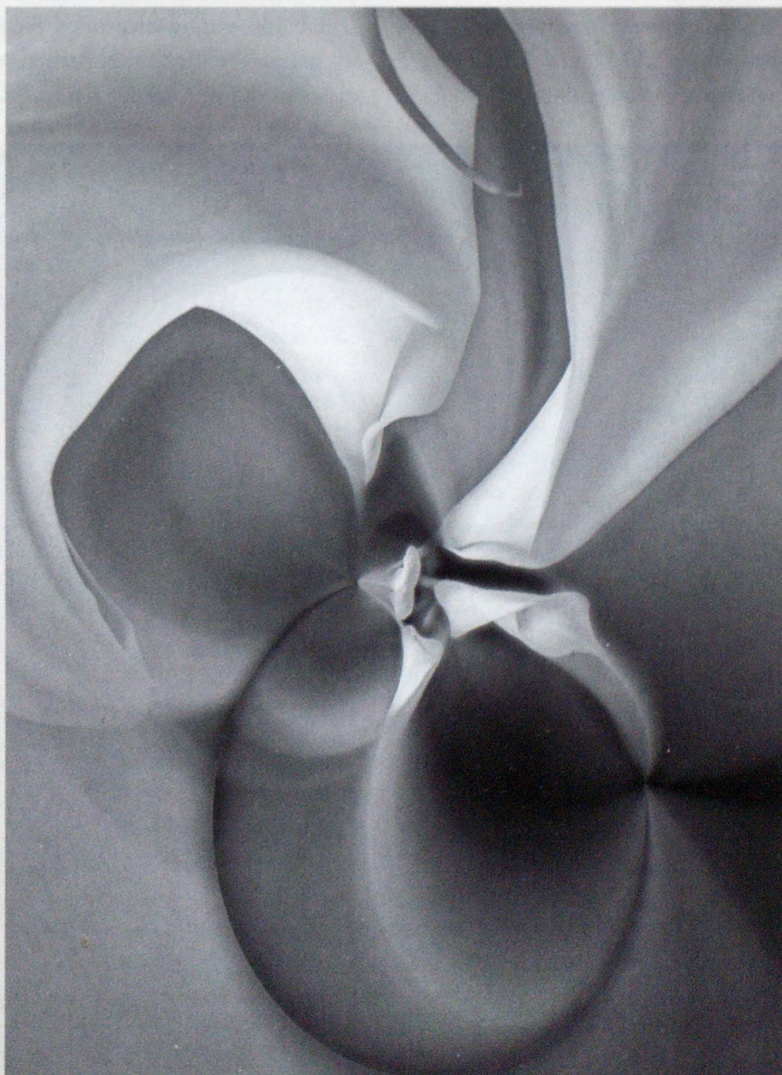
Unlike ardent traditionalists, Witherill delights in the creative and technical controls made available in the digital realm.

"One of the greatest things about working digitally is it opens a completely new world of photographic visualization," says Witherill, who has published two books of black-and-white landscapes and botanicals through *Lenswork*, and teaches numerous workshops in traditional and digital imaging techniques.

"Digital has the added advantage of considerably greater control and image management. The photographer can look for different things knowing the controls can resolve what you're looking at. There are also more imaginative ways you can use a camera digitally than conventionally."

He's wary of the exaggerated claims about certain aspects of the digital process and concerned about the accelerating obsolescence of many digital programs, equipment and techniques, yet Witherill believes that digital will ultimately yield images that fully measure up to the aesthetic qualities of traditional black-and-white prints.

"Image fidelity, sharpness and maintaining tonal qualities are the most important factors," says Witherill. "The key to get a digital print to look like a conventional print is making whatever technique you use transparent and maintaining the integrity of the image throughout the process. The second most important is the archival nature of the digital print. The biggest problem with digital is that by the time you learn the process, it's gone and a new process is out there. It takes a huge commitment of time and money to go digital." □



You can e-mail Huntington Witherill at
hwpphoto@sbcglobal.net

Your guide to digital B&W

The secrets behind high-quality imaging and printing

There is an entire subculture of photographers doing super-high quality digital black-and-white imaging and printing.

I stumbled upon this world recently, and after questioning several of the leading practitioners of their black and white art, I've come back to share their secrets with you.

What are you afraid of?

Quality, permanence, and unfamiliarity are probably the three biggest fears or concerns—real or imagined—preventing

photographers from heading down the digital black-and-white path.

Looking at quality first, Florida pro and master printer Steven Katzman describes his own recent conversion experience:

"After spending 30 years in the darkroom," he explains, "I was reluctant to try something new. Early on, I had seen some digital black-and-white prints, but was not impressed. Then, I attended a scanner seminar and brought along one of my black-and-white negatives with a selenium-toned darkroom print. They scanned in and inkjet-printed the image for me on the spot, and I realized in that moment that the digital age had caught up

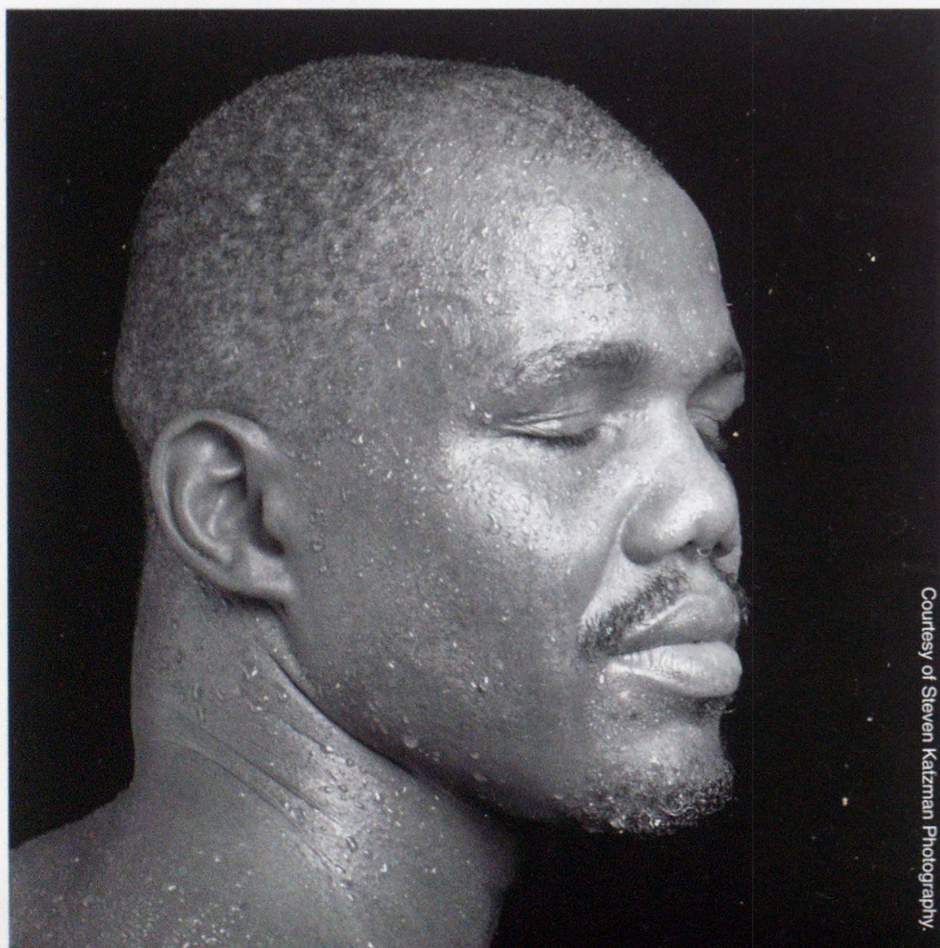
with traditional black-and-white printing. The comparison of the digital print with my silver print that had taken hours to pull can only be described as profound, the quality was that good."

Regarding permanence or longevity, photographer and digital black-and-white printing expert Paul Roark admits that "until recently, digital black-and-white prints have not been as durable as silver prints," and fiber-based silver or platinum prints are the standard for longevity against which all else is compared. "Unfortunately," he continues, "the black-and-white materials were not as good as originally represented, and as such, some people saw their allegedly 'archival' materials turn brown or fade."

However, things are definitely improving. "My tests indicate that the latest, 'second generation' pigment inks do not warm up like the old inks and are extremely stable," says Roark. "So, in my view, digital black-and-white printing has come of age."

And finally, "Familiarity with darkroom ways and unfamiliarity with the computer tools necessary for a digital workflow is another fear," says fine art photographer and consultant Robert Morrison. A different set of skills is definitely required, and this creates resistance to change. Or, as photographer and 3D digital illustrator Peter Neumann explains it, "Fear is not the issue here, knowledge and experience are."

Steven Katzman turned heads at last October's PhotoPlusExpo in New York City when he exhibited his large-format digital B&W prints including "Young Joe Louis" (left), which is in the Eastman Kodak corporate collection. "People said that they had never seen digital prints with such a neutral color and smooth transition of tonal values," says Katzman.



Courtesy of Steven Katzman Photography.

How to get great results in digital B&W

Here are some workflow tips and tricks from the pros to get you on the road to great digital black and white.

Image capture

While you could certainly use a high-end digital camera or scanning back, many digital black-and-white pros shoot film and then scan it.

"Start with a well-cared-for black-and-white negative that is carefully scanned," says Los Angeles photographer and print-maker Antonis Ricos, who, with fine art photographer Martin Wesley, runs one of the most important e-mail discussion lists for digital black-and-white pros: DigitalBW/The Print (see Resources). "For large prints and 8x10 negs, a drum scanner is the way to go. It is also able to keep any film flatter and therefore sharper than scanners that don't involve drum mounting. For formats up to 4x5, you can get very decent results with the Imacon scanners, especially the latest models that offer autofocus and a cooled CCD."



The Imacon Flextight 848 film (and print) scanner, a favorite among certain digital black-and-white pros. Inset: Imacons use a virtual drum technology that bends the original through a glass-free optical path.

Image editing

There are numerous ways of converting scanned or digitally captured color images to grayscale, and Adobe Photoshop is the preferred software to do it. "Photoshop is the industry standard for image editing and with good reason," says New York black-and-white fine-art photographer

Amadou Diallo. "Rarely a week goes by that I don't stop and say 'Wow' at the level of precision and control it affords. Because of its widespread use, Photoshop also provides a common language among imagers. I can talk about shadow values, gamma densities, and ink percentages with another photographer, and we're actually talking about the same numbers."



Photoshop's Channel Mixer with the Monochrome option checked helps change the relationship of the color values.

Using specialized inks

A recent improvement in the digital printing of black-and-white images is the development of multi-toned, monochromatic inks that replace the color inks in inkjet printers. This is also called quadtone or hextone printing; the printer thinks it's printing in color, but the inks that come out are all shades of black. Popular inksets include: PiezoTone (Inkjet Mall) and Full Spectrum Quadtones (MIS). Then, there are variable-toned or tinted inks, such as Ultra-Tone B&W (MIS), Small Gamut (Lyson), and Sundance Septone (Sundance), that offer a range of subtle color effects by either making adjustments to the image or in the printer driver.

"Depending on a photographer's needs," says C. David Tobie, contributing technical editor to *Professional Photographer* and also to my book, "a quadtone/hextone gray ink system, or a tinted version of one may be an excellent choice, though unless it is purchased at a significantly increased price as a proprietary matched system, it will require special knowledge and a fair amount of work to get ideal results. A small-gamut color ink system that uses CMYK-tinted gray inks requires a far less

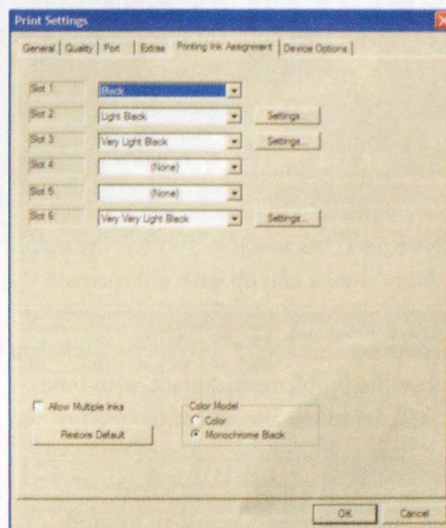


The same Paul Roark image ("Oceano Dunes") printed with MIS Ultra-Tone B&W inks with two different adjustment curves applied (top: warm, bottom: cool).

specialized process and offers a broader range of user-determined tint choices (warm, cool, sepia, platinum/palladium, etc.)."

Using specialized printer drivers or software

Another secret ingredient of the digital black-and-white pros is special RIPs (raster image processors) that instruct the printer exactly how and where to put the ink droplets. Popular examples include ImagePrint



A recent StudioPrint ink assignment printing from heads 1,2,3, and 6 to Amadou Diallo's Epson Stylus Pro 7500 wide-format printer.

(ColorByte), StudioPrint (ErgoSoft), Pixel-Pixasso (R9), and InkJet Control (BowHaus).

Robert Morrison currently uses BowHaus' OpenPrintMaker (OPM) driver "using profiles that I've made using their InkJet Control (IJC) software and a densitometer. OPM/IJC offers unparalleled flexibility with the ability to put any ink in the printer, in any combination of channels, and make your own profiles. This allows me to use warm and cool toners, split tone, load a printer with both a matte and photo black, etc."

Using specialized printers

Is inkjet the only way to print digital black and white? No, but it's currently the method of choice. "With LightJets, Lambdas, Frontiers and other such digital imaging devices," explains Tobie, "the trick for black and white is to get a really accurate color profile for the device made and edit that profile yourself, if necessary, to nail the black and white or near-black-and-white tones you want. And then apply that profile to your images before sending them out for printing on the machine you have built the profile for."

Epson really raised some eyebrows with the introduction of its new inkjet printer line last summer. The Epson Stylus Photo 2200 and Stylus Pro 7600/9600 with the new UltraChrome pigment inks were groundbreaking in several ways, including the first use of seven ink colors (in separate tanks) with two different blacks—one full-strength, one diluted. Many experienced black-and-white pros, however, opt for all-black-and-white, third-party systems.

"For the best image quality, you need to use a dedicated black-and-white inkset," says Roark. "As much as you try, the color inksets always end up with color cross-overs and tints. Even if they look great at first, printer instability and differential fading cause the problems to surface with time."

"Color inksets also suffer from metamerism [shifting colors under different types of lights]. With a neutral black and white, the eye is extremely sensitive to slight color shifts. No color inkset has been able to solve this problem, whereas it is not a

significant issue with the black-and-white pigment inksets. Most of us who print with black-and-white 'quad' inksets tried color first and just gave up on that approach."

Tobie adds, "The basic problem with specialty black-and-white ink systems is that they require you to devote a device to them alone. Not too unreasonable with desktop inkjets, but the price of wide-format machines makes this prohibitive for many."

Control, complexity and workflow efficiency

Besides no longer having to mix caustic chemicals or inhale acid, fixer and toners, Steven Katzman says, "I am in complete control of my vision, my work. If my interpretation changes, I have the digital file to return to, not the darkroom. I get immediate feedback, which leads to greater creative risks and rewards."

This is not to say that digital black-and-white imaging doesn't take work; it certainly does. "Contrary to marketing hype," says Diallo, "making a fine print digitally requires every bit of the skill and experience as producing a print in the darkroom."

Martin Wesley agrees. "The time and efficiency issue is identical to making a fine print in the darkroom. There is some illusion that digital is a shortcut in this regard, but it is not if you are trying to squeeze the last bit of quality out of your shots," he says.

Tom O'Connell, another photographer with a background of more than 30 years experience, adds, "Digital printing isn't any easier than wet printing, but it offers more control and a quicker platform to see the result of an experiment or trial adjustment."

So, is digital B&W for you?

Katzman sums it up like this: "As a photographer, I still remember the first time I developed my first image—the magic, the excitement of seeing a latent image appear from a blank sheet of paper. Now, I am embraced by this same excitement and passion every time I see the fruits of my labor output to my



Tom O'Connell sorts prints for the regular print exchange he runs on the Digital BW, The Print discussion list.

digital printer. For those photographers reluctant about getting into the digital light, remember that childhood naiveté. The training wheels don't stay on for long." □

Author of the best-selling book "Mastering Digital Printing: The Photographer's and Artist's Guide to High-Quality Digital Output" (Muska & Lipman), Harald Johnson has been immersed in the world of commercial and fine-art imaging and printing for more than 25 years. A lifelong photographer and now consultant, he is the creator of DP&I.com (www.dpandi.com), the digital printing and imaging resource for photographers and digital/traditional artists.

Article Resources

BowHaus, www.bowhaus.com

ColorByte Software,
www.colorbytesoftware.com

Digital BW, The Print,
[http://groups.yahoo.com/group/
DigitalBlackandWhiteThePrint](http://groups.yahoo.com/group/DigitalBlackandWhiteThePrint)

ErgoSoft, www.ergosoftus.com

Imacon, www.imacon.dk

Inkjet Mall, www.inkjetmall.com

MIS Associates, www.inksupply.com

**R9 Corporation and
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RB-200	RC-400	USA	USA	RS-200	RS-400	RS-800	USA W. USA W. USA W.	135-36 USA	135-24 USA	Exposure		IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA	135-36	6.95
2.99	2.99			3.49	3.75	3.99		each 5.89	3-Pack	135-24		1.39	1.99	1.29	2.09	1.65	2.89	2.69			120	4.19	
								3-Pk 10.95	\$9.95	135-36		1.65	—	1.75	2.89	1.89	3.19	—			120 PP	20.95	

Portra Professional — Color Negative Print Film												Supra Print Film									
Daylight — ISO 200, 400, 800												Daylight — ISO 200, 400, 800									
Exposure IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA												Exposure IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA									
135-36	3.19	3.99	5.75	3.19	3.99	5.75	3.99	4.39	5.99	3.99	4.39	135-36	3.19	3.99	5.75	3.19	3.99	5.75	3.99	4.39	5.99
36 PP (5)	15.95	19.95	28.75	15.95	19.95	28.75	19.95	21.95	29.95	19.95	21.95	200 ISO	—	—	—	2.49	—	—	—	—	—
100 35mm	—	—	45.95	—	—	45.95	—	—	—	—	—	400 ISO	2.29	2.99	—	—	—	—	—	—	—
120	*2.69	3.29	3.99	*2.69	3.29	3.99	*2.99	3.49	4.19	*2.99	3.49	800 ISO	2.99	3.49	—	—	—	—	—	—	—
120 PP (5)	*13.45	16.45	19.95	*13.45	16.45	19.95	*14.95	17.45	20.95	*14.95	17.45										
220 PP (5)	34.95	35.95	39.95	34.95	35.95	39.95	*36.95	—	—	—	—										

SLIDE FILM

Elite Chrome & Kodachrome												Ektachrome Professional — Daylight									
Exposure IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA												Exposure IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA									
135-24	2.59	2.99	—	—	3.39	4.49	—	—	—	—	—	135-36	5.99	10.95	6.49	10.25	—	5.99	10.25	—	8.49
135-36	2.65	3.59	2.99	—	3.99	4.99	4.49	—	—	—	—	100ft Roll	79.95	109.95	—	69.40	—	69.95	—	119.95	—

'E' Family Ektachrome Professional — Daylight												Ektachrome Professional — Tungsten											
Exposure												Exposure											
ISO	E-100S		E-100SW		E-100VS		E-100 G		E-100 GX		E-200		ISO	EPY-64	EPY-160		EPJ-320						
Exposure	IMP.	USA	W.	USA	IMP.	USA	W.	USA	IMP.	USA	W.	USA	Exposure	IMP.	USA	W.	USA	IMP.	USA	W.	USA		
135-36	—	—	—	—	—	—	—	—	—	—	—	—	135-36	5.29	—	9.75	7.79	11.19	7.99	8.29	11.99		
120	2.99	3.99	3.49	3.99	3.59	4.29	3.49	3.99	3.49	3.89	4.49	14.75	100 ft Roll	—	69.95	99.95	—	109.95	—	—			
120 PP (5)	14.95	19.95	17.45	19.95	17.95	21.45	17.45	21.95	17.45	21.95	19.45	23.20	120	—	3.59	5.29	4.64	5.99	—	—			
220 PP (5)	—	—	—	—	—	—	—	—	—	—	—	43.33	120 PP (5)	—	—	—	23.20	29.95	—	—			
* IMP. 135-36 E-100VS												5.29 E-200 5.49											

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Tachpan — 25												Tri-X — 320									
Exposure IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA												Exposure IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA									
135-24	—	—	—	—	—	—	—	—	—	—	—	135-36	1.99	2.19	3.05	1.79	2.49	3.19	—	—	—
135-36	—	—	—	—	—	—	—	—	—	—	—	100 ft Roll	2.19	2.99	4.25	2.29	2.89	4.49	—	—	—
120	4.99	8.79	—	—	—	—	—	—	—	—	—	120	—	21.50	41.00	—	21.95	43.29	—	—	—
120 PP (5)	—	—	—	—	—	—	—	—	—	—	—	120 PP (5)	—	—	2.95	*1.79	2.19	2.85	—	—	—
220 PP (5)	—	—	—	—	—	—	—	—	—	—	—	220 PP (5)	—	—	—	*8.95	10.95	14.25	—	—	—

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135-24	1.32	—	1.49	1.69	—	—	—	—	—	—	—
135-36	1.49	2.79	1.69	1.89	2.49	3.69	2.69	3.89	—	—	—
120	1.69	2.09	—	—	—	—	—	—	—	—	—

Fujicolor — Professional Print Film											
Exposure IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA IMP. USA W. USA											
135-36	3.89	3.59	—	3.49	3.99	—	—	—	—	—	—
120	2.69	2.49	3.59	2.49	2.89	Neopan 400	2.49	34.95	2.45	—	—
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135-36	4.19	6.99	4.19	4.19	7.39	—	—	—	—	—	—
100ft	82.95	—	99.95	79.95	—	—	—	—	—	—	—
120	3.09	3.59	3.29	2.99	4.79	—	—	—	—	—	—
220	6.49	—	6.45	6.69	—	—	—	—	—	—	—

Sensuous pleasure: An appreciation of B&W photography

As a photographer whose career has evolved into working mainly with Web pages and digital photography, I find myself cherishing the limited time I can spend in the darkroom. I appreciate the speed of working with digital photographs, but that appreciation does not encompass the production of black-and-white photos on the computer.

For many years I made my living as a professional photographer, chiefly in publishing. The magazines and stock agencies I dealt with preferred color photographs, and I shot transparency film for most of those clients. But when I was traveling to shoot stock photography, I loaded at least one camera with black-and-white film. I shot these photographs for myself, not to please a client. Black-and-white photography became so important to me that I studied photo-chemistry and learned to mix my own developers, for both film and paper. In those long hours in the darkroom, I was perfecting my techniques as well as the formulas for my developers.

My passion for black-and-white photography soon became a vocation as I began to teach and write about it. I never found myself tiring of black-and-white photography.

As a photo instructor, I found myself dabbling in digital photography early on. I have even taught courses in digital photography and Web graphics. Much as I enjoy digital photography, it's my black-and-white darkroom that still holds the strongest allure.

What is it about black-and-white photography that makes it so enduring (and endearing, in my case) in the face of all these digital assaults?

The first thing that strikes me about the darkroom is the sensuality of producing black-and-white photographs. As soon as I enter the darkroom and start mixing the developer, there's a distinct smell that I associate with making photographs. Experienced darkroom workers know that different developers have different odors. Each triggers its own memories. The stop bath and fixer each have their own odor, too. When I smell the combination of chemicals I'll be using, I know I'm ready to start printing.

"The act of printing and developing is hands-on in a way digital imaging will never be."

The act of printing and developing is hands-on in a way digital imaging will never be. Though I can work on images at the pixel level, I still cannot physically dodge and burn on the computer the way I can when I'm printing in the darkroom. I can adjust the feathering (the gradation of the change) by the height of my hands over the paper, and the way I hold them or a dodging tool. Unless some sort of three-dimensional feedback hardware is available, it's unlikely I'll be able to duplicate my darkroom results on the computer. For this reason, even when a black-and-white photo is going to be used on the Web or scanned for publication, I digitize a print rather than the negative.

This touches upon the tactile nature of working in a darkroom. I know my darkroom by touch. In complete darkness I can find any of my tools or equipment. Years ago, I went into a publication's very modern darkroom. It had a very bright safelight, so it was nearly like working in a normal, well-lighted room. But when I had to dodge and burn, I couldn't see the edges of the image well enough to perform those relatively simple tasks. I tried to explain to the staff photographers that there's a reason it's called a *darkroom*. That day I learned that the newest is not always the best. I never longed for a bright "working" darkroom after that.

Similarly, I don't wish to make black-and-white photos on the computer. I do scan black-and-white photos. I use digital files for the Web and for photos that will be published in print, but not for black-and-white prints. Since I don't do color work in my darkroom, I have had color prints made from digital files. In that case, I feel I have more control over the end product. While I am pleased with the results, the thought of having my black-and-white photos produced on color paper sends a chill down my spine. Of course, I've never had a lab print my black-and-white photographs conventionally, either. I've always felt that no one could print my negatives the way that I do. Perhaps it's a little ego and a little over-protectiveness. No matter. My black-and-white photos are always made by me—not even by an assistant—and always by hand.

Perhaps it's the sense of doing it myself, the pride that comes with working with my hands, albeit in an artistic manner, that makes me feel this way. I have no qualms about writing on the computer. It is probably telling, however, that most of my writing starts as a handwritten outline first. There doesn't seem to be a better way to ensure that my thoughts are organized before I begin crafting the piece. My black-and-white printing is that way, too. I usually make test prints, and I live with them for a while—



© Bernhard J. Suess

A close-up of a weathered root on a living tree in Olympic National Park, in Washington.

even make perfunctory notes to myself about where to consider dodging and burning—before deciding which to print as my final version.

In the end, the art of photography has never been about process, though that's always been a big part of it. As with artists in any medium, it has always been about vision. I worry that photographers won't have the choices that I have when everything is digital. They won't enjoy the way it *feels* to go into a darkroom. They won't have the flutter of excitement when a great print begins to appear in the developer, the thought that "I did this" will not enter into it. There may perhaps be a little less of the photographer in that final equation.

Bernhard J. Suess, of Bethlehem, Pa., is a professional photographer and instructor whose work has been published in more than 40 publications in seven countries. He teaches at Northampton Community College.

Submit your organization's convention, workshop, seminar, or exhibition dates to *Professional Photographer* at least six 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.

PPA Certification Exam

The following are exam dates and locations for the PPA Certified Professional Photographer Exam. For Certification information or an application packet, call 800-786-6277. Your state Certification liaison may know of additional exam dates in your area. (For a directory of liaisons, go to www.ppa.com.) Candidates must contact PPA headquarters at least five business days before the exam to reserve a place (800-339-5451, ext.228). Picture identification will be required upon arrival at the testing site.

August 25: Florida PPA Convention, contact Ed Robinson, 305-836-6797

Current Events

August 23-27

C: Florida PP, Sheraton World Resort, Orlando, Florida; Teri Crownover, 352-243-1135; tc2u@worldnet.att.net

August 24-27

S: Carolina Photographic Art School, Sheraton Imperial Hotel, Research Triangle Park, NC; Bob Henderson, 1310 Westridge Road, Greensboro, NC 27410; 336-299-9411; bhphoto47@earthlink.net

August 31-September 3

C: PP of Louisiana, New Orleans French Quarter; Don Daigrepont, Convention Chair, 985-646-1233; dondaig@aol.com

September 7-8

C/E: Indianapolis PPG, Brown County State Park, Nashville, Indiana; Terry D. Bateman, P.O. Box 55167, Indianapolis, IN 46205; 317-253-6245; batemanphoto@msn.com; www.ippgonline.com

September 13-16

C: PPA of New England, Sturbridge Host Hotel, Sturbridge, Massachusetts; Roland L. Laramie, ppaner@aol.com

PPA Events

September 19-21

Women in Photography Retreat, Wyndham Buttes Resort, Tempe, Arizona

November 3

Super Monday

January 17-23, 2004

Marketing & Management, Seniors, Family & Children, Wedding, Specialty Conference & Trade Show, Beau Rivage, Biloxi, Mississippi

February 8-10, 2004

PEI Digital Conference, Dallas, Texas

July 25-27, 2004

Imaging USA, Las Vegas Convention Center, Las Vegas

January 16-18, 2005

Imaging USA, New Orleans, Louisiana

July 2005

Marketing & Management, Seniors, Family & Children, Wedding Conference & Trade Show, Biloxi, Mississippi

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

September 27-29

C: PP of Ohio conference and trade show, Hilton-Easton, Columbus, Ohio; carol@ppofohio.org; www.ppfiohio.org

October 12

S: Memphis PPG, St Francis Hospital Longinotti Auditorium, Memphis, Tennessee, 901-761-3266

October 25-27

C: PP of Nebraska, Midtown Holiday Inn, Grand Island, Nebraska; Eric Brun, Conference Chairman, P.O. Box 24438, Omaha, NE 68124; 402-397-9899; ciperic@aol.com; www.ppfiohio.org

November 9-10

S: Tennessee PPA Fall Seminar, Comfort Suites Hotel, Lebanon, Tennessee, Dwight A. Jewell, 615-374-9412; e-mail 4togra4@bellsouth.net

February 27-29, 2004

C: Wisconsin PPA, Marriott Hotel, Madison, Wisconsin; Jon Allyn, Conv. Chair, jonallyn@aol.com; Mary Mortensen, Reg. Chair, mary@mortensenphoto.com; 262-549-0009

March 3-8, 2004

C: Mid-East States Regional/ PP of Ohio, Dayton Convention Center/Crowne Plaza, Dayton, Ohio; carol@ppofohio.org; www.ppfiohio.org

March 13-16, 2004

C: PPSNY, Rye Town Hilton, New York; Ken Bovat, 76 Old Lane, Claverack, NY 12513; 518-851-6600; bovat@aol.com

March 13-17, 2004

C: PP of Nebraska, Midtown Holiday Inn, Grand Island, Nebraska; Monte Evans, Con. Chairman, 3801 Lexington Ave., Bellevue, NE 68123; 402-292-6426; montephoto@aol.com; www.ppfiohio.org

March 20-24, 2004

C: PP of Iowa, Marriott Downtown Hotel, Des Moines, Iowa; Christy Brinkopf, Exec. Sec., P.O. Box 108, Sumner, IA 50674; 563-578-1126; FAX 563-578-0926; ppichris@iowatelecom.net; www.ppiowa.com □

Future Events

January 13-15, 2004

C/E: 5th Annual A Week in Heaven, St. Lucia, West Indies, Charles Vandersluys, P.O. Box 2332, Niagara Falls, NY 14302; 800-393-7270; 905-354-8692; bvphoto@on.aibn.com; photo_workshops.homestead.com

January 20-25, 2004

C: PPC Western States Trade Show, Pasadena Convention Center, Pasadena, California; Bill Thomas, 909-780-2627; rivphoto@pe.net

January 21-25, 2004

C: PPC Western States Trade Show, Pasadena, California

January 24-27, 2004

S: PP of Iowa, Holiday Inn Airport Hotel, Des Moines, Iowa; Christy Brinkopf, Exec. Sec., P.O. Box 108, Sumner, IA 50674; 563-578-1126; FAX 563-578-0926; ppichris@iowatelecom.net; www.ppiowa.com

January 30 - February 2, 2004

C: Kentucky PPA, Northern Kentucky Convention Center, Covington, Kentucky; Nancy W. Drury, President, 859-744-4903; Kim McDaniel, Exec. Secretary, 1806 Antler Ave., Owensboro, KY 42303; 270-926-8275; www.kyppa.com

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August 24-27

Carolina Photographic Art School

Sheraton Imperial Hotel, Research Triangle Park, North Carolina; Bob Henderson; 336-299-9411; bhphoto47@earthlink.net; www.ppfnc.com/caps.html

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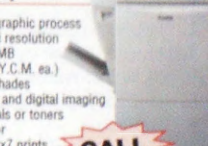


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PPAToday

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PRESIDENT'S MESSAGE



© Michael Taylor

It is time for a new beginning. Every year at PPA's international convention, a new President is elected to begin the leadership year on September 1. My friend and colleague Bob Lloyd is preparing to assume that position for the 2003-2004 term. For the upcoming year, as Bylaws dictate, I will fill the role of Chairman of the Board. I want everyone to know that my efforts as Chairman and my dedication to this association will be as strong as ever.

This past year has been such a great experience. Visiting with fellow members at affiliate meetings and conventions was extremely important to me; it brought a great deal of insight and fulfillment to my year as President. So many of you showed me respect and hospitality that will never be forgotten. I have a new appreciation for the close "family" of PPA members, all of whom share the special goal of improving our profession.

PPA will continue to evolve as we strive to perpetually improve membership benefits. Through these changes, the professional staff continues to be the rock that brings stability and strength to the organization. It has been wonderful working with them, as well as with the rest of PPA's Board of Directors. I look forward to future undertakings with these groups, and also with Council, as my individual relationships with councilors will be an exciting continuation in my year as Chairman of the Board.

Thank you for this opportunity,

Stephen C. Best

2002 – 2003 PPA President

"I feel that the greatest reward for doing is the opportunity to do more." — Jonas Salk

PPAToday

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2003 AN-NE AWARDS

Exhibit your marketing prowess in the largest, most distinguished competition of photography promotions: the 2003 AN-NE Awards. A competition that grows in prestige every year, the AN-NEs are held by PPA to honor professional photographers for excellence in marketing their services. The first place entrants from last year's competition were recently honored at PPA's Awards Ceremony at the Imaging USA convention in Las Vegas, as well as at the celebration party that followed. Throughout the three days, convention attendees had the opportunity to familiarize themselves with last year's winning and finalist entries, which were on display in the trade show area.

This is a competition for PPA members. Members may enter promotions in any or all of the ten categories, but no more than one entry per category. The categories are:

- Broadcast Advertising
- Campaign
- Charitable Marketing
- Direct Promotion
- Internet Promotion
- Portfolio
- Print Advertising
- Specialty Items
- Studio Newsletter
- Video/CD-ROM Brochure

Register today and see how your marketing efforts fare on a national level. Please address all entries to PPA; AN-NE Awards; 229 Peachtree Street NE, Suite 2200; Atlanta, GA 30303. All entries must be postmarked no later than October 31, 2003 and must include the \$35 entry fee. Critiques are available upon request for an additional \$10 per entry. An official copy of the rules and a more detailed description of each category can be found in the July issue of *PPA Today* or at www.ppa.com.

THE 2003 AN-NE AWARDS: ENTRY FROM

Name: _____
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 Phone: () _____ Fax: () _____

CATEGORY

<input type="checkbox"/> Broadcast Advertising	<input type="checkbox"/> Critique?
Title of Entry: _____	
<input type="checkbox"/> Campaign	<input type="checkbox"/> Critique?
Title of Entry: _____	
<input type="checkbox"/> Charitable Marketing	<input type="checkbox"/> Critique?
Title of Entry: _____	
<input type="checkbox"/> Direct Promotion	<input type="checkbox"/> Critique?
Title of Entry: _____	
<input type="checkbox"/> Internet Promotion	<input type="checkbox"/> Critique?
Title of Entry: _____	
<input type="checkbox"/> Portfolio	<input type="checkbox"/> Critique?
Title of Entry: _____	
<input type="checkbox"/> Print Advertising	<input type="checkbox"/> Critique?
Title of Entry: _____	
<input type="checkbox"/> Specialty Items	<input type="checkbox"/> Critique?
Title of Entry: _____	
<input type="checkbox"/> Studio Newsletter	<input type="checkbox"/> Critique?
Title of Entry: _____	
<input type="checkbox"/> Video/CD-ROM Brochure	<input type="checkbox"/> Critique?
Title of Entry: _____	

_____ Entries x \$35 + _____ Critiques x \$10 = _____ Total

☐ If you feel that the marketing piece(s) you have entered do(es) an outstanding job of promoting the benefits of PPA Certified status to consumers, check this box to be considered for the prestigious Certified Award. (If you have submitted more than one entry, please specify which one(s) you would like to be considered for this award.) _____

Payment Options:

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Important! All entries must be postmarked no later than October 31, 2003. All entries and payments should be sent to: PPA, Attn: AN-NE Awards, 229 Peachtree St. NE, Suite 2200, Atlanta, GA 30303. If you have questions about this form or the competition, please call 800-339-5451, ext 250, or send e-mail to hbest@ppa.com.

COUNCIL NOMINATIONS DEADLINE: SEPTEMBER 1, '03

August is your last chance to submit Council nominations for the upcoming Fall election. All nominations must be made in writing, and they must be received at PPA Headquarters by **September 1, 2003**.

Council plays an important governing role in PPA. Among other tasks, this group elects members to PPA's board of directors. Councilors meet annually at PPA's convention and have other responsibilities throughout the year, such as attending state and local association meetings, reporting to the state membership on PPA activities and encouraging membership in PPA. Council is PPA's legislative body, which guides the organization from its roots, directing the association's programs and policies. A nominee must be a current member of a PPA Affiliate and must be an Active, Retired or Life member of PPA. An eligible party may be nominated by an Affiliate group or by the petition of five Active, Retired or Life PPA members from the same state/province.

For more information about making a Council nomination, contact **June Youngren** at 800-339-5451, ext. 236.

SUPER MONDAY NOVEMBER 3, 2003



Clear your calendar for PPA's semi-annual educational extravaganza—Super Monday. Your copy of the November 3, 2003 Super Monday catalog is included in this issue of *Professional Photographer*.

Hosted by experienced professional photographers around the world, these one-day seminars cover the entire spread of imaging topics for a variety of skill levels.

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Pre-register for only \$99 by October 13, 2003. (On-site registration is \$120.) For more information on courses in your area or to register, call 800-786-6277.

AWARD AND DEGREE RECIPIENTS

PPA would like to congratulate all the deserving individuals who were honored at the association's Awards Ceremony at the Imaging USA convention in Las Vegas on July 29, 2003.

The ceremony, which was open to the public, provided formal recognition for a number of substantial achievements and contributions. Some of the awards presented have been established in the industry throughout the history of PPA, and some of them were presented for the first time this year.

The night included a Leadership Training presentation, AN-NE Awards, Imaging Excellence Awards, Director's Awards, the Harold Bovee Juror Meritorious Service Award, the Ross Sanddal International Award, the Gerhard Bakker Award, the Lifetime Achievement Award and presentation of PPA degrees.

All of these awards and degrees were earned by individuals who put forth tremendous time and effort to advance the profession, the industry and themselves. PPA thanks them for their continued efforts!

'03-'04 IMPORTANT DATES

PPA COUNCIL NOMINATIONS	Deadline: September 1, 2003
WOMEN IN PHOTOGRAPHY RETREAT	September 19-21, 2003
PPA MEANS BUSINESS	September 28-29, 2003
Super Monday	November 3, 2003 More than 100 single-day seminars held at studios around the globe
MARKETING AND MANAGEMENT & SENIORS CONFERENCE	January 18-20, 2004
FAMILY AND CHILDREN & WEDDING PHOTOGRAPHERS CONFERENCE	January 20-22, 2004
PEI DIGITAL CONFERENCE	February 7, 2004 (pre-conference) February 8-10, 2004
IMAGING USA 2004	Imaging USA Convention July 25-27, 2004 Las Vegas Convention Center Las Vegas, NV

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THANK YOU SPONSORS!

PPA would like to take this opportunity to thank the generous sponsors of the completely restructured Imaging USA, which took place last month, July 27-29, 2003. Their support has made it possible for PPA, yet again, to bring overwhelming opportunity in the form of this event to the entire photographic industry.

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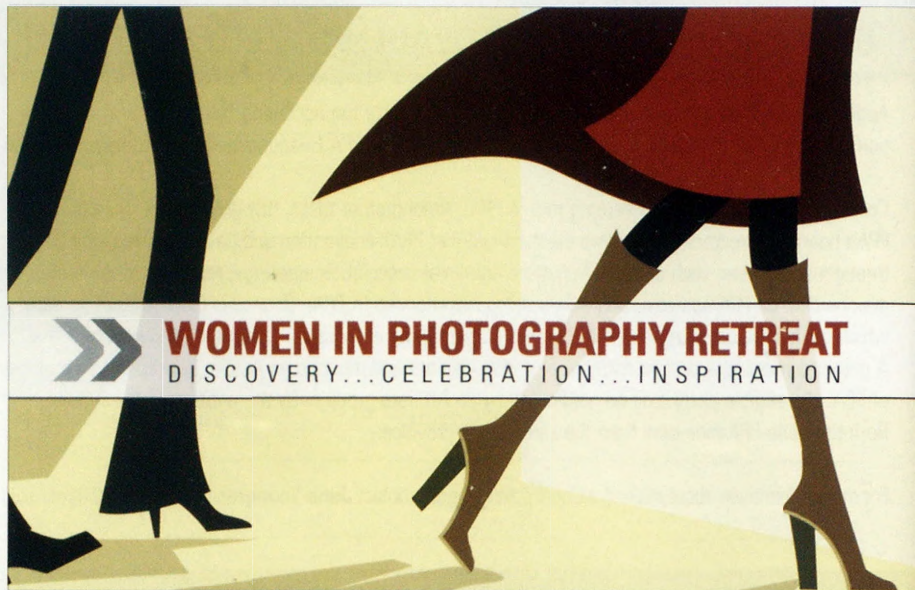
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Programs will be led by the renowned **Helen Yancy, M.Photog.M.Artist.ME.I.Cr.Hon.M.Photog., Carol Andrews, M.Photog.Cr., Joyce Wilson, M.Photog.Cr.** and others, who will explore difficulties women face in not only this industry, but in the business world at large. Attendees will discuss barriers, solutions and new ideas in a comfortable and supportive environment.

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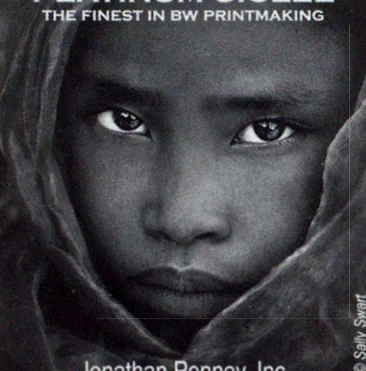
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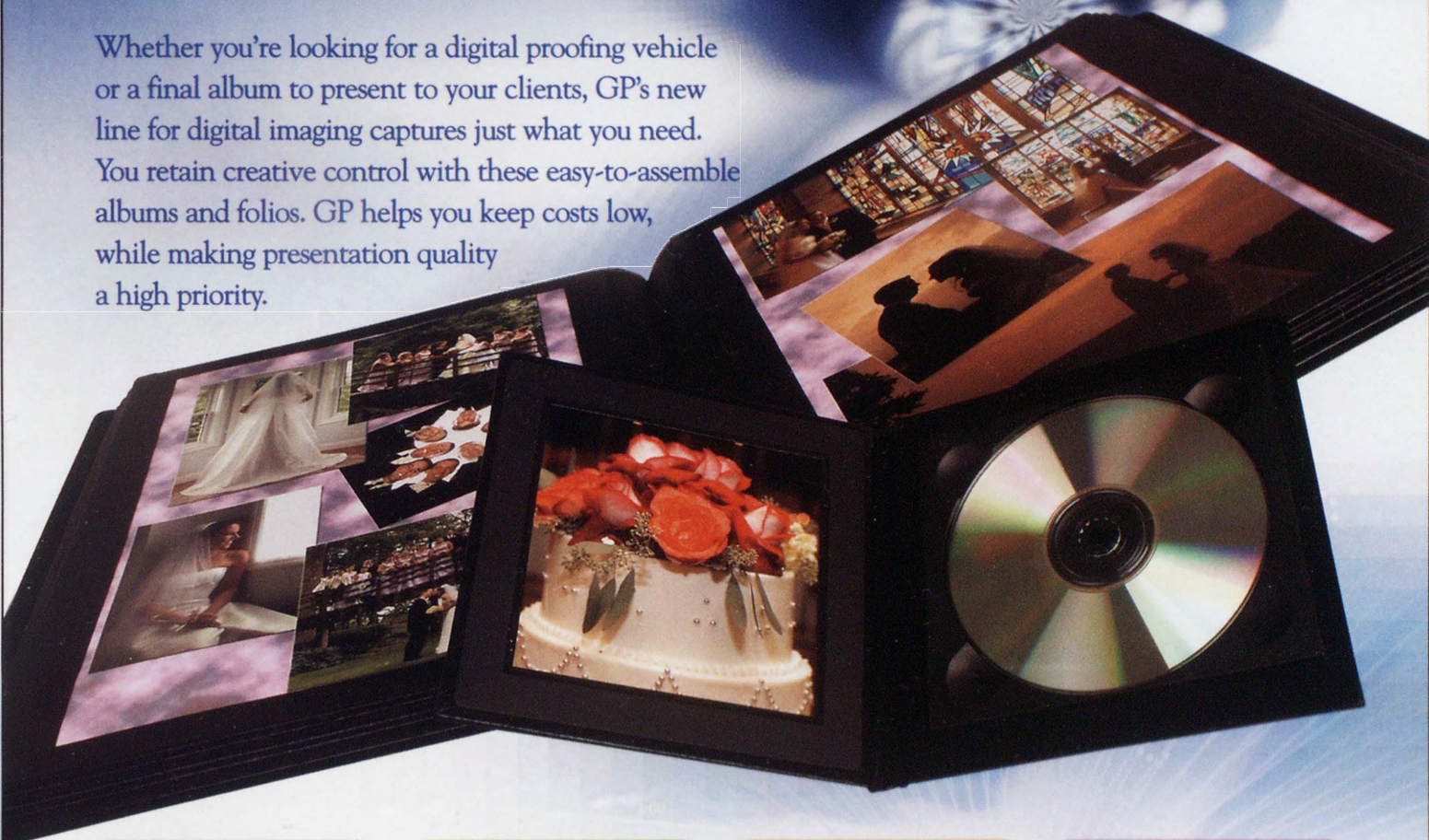
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