

Professional Photographer

April 2004
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101 Great Ideas

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Matthew Jordan Smith:

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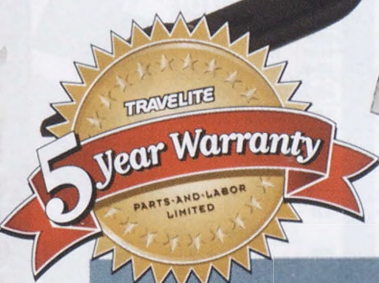
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On the cover: Vanessa Williams, photographed by Matthew Jordan Smith. The New York photographer specializes in fashion, beauty and celebrity photography. Our cover image was captured on Kodak Professional E100S transparency film. He lit the subject with two Kino Flo divas. Our story on Smith begins on p. 30.



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editor's page

Share and share alike

Like the association it represents, *Professional Photographer* is the embodiment of a community. And because it's a community made up of artists and small business owners, individual participation is integral to its growth and success overall. That's a fancy way of saying welcome to our annual Great Ideas issue!

We brought the section back again this year after we received incredibly positive response to last year's "51 Great Ideas." We did make one dramatic improvement; this year, a whopping 101 Great Ideas are waiting for you, beginning on p. 38. Contributing editor Jeff Kent worked doggedly to hit that 101 mark. Many thanks to him, as well as our real heroes, the busy photographers who paused for a moment to impart their inside secrets, sage advice and hard-earned wisdom. The bottom line is that we didn't write this feature, you and your years of experience did.

Professional photographers are always looking for a better way. They know a small improvement in their artistic methods, business and marketing skills or even equipment care can make a dramatic difference in their photographs, their revenues and their overall job satisfaction.

So grab a cup of coffee, get comfortable, and let your friends share a few helpful hints with you. You may come across that one idea that could change your studio, or even your life, for the better. Enjoy! □

Cameron Bishopp
Director of Publications
cbishopp@ppa.com

Tell us what you really think

Are we hitting the mark with the editorial content each issue? What do you love about the magazine? What do you hate? What do you feel we've left out of the mix? There have to be challenges you face every day in your studio that you'd like to see addressed in the pages of the magazine. 'Fess up!

Now before you shrug your shoulders and turn the page, consider this question: Would you tell a fellow photographer to read this magazine? If not, I hope you take a few moments to write and let us know how we can change your answer.

This is YOUR magazine. Don't miss an opportunity to tell us what you want to see in its pages. We want to get it right.

You can e-mail me at cbishopp@ppa.com, or write me at Cameron Bishopp, Director of Publications, *Professional Photographer*, 229 Peachtree St. NE, Suite 2200, Atlanta, GA 30303.

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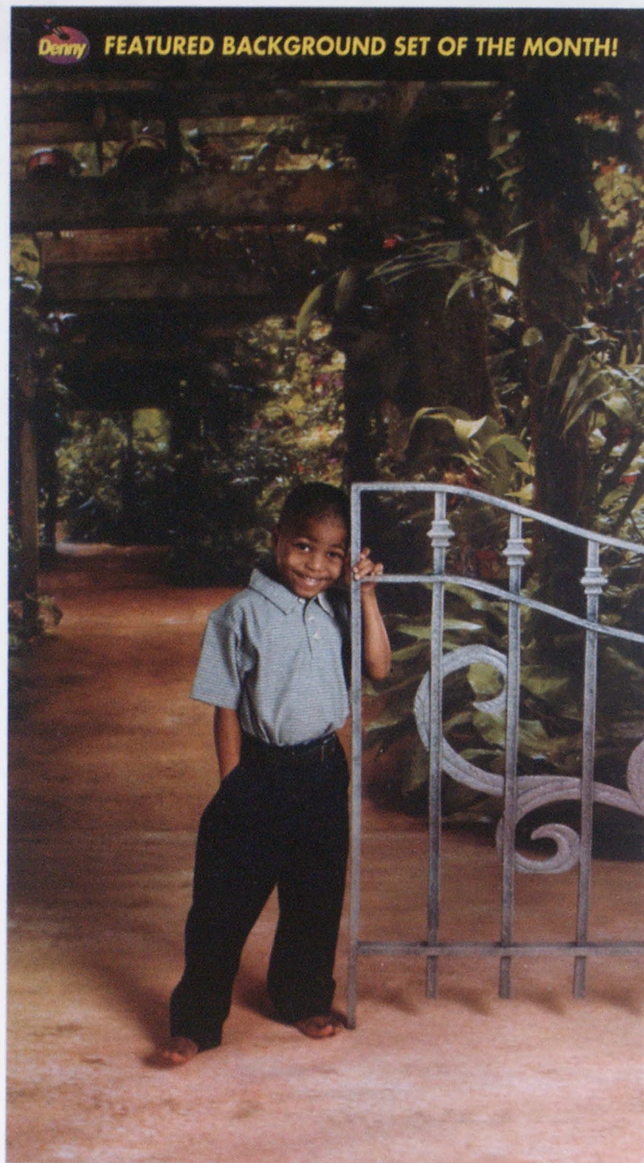


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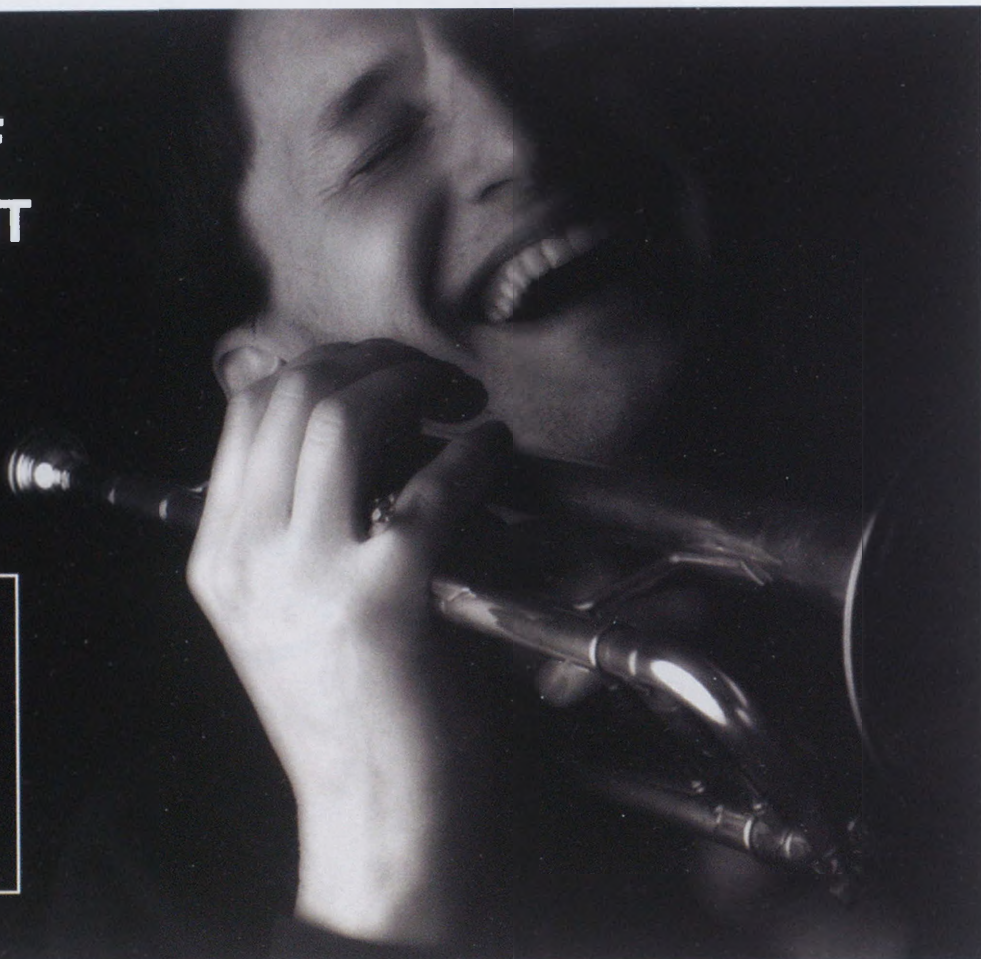
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A NEW AGE OF ENLIGHTENMENT

Understanding how light works can guarantee an easier and more successful transition into digital

By Tony L. Corbell,
Corbell Productions, San Diego



All images ©Tony Corbell

It won't be long until the percentage of digital capture exceeds film capture, and I'm hoping that portrait photographers will slow down in the camera room and pay attention. That's right, *slow down*. Portrait photographers have largely been able to overlook a few details of exposure and contrast, and pay more attention to the aesthetic of the photograph than the technical. Usually, it's because you're simply busy. You may have one client in the camera room, two in the waiting room, and three more holding on the phone. Guess what usually suffers? *Image quality*.

Color negative films have never been better nor have they ever had more of an ability to record quality images with drastic over- or underexposure than they do now. The actual contrast range from white with detail to black with detail represents a

gradual curve with film, while the digital capture contrast curve is steep. I'm generalizing a bit, and some might disagree, but in order to accommodate this steeper curve, you're going to have to work a little harder to record sufficient detail in the highlights and dark areas of your captures. That means we need to take the time to meter our lights more carefully than ever.

White to black contrast range

For practical purposes, let's consider that one stop brighter than an 18 percent gray card is 36 percent or, light gray. One stop brighter than 36 percent is 72 percent gray, or **white with detail**. If we close the aperture down from 18 percent by one stop we have 9 percent gray, or dark gray. One stop more closed down and we have 4 percent gray, or what I think of as **black with detail**.

These numbers represent how much the eye can perceive on paper. In reality, our eyes see more contrast, but photographic paper can hold only a certain amount of detail without information loss. Two stops above middle, or 18 percent gray, and two stops below. If you can work within this area, there will be detail in the brightest highlights and the darkest shadows. And plenty of high-impact, creative work will fall within this range.

Creating depth, practically speaking

Depth and dimension are always important in portrait photography. Of course, every good portrait begins with what you draw from your subject, but creating depth in the image will give it something more than mere documentation.

Depth is achieved by controlling highlights and shadows. It's been said that depth and

dimension are generated by recording the subject's true brightness, then recording one brightness level above and one below the true level. If that's correct, then we must understand it's all about highlights and shadows.

Highlights and shadows are connected to each other in the following way: If we wish to increase the brightness of a highlight, we must diminish the size of the light source by making it physically smaller or simply moving the source farther from the subject. In other words, the effective size of the light source is relative to its distance to the subject. For example, a large light source placed far from the subject is, for all practical purposes, a small light source.

The shadow brightness or darkness is in no way connected to the brightness of the highlight. But, as we change the brightness of the highlight by changing the size or position the light source, the edge of the shadow also changes. As the size of the light increases, the edge of the shadow softens. As the size of the highlight decreases, the edge of the shadow becomes more pronounced, or sharper. Think of how your shadow on the sidewalk on a bright, sunny day is crisp and sharp. Where is the sun, our light source, relative to you, standing on the earth?

Metering for detail

If you've ever been faced with glare from someone's glasses, try moving a large soft box very close to the subject's face: The highlight becomes larger and less bright, and therefore more acceptable.

Start by placing your incident meter under the chin of your subject and measuring with the sphere aimed at the camera. That establishes your final exposure. Then measure your hair light, accent lights, etc., with the meter at the subject's position, aimed back at the light source. If the readings stay within +/- 2 from your shooting aperture, you'll have great detail throughout the image in both highlights and shadows.

What does this mean and why should we care? Understanding how to make light work for us helps us make quicker, more effective decisions in the studio. Start looking more closely at every lighting situation and more accurately matching the lighting to your subject. The transition to digital can be a bit easier if we can slow down and pay attention.

For more information about lighting, seminars and workshops by Tony Corbell, go to www.corbellproductions.com.

Corbell will be speaking at Imaging USA in Las Vegas July 2004, Sunday, 8:30 - 10 a.m.

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As the size of the light increases, the edge of the shadow softens. As the size of the highlight decreases, the edge of the shadow becomes more pronounced, or sharper.

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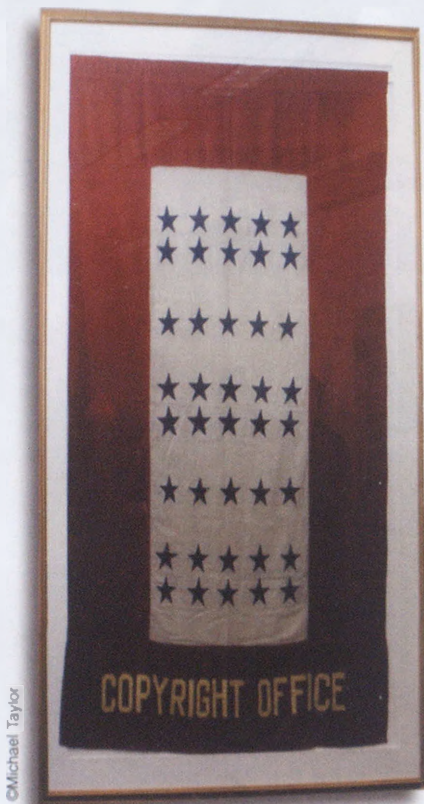
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PPA KEEPS UP THE PRESSURE ON CONGRESS FOR HEALTH-CARE AND COPYRIGHT REFORMS



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On the heels of the lobbying effort by its Board of Directors, Professional Photographers of America is keeping the pressure on members of Congress to enact meaningful health-care and copyright reforms. In early March, PPA dispatched one of its staff lobbying teams to the capitol to advocate the passage of two bills: the Small Business Health Fairness Act (S. 545/H.R. 660) and the ENFORCE Act (S. 1933).

The Small Business Health Fairness act would permit small business owners to purchase true group health insurance from their trade associations. Thanks to a concerted effort by the members of several groups, including PPA, this bill passed the House last summer. But the bill has been mired in the Senate Health, Education, Labor and Pensions Committee ever since. While the bill makes sense to small business owners who are facing skyrocketing premiums, some insurance companies and state insurance commissioners have aligned themselves against the measure. The most vocal opponent of the bill is pulling out all the stops to defeat the bill; according to the Center for Responsive

Politics (www.opensecrets.org), Blue Cross/Blue Shield has stuffed the coffers of political candidates with more than \$2.6 million since the 2002 election cycle.

Formally known as the Enhancing Federal Obscenity Reporting and Copyright Enforcement Act, the ENFORCE Act (S. 1933) bill would prevent copyright infringers from using a good faith error on a copyright registration to have a case dismissed. This provision is particularly beneficial for photographers, as it's often difficult to determine whether a particular image should be registered as published or unpublished.

The bill also increases the resources available to the FBI to pursue cases of criminal copyright infringement, and makes it easier to collect damages for individual works within a larger work, such as the pirating of individual tracks on a CD or images in an album.

The ENFORCE Act enjoys bipartisan support from Senators Orrin Hatch (R-UT), Dianne Feinstein (D-CA) and John Cornyn (R-TX). PPA is working with other members of the Senate Judiciary Committee to expand support for the bill.

The full text of the ENFORCE Act (S. 1933) and the Small Business Health Fairness Act (S. 545) is posted online at thomas.loc.gov.

REUTERS AND CORBIS FORM WORLDWIDE PARTNERSHIP

Technology and asset management for Reuters, more images and distribution rights for Corbis

News media company Reuters and stock photography giant Corbis recently agreed to a global partnership in order to develop new content, product lines and services for their growing client lists. The alliance pairs the award-winning news photography of Reuters, a 150-year-old information company, with the commercial images and rights management services of Corbis, the stock photo company founded by Bill Gates in 1989.

Under the deal, Reuters will have access to Corbis technology for use with the custom development and digital asset management of The Reuters Pictures Archive, a volume of over one million images. Corbis will extend its

existing distribution deal for Reuters images in the United States to include distribution of Reuters images in the United Kingdom. The two companies will share revenues from all newly created lines of business.

The pressing question for individual photographers is how media consolidation of this magnitude will affect their ability to sell images in the modern marketplace. There is no doubt that large-scale alliances such as these make it more difficult for the individual photographer to make money selling stock images on his own. No individual or small company can compete with the marketing resources of these large companies, or with the breadth of their image collections.

However, Michael Croan, director of photographer relations at Corbis, feels that individual photographers—at least those working in some way with Reuters and Corbis—stand to gain significantly from the alliance. “We are confident that

this deal will give their work even greater visibility,” said Croan. “By creating increased sales, it will lead to greater royalties for stringers working for Reuters as well as Corbis photographers.”

Croan also feels that the alliance will help provide opportunities for photographers to satisfy the demands of Reuters and Corbis’ growing customer bases. Presumably, as their businesses expand, new needs will develop from new customers in new markets. Photographers willing to work with the organizations to fill those needs could see profits.

“Our most successful photographers work hard to stay ahead of trends—not just demographic or news trends, but also the increasingly digital nature of the profession,” said Croan. “A solid working relationship with one of our editors helps to ensure that these photographers are producing work that meets an established demand. That photographer-editor relationship is key.”

—Jeff Kent, contributing editor

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TIME CAPSULE: HISTORIC RECREATION

RIT students honor 20th century immigrants with commemorative photograph

The Hope and the Fear is the latest in a series of commemorative images created by students at the Rochester Institute of Technology's (RIT) School of Photographic Arts and Sciences. The scene depicts an immigration registration at New York's Ellis Island at the turn of the century. Creating it was the final assignment for 13 students in the RIT production photography class. The students handled the choreography and technical aspects of the shot, using RIT alumni volunteers from the New York City area as models. The students captured the scene with a Mamiya 645 camera fitted with a Leaf 22 digital back. Lighting was almost entirely natural.

"Historical accuracy was among our top priorities," says Douglas Ford Rea, photography professor at RIT and the project's faculty supervisor. "The facilities at Ellis Island still look remarkably similar to how they appeared all those years ago, and the costumes closely resembled the styles of that era."

Ellis Island was the first stop for over 12 million immigrants to the United States between 1892 and its closing in 1954. With the support and supervision of the U.S. National Park Service, the students conducted this photographic recreation in the registry room of the Ellis Island Immigration Museum, which opened to the public in 1990.

Previous RIT photographic projects include a re-enactment of the trial of Susan B. Anthony at the Ontario County Courthouse in Canandaigua, N.Y., and a photographic tribute to women in flight photographed at the National Warplane Museum in Horseheads, N.Y.



©Rochester Institute of Technology

**"Those who wish to
sing always find a song."**

—Swedish proverb

Our mistake

There was a glitch in our February roundup of products, "Putting It All Together." The handsome Flora and Elite albums pictured on p. 62 are products of Flora Professional Albums (www.floraalbums.com). The 10-print Meridian Wallet Holder pictured on p. 66 is a fine product from Taprell Loomis (www.tap-usa.com). Apologies to our readers and the good folks at Taprell Loomis and Flora Professional.



Self reflections

Anthony Goicolea's disturbing, provocative images exploit his own boyish appearance. With the help of body doubles and computer effects, he's cloned himself (all the faces in the photographs are his) in coming-of-age narratives evoking both fondness and horror. These images are from the artist's first book, "Anthony Goicolea" (Twin Palms, 2003), which also includes a CD of his short films. Head to www.twinpalms.com for more information.

jump!

...with PocketWizard.

Howard Schatz. Advertising, fine art & fashion photographer: "This image was created for a fashion editorial on athletic wear for L'Uomo Vogue, inspired by our book, *ATHLETE* (HarperCollins, 2002). To achieve this image, I used two independent flash units in one light bank, each connected to a PocketWizard MultiMAX Transceiver. To accurately control trigger timing, I set one MultiMAX wireless radio to "front" curtain synch and the other to "rear" synch. An ambient light source was added to "paint" light on the model's movements. Making this image WAS a challenge. PocketWizard made it possible..." **Digital. Wireless Freedom.**



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A dark, moody close-up of an Olympus digital camera. The lens cap is removed, revealing the lens elements. The camera body is black with silver accents. The Olympus logo is visible on the front. The background is dark and out of focus.

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8 SECRETS FOR PRICING & MERCHANDISING

Don't try to be the cheapest—it'll lose you money, drive you nuts, and work you to death

By CHARLES J. LEWIS, M.PHOTOGR., A-ASP

Pricing for profits is one of the areas that really drives us photographers nuts, right? Are we charging too little or too much? Do we raise prices or lower them? Do we set our prices just a little lower than our competitors to get more business?

It's very important that you realize right here, right now, that we are not going to talk about taking advantage of people. Nor are we talking about charging more than you are honestly worth. And we never talk about using manipulation or trickery to make more money. You do not build a long-term, successful business by doing any of that.

It's a fact: You honestly provide good products and services, and it's perfectly honorable to earn a substantial profit from it. You deserve it. Don't be afraid to earn a great living with your photography!

Last month when we talked about using the correct words in your business, one of the bad words was "price." So, as in all our discussions with our clients and among ourselves, whenever possible, we'll use the correct word, which is "investment." Where we've used "price" in this article, it's purely for clarity, and I beg your indulgence.

Secret 1: The client's investment determines everything. If you charge a low amount for your work, your client will not respect you. She won't listen to you. She won't take your advice. She will be in a hurry to get to other appointments, etc. This dramatically affects your work, because with no cooperation, how great

can your images possibly be? So quite honestly, the more you charge, the more respect and cooperation you receive. Thus, your work is better.

Secret 2: The price/value relationship. The more you charge, the better you are perceived to be. People automatically make this giant leap of faith. If you're expensive (whatever "expensive" is to them), you must be good. Use this powerful law in your studio!

Secret 3: It's not the amount of the investment, it's how you present it. The actual amount you charge isn't that important. People watch you and follow your lead. If you can look them in the eye, with confidence and enthusiasm, they will know you are worth what you charge. At the least, they will know that you honestly feel you are worth what you charge.

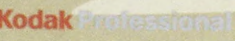
On the other hand, if you're looking at the floor, speaking quietly and timidly, and


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sweating, then they will figure your prices are too high for what they will get, even if it isn't so.

Knowing it's how you present the investment is what makes all the difference, I recommend you raise your prices twice a year, 10 to 20 percent each time, no matter what. An important part of my business system is to put everything you can on autopilot. Certainly price increases are one such thing. All you do is set the rule, then abide by it for the rest of your career: Every January 1st, while you're watching the Rose Bowl Parade, your prices are increasing by 10 to 20 percent. Every July 4th, while you're watching the fireworks, they're increasing another 10 to 20 percent. Do this slowly and surely forever and watch how your profits grow (and how few clients you'll lose).

Secret 4: If two-thirds of your clients are not complaining about the amount of the investment, your prices are too low. The key here is to understand that in most cultures, it is normal to complain about price. It's what we do. Don't let it affect you. Remember, you cannot be all things

Pricing for profits is one of the areas that really drives us photographers nuts, right? Are we charging too little or too much? Do we raise prices or lower them? Do we set our prices just a little lower than our competitors to get more business?

to all people. As the great photographer and businessman Donald Jack taught me, "In order to be successful, you must be willing to send some people away."

Right here and right now, accept the fact that some people are going to complain about your prices, no matter what you charge. After appropriately justifying the investment to the client, if she still feels the investment is too great, accept that she will not be one of your clients at *this time*. You can't work with

everyone. There aren't enough hours in the day.

Secret 5: Don't hand out printed price lists or post prices on your Web site. Why? Because your price list exists for one reason and one reason only: To help you sell better. Not so people can take it home and compare your prices to your competitor's. Not so you can mail it out to the people who call and ask you to.

You do have a printed price list, so
(continued on p. 22)



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There are actually two lines of twine here. Can you see them? Of course you can, thanks to the extraordinary image quality captured by Epson printers and inks. Just look at those translucent storm clouds. Or the hues of the lake and prickly detail of the landscape. Truly, it's an incomparable display of prowess. And one that comes with absolutely no strings attached.

With output like this, it's no wonder Epson is the brand of choice for the world's best photographers. In fact, only Epson offers ink systems specifically designed to meet the most demanding professionals' needs – Epson Photo Ink for the highest standards of image quality, and revolutionary Epson UltraChrome™ ink for professional-level image quality that's good enough to sell. Plus, Epson printers deliver: up to 5760 x 1440 dpi and the smallest ink droplets for detail and color that surpasses traditional photography • Flexible media handling – including glossy photo, matte, luster, semi-gloss and fine art papers • True BorderFree™ photo printing • Fast print speeds • Individual ink cartridges (some models).



New

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Epson Stylus Photo 2200

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New

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(continued from p. 19)

everyone knows you don't make up the prices as you go along. It is nicely printed on parchment paper, and it resides in a leather binder. It is obvious that this is your studio copy price list, and people don't take it home with them. Nothing shifty about this—it's smart.

I have one exception—a printed price

list for high school seniors to take home. I guess we all have business areas that still need work, myself included. But we do not ever send out the price list in the mail, and it is not posted on our Web site. I do not allow any originals to leave the studio at any time, so there really is no need for clients to take home a printed price list.

Secret 6: Always have a "Whopper."

Something that is so big, so expensive, so outrageous, that no one in his right mind would ever invest in it. In my opinion, you must have a whopper in every product line. For portraiture, it's a 40x50 or 50x70 portrait. For weddings, it's an all-inclusive package—the works—for \$10,000 and up. After the whopper, everything else sounds perfectly reasonable. Which brings us to the next secret...

Secret 7: Always present your highest end products first and work your way down slowly. When you order a drink at a fast food eatery, a properly trained counter person will say, "Large?" Nine times out of 10 the customer simply says, "Yes." There are psychological reasons for this, but we just don't have space for them here. Just trust me here, and do it this way!

Secret 8: Have more than one product line or level of service. For portraiture, you want to offer at least two or three product lines. Your finest might be a beautiful watercolor effect on canvas. The middle might be a traditional style on canvas, and your lowest perhaps printed on Masonite or mount board. You get the idea. Naturally, even your lowest priced products will be of the finest quality you can produce. Never, ever let anything leave your studio that isn't the finest you can produce.

The same goes for your weddings. I highly recommend you have packages or "collections" for the prospect to choose from. I recommend about five of them, including your whopper. Any more than that will confuse your prospects, and a confused mind cannot make a decision.

I sincerely hope that these eight major pricing and merchandising secrets will be helpful for you. But remember, nothing is helpful if you don't take action immediately. No action means no growth. I want you to realize that I don't expect or want you to agree with everything I say. I'm just trying to share with you the major Maximum Profits Shortcuts that I have discovered to be true over my career.

For more information on this month's subject and related money-making secrets for photographers, go to www.cjlewis.com. Charles J. Lewis, who runs a highly successful studio, has been teaching other photographers how to succeed for more than 25 years.

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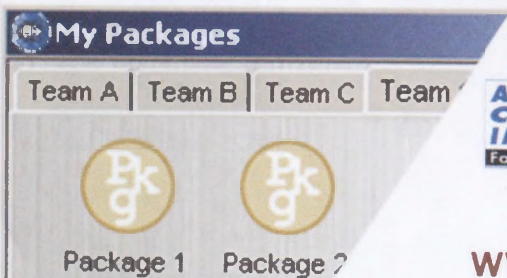
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Photographer Sylvan Mueller in action with the Sinar m during a "Food" shooting.

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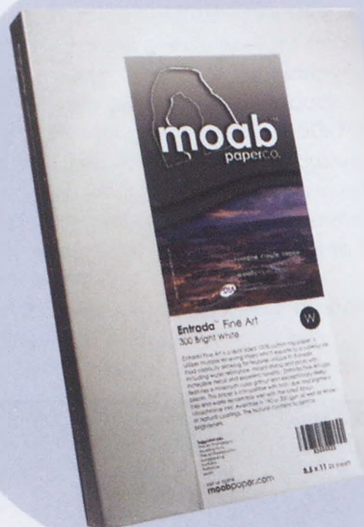
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More info? Circle 34

Art output within reach

Epson's newest printer delivers fantastic quality with all-new features for blazing productivity

Imagine going to a fine art museum full of original work by Claude Monet hanging right next to photographic reproductions.

Now imagine not being able to distinguish the originals from the reproductions. This is exactly what many members of the media encountered at a special event held by Epson at the Gallery of Fine Art museum located in the Bellagio hotel in Las Vegas during the recent PMA trade show. Printed on Epson Ultra Smooth Fine Art paper, the reproductions showcased just how far digital printing has come. They were output on Epson Stylus Pro 9600 professional printers with Epson UltraChrome pigment inks. If you want to produce the print quality that's selling in some museums in your own studio, take a close look at the Stylus Pro 4000.

The Stylus Pro 4000, Epson's latest UltraChrome pigment-based printer, brings a new carriage width and several features aimed at increasing productivity, including auto nozzle check and cleaning, auto print head alignment, eight ink channels enabling on-the-fly switches between Matte and Photo Black inks, multi-function adjustable paper tray, and ink droplet delivery at 3.5 picoliters.

Anyone familiar with any of Epson's prosumer and professional UltraChrome ink printers knows they are capable of producing amazing color output with a color gamut very close to dye-based inks, and even black-and-white prints with fantastic detail. The 4000's new print head lays down 2,880 dots per inch in variable-sized ink droplets 0.5 picoliter smaller than its siblings in the Epson family. Prints



Photographic reproductions displayed next to original work by Claude Monet impressed the crowd. Epson's UltraChrome print technology is now available with improved features and on a smaller, more affordable scale.

produced with the 4000 are rated light-fast by Wilhelm Imaging Research Institute for up to 150 years, depending on the print media and display conditions. The tiny size of the droplets does somewhat improve print quality, but what makes this printer really hot are the cost- and time-saving additions for production environments.

The eighth ink cartridge slot—which allows the on-the-fly ink switch between Matte and Photo Black—is a most welcome addition. This feature alone will save users time and money over the 7600/9600 models because there's no need to purge the ink you're replacing, which wastes an average of \$70 worth of ink every time you switch, not to mention 30 minutes of down time.

In addition to the standard ink slot configuration, the 4000 can be configured with dual sets of CMYK ink for offset



specs: Epson Stylus Pro 4000

Inks: Epson UltraChrome, seven-color (CcMmYk + Photo K or Matte K) or four-color (CCMMYYMkMk)

Resolution: 2,880x1,440 dpi

Nozzle specs: color and monochrome heads, 180 nozzles X 8

Maximum paper width: 17 inches

Print engine speed: 13x19-inch prints in seven-color print mode in 1:44 to 18:44 (7:49 at 1440 dpi)

Weight: 84 pounds

Size: 33Wx14Hx30D

Interface: USB 2.0, FireWire, optional 10/100 Base T Ethernet card

OS: Macintosh OS 8.5.1 to OS X; Windows 95, 98, Me, NT 4.x (Service Pack 3 and later), 2000, and XP

List price: \$1,795

proofing, as well as faster printing with even greater ink capacity. It uses the same ink cartridges as the 7600/9600 models and ships with 110ml cartridges, but these can easily be replaced with 220ml cartridges or a combination of both sizes.

Why the new automatic nozzle check and head-cleaning feature? Most people realize they have a clog only after making a bad print streaked with horizontal lines, which translates into not only wasted time, but wasted ink and paper as well. This can really drive up your costs, especially with large prints on fine art surfaces. Epson's new White Beam Sensor strives to make this experience a thing of the past. Now the user can set this feature to perform a variety of tasks without supervision, including nozzle checks, cleaning when necessary, and automatically repeating the process up to five times. The White Beam sensor also automates print head alignment, a previously laborious, time-consuming task.

The 4000 handles media in several different ways. It accepts rolls up to 17 inches wide, has several options for loading cut sheets, and supports full-bleed, borderless printing. Epson adds some new paper choices with the 4000, 17-inch wide roll stock and 17x22-inch cut sheets. The multipurpose paper tray holds 250 cut sheets, in sizes from 8x10 to 17x22 inches. Wedding/Portrait photographers can really benefit from the multipurpose tray by having the ability to cue up enough 8x10s to fill an album and hitting print for unattended printing. Single sheets load three different ways, including straight-through paper paths that won't bend the media—even poster board up to 1.5mm thick.

Another bonus with the 4000 is the inclusion of color print profiles that are the best Epson has ever offered. These profiles deliver fantastic results right out of the box. Epson even includes a training video CD that shows how to get the most out of the printer, and details the proper Photoshop printing workflow, including the use of profiles.

For more information on using Epson printers and some Photoshop techniques, I recommend Epson's new online tutorial

program, the Epson Print Academy Online Experience, which features some of the most influential digital artists and print makers around (www.epsonprintacademy.com).

Clearly, Epson takes the needs of professionals seriously. Once again they have created a product that raises the bar for professional photographic output. □

Bryan Linden, a digital imaging expert who's been capturing digitally since 1993, is a consultant to many leading technology companies in the areas of color management, product development and workflow. His photographic work encompasses entertainment, events, fine arts and more. Linden is also a regular seminar presenter on digital photography, Photoshop, digital workflow, marketing, and color management. You can reach him through www.lindenphoto.net.

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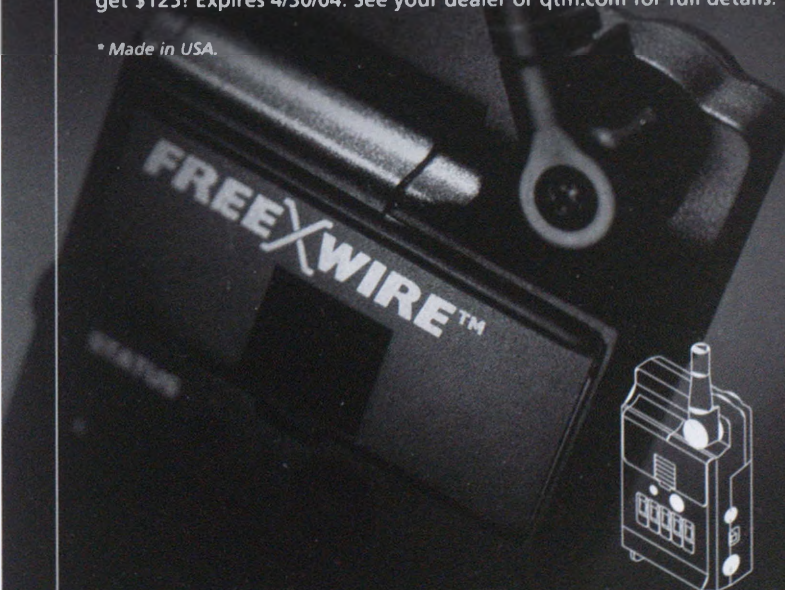
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Small but sluggish

Size is a selling point for the *ist D, but slow write speed holds it back

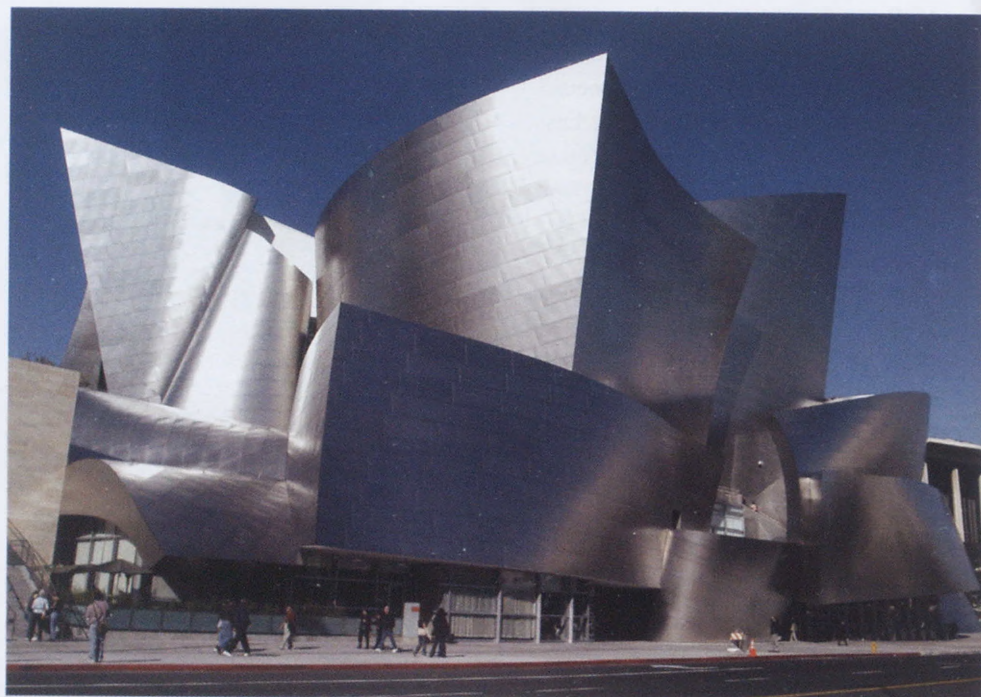
Pentax has a long history of producing quality photographic gear. Before the pro market dominance of Nikon and Canon, Pentax Spotmatics were the cameras of choice for many serious photographers shooting 35mm.

Sometime in the late 1970s, Pentax shifted its focus to the medium-format and consumer markets. Late last year the company brought out a new digital SLR camera, the *ist D, to fill a niche for professional shooters and serious amateurs.

The camera's 6.1-megapixel, 23.5x15.7mm-CCD sensor can capture resolution up to 3,008x2,008 pixels—a competitive resolution among digital SLRs. It writes files in RAW, JPEG, and TIFF formats.

The *ist D is the smallest and lightest digital SLR available. Without batteries or a lens attached, it weighs only 19.4 ounces. With dimensions of 5.1(L)x3.7(H)x2.4(W) inches, it's not much larger than some consumer digitals. In some cases, lighter, smaller cameras make shooting more difficult; they don't handle well and they aren't stable enough. But the *ist D is very well-balanced and has the look and feel of a much more substantial camera. Except for the somewhat longer lens, it feels more like shooting with a higher-end 35mm rangefinder than an SLR.

Digital SLRs are addressing a wider range of applications, but the *ist D is still somewhat more application-specific than competing digitals. While it lends itself very well to the deliberate pace of shooting architecture and urban scenes, it's not the



right camera for shooting models, even with its accurate color rendition.

There's a certain amount of shutter lag, but that wasn't the problem in my test. Write delay was. There were extended periods when the camera couldn't fire because it was busy writing to the media, which was extremely frustrating during the model shoot.

In the continuous mode, the *ist D rated at 2.5 frames per second, with a maximum burst rate of five frames. That rating is relatively accurate. Capturing TIFF files in the continuous mode, I could shoot five frames in 2.2 seconds. But it then took 00:01:22 to write the data to the 1GB SanDisk Extreme CompactFlash card. That's a long time.

In the single shot mode, it took 3.5 seconds to fire the first five shots, and it was possible to capture another image in just under two seconds. At that point, it's



All images ©Ron Eggers

sluggishness became a serious problem. It took 15 seconds for the camera to be ready to go again, and another 13 for the shot after that. On top of that, the camera had a problem staying on focus. Once achieved, focusing was pretty sharp, but in the Continuous Focus mode, it sometimes took several tries for the camera to lock on.

Pentax has incorporated all the necessary creative controls into the *ist D, including Hyper-program (P), Shutter-priority (Tv), Aperture-priority (Av) and Hyper-manual (M).

The Hyper-manual setting is more sophisticated than most manual settings. When you press the small green button near the shutter release, the camera selects the correct exposure setting, which you can then use as a starting point for manual adjustments. The Tv and Av dials can then change shutter speed or aperture independently of each other, so there's no compensation when one or the other setting is changed.

Metering is handled by a 16-segment metering array for optimum exposure. There are also center-weighted and spot metering options. With an ISO equivalence of 200 to 1600 (which can be increased to 3200 as a custom function), the camera works well in low light situations.

Captured at the default settings, my images were slightly underexposed and the contrast was lower than optimum, but both of these were correctable through menu settings.

Even though the camera body is small, most of the settings and adjustments are accessible. The main problem its compactness presented was getting the CompactFlash cards in and out of the slots. A pair of miniature needle-nose pliers made the task much easier.

The *ist D can take multiple exposures in a single frame, which is quite unusual for a digital camera, but something that some film photographers really like. With this simultaneous bracketing, you can do Photoshop techniques that were previously limited to tripod photography, but this capability still isn't as important as it was with film photography.

Power management is very good. It was possible to get up to 200 images per set of four standard AA rechargeable NiMH

batteries. The camera will also take two lithium CD-V3 batteries, which lasted for around 250 shots using pop-up flash about 25 percent of the time. An optional D-BG1 camera grip holds a second set of batteries and includes a separate shutter release button for vertical shooting.

Pentax is designing a new DA series of lenses optimized for the digital sensor. Various other Pentax lenses can be used with the *ist D, including models in the K, KA, KAF and KAF2 series. With the appropriate adapters, it's even possible to use screw-mount 645 and 67 series lenses. But lenses not specifically designed for this camera do not integrate effectively with its electronics, which limits its functionality.

With a street price of \$1,700 for the body alone, the *ist D's price to performance ratio is good, but not necessarily great. It's a little bit on the high side for its market. But when size and weight are major considerations, you don't have to sacrifice functionality with the Pentax *ist D. ☐

specs: Pentax *ist D

Resolution: 6.3-megapixel CCD, 3,008x 2,008 pixels

Color Depth: 12 bit (RAW), 8 bit (TIFF & JPEG)

Metering Options: TTL open-aperture 16-segment, Spot and Center-weighted.

Burst Rate: 2.5 FPS up to 6 frames (at noise reduction off)

Exposure Options: Hyper Program, Programmed AE, Shutter-priority, Aperture-priority, Manual, Bulb.

Shutter Speed Range: 1/3000 second to 30 seconds

White Balance: Auto and multiple presets

ISO Range: 200 to 1600 (3200-Custom)

Lens Compatibility: KAF mount, compatible with KAF2-, KAF- and KA-mount lenses

Flash: Pop-up, dedicated hot shoe and PC cord connection

Storage: CompactFlash (Type I & II)

Street Price: \$1,700 (body only)



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after the photography

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Illumination

Matthew Jordan Smith draws from within and pulls beauty and personality to the surface

All images © Matthew Jordan Smith



"The day I spoke with Matthew Jordan Smith, he was having a hectic morning. There was the usual business of being an in-demand portrait and beauty photographer, and then his main computer went down.

Despite the unexpected hassle, during our conversation, Smith displayed considerable aplomb and his legendary enthusiastic charm.

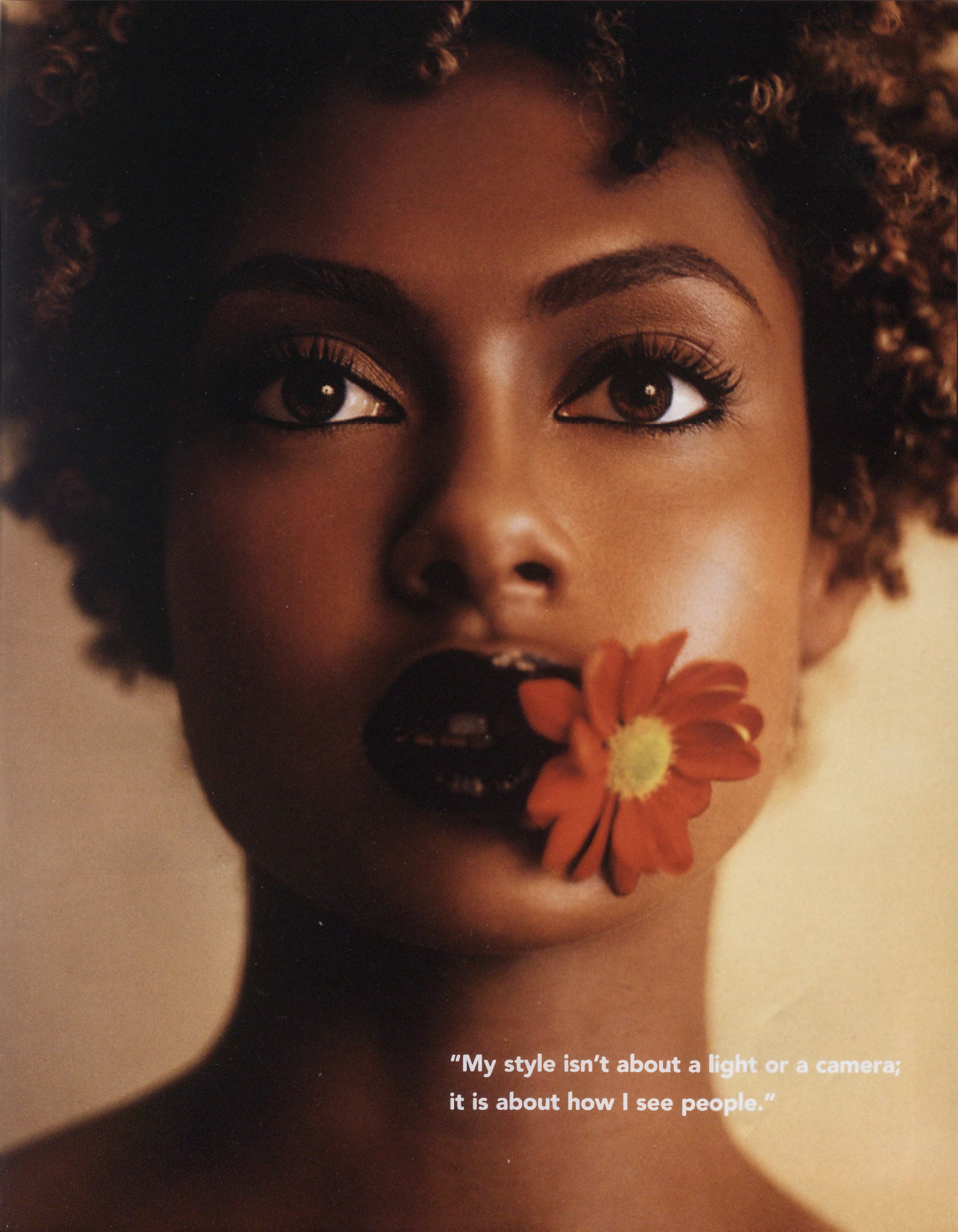
A quick check of his work at his Web site (www.matthewjordansmith.com) or his book "Sepia Dreams: A Celebration of African-American Achievement through Words and Images," shows that this guy has all the right stuff as a photographer—charm, talent, business sense, and an intense work ethic. His mentor Gregory Heisler has this to say about Smith, "Matthew makes clients, he doesn't just do jobs. People meet him and they like him, then they start working with him and they come to trust him, and then he delivers this incredible work."

Here's what Smith told me that morning.

Professional Photographer: Where are you from and where did you go to school?

Matthew Jordan Smith: I was born in New York City, but my parents moved to Columbia, South Carolina, when I was five. After high school I attended The Art Institute of Atlanta.

Smith photographed actress Emily Watson with a Mamiya RZ 67 and 110mm lens, using Kodak Professional E100G 220 format film and lit with two four-tube Kino Flo banks set vertically. (Opposite) In his Sedona series, Smith photographed this model with a Contax 645 and 120mm macro lens, using Kodak Professional E100S film, and lighting with a Profoto strobe and large white umbrella.



"My style isn't about a light or a camera;
it is about how I see people."

PP: And from there?

MJS: After the Art Institute, I moved to New York City and assisted various photographers for about five years. The last year I would be shooting a job for myself one day and assisting on a job the next. I did that to the point where I was shooting so much that I didn't have to assist anymore. I've had my own studio for 12 years now.

PP: Did you start off wanting to do beauty, fashion and celebrities?

MJS: Not at all! I had wanted to be a sports photographer. Sports were my passion. But when I got to school my outlook changed as I was exposed to different kinds of work outside of the world of sports photography, and this changed how I saw photography. I think the epiphany came in a class one day when an instructor brought in a copy of *Zoom*, the French photography magazine. What I saw turned a light on for me that

day, and I realized that I wanted to *create* more than merely document.

In New York I started assisting photographers who were doing fashion and portraiture...I got excited about the process—not just the photography but everything that went into pre-production. I really like doing all the work that makes a photograph your own creation. I also discovered that I really wanted to just photograph people. I always enjoy working with people one on one.

PP: Your pictures suggest that you relate to people very well. Is this a natural or a learned skill?

MJS: I had to learn it on my own. I was a shy person growing up. The camera was a way to meet and open up to people. To get to the point where I was comfortable talking to strangers and bring out different parts of their personalities was hard. I always wanted to sit back and watch. Even now it's a challenge, and something I work on constantly, at finding the basic things we all have in common, whether we come from different countries or cultures, or whether the person in front of the camera is 50 years older or 30 years younger than I am. I find the things that we each can relate to and then we talk about those things. Once I find a common bond, I stick with that.

Gregory Heisler, whom I freelanced for while I was assisting, is a master at talking to people. I watched how he related to the subject. Gregory has it down to an *art*. He is very charismatic, very energetic. He is also just a wonderful person and just watching the whole process of how he works on an assignment from beginning to end was quite an education for me.

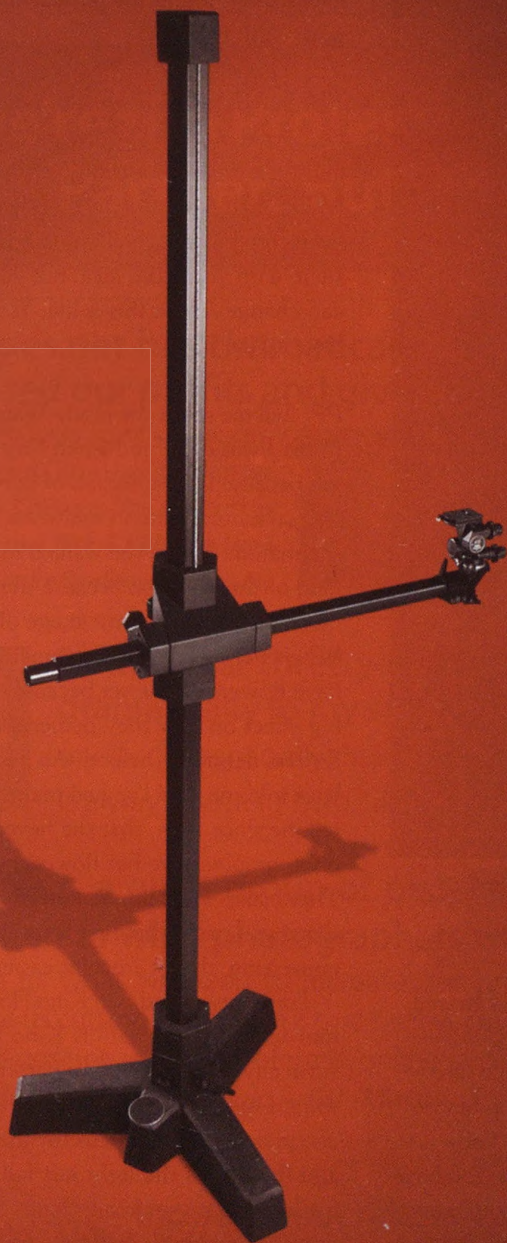
PP: Who else influenced you?

MJS: I worked for fashion photographer Neal Barr, a protégé of Irving Penn. Like Penn, he was a stickler for lighting. I learned the most about lighting in the

Smith wanted to draw attention to singer and musician Vanessa Carlton's eyes, so he placed one Profoto head behind her and lit her face with a masked hand-held mirror.



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Smith presents comedian and actor Tommy Davidson here in a Photoshop composite. He lit the shots using a Profoto strobe pack with an Elinchrom Octa light bank.

studio from him. He saw things that took me a while to learn to see. He was very good at using fill cards and scrims. He would look at a Polaroid and say, "Oh, we need another fill card." So we'd add a fill card from, like, 15 feet away and it would make such a big difference. It just blew my mind how he knew just what to add, and how the smallest little increment of light could make or break a shot. He worked in a pitch-black studio, and lighting-wise everything that was in the shot was there because he had put it there. Nothing was left to chance, nothing at all. I worked for him on staff for a year. This was a wonderful, wonderful experience.

PP: Do you do much research on your subjects before you meet them?

MJS: Oh, absolutely, doing background research is a real must. We do extensive research before every job to make sure we have all the adequate information before going to the shoot. You have to know whom you will be working with. You have to find out what they like and you have to use anything you find out beforehand to really make the shoot happen.

PP: Let's talk about specific images, starting with the Tommy Davidson double portrait. Is that a double exposure or a Photoshop composite?

MJS: It's a Photoshop composite. I had to explain to him what I wanted to do, sketch it out and show him what it would look like, and eventually act it out so he could see what I wanted. We did two

sessions and got a variety of expressions and poses. When I edited the film on the light table I looked for the perfect images to go together. It was a struggle, but I eventually I found the perfect shots and said, "Ahh this is it!"

PP: So you do come in with a concept, but do people ever say, "I don't want to do this," and then do you start to go with the flow?

MJS: Yeah, you have to be open to everything. It always helps to walk in there with your core idea, but you know it can change, 'cause this is life. You better have a Plan B.

PP: Tell me about the Emily Watson shoot.

MJS: I was delighted when I received that job because I am a big fan of hers. We shot in a hotel suite in midtown Manhattan. When she walked in, I was kind of thrown back because she looked much different than my image of her. Whenever I photograph women, I try to have flowers on the set because it has a big effect on how they perceive me. The flowers definitely helped win her over. She later told me, and I've had many women tell me since then, that she never had a photographer give her flowers before. That makes a big impression right there. Once you make that first favorable impression, things are a lot easier.

For lights, I used two Kino Flos, just two four-tube x 4-foot 5500K Kino Flo banks vertically. That light is so flattering. The thing I love about Kino Flos is that you can pick a point of focus for the lights and the rest of the light just falls away so smoothly that you really focus in on that point. With Emily, her eyes are so big and so beautiful—she has the most intense blue eyes—that I wanted to focus on those and nothing else. The Kino Flos helped me do that.

PP: The Vanessa Carlton shot, how did you light that?

MJS: The night before the session, I saw Vanessa on the Grammy Awards. She was playing the piano, and for some reason they kept cutting back to an angle that was



"I like to sell and more variety means more sales. Collages gives me the variety to increase sales on every event and my clients love their products. Collages.net is a first class organization." *Clay Blackmore, Clay & Co (Rockville, MD)*

"With the leads that Collages.net has generated for me from this past year's



clients, I have booked 11 additional weddings representing over \$58,000 in revenues!" *Mitche Graf, Graf Photography (St. Maries, ID)*

We're the Professional Photographer's Internet Partner. But Don't Take Our Word For It.

"Collages.net has dramatically increased our profits and gives

us new products to offer our customers. Clients love the sites that we build with Collages. The product is so easy to use! *Rick & Deborah Lynn Ferro, Signature Studios (Orlando, FL)*



"Collages has fulfilled a growing demand from our wedding and corporate market to view their

pictures online. Collages provides the ultimate convenience to our clients to share their images with family members living across the globe. Their entire team is always eager to assist us with answers and solutions. It has been a true pleasure to work with them." *Charlene Martin, Edward Fox Photography (Chicago, IL)*



"In the past three years that I have been using Collages.net, they have added dramatically to my studio's profits. Collages adds value to the services I offer in my studio, especially their CD Slideshow. They are a very customer service oriented company that is always there to help." *Bill Buchelt, Elan Photography (Downers Grove, IL)*

"Collages is a great group of people to work with, they listen to what photographers want

and give us what we need to increase our profits and make us cutting edge. I am a true believer in PPA and Collages.net is PPA's preferred online service." *Horace Holmes, Photographic Artist (Macon, GA)*



"Collages has increased my monthly profits, but

more importantly, the exposure has landed me new business that never would have come my way. I've tried other services – there is nothing like Collages.net." *Terri Banks, Angellight Studios (Oakmont, PA)*



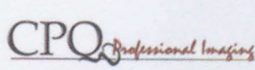
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looking through the piano. I kept seeing her head and her eyes popping up every now and then. I thought, "I'll concentrate on her eyes!" To get this effect, I lit her face using a mirror. I placed one Profoto head with a Magnum reflector behind her right shoulder, and just a mirror in front of her to bounce the light into her face. I had masked off and scrimmed the mirror to cast the highlight pattern across her eyes.

PP: Do you shoot film or digital?

MJS: Every job I shoot, I shoot on film. On Kodak film to be precise. I've been a fan of Kodak films for my entire career. Eighty percent of the film I shoot now is transparency film, E100G. It is beautiful, just beautiful.

Almost everything gets pushed or pulled up to $\frac{1}{4}$ f/stop on the high end and down to $\frac{1}{8}$ f/stop on the low end.

PP: And the photo of Vanessa and Sasha Williams?

MJS: That was lit very simply with a strobe:

A Profoto head in an Elinchrom Octa bank.



I very rarely shoot exactly at how a film is rated.

PP: How much film do you shoot in a four-hour session?

MJS: About 50 rolls of 220 film in a Mamiya RZ67II or a Contax 645 medium-format camera. My assistants can barely keep up.

PP: How important is Polaroid for you?

MJS: I use a lot of Polaroid. One reason is to make the subjects feel comfortable with the way they are going to look in the final shot. While my first obligation is to my client, of course I also have to put my subjects at ease and get them to trust me. Sometimes people are insecure about how they look that day or wonder if you are working from the best angle and they start to feel weird. Having your picture taken is a very personal thing. If I can show them a great looking Polaroid, it helps them relax and feel confident.

PP: When you opened your studio, did you immediately start thinking about developing a certain style?

MJS: I didn't think of any of that at the time. The whole idea of branding myself, of marketing myself came in time, after learning more about the industry. In the beginning I was just trying to develop my own personal style. I was kind of vexed about doing that because I just wanted to have a certain lighting style. I wanted to use just one light and one light only. I thought that was going to be my style. As I got older and more experienced, I found out it's not just a light that makes your style. And photographic style is not about using a certain film or a certain camera, either. You have to dig deeper. A person's style is more about what comes from within him. Realizing that has definitely helped me. I had to dig deep to find out why I started taking pictures in the first place, and once I discovered that, I found how to photograph my subjects. My style is about how I see people. □



Emanuel Ungaro Haute Couture

[now!now!now!ography]



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Take this shot by Matthew Rolston. Shot one day, delivered the next with a system in tune with today's pro digital technology.



Rolston used the D1X* and the Nikon Electronic File or NEF with the AF-S DX Zoom-Nikkor® 12-24mm f/4G and the AF-S Zoom-

Nikkor® 17-35mm f/2.8D lenses with ED glass — just two of countless camera/lens combinations in Nikon's Total Imaging System. He kept his digital workflow flowing seamlessly with Nikon's Capture software and the NEF — a file format that gives you the awesome flexibility to change the settings of a shot after you shoot it. See how Rolston put this shot together at nikonslr.com.



*Nikon Mail-in Rebate offer valid only for retail sales of new Nikon D1X Digital SLR cameras purchased from Nikon Inc. by Nikon authorized dealers or distributors and sold to consumers by Nikon authorized dealers or resellers from February 16, 2004 through April 30, 2004. Nikon Mail-in Rebate offer cannot be combined with any other Nikon offer. Available only at participating Nikon authorized dealers or resellers. Nikon Mail-in Rebate offer void where prohibited, taxed or restricted by law. Nikon Mail-in Rebate offer may be withdrawn without notice.

101

Great Ideas

Successful photographers share their favorite tips, tricks & hints

Compiled by Jeff Kent

Okay, so we're a little greedy. Last year, we scoured the countryside, banging down studio doors and ringing phones off the hook in search of the 51 hottest ideas in professional photography. Well, that was nice, but it wasn't enough. We wanted more.

This year we've one-upped ourselves, digging up 50 more great ideas than last year—101 to be exact. It's all for you. These ideas have been fire-tested in working studios around the nation by some of the top performers in the industry. Many thanks to all who contributed their thoughts and inspirations. We couldn't have done it without you.

—J.K.

Working with children

Smile grabbers and other tools

When working with kids, there are a few tools that I would die without. My favorite is an inexpensive feather duster I use to tickle the children. This instant smile grabber works on all ages to produce a winning smile every time. Smarties candies given during the session (they leave no color on the teeth and dissolve quickly) and a Dum Dum sucker at the end make every appointment a little more pleasant. Believe me, a little bribery can go along way!

—Sandy Puc', Cr.Photog.,
Expressions Photography, Littleton, Colo.

Snow, even in sunny So Cal

In Southern California, we don't understand snow, but we know it's a good winter prop, especially for portraits with children. To create a realistic snow field for a winter scene, use batting from a fabric store. This very

inexpensive material is used to stuff pillows and quilts. It will fold to look like fluffy snow. Add artificial prop snow from Calumet, and the portraits will give you a chill.

—Bill Keane, Cr.Photog.,
Bill Keane Studios Inc., San Diego, Calif.

Posing an infant with older siblings

One of the most challenging poses to come up with involves a six-week to nine-

months-old infant with older siblings. This pose (below, center) is the best way I have found to keep the relationship of the children equal without making the older child more dominant. Simply throw a few white pillows on the floor and have the infant's head placed as closely to the older child's cheek as possible. White turtlenecks and a white blanket to cover the legs make this a simple, classic image.

—Sandy Puc', Cr.Photog.,
Expressions Photography, Littleton, Colo.

Peter Cottontail and Co.

Bunnies? Kids love them, but the little critters are a bit skittish and like to get traction to get away. Take away that option by putting a sheet of Plexiglas on the floor. They slip, so they won't move. It also gives a nice sheen, and makes cleanup a bit easier. Be sure to polish the edges so they don't cast a shadow on the floor.

—Bill Keane, Cr.Photog.,
Bill Keane Studios Inc.,
San Diego, Calif.



©Sandy Puc'



©Sandy Puc'

Marketing, image and studio service extras

E-mail it

Want to cut costs and increase biz? Send it by e-mail. We have address books for all of the different sports we shoot, both for clients and prospective leagues. It's easy to shoot out a mass mailing to all of your prospective clients for a particular sport, and it's free. Send samples, attachments, links to your Web site. You can do this anytime of the day. Last football season, after our first e-mailing, we picked up three football leagues.

—Dennis Kirkpatrick, Cr.Photog.,
dennisKIRKPATRICK Photography,
Port Charlotte, Fla.

Wallet business cards

Whenever a client places an order, we give her an extra set of eight wallet prints. This free wallet set includes a favorite image from



her order, along with our studio logo and Web address. This card is a great way to encourage your clients to refer their friends and family to your studio. As a bonus, it also shows off your wonderful work to potential clients. The cost to us is \$1.30 for the set and it allows the possibility of up to eight new clients hearing about our studio. Now that's a great marketing value!

—Sandy Puc', Cr.Photog.,
Expressions Photography, Littleton, Colo.

A smile goes a long way

Service in all industries is at an all-time low. However, it is not difficult to give good service. A smile goes a long way. Your clients can even hear it over the phone. From the initial contact to the delivery of the final prints, first-class, all-inclusive service is how I've distinguished myself.

—Paul Owen, PPA Certified, M.Photog.,
Paul Owen Photography, New Berlin, Wisc.

Be proud; add your signature

Add your personal signature to your portraits. It denotes artistic value and helps brand your name. I personally hand-sign all portraits that are 11x14 or larger. I use a gold-ink pen for color portraits, a silver-ink pen for black and whites, and a pencil for some of my fine art pieces.

I also hand-sign mats for panes. If you are proud of your photographic art and portraits,

then show it. Artists working in other mediums sign their work and so should the photographic portrait artist.

—Vicki Popwell, M. Photog., Cr., PPA Certified,
Vicki Popwell Photography, Andalusia, Ala.

Stay in touch

Find ways to stay in touch with the client. For example, we send a first anniversary card to our wedding clients with an image from their wedding. People love realizing that it's them on the card, and for those who have not yet done their albums or wall art, it serves as a reminder in a classy, non-sales-oriented way.

—Laurie Klein, Laurie Klein Gallery,
Brookfield, Conn.

Stay on top with excellent service

No one is perfect, and you can't keep everyone happy. That doesn't mean we don't try. We have a link on our Web site for "Gripes & Groans" (a funny idea we got from Scott Kelby). If there is any concern, mistake or problem, our clients can fill out a form online 24/7. The form is then sent directly to our lab manager. She processes the request as soon as it comes through, and the order is corrected and sent out within 24 hours. It almost pays to make a mistake once in awhile, because the client boasts of how quickly dennisKIRKPATRICK Photography fixed the problem.

—Dennis Kirkpatrick, Cr.Photog.,
dennisKIRKPATRICK Photography,
Port Charlotte, Fla.

Inviting future sales

Isn't it great to get invited somewhere, whether it be a wedding or a party? I used this concept to invite potential clients to "a lifetime of beautiful memories." After all, isn't that what



they want? With the help of Lori Lee Villwock and my brother, we came up with this marketing piece (see above). I love the deckled-edge watercolor cards and the elegance they convey. I print the 5x6-inch invitations on an Epson Stylus Pro 2200. I then enclose the invitation in an inner envelope. The card beneath the invitation has my bio and credentials. The following two cards have information on the five packages I offer. That is what I give potential clients, only four 5x6 cards and an invitation, not dozens of images or pages of information. For mail inquiries, I only include the invitation and

credentials page. I want to discuss pricing in person or over the phone. I don't believe in giving out pricing information without being able to explain the high level of service I provide.

—Paul Owen, PPA Certified, M.Photog.,
Paul Owen Photography, New Berlin, Wisc.

Watercolor note cards

When my top clients make a purchase, I present them with a gift of watercolor note cards. I purchase pre-cut, deckled-edge cards at a wholesale price from a local paper supplier and then print them in-house. The cost for the card stock is very low. We give the cards with matching deckled envelopes for a beautiful gift. I design my cards on a 7x10-inch card stock using Adobe Photoshop and Painter.

I package the gift cards in a clear

box tied with wired ribbon to match the colors in the cards.

The cards all have my studio name, address, telephone number and Web site printed on them. Also, I have

produced watercolor note cards for some of our product lines, including beach portraiture, our Platinum Label Black and White and my children's program, Once Upon a Lifetime. With digital photography, creating watercolor note cards is easy and very productive.

—Vicki Popwell, M. Photog., Cr., PPA Certified,
Vicki Popwell Photography,
Andalusia, Ala.

Add a marketing person to the team

Increase your business by adding a dedicated marketing person. By adding another employee who works about 20 to 25 hours a week mainly on the phone, Internet promotions and on direct mail pieces, we significantly increased our number of Little League bookings for this season. Over a four-month period, payroll for this person cost approximately \$3,000, but the sales he generated will exceed \$24,000.

—Dennis Kirkpatrick, Cr.Photog.,
dennisKIRKPATRICK Photography,
Port Charlotte, Fla.

K.I.S.S.—keep it simple, stupid

As photographers, we want to tell our clients everything we know in our marketing pieces. My approach is "less is more." Our

Add your personal signature to your portraits. It denotes artistic value and helps brand your name. If you are proud of your photographic art and portraits, then show it.

clients do not need to know what cameras we use, and they don't need to be overloaded with technical jargon. Clients want to know your credentials and that you will capture their images the way they envision them. As with the best competition prints, when marketing, keep it simple.

—Paul Owen, PPA Certified, M.Photo.,
Paul Owen Photography, New Berlin, Wisc.

Homemade hospitality

Whenever a client visits our studio, we offer fresh, homemade cookies and a cold bottle of water. The water bottle comes from Mist Distributing and is customized to include our studio logo. Cookies are freshly made in an Otis Spunkmeyer convection oven. This oven is free when you purchase your cookie dough through the Otis Spunkmeyer cookie program. We serve them on a custom-printed napkin from Stylart that also includes our logo. Clients love this special treat, and we love that this really sets us apart from other local studios. Mist Distributing: 800-583-4843; Otis Spunkmeyer: 888-275-6847; Stylart: 888-646-1819.

—Sandy Puc', Cr.Photo.,
Expressions Photography, Littleton, Colo.



©Sandy Puc'

Hot tips for studio design and decoration

American graffiti

We moved into our present studio six years ago. The walls were painted a bland white. Being a senior-dominated studio, we decided to let the kids sign the walls. They signed their names and any clever words and quotes they chose. They were able to leave a bit of themselves behind, and it's a great marketing piece, as with each successive year the new seniors love to read the walls.

—Dave Junion, Cr.Photo.,
Junion Photography, Schofield, Wisc.

Display how you want to shoot.

Being able to cater to the client and the market demand is great, but being inspired and happy in what you do is what will keep you going, set you apart, and keep you productive in the long term. Your enthusiasm for your work is contagious and will encourage your clients to be bolder in their choices.

—Laurie Klein, Laurie Klein Gallery,
Brookfield, Conn.

Want work in other genres? Show them

We also display our personal work with our

commercial work. This reinforces our status as artists and also inspires people to hire us to do work in other genres. Plus, the more eclectic atmosphere promotes a more intimate and personal relationship with our clients.

—Laurie Klein, Laurie Klein Gallery,
Brookfield, Conn.

Working with seniors

Be yourself

When working with seniors, be yourself. Do not try to act like a 17-year-old. If you think their music stinks, tell them. I believe I get a lot more respect for being honest than being phony and trying to suck up.

—Dave Junion, Cr.Photo.,
Junion Photography, Schofield, Wisc.

Stay on schedule

One way to throw a bucket of cold water on a senior's excitement is to make him wait an excessive amount of time. Five or 10 minutes isn't that big of a deal, but if you're running 20 or 30 minutes behind, you've gotten off on the wrong foot. Call ahead to let the client know you're behind schedule, or at least make sure you can occupy them during the wait.

Feed the clients

Many studios now put little goodie bags in the dressing room for their high school seniors. One or two pieces of individually wrapped chocolate and a bottle of water are items that most seniors will find welcome. You can also include a magnet or cards with an image and the studio's information.

Image Buddy

This is a digital proofing program that can help you do your proof book layouts in a snap. You can even add a text watermark with the click of a mouse. Just drag and drop (www.kepmad.com, about \$25, Mac platform only).

I-Mount Books

Available from Art Leather, these peel-and-stick leather-bound booklets hold up to 10 prints, sizes 4x5, 4x6, 5x5 or 5x7. With the look of a much more expensive printed book, they are easy to put together and a great post-season item for seniors or as an add-on for a group activity.

Data recovery

In this day of digital files, you need to know who to turn to in case of a "whoops." Backing up camera files several times is a necessary step. If our backup fails, we contact Scott Tallyn at Tallyn's in Peoria, Ill. He can successfully retrieve files from camera cards, digital media, even hard drives.

Seamless paper

Senior photographers on a budget can rest easy that some of the most popular backgrounds available are the least expensive.

Seamless background paper (48-inch width) can be purchased at \$30 per 100-foot roll from many suppliers. That's plenty for several backgrounds, and when it wears out you simply throw it away.

Extensis Photoframe 2.5

For those senior photographers who want to add a bit of a flair to their manipulated images, this Photoshop plug-in runs right at \$200 but comes with 2,000-plus frames that can be altered with various tools (www.extensis.com).

Take a day off

Any studio that is open six or seven days a week without a break is one that is asking for burnout. Do some research to determine which day you should be closed. Set aside a four-week span and log how many times each day the phone rings, a customer comes in, or you have an appointment. Once you have this log, you will discover a pattern in your telephone calls and studio visits. One day will stand out as least busy, and that is the day you should be closed.

Have a reorder sale

Give yourself a one-week time frame to have a reorder sale on senior portraits. Put everything on special, but make sure to have a deadline and be prepared for that day to be your busiest day. Reorders remind everyone how great your work was the first time.

The participation special

Invite your senior clients to earn 16 free wallets by bringing in a certification of participation in a school, church or civic activity. By giving the senior this opportunity to "earn" these wallets, you are taking a personal interest in them, as well as finding out what type of students your business attracts. If you are interested in getting the seniors who are active in the community, then this is one way to find out who those kids are and reward them for their efforts.

—10 seniors ideas provided by Kalen Henderson, PPA Certified, M.Photo.MEI.Cr.,
Henderson Photography Inc.,
Mount Pleasant, Iowa

Nuggets of digital knowledge from a guru

Owner's name

Using the manufacturer's software, tether the camera to computer. This enables the embedding of such metadata as your name and phone number into the capture file. The tag for owner's name in Seth Resnick's cameras reads, "Seth Resnick Copyright 2004." It is possible to do this in all Canon cameras and some models from other manufacturers.

Not sure which way to go with your digital workflow?

Avoid costly detours by attending the only workshop in the industry that gives you:

- an easy step-by-step process for mapping out your ideal workflow
- a personalized solution unique to your studio's style and needs
- the powerful information and resources you need to make your digital workflow more profitable

Exclusive to PPA, this workshop breaks everything down into four easy steps and presents unbiased answers to your most pressing questions about digital workflow. No matter where you are in the process, we can help you identify where you need to go next. You'll emerge with a customized roadmap outlining your process and the specific steps to take.

This one of a kind program will be presented by renowned digital photography instructor Al Audleman, who found his own way through developing a digital workflow. Al will share his expertise and insights as he guides you through everything you need to consider when making your digital workflow decisions.

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(Near San Francisco)

April 26, 2004

11:00 a.m. – 8:00 p.m.

NEW BRUNSWICK, NJ

April 30, 2004

11:00 a.m. – 8:00 p.m.

DETROIT, MI

April 28, 2004

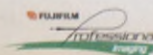
11:00 a.m. – 8:00 p.m.

ARLINGTON, TX

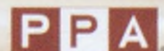
May 10, 2004

11:00 a.m. – 8:00 p.m.

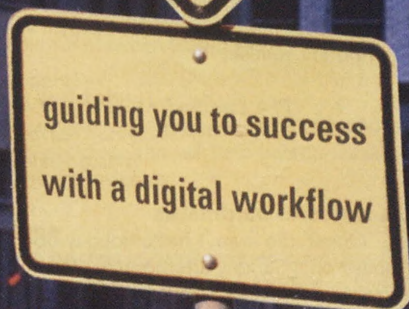
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Bigger is not always better

Drives and flash cards are weak links in a workflow, and any failure creates potential havoc. We only store 50 to 80 images on a drive. With a three-megapixel camera, we use a 340MB drive or card, but with an 11-megapixel camera, we choose a 1GB card.

Format the card in the camera

Whether you choose flash cards or Microdrives, it's critical to format them in the camera.

Shoot RAW

There is no other choice. RAW offers the most available data, which ultimately leads to a better final image. There is, quite simply, superior resolution in RAW mode.

Develop a file-naming convention

File names must include the three-letter file format extension such as .tif, .psd or .pdf. For cross-platform considerations, file names should not contain special characters or symbols other than an underscore or hyphen. Characters such as \ / : * ? " < > and | are reserved by the operating system's shell. Criteria like high-resolution files, layered files or files that were published can be addressed with a naming convention.

Templates & metadata

Save your metadata in Photoshop CS as a template.

Make it your own

Create your own customized metadata template.

Paper trail

Most important, make sure you have good paperwork on all jobs signed by both parties, and register all your work!

—*Preceding 10 ideas provided by Seth Resnick, corporate and editorial photographer (and digital guru), Boston*

Insider tips for commercial

Don't blurt out your price

When a prospective client calls and asks, "How much to shoot my widget?" don't give out a ballpark price. You need to get as much information as possible from the caller. Make up a cheat sheet and keep it by the phone. Once you have sufficient information, let them know you'll fax them an estimate in under an hour. Use your estimating software. When a prospective client gets the written word in a professionally laid-out format, it has more impact and credibility than something that's just said over the phone. The interim time gives you a chance to sit and think of all the possibilities, usages and potential expenses. It also lets you work up an estimate without pressure. Tell them you want to be competitive yet accurate. And make sure you call them back!

Not-so heavy black metal

When I use 4x5 Polaroids I always save the black metal strip on the end of the Polaroid. These can be used in so many ways to support small products, mirrors, reflector cards, etc.

The weakest link?

The sync cord is one of the weakest links during a shoot. Whether it's the cord to your flash-on-bracket, the direct cord to your strobe units or the cord to your remote, it always seems to go bad at the worst time. I have a new back-up cord taped to the one I am using. If it goes bad, I can quickly change the cords over without having to stop and look for a new one.

Repeat that back to me

When sending an estimate, always send a cover letter detailing the various fees and usages as you understood them from the initial phone call. This gives the client feedback and an opportunity to call and revise items. Write the letter so they know things are negotiable. If you need to negotiate, remember it is a two-way street. If the client wants the fee reduced, discuss ways it can be done—if you like. For example, maybe they don't really need "worldwide rights."

Want vs. need

When negotiating an assignment, ask for what you want, within reason, and settle for what you need.

—*5 ideas provided by Roger Daines, PPA Certified, M.Photog.Cr., R.B.D. Images Photography, Escondido, Calif.*

On the art of fine art

Journalism

Every artist should have a journal. Keep track of your great works and majestic thoughts. Beyond that, you should keep a separate accomplishment journal. Write down each contest you enter, the name of your work and your results. Record your thoughts about other works. Also keep track of every class you take, the date, the instructor and any certifications you earned. Write down at least three things you learned from each class. When it comes time to write your master's thesis, a good record of your accomplishments is a valuable tool.

—*LaVon Westfall, M.Artist.Cr., Masterpiece Portrait Painting, Sugar Land, Texas*

Back to art class

Get yourself six or eight pages of watercolor paper. Sheets of 8.5x11 are just fine. With a box of cheap watercolor paints,

Each year for the past 10 years, we've given away 100 8x10 black-and-white photographs of a vintage landmark in our city. They've become a series for collectors.

paint six or eight images of the sky. You have no more than two hours to accomplish this task. If you have more than four skies of blue you missed the point of the lesson. Morning sky, evening sky, angry sky, night sky—be creative and be fast. This is supposed to be fun!

Save your work.

—*LaVon Westfall, M.Artist.Cr., Masterpiece Portrait Painting, Sugar Land, Texas*

The big freeze

Freeze your oil paints in the tube or on the palette to keep them from drying out. In five minutes they will thaw enough to get the cap off easily to squeeze or dip into the paint on the palette. Refrigeration works almost as well.

—*LaVon Westfall, M.Artist.Cr., Masterpiece Portrait Painting, Sugar Land, Texas*

Making photo paintings look like freehand portraits

In order to make my photographic paintings look more like freehand portraits, I often paint them on inkjet canvas. I print the images in sepia tone, similar to toned, fiber-base prints. I then spray the image with a non-yellowing flat lacquer to seal the inks into the canvas. I apply the oil paints, leaving brushstrokes for a painterly effect. After the paint is dry, I spray it with a temporary varnish.

—*Linda Weaver, PPA Certified, M.Photog.M.Artist.Cr., F-ASP, Linda Weaver Studio, Winston-Salem, N.C.*

A series of landmarks

Our studio always has a holiday open house on a Sunday afternoon in November. Each year for the past 10 years, we've given away 100 8x10 black-and-white photographs of a vintage landmark in our city. We advertise one per family and usually have over 200 people in line when we open our doors. After we distribute the 100 complementary prints, we sell the remainder, which helps pay for the advertising. They have become a series for collectors. We usually have 400 to 500 people visit us on that day, and many of them return after seeing examples of the work in the studio. Among the landmarks we have honored are buildings at R.J.Reynolds, Hanes, Krispy Kreme, Wake Forest University and Piedmont Airlines.

—*Linda Weaver, PPA Certified, M.Photog.M.Artist.Cr., F-ASP, Linda Weaver Studio, Winston-Salem, N.C.*

Pumping up your sports & events

Fill up weekdays with high school sports

Slow during the week? Try shooting your local high school athletics program. Here in Florida there are three seasons of sports. We provide the local high school two days for each season for a total of six days a year. That brings in over \$10,000 per school. Customize your graphics to the school's logo, mascot and grounds. When you deliver your finished packages, make sure you add a stuffer in each package showcasing a senior portrait special.

—Dennis Kirkpatrick, *Cr.Photog.*,
dennisKIRKPATRICK Photography,
Port Charlotte, Fla.

Banner idea

I had all my envelope packages put on a 2x5-foot banner that we made on my new Epson Stylus Pro 7600 printer. The banner consists of a photograph of each package, labeled by letter with prices included. While at a sporting event, I hang this banner on the fence behind the cashier for parents to see.

Braggin' rights

I'm now offering customized 16x20 banners. These are for the parents to hang on the fence during the traveling games so they can brag on their superstar.

Create new products

Neil Enterprises and I have created a new line of coach and sponsor plaques. They look just like the sports equipment. In other words, soccer balls, baseballs, etc. These have been a great hit for between \$5 and \$6 apiece.

Show and tell

We redesigned a new envelope with photos of each package. This will help parents visualize what they're ordering.

Big time

I'm contacting my large leagues to set dates for tournaments this summer. With the Epson Stylus Pro 7600 printer, I can now do large posters and make tournaments very profitable. For a 16x20 poster, my cost is \$5. I can sell them for \$25 all day.

—5 ideas provided by Jeff Gump,
Gump's Sports Photography, Jacksonville, Fla.

Savvy business & sales ideas

Extra sales from frames

Most people who buy your images frame them. It doesn't matter whether they are 5x7 or 40x60, the image needs a frame. It's now easier than ever to sell frames, and you don't even need to stock them. As a matter of fact, you don't even need corner samples or a calculator

to price them out. Wall frames are now available with the click of your mouse. AutoFrame, a new software product offered by The Levin Co., makes it easier than ever to show clients what their finished image will look like all matted and framed, right down to the last detail. It gives you both wholesale and retail pricing information, so you can price out the item for both you and your client. It figures everything out right down to the tax. Your client is going to buy a frame; why not have them buy it from you?

—Ira Ellis, *PPA Certified, Cr.Photog.*,
Ira Ellis Photographers, Westlake Village, Calif.

Selling simplified

1. *Make a friend.* The first thing that you want to do is make friends with your prospective clients. Friends are more trusting and trustworthy.

2. *We're the best!* Point out all the things that separate you from your competition. Let them know everything that you do better than anyone else.

3. *What do they want?* Find out what your prospective clients want in great detail.

4. *We can do that.* Let your client know that what they want, you can do.

5. *Work out the money.* Be flexible in how you let your prospective client pay for your retainer, goods and services.

I memorized these 5 sales tips by associating them with my fingers, starting with the thumb and ending with the pinky. Remember, if you leave one item out, you will leave with an empty hand.

—Ira Ellis, *PPA Certified, Cr.Photog.*,
Ira Ellis Photographers, Westlake Village, Calif.

The creative imaging incentive

We have been doing creative imaging for over 10 years. Our challenge was not only to sell the creative work, but also to get exposure

for the studio, while maintaining a reputation for being on the edge. Two years ago we stopped pricing the creative imaging as an add-on and began using it as an incentive. Our clients were willing to spend more on portraits, and receive the imaging as a bonus, as opposed to paying for additional artwork. This type of creative work separates us from other studios and creates a definite identity.

—Dave Junion, *Cr.Photog.*,
Junion Photography,
Schofield, Wisc.

Bright ideas for digital

The ins and outs of your digital journey

For the newcomer to digital photography, I recommend looking at the process as two-fold: input and output. Begin with one new digital camera and just one new product line that is completely based on digital capture. This way you won't feel too overwhelmed by having to learn too much at one time.

I began with my Fuji FinePix S2 Pro camera and created a new baby panel that I affectionately call "Tiny Treasures." These panels are from portrait sessions of newborn babies and their mothers and fathers. The instant capture of the digital camera allows me to quickly design a panel and print out a sample that my client can view in color, black and white, sepia or with hand-colored effects, all at the touch of an action button in Photoshop.

After you have added one new product line at time and have the confidence in the work you are producing, then it will be easier to add more new digital products.

—Vicki Popwell, *M. Photog., Cr., PPA Certified*,
Vicki Popwell Photography,
Andalusia, Ala.





Digitally designed portrait albums

When photographing, we often use image sequences to show a more well-rounded portrait than might be possible with just a single image. It is not uncommon for us to spend two hours or more with someone. We work in free-form portraiture to produce what we call the Life in Motion concept. This is illustrated in sequential portrait albums that we produce with Renaissance the Book.

—Robert Francis Zemba, PPA Certified, M.Photo., Robert Charles Photography, East Longmeadow, Mass.

Digital editing timesaver

If your digital camera allows you to plug into a TV monitor for viewing, take advantage of that feature for editing your images. First upload the images to your computer and save them all in case you edit out something you shouldn't have. Next, view the images with your camera hooked up to the TV. The camera cycles through the images faster than your computer will in most cases. After deleting the images you don't want, you have a few options. If you wrote down the numbers of the deleted images, go to your computer file and put those images in a folder labeled Edits, or upload the edited files to your computer to replace the previous upload. Do what works for you.

—Ira Ellis, PPA Certified, Cr.Photo., Ira Ellis Photographers, Westlake Village, Calif.

Give bad digital images a second chance

Oftentimes, we are in a hurry for that grab shot and we are off on exposure, making the image less than ideal for digital color. Don't throw it away just yet. If you take a moment and play with the image in Photoshop, I bet you can make a silk purse out of a sow's ear. Try playing with the slider controls under Image > Adjustments > Hue and Saturation. Try applying one or more of Photoshop's many filter effects. Try to turn your mistake into something that looks like you did it on purpose for an artistic effect. Another alternative is to convert it into a

black-and-white image. You'd be amazed at what you can come up with.

—Ira Ellis, PPA Certified, Cr.Photo., Ira Ellis Photographers, Westlake Village, Calif.

Follow these 5 easy steps for spectacular digital portraits

1. Correct metering of your lights. It's a digital must. You can have the most beautiful child in an incredible setting, but if you miss the exposure, then you've lost what it will take to create the best image. With a little practice, you can get your light exposures correct. Digital capture works a lot like slide films. Don't overexpose in the highlight areas. If you do, there won't be any information there to print from.

2. Always stay inside the sRGB color space.

3. Use the custom white balance feature of your digital camera. I use the Fujifilm FinePix S2 Pro camera, and it's great. I recommend this camera to everyone working with children's portraiture.

4. Create a custom monitor profile by using a monitor profiling system. This way your prints will match your monitor whether you are printing your own prints or sending them to your lab.

5. Use the Fujifilm Studiomaster Pro software for a smooth digital flow from capture through proofing, selling and printing.

—Vicki Popwell, M. Photo., Cr., PPA Certified, Vicki Popwell Photography, Andalusia, Ala.

Photoshop background library

Photoshop has allowed our creativity to soar. Keep a folder on your computer desktop titled Stock Images or Image Backgrounds, and add things to it that you can use as backgrounds for image collages or multi-print layouts. I photograph interesting skies, pond ripples, textures, close-ups of flowers and interesting pat-

terns. Label each image so that you will remember what it is. With Photoshop filters, you can create variations of those images. Crop the image, copy and paste it into a new Photoshop document, and close the original image without saving the changes. That way, it will be intact for the next time you want to use it on something different. Size your other images and then drag-and-drop them onto the background image, creating the layout of your choice. Add drop shadows and other layer effects to taste. You can easily reduce the opacity of the background layer for that contemporary look that is so popular these days. When you are satisfied with what you have, you can flatten the image prior to saving it, or simply save it as a layered TIFF or PSD if you think you might want to play with it again.

—Ira Ellis, PPA Certified, Cr.Photo., Ira Ellis Photographers, Westlake Village, Calif.

Play host or hostess

Instead of outsourcing the Web hosting of all of the events that I have shot, I hired a Web designer to set-up the pages for me and I host the photos on the Web myself. Doing this leads to more personal customer service, better quality prints to my clients, and it's much less expensive than using a Web hosting company.

—Melanie Nashan, Nashan Photographers, Livingston, Mont.

Renumber your digital images

This is a must when you have multiple photographers shooting the same event with the same type of camera. If you have Photoshop 7.0, you can easily start your numbering sequence with any number by hitting the pound sign on either side of your starting number. That signals Photoshop to start with a number other than 001. For example, if you wanted to start your sequence with 263, simply type in #263# where the numbering style options are. Click on File Browser, navigate to the folder of images that need to be renumbered, click on the little arrow to the right of the File Browser tab and choose Batch Rename. You'll find the option fields there. Highlight the field and type #your starting number#. Then click OK.

—Ira Ellis, PPA Certified, Cr.Photo., Ira Ellis Photographers, Westlake Village, Calif.

No one is perfect, and you can't keep everyone happy. That doesn't mean we don't try. We have a link on our Web site for Gripes & Groans.

Digital papers for traditional photographic oil painting

What does the traditional photographic oil painter do when an image is digitally captured, leaving no negative for producing a custom fiber paper print?

Traditionally, a hand-painted photographic oil is painted on a fiber-based, sepia print. When I started working with digital capture, I turned to my long-standing printer, Jonathan Penny, Master Printer (www.jonathanpenny.com), who suggested Dura-Fiber, a new proprietary product that he developed to solve just this problem. Jonathan prepares the digital fine art paper to accept hand-coloring. He offers two finishes, one with a rougher texture and one that is smoother. Sepia tones are added to the prints according to the maker's wishes. Consistency from print to print is a given. I have painted beautiful oils on this paper and I am well satisfied with the results.

—Vicki Popwell, M. Photog., Cr., PPA Certified,
Vicki Popwell Photography, Andalusia, Ala.

Great black-and-white prints via Photoshop

I use the following method for my color to black-and-white conversions:

1. After opening the image in Photoshop, go to Image>Mode>LAB Color.
2. In the Channels window, click on the Lightness channel and drag the A and B channels to the little trash can at the lower right of the Channels window.
3. Go back to Image>Mode>Grayscale and then repeat Image>Mode>RGB Color (you will not be able to go directly to RGB until you convert to Grayscale).
4. Try an Auto Contrast adjustment (Image>Adjustments>Auto Contrast), or go to Image>Adjustments>Brightness/Contrast and make any change that you think will enhance the final results.

—Ira Ellis, PPA Certified, Cr.Photog.,
Ira Ellis Photographers, Westlake Village, Calif.

Great tips for Photoshop users

1. Upgrade to Photoshop CS. "CS" stands for Creative Suite and is Adobe's name for Version 8. There are a great number of improvements that make it an extremely worthwhile investment. Camera Raw is now included in the upgrade with improved file handling for RAW files of most cameras. Coupled with the new features in the File Browser, there is a greatly improved workflow. New also is the ability to see real time changes as you view different filter combinations in the Filter Gallery. The new Shadow/Highlight tool can save you tons of time correcting images. And that's just for starters.

2. Use Photoshop to design your wedding albums. This allows you to design multiple images in a single page, add backgrounds and more. Photoshop makes telling the story of the wedding day much easier and adds creativity to your albums to help set your studio apart from your competition. Even if you still produce traditional albums, you can add text such as vows, poetry or the time of the first kiss to individual images.

3. Create artistic renditions of your images for increased large wall portrait sales. There are a number of ways to accomplish this, from just working with the new Filter

Gallery to creating line drawings that fade into a watercolor effect (below).

4. If you are a digital shooter, convert your color images to black and white or sepia tone after the shoot. You can concentrate on composition and lighting. Learn methods other than Desaturate for the longest tonal range. The best conversions can be made using Lab color, adjustment layers like Channel Mixer or double Hue/Saturation layers for the most control. With the adjustment layers, you can add a layer mask and allow color to come through for a hand-tinted or spot color effect.

5. Play! One of the best ways to learn Photoshop's capabilities is to set some time aside to experiment. See what happens when you make a copy of the original layer and check the effect of various layer blend modes. Travel through the menu options and click away. If you need a little more structure to find your way through all of Photoshop's capabilities, get how-to CDs from companies like Software Cinema (www.software-cinema.com), subscribe to PEI magazine (www.peimag.com), or join NAPP, the National Association of Photoshop Professionals (www.photoshopuser.com).

—These 5 ideas provided by Bob Coates,
PPA Certified, Cr.Photog.,
Bob Coates Photography, Sedona, Ariz.

Talking about equipment

Begin at the beguine

If you want to keep your rolls in order as you shoot, instead of trying to remember the last number assigned to the last roll, simply write the time on the roll when you removed the roll from your camera or film back. At the end of the job, you can sequentially number the rolls for your lab to follow.

—Ira Ellis, PPA Certified, Cr.Photog.,
Ira Ellis Photographers, Westlake Village, Calif.

Are you a craftsman?

Serious artists and crafts persons will enjoy the organizational ability they will have in the studio when they buy a Craftsman Tool Chest. Mine has eleven drawers and a space on top. It sits right behind my easel. Marshall's Transparent Oils are in two drawers, traditional oil paints in two drawers, pastels in a drawer, pencils in a drawer. Brushes, mediums, office supplies, power tools and hand tools all have their own drawer. You get the picture. Use kitchen utensil inserts in the drawers to separate items. I never have to search for a color or a tool. They are all in order. It makes the life of an artist much easier.

—LaVon Westfall, M.Artist.Cr.,
Masterpiece Portrait Painting, Sugar Land, Texas



©Bob Coates

Nickel metal hydride batteries

Many digital cameras and flash units run on AA batteries. When NiMH batteries became popular alternatives for NiCad batteries, we were all thrilled that the new battery type did not develop a charging memory like their NiCad cousins. Well, NiMH batteries have come a long way. Recently, a few manufacturers have introduced 2300 milliamp-hour AA batteries to the lineup. I can now shoot an entire wedding on one set of these babies installed in my FujiFilm FinePix S2 Pro. I also replaced the CR123 batteries with the Nikon MB-16 auxiliary battery holder filled with a set of four of the 2300 mAh batteries mentioned above. You won't need an MB-16 for the new Fuji S3, as that camera will run on one set of four AA batteries.

—Ira Ellis, PPA Certified, Cr.Photos.,
Ira Ellis Photographers, Westlake Village, Calif.

In the heat of the day

In the tropics, exposure to excessive heat can damage film and produce color shifts with slide films. On short local trips, an insulated picnic bag stuffed with a small re-freezable ice pack works pretty well, but my pal Peter Burian shared a tip that he used during a warm weather photo shoots in Florida and Texas. Leaving each roll of film in its protective plastic canister, Peter places the film in a large Ziploc bag. Then he soaks a white towel with cold tap water, wraps it around the film, and places it in a waterproof tote bag. The cooling effects of the water evaporation keep the film from over-heating. During rest stops, he refreshes the towel with cold water in the washroom of a service station, keeping his film stock comfortable in the hottest environment.

The unfriendly skies

Air travel for photographers these days is a nightmare and creative solutions are required to get your gear and yourself to arrive at your destination in one piece. Traveling with a tripod is especially a hassle because one big enough to do any good won't fit into normal luggage, and if by some miraculous occurrence it does fit, you've lost a lot of space. A trick I learned from Todd C. Hutchings is to use duffle bags and cases soccer players (even the kids) use to haul their gear around. Soccer gear bags are rugged, cheap and don't scream "STEAL ME."

All-weather photography

Few photographers want to venture out in the rain, afraid that their cameras and lenses, or perhaps their own delicate selves, will be damaged. You can always cover your camera with an old standby—the shower cap that most decent hotels provide in each room. This cheapie solution was a big help on my recent trip to Japan, and it kept a new Canon Digital Rebel SLR dry between shoots in and around a rainy Tokyo. For a more rugged solution, like shooting during the downpour at the Grand Prix in Indianapolis, you need proper gear such as Kata's rain covers that protect cameras and offer options for the long lenses used for sports and nature photography. Kata products are available from Bogen Imaging (www.bogenimaging.com) and the rain cover is a must-have accessory for any photographer who's not afraid to shoot when the going gets wet. If you're shooting with the camera mounted on a tripod, consider attaching an umbrella to that three-legged necessity. This is easy to do with one of the many Manfrotto clamps also available from Bogen Imaging.

Fashion plate

Although I don't expect to be on the cover or even the inside pages of GQ anytime soon, I try to look nice when shooting, even though the elements may not always cooperate. Any low level work means kneeling on the ground. This is less than enjoyable on damp or muddy soil and becomes uncomfortable after a while, too. Tossing a few plastic garbage bags on the ground can solve the dampness problem and save your slacks. Knee pads, available at gardening supply stores, can be useful too, although I prefer the more rugged Mechanix Wear variety sold to racing team pit crews (www.mechanix.com).

A comfy tripod is a happy tripod

Q'uell surprise! It gets cold in Colorado in the winter, and while I don't have the budget for a less chilly carbon fiber tripod, I do some things to can do to make them less frigid. First of all wear gloves; I use the fingerless models available in mountaineering stores. But even then a cold metal tripod will quickly drain heat from your hands. One solution

**Use duffle bags
and cases soccer players
(even the kids) use to haul
their gear around. Soccer
gear bags are rugged,
cheap and don't scream
"STEAL ME."**

is to cover metal parts with duct tape from a hardware store or (better) real live gaffers tape, which costs more but is easier to remove.

While you're at it, cover part of the tripod's legs with foam pipe insulation from your favorite home improvement store to add another layer of protection.

—These 5 tips provided by Joe Farace,
Brighton, Colo.

Wedding wisdom

Expand through apprenticeship

Over the past three years, I've had three different women apprentice with me for one full season each. During that time I teach them how I approach a wedding. They accompany me to weddings where they shoot images. We critique their work and I continue to train them until I feel they are competent enough to shoot on their own for my company. The exchange for their training is that they have to commit to three years of working for me. During those three years, we deduct the expenses from their fee and we split the net profits. This system has proved beneficial in many ways. First, I make money off of budding photographers while also training them to make a living for themselves. Second, the apprentice photographers start to earn a decent amount of money in their first year of shooting. Third, we are able to supply photographic services to people who cannot afford my fee.

—Melanie Nashan,
Nashan Photographers,
Livingston, Mont.

Show them a different option

Even here at our studio where we have a non-traditional and often creative clientele, we still find that people need help breaking out of the mold. We do a lot of double-volume wedding albums now, but only because we suggest it and get people excited about something different. If we had a package with a 24-page book, that is just what people would order. They need to see something different to want it.

—Laurie Klein, Laurie
Klein Gallery,
Brookfield, Conn.

A little pinch of relaxation

I have some funny ways of getting subjects to relax. One is to have someone pinch another person's butt. It is the one way I know of getting a genuine smile out of someone who tells me they don't smile (most useful for

**We do a lot of
double-volume wedding
albums now but only
because we suggest it and get
people excited about some-
thing different. They need to
see something differ-
ent to want it.**

fathers of brides). The one-two-three count for groups when photographed in the sun is another one. It's great for getting all eyes open instead of blinks, squints, etc.

—Nicole Friedler, *Nicole Friedler Photography*, Edgartown, Mass.

Choose wisely

Choose carefully between color and black and white. Black and white is really flattering for any complexion, and it evens out skin tones. If the groom has a ruddy complexion and the bride is paler, black and white makes it look like she's dancing with a tan groom, not a red-faced groom. I absolutely love it. If I'm going to shoot color, then I want it to be amazing color—vibrant, not meek. My favorite was a bride who wore a shimmering, bluish dress because she didn't think she looked good in white. Different lighting sometimes dictates what looks best. If it's a bright sunny day, I'll probably go with color, but there are no hard and fast rules.

Beat the clock

Don't underestimate how long things take and how late people can be. Especially in the beginning, allow lots of extra time for hair and makeup and putting the dress on. Tell the wedding party and the family that photos start earlier than they really do. Everyone will be much more relaxed and happy when all of the groomsmen show up for photos 15 minutes early, not 30 minutes late, and you'll look great finishing things on time or even ahead of schedule.

Shoot before the ceremony

Talk to the couple about doing as many posed shots before the ceremony as possible. Once the ceremony is over, the couple understandably wants to spend time with their guests, not standing still for group photos. Maybe the couple will even go so far as see each other before the ceremony (it's traditional at Jewish weddings). It can still be very special when the groom sees the bride in the wedding dress for the first time. At one wedding, I photographed the groom waiting on an old stone bridge as the bride walked toward him through a row of olive trees. He had tears in his eyes as they exchanged gifts. There's rarely time for such an intimate moment once the wedding has begun.

Don't shoot too many posed photos

Along those same lines, try to keep the posed shots to a minimum. Some people will try to have you do every possible mathematical combination with their family shots. Let them know a few family "historical moments" are vital, but a wedding is an action event, not a long portrait session. Don't feel you have to have the couple looking at the photographer all the time. Some of my favorite images are during that time when we're doing

a few posed shots, but the interaction between the people is what is important—a bride with her mother's arm around her, savoring the pre-ceremony moment, or the bride with her sisters talking and laughing. That's so much more real than looking at the photographer and being asked to smile.

Give yourself a one-week time frame to have a reorder sale on senior portraits. Reorders remind everyone how great your work was the first time.

Understand what's important

Ask your clients to help you understand who and what are really important to include in the photos. Is their 90-year-old grandmother going to be there? Friends who flew in from Africa? Is the bride surprising the groom with



©Meg Smith

a special groom's cake? Have a bridesmaid or someone who knows a lot of the people at the wedding help the photographer by subtly pointing out important guests.

Backup lipstick

I always carry some lipstick in my bag because the bride is often worried about her makeup. It's easy to put a tiny mirror in there as well. I carry Mac's Twig lipstick. It's a classic shade and looks good on almost every bride.

Plan around sunset

Find out when sunset is (I have a chart from a fish and game store), and plan on sneaking off with the couple for some photos of just the two of them. The lighting is usually amazing 15 minutes before the sun goes down. Use it! And if the wedding continues into the evening, make sure to discuss the lighting with the couple ahead of time. Have them consider sheets of twinkling lights, lots of candles, paper lanterns and even a bit of a spot-light on the dance floor. Tell them the guests want to see the first dance, not some figures swaying in the dark, and the photographer needs enough light to focus.

What's the theme?

When you're shooting, be aware if there is some kind of theme or overall vision for the wedding. One bride I photographed chose fire-engine red for her bouquet, which matched her nails and lipstick. The tables had some linens and floral arrangements in the same colors, the cake had a few roses on it of the same hue, and even the program for the wedding ceremony had red accents. By capturing all of the elements that work together, the photos and albums will have a huge visual impact.

Less flash, more natural light

Flash is intrusive, and doesn't show what the lighting was really like. If you're shooting outdoors, learn to work with natural light. If you're shooting indoors, experiment with high ISOs and not using a flash. If you must use a flash, put it on low power or bounce it, whatever it takes to make the lighting look natural.

It's in the details

Be aware of the small details, as well as the big picture. I usually ask the couple to send me their save-the-date and wedding invitation and I bring it to the wedding to photograph in a quick still life. A close up of the bride's bouquet is another shot I love to do. You want someone to look at the photos and feel as if they were

there, so while the couple and their guests are eating, I like to do a long, time-exposed shot of the room or dinner setting (you don't want to do candid shots of people eating anyway!). I also try to do one of these long shots later when people are dancing. Having a sense of motion in some of the photographs is important for a balance between the still-lives and action people shots.

—Last 10 suggestions for great wedding photos from Napa Valley-based international wedding photographer Meg Smith

If there's down time, don't go eat dinner. That's the best time to get all those great detail shots that really round out your wedding coverage. You cannot waste any time.

Use your edge

If you're not on the edge, you're taking up too much space. That's my new philosophy, or one of them, which I heard while attending a seminar by Christian Lalond. To me, it's all about looking at things differently. Try new things. Mix it up. Use window frames to frame shots. Shoot down from unconventional angles, or from dramatic upward angles. Use fisheye lenses. Try different things and distinguish yourself. Open your eyes to the possibilities that are out there.

Manage the clock

Time management is critical. Today's wedding photographer needs to be opportunistic. If there's down time, don't go eat dinner. That's the best time to get all those great detail shots that really round out your wedding coverage. Being lackadaisical is the downfall of a good photographer. Normally a wedding is just pandemonium, so when you don't have anything set to do, go capture the little details. You cannot waste any time.

Aggressively tactful

When photographing a wedding, you have to know when to be aggressive and when to back off. If the bride is crying because she just lost her ring, that's not the best time to insist on doing posed shots. You have to always remember that it's their wedding, so if they don't want to do it, then fine. You should give them the option to get the good posed shots when the time and lighting are right, but if they want to just relax and have fun, then that's their decision. You have to respect that. That's why it's important to have multiple styles to adapt to whatever situation presents itself. Develop those different styles—whether they're photojournalistic, stylistic fashion, detail-oriented, traditional—and be ready to react to how the day unfolds.

Define your style

For the new wedding photographer, how are you going to be different from everyone

else? You need to define your style. When you just imitate someone else, it looks contrived. When you let some of yourself come out into the photography, then you can create something special. Otherwise, you're just one of 300 wedding photographers in the phone book.

Learn from a pro, even if you are a pro

I've always been lucky to be around very talented teams of photographers. In the last three years that I've been working on my own, I've missed that, because when you're in a team environment you can pick other people's brains and gain a lot. So I've started writing photographers I respect and asking them if I can shadow on their assignments to learn about their styles and techniques. A lot of times, the photographers will let you in on some of their secrets, and you can really learn and grow as an artist. Sometimes they'll even pay for your help while you're there. I extend the same opportunity to younger photographers who are interested in seeing how I work. During the shoot, I let them take notes but not ask questions so that the work isn't disturbed. Then, when the final images are ready, they come back to ask questions and go over the shots. Being in the environment, no matter what you want to do, is going to pay dividends. Sitting on your couch isn't going to do much for you.

—Last 5 ideas contributed by Damon Tucci, PPA Certified, Damon Tucci Photography, Orlando, Fla.



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A large advertisement for Photoflex.com. The background is a dark studio setting with a woman in a white shirt and dark vest standing in front of a large black softbox. The softbox has 'SilverDome nxt Platinum series' written on it. In the bottom right corner, there is a small inset photo of a woman in a white shirt. The text 'PHOTOFLEX.COM' is at the top in large white letters, followed by 'THE FASTEST GROWING PHOTOGRAPHY SITE ON THE WEB'. Below this, 'OVER 70 FREE LIGHTING LESSONS with setups and results' is written in large, bold letters. At the bottom right, there is a logo for 'PROFESSIONAL PHOTOGEAR PHOTOFLEX' featuring an eye icon. Text at the bottom right says 'Enter our drawing at photoflex.com/pp04 or call 800.486.2674'.

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What is color management?

Part 4: Photoshop and Color Settings

Color Settings has to be the scariest looking dialog in Photoshop.

This month I'll try to explain what's going on here and make it less frightening.

To access the Color Settings, go under Photoshop's Application menu and pick Color Settings (or cmd/ctrl-shift-K). This dialog is a lot easier to deal with if you break it down into six sections as seen in Figure 1.

1. Settings. This area has a number of

color setting presets from Adobe and, at the top, a Custom option. Each menu item is a preset that controls every option in the dialog below. Therefore, by picking U.S. Prepress Defaults, all the subsequent options in this dialog are automatically filled in. Toggle to Web Graphics Defaults, and the options change based on this preset. For most Photoshop users, the U.S. Prepress Defaults are ideal. If you do nothing else, set this and click OK.

2. Working Spaces. We discussed the role of working spaces last month (March,

Professional Photographer, p.68). This area of the color settings divides the working spaces into the various colorspaces Photoshop supports; otherwise the four pop-up menus behave the same. This setting informs Photoshop what you want the preferred working space to be. In Photoshop 5 through 7, when you made a new document, the preferred colorspace would be used for this new document. In Version 8, CS, you can now pick any colorspace in the New Document dialog, so this pop-up plays a smaller role. Photoshop uses this preferred

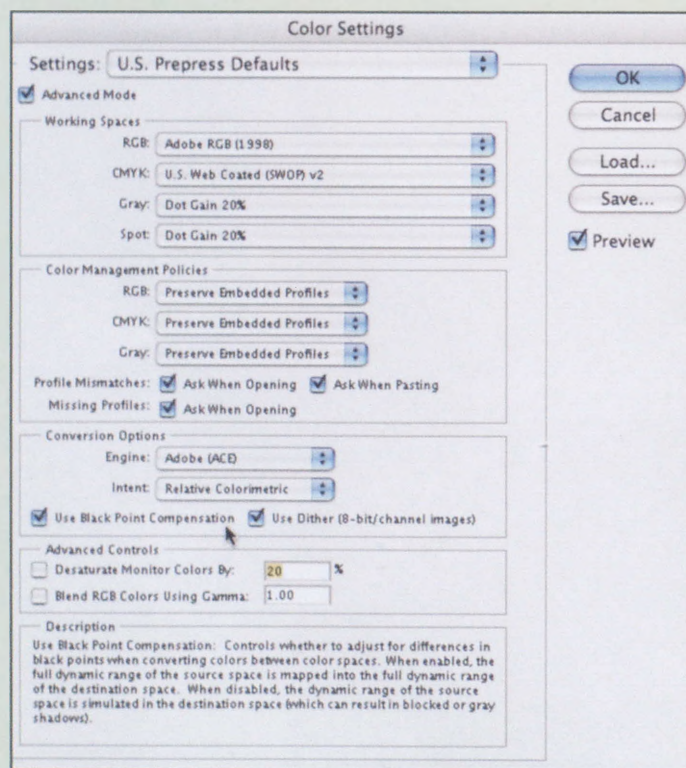


Figure 1: Photoshop Color Setting dialog. Notice that the cursor is over the Black Point Compensation check box and the description at the bottom of this dialog provides some information about this setting.

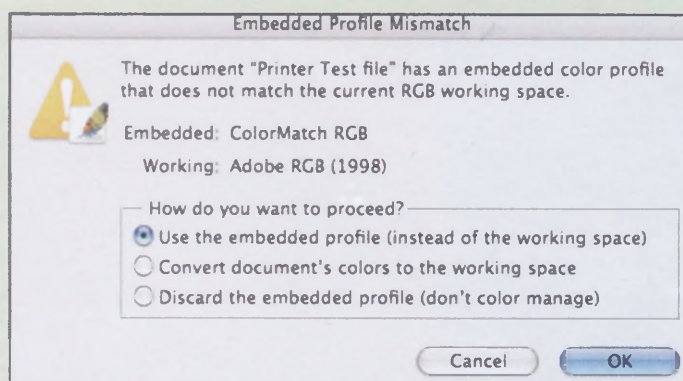


Figure 2: Profile Mismatch dialog. The Preserve (Use the embedded profile) radio button is set as the default because the Color Management Policy is set to Preserve in the Color Settings (Figure 1). Simply click OK and the file will open in the original colorspace (in this case, ColorMatch RGB, even though the preferred working space is Adobe RGB 1998).

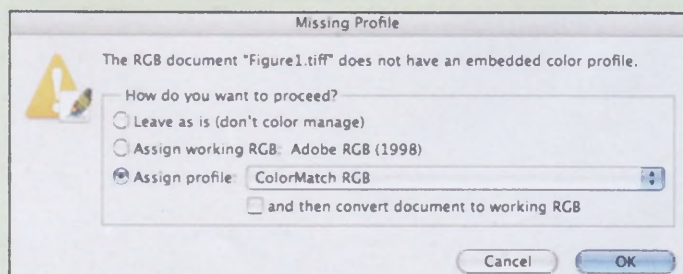


Figure 3: Missing Profile dialog. This dialog shows up when untagged files are opened if the warning check box (Missing Profile) seen in Figure 1 is on.

working space in two critical areas. First, depending on the color warnings (which we are coming to), if you open a file that is NOT in this preferred colorspace, Photoshop will display a warning telling you this. More important, if Photoshop opens a file that does not have an embedded profile, Photoshop will assume the colorspace of this file is the working space selected here. This is quite important to understand. If you have the U.S. Prepress Defaults set, the preferred working space is Adobe RGB 1998. Any untagged document opened will be assumed to be in Adobe RGB 1998. Photoshop has to guess something about the numbers in the untagged file. Here's how it makes that guess.

3. Color Management Policies/Warnings. If you have set the color settings to U.S. Prepress Defaults, you see the policies and their associated warning check boxes set for the safest behavior for dealing with files. Color Policies cause Photoshop to default to certain behaviors when a user opens a file that is not in the preferred working space. If a user has his color settings on U.S. Prepress Defaults and opens a file that is not in Adobe RGB 1998 and the Profile Mismatch warning check box is on, Photoshop alerts the user and defaults to the Preserve policy option seen in Figure 2. If the file is in Adobe RGB, the file just opens. The policies allow one to preserve (open the file in the colorspace as it is tagged), to convert into the preferred working space (in this example Adobe RGB 1998) or to open the file and remove the profile, which is a bad idea! There is a policy for each colorspace. In most cases, if someone provides a file in a certain colorspace, the intention is that you view and use that colorspace. Preserve simply allows the file to open in that colorspace.

The Preserve policy, along with the Profile Mismatch warning (Figure 3) ensures that the user knows this and can alter the settings if necessary. The Off policy is dangerous and should rarely be used. The Warning check boxes ensure that the user is

informed if the file he is opening is not in the preferred Working Space, if the file has no embedded profile or if he is attempting to copy and paste one color space into a different color space. Here is a tutorial that walks you through each option: http://digitaldog.imagingrevue.com/files/Color_Policy_Tutorial.pdf.

4. Conversion Options: This tells Photoshop what CMM (Color Matching Module) to use. This is the algorithm used when color space conversions are made. Rather than get into a long color geek discussion, my advice is to set the conversion Engine to Adobe ACE, using this CMM from Adobe to convert files. The Intent should be set to Relative Colorimetric at this point (we'll cover intents later) and both check boxes should be on.

5. Advanced Controls. Here are some dangerous options that should not be altered! If you must know what they do and why, check out p. 17 of this PDF: <http://digitaldog.imagingrevue.com/files/II-PS6ColorManagement.pdf>.

6. Description. Moving your mouse over any of the check boxes, pop-up menus or other items provides a description that appears in this area of the dialog as seen in Figure 1. Think of this like an "online" set of instructions.

The color settings dialog might still seem somewhat mysterious, but look over the two PDFs referenced above and give the U.S. Prepress Defaults setting a try. As you work with files, the various roles will become clear and these settings have a safety net, so it's very difficult to ruin your files. □



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The power of metadata

The most effective tool for corralling your moneymakers

Trying to round up your digital images so you can find specific shots when you need them can be difficult.

The XMP (Extensible Metadata Platform) standard used by Adobe in the current version of Photoshop CS and other Creative Suite applications is a perfect tool to help photographers corral their growing herds of digital image files.

Say your studio specializes in portraits of farm animals. You organize your images in folders by shooting date. What happens when you need to find all the pictures taken for a particular customer? Even the best filing system won't help you to quickly find one special image among the droves of folders filling your hard drive, or perhaps scattered across multiple drives.

On the other hand, if you file images by customer name, can you quickly round up every image of every flock of sheep that you've ever taken for perhaps dozens of clients?

Tagging your image files with metadata—literally, data about data—is like branding them with information that will help you separate a single shot or a group of shots from the herd later on. File management software like iView Media Pro, Extensis Portfolio and Canto Cumulus all help you search for and locate images across your hard drive(s) based on the metadata stored with them.

For example, if you tag your images of horses with metadata about the breed of the horse in the shot (Belgian, Quarter-horse,

etc.), you can use the file management software to locate every image you've taken of a particular breed.

Until recently, what kept metadata from being more widely used was that the amount of information that could be stored with an image file was limited to two blocks. The first block contains the technical data that the digital camera automatically records about the capture, such as aperture, shutter speed and white balance. This camera metadata is stored in the EXIF (Exchangeable Image File Format) standard. Though this is important information, it's not very helpful in searching for specific images crucial to your business.

The second block allows the photographer to record and embed metadata specific to his own kind of business. This information, stored as IPTC tags (International Press Telecommunications Council), includes fields for copyright info, city, state, and country, categories chosen to meet the needs of

photographers shooting for editorial publication. Again, useful information, but it doesn't apply well to all photo specialties. For example, in a livestock portrait studio, IPTC tags won't help you to find all the images of goats in your image base. There is no field for species in the IPTC metadata system.

But the XMP system used in Photoshop CS allows users to define and record their own fields of metadata. If your business is photographing animals, you can customize the metadata fields to record and embed searchable information specific to the kind of work you do. The livestock photographer can embed such information as the animal's breed, color, name, and whether it bites photographers (Figure 1).

Photographers using Macintosh programs to tag digital camera RAW files that are already embedded with the older IPTC formatted metadata are finding problems using the XMP metadata in Photoshop CS.

(continued on p. 56)

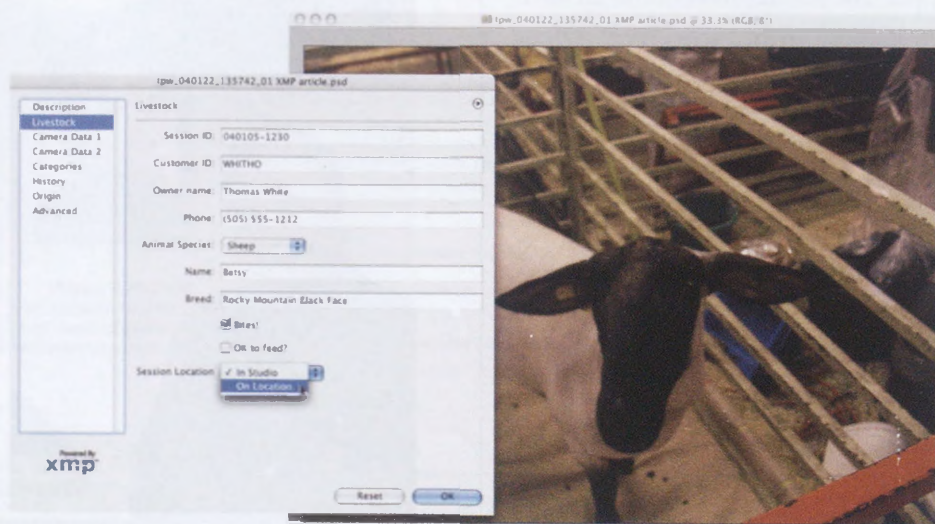


Figure 1: Customize your metadata fields to serve your file management and information needs.

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Modify Sessions 1 of 1

Find Client: Brightbill, Mrs. Sandy

Date: 01/10/2003 From: 4:00 PM To: 4:30 PM Session Number: 1-0001 Digital Pricing Version: 01/01/2003

Status: Scheduled Product Line: Promotions Appointment Confirmed: Schedule Color: 5 Waves

Resources Needed By This Session:

- Equipment: Stone Bench
- Locations: Camera Room-2
- People: Helen Mark

Income & Expense Statement

February 2003 View To Date:

Product Line	Goal	Actual	Pct	Sessions	Goal	Actual	Pct
Frames/Accessory	0.00	0.00	0%	0	0	0	0%
Promotions	12,210.00	13,006.52	38%	75	53	82%	
Seniors	0.00	0.00	0%	0	0	0%	
Service Sessions	0.00	0.00	0%	2	0	0%	
Studio Portraits	4,100.00	5,961.96	17%	11	8	12%	
TOTALS	32,350.00	34,521.70	100%	91	65	100%	
COST OF SALES	8,675.00	9,472.20	27%				
GROSS PROFIT	22,675.00	25,049.50	73%				

Expense Category

Expense Category	Goal	Actual	Pct
I Owner's Health Ins.	800.00	616.00	2%
Owner's Salary	6,000.00	6,000.00	17%
B Employee Expense	7,200.00	7,200.00	21%
B Outside Services	300.00	360.00	1%
IV Insurance	300.00	398.00	1%
Maintenance	100.00	784.56	2%
Property Tax	0.00	0.00	0%
Rent	2,000.00	2,000.00	6%
Utilities	310.00	383.10	1%
V Advertising	1,810.00	4,849.00	14%
A Accounting/Legal	125.00	125.00	0%
Auto Expense	200.00	258.14	1%
Education Expense	1,200.00	1,375.00	4%
TOTAL EXPENSES	26,815.00	26,821.20	77%
Owner's Compensation - Net Profit	5,044.30	14,728.30	

Balance Sheet As of 04/10/2003

Cash Basis

Current Assets	Current Liabilities
Cash in Cash In Deposit cash account	Accounts payable
Cash in Travel Cash cash account	Final National Bank
Cash in Depreciation Account checking account	MSA Visa balance
Cash in Regular Checking checking account	
Accounts Receivable	
Inventory	
Total	Total
41,995.09	10,813.35
Fixed Assets	Long-Term Liabilities
Automobile	Final National Bank
Camera Equipment	
Customer Equipment	
Furniture & Fixtures	
Office Equipment	
Phone & Answering Machine	
Software	
Total	Total
49,596.27	8,791.63
TOTAL ALL ASSETS	TOTAL ALL LIABILITIES
91,591.36	19,604.98
NET WORTH	NET WORTH
71,986.38	71,986.38

Client Information: Brightbill, Mrs. Sandy

Title: Mrs. First Name: Sandy Last Name: Brightbill Suffix:

Address: 4505 Hill Church Rd. City: Lebanon State: PA Zip: 17042-2474

Home: 555-8787 Work: 555-2200 Cell: Email: sandy@technet.net

Relationship: Child Child

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(continued from p. 54)

Programs like iView Media Pro and Photo Mechanic embed metadata tags into a part of the image file that the current version of Photoshop does not read. To remedy this problem, Adobe has released an update of the Camera Raw plug-in, v2.1, which installs with CS for both Mac and Windows users. You can download this update at www.adobe.com/downloads.

The File Info dialog box in Adobe Creative Suite applications contains standard "core" metadata fields taken from the IPTC format. Users can use these fields to embed such metadata as copyright and location. While photographers are waiting for the camera and software makers to jump on the XMP wagon, Adobe is already providing a way for Creative Suite users to attach their own custom metadata fields to images. You can create File Info panels with fields for, say, your work order number, animal breed, or any information that is pertinent to your business and the way you need to categorize and locate your image files. For some good information about working with XMP, visit www.adobe.com/products/xmp/.

Also helpful, the Pound Hill software company specializes in making tools for reading and writing XMP metadata. Its easy-to-use MetaLab application helps Creative Suite users create custom File Info panels and fields. I used the MetaLab application to create a simple custom livestock info panel with fields for breed and other data useful for a farm animal portrait studio. MetaLab is a free download at www.poundhill.com.

There is no XMP standard for embedding metadata into RAW camera files. Since camera makers are free to create their own RAW file formats and change them at will, it's difficult for Adobe and other software makers to come up with programs that work with each format. With Photoshop CS, Adobe has wisely chosen not to allow users to embed XMP metadata in RAW camera files. Instead, whenever a RAW camera file is opened in Photoshop CS, the application creates an

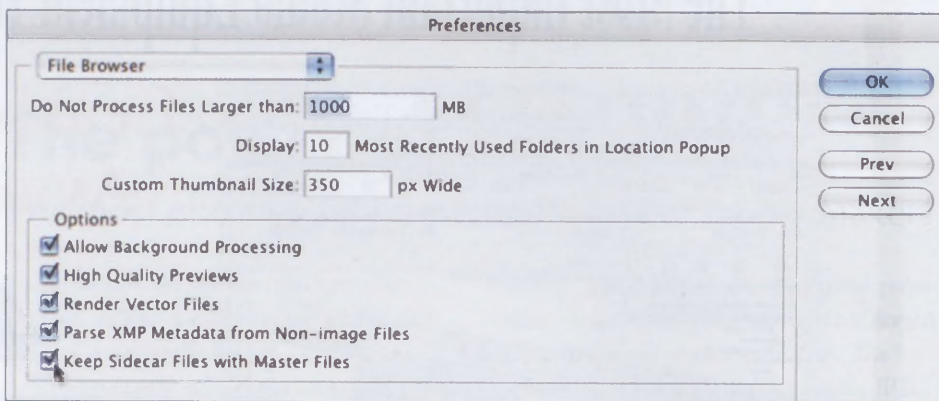


Figure 2: If you move RAW files from one computer to another or use more than one computer to work on your files, designate that you want to keep the XMP Sidecar Files with your Master Files in the File Browser preferences dialog.

Manufacturer's support for XMP metadata standard

Program	Basic XMP support	Read custom data	Write custom data
ACDSee	No	No	No
Adobe Photoshop 7	Yes	No	No
Adobe Photoshop CS	Yes	Yes*	Yes*
CameraBits Photo Mechanic	April 2004	No	No
Canto Cumulus	Version 6 update (no ship date)	Version 6 update (no ship date)	Version 6 update (no ship date)
Extensis Portfolio	Version 7 (April 2004)	Version 7	Version 7
iView Media Pro	Version 2.1 (April 2004)	No	No

Camera maker	Write Metadata to files in Camera
Canon	Yes**
Kodak	Yes***
Nikon	Yes****
Olympus	No

*Only possible with Custom File Info Panels from File Info dialog box, not possible from File Browser

**Canon D1s and D1-Mark II can write 32 fields of metadata in non-XMP format readable by Photoshop Camera Raw 2.1

***Kodak supports many IPTC and custom Metadata fields—not in XMP format—which are only partially recognized by Adobe Camera Raw plug-in.

****Can write basic copyright information in some camera models in a non-XMP format readable by Photoshop Camera Raw 2.1

XMP sidecar file. This sidecar is for recording the information that the Photoshop Camera Raw plug-in needs to open the image file.

There is a new setting in the Photoshop preferences panel that allows you to choose whether the XMP sidecar file will be created in the same directory as the master RAW camera file, or kept with the other sidecars in one central folder on your hard drive. If you often move RAW files from one computer to another or if you use more than one computer to work on files, then you will want to open Photoshop's Preferences>File Browser dialog and select Keep Sidecar Files with Master Files (Figure 2).

When you are moving files, be certain to keep the RAW source file together with the metadata file (it has the .xmp extension). If the original RAW file and its XMP metadata sidecar get separated, you will lose any settings that you used with the Camera Raw plug-in when the image was opened, as well as any extra metadata that you attached to the image through Photoshop's File Browser, File Info dialog box, or your own custom XMP file info panels.

Once a RAW format image file is converted and saved in a standard image format (GIF, JPEG, Photoshop PSD document, TIFF), the XMP metadata will be embedded in the file and remain with it when it's moved or copied. It's a good workflow policy to attach metadata tags to your images as soon after capture as possible. □

Editor's tip:

Metadata increases your chances of having your images published.

Yep, if a photo editor on deadline has to choose one of two images for that super cover, she's going with the one with the built-in caption info—who or what is the subject, who was the client, what was the occasion, where was it taken, what camera did you use (specific make and model), what were your settings, how long was the exposure, and what did you use for lighting?—LH

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digital compass

BY CHRIS TARANTINO

A whole new world of filters

Photoshop Filter Gallery offers a fresh way to work creatively

Adobe Photoshop CS has a new interface called the Filter Gallery for the majority of the creative filters.

These include all of the filters under the headings of Artistic, Brush Strokes, Sketch, Stylize and Texture, plus three from the Distort menu. This interface

gives you quick, simultaneous access to 55 filters that can be applied at the same time.

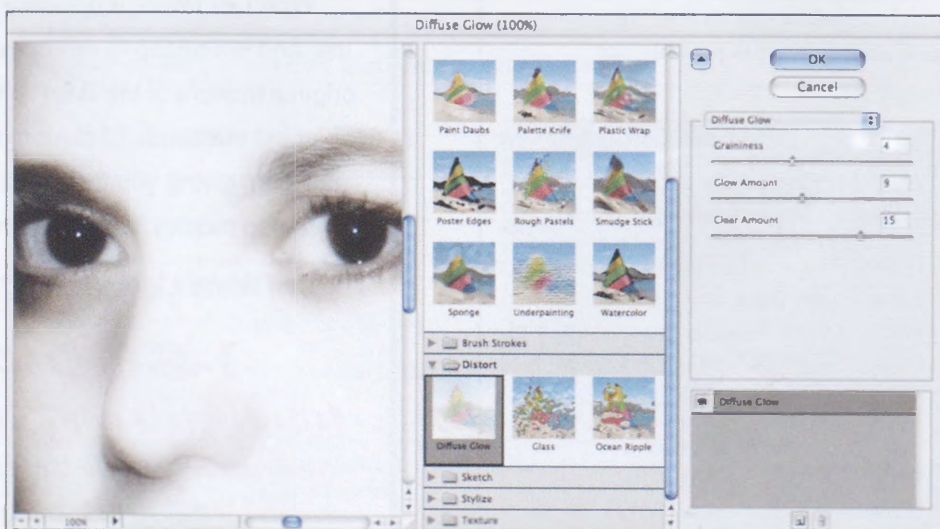
A big plus is that the interface contains its own layer palette, so you can stack and rearrange filters to achieve the look you want. Each layer stays adjustable until you click the OK button. You can also turn layers on and off for previewing an effect.

It would take a pretty powerful computer to apply a number of filters at the same time

to a high-resolution image, but it's nice to have the ability to preview the filter effects in the adjustable preview window. Unfortunately, trying out the filters on a low-res version of an image doesn't work because the results will look very different when applied to the hi-res version. Filter Gallery filters will work in 8-bit and RGB color only, so make sure you keep a backup of any 16-bit images that you convert for these filters.



Diffusion Glow is a popular filter to add a romantic or otherworldly glow to features-only portraits.



All images ©Chris Tarantino

You do not need to launch the Filter Gallery to get to the different filters. If you choose the filter from the Filter pulldown menu in Photoshop, the Filter Gallery will launch with that filter selected and a layer will be created in the filter layer palette. The Filter Gallery dialog box presents two interface options. One expands the preview window to its maximum size and allocates filter access to an alphabetized pulldown menu. The other interface keeps the preview window small, but displays the selection of filters in a central palette that's categorized by icons (visual representations of each filter). In this mode, the title category that contains the filter effect layer you have activated is displayed in bold type.

Each filter has adjustable sliders that affect its particular look. Depending on the filter, variables include Brush Size, Stroke Length, Light Direction, Threshold, Brush Detail, Texture, Edge Width and Brightness, Smoothness, etc.

With most of these effects, your foreground and background color selection affects the results of applying the filters. You might get a shock when you choose Diffusion Glow from the Distort menu and find a black glow creeping into the highlights of your image because your background color is set to black. If that's not the look you were going for, you must cancel out of the Filter Gallery and set your foreground/background colors appropriately. This can be bothersome with a large image or selected area. Some filters have color picker abilities built in.

The Diffusion Glow filter in the Distort section is a popular effect. It adds a glow to the light areas of the image based upon the background color. Depending on the strength of the glow setting, this creates a soft romantic look to a features-only portrait. The dark areas become darker to accent the glow. Diffusion Glow features a grain slider, which helps you reduce the darkening effect to a certain extent. It's usually a good idea to use this (and any of the filters) on a layer of its own, where you can counter the darkening

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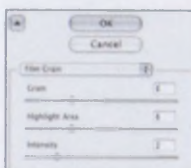
by applying masks or layer opacity. If you choose to apply an effect to the background layer, you can always use the History Brush to bring back parts of the original image.

Many of the Artistic filters have a tendency to drastically darken the darks, so you should formulate a game plan to battle the problem. Again, lowering the opacity will help, but this also lowers the effect of the filters in the rest of the image. Fading the effect has a similar result. While it's nice to see the way multiple filters look within the

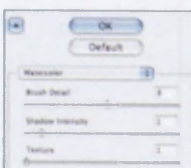
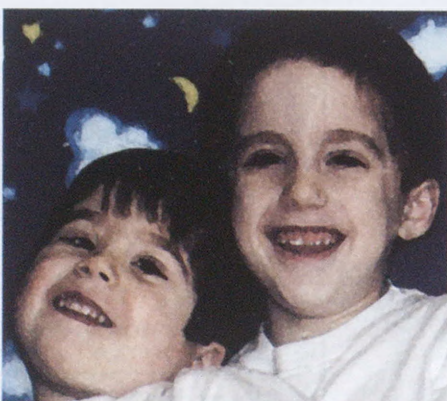
Filter Gallery, they need to be applied as a composite; there is no way to fade them individually in the Gallery or in Photoshop. It's better to view and plan your filter effects in the Gallery, then apply them one at a time and fade accordingly. To apply each filter, choose the filter layer you want to apply, turn off the eyeball icons on the other layers, and click OK. Go to Filter>Filter Gallery, and it will still have the settings you entered for the remaining layers.

Another way to separate the effect of the

filter is to split the lights and darks onto their own layers. Select the background layer and press opt/alt-cmd/ctrl-~. This selects just the lighter areas of the image. Then press cmd/ctrl-J to place it on its own layer, and rename it accordingly. Select the background layer again, press opt/alt-cmd/ctrl-~ one more time, choose Select>Inverse from the menu to select the darker areas, and press cmd/ctrl-J to place the selection on its own layer. Now you can apply the filters where they will have the most desirable effect. □



The Film Grain filter offers variable sliders (Grain, Highlight Area and Intensity) for adding grain to an image. Center, an image with the effect as set in the dialog box. Far right, Edit>Fade Filter Gallery has been enlisted to ease back the grain to 25 percent of its full application.



The Watercolor filter applied at full strength can darken the image significantly and add distracting splotches. Far right, an image with Watercolor settings in the dialog reduced to 40 percent with the Edit>Fade Filter Gallery option.

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220	4.99	4.89	—	4.89	7.99

Fujichrome - Professional

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100ft.	89.95	—	CALL	79.95
120	3.19	4.35	4.39	2.79
220	6.79	7.99	—	6.69

Fujichrome

	Sensia
Exp.	135-24
135-36	2.99
100ft.	2.89
120	3.59
220	5.49

BLACK & WHITE

	135-36	100 R	120
Neopan 100	1.99	—	3.89
Acros 100	3.89	—	2.39
Neopan 400	2.49	36.95	2.49
Neopan 1600	3.79	—	—

SLIDE FILM

Elite Chrome & Kodachrome

	EB-100	EBX-100	ED-200	EL-400
Exposure	IMP.	USA	IMP.	USA
135-24	2.69	2.99	—	3.39
135-36	2.69	3.59	2.99	3.99
100ft. Roll	—	—	—	4.49
120	—	—	—	4.49
220PP (5)	14.95	13.95	15.95	21.45
220PP (15)	—	—	—	43.95

Kodachrome Professional — Color Negative Print Film

	100NC	100VC	400VC	800
Exposure	IMP.	USA	IMP.	USA
135-36	3.49	3.99	5.75	4.09
36 PP (5)	17.45	19.95	28.75	20.45
100 35mm	—	45.95	—	45.95
120	2.79	3.29	3.99	2.99
120 PP (5)	13.95	16.45	19.95	14.95
220 PP (5)	34.95	35.95	39.95	35.95

SLIDE FILM

Ektachrome Professional — Daylight

	EPR-64	EPN 100	EPP 100	EPC-100	EPL-400
Exposure	USA W.	USA	IMP.	USA W.	USA
135-36	5.99	10.95	6.49	10.25	5.99
100ft. Roll	79.95	109.95	—	109.95	69.95
120	3.79	5.79	3.99	5.45	3.79
120 PP (5)	18.95	28.95	19.95	27.25	18.95
220 PP (5)	—	57.99	—	54.45	54.45

'E' Family Ektachrome Professional — Daylight

	E-100S	E-100SW	E-100VS	E-100 G	E-100 GK	E-200
Exposure	IMP.	IMP.	IMP.	USA W.	USA	IMP.
135-36	—	—	4.99	5.99	4.99	5.99
100 ft. Roll	—	—	—	—	—	109.95
120	2.99	2.79	—	3.19	4.29	3.49
120 PP (5)	14.95	13.95	—	15.95	21.45	17.45
220 PP (5)	—	—	—	43.95	43.95	43.95

BLACK & WHITE FILM

	Techpan - 25	Plex-X - 125	Tri-X - 320	Tri-X - 400	TMX - 100	TMX - 400	TMZ - 3200	TCH-400 (C-41) - 400	Portra-400 BW
Exposure	USA W.	USA	IMP.	USA W.	USA	IMP.	USA W.	USA	IMP.
135-24	—	1.99	2.79	3.25	—	1.99	2.19	3.05	1.79
135-36	4.99	8.79	2.39	2.99	4.59	2.19	2.99	3.59	2.15
100 ft. Roll	—	75.95	—	20.95	37.95	—	24.50	44.95	—
120	—	6.89	—	—	—	1.99	2.19	2.85	1.99
120 PP (5)	—	—	10.95	15.35	14.95	—	9.95	10.95	14.25
220 PP (5)	—	—	—	—	29.75	—	—	—	—

BLACK & WHITE FILM

	USA W.	USA	IMP.	USA W.	USA	IMP.	USA W.	USA	IMP.
135-36	—	—	—	—	—	—	—	—	—
100 ft. Roll	—	—	—	—	—	—	—	—	—
120	—	—	—	—	—	—	—	—	—
120 PP (5)	—	—	—	—	—	—	—	—	—
220 PP (5)	—	—	—	—	—	—	—	—	—

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COLOR NEGATIVE FILM

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Exposure	IMP.	USA	IMP.	USA
135-36	3.49	3.99	5.75	4.09
36 PP (5)	17.45	19.95	28.75	20.45
100 35mm	—	45.95	—	45.95
120	2.79	3.29	3.99	2.99
120 PP (5)	13.95	16.45	19.95	14.95
220 PP (5)	34.95	35.95	39.95	35.95

SLIDE FILM

Elite Chrome & Kodachrome

	EB-100	EBX-100	ED-200	EL-400
Exposure	IMP.	USA	IMP.	USA
135-24	2.69	2.99	—	3.39
135-36	2.69	3.59	2.99	3.99
100ft. Roll	—	—	—	4.49
120	—	—	—	4.49
220PP (5)	14.95	13.95	15.95	21.45
220PP (15)	—	—	—	43.95

Kodachrome Professional — Color Negative Print Film

	100NC	100VC	400VC	800
Exposure	IMP.	USA	IMP.	USA
135-36	3.49	3.99	5.75	4.09
36 PP (5)	17.45	19.95	28.75	20.45
100 35mm	—	45.95	—	45.95
120	2.79	3.29	3.99	2.99
120 PP (5)	13.95	16.45	19.95	14.95
220 PP (5)	34.95	35.95	39.95	35.95

SLIDE FILM

Ektachrome Professional — Daylight

	EPR-64	EPN 100	EPP 100	EPC-100	EPL-400
Exposure	USA W.	USA	IMP.	USA W.	USA
135-36	5.99	10.95	6.49	10.25	5.99
100ft. Roll	79.95	109.95	—	109.95	69.95
120	3.79	5.79	3.99	5.45	3.79
120 PP (5)	18.95	28.95	19.95	27.25	18.95
220 PP (5)	—	57.99	—	54.45	54.45

'E' Family Ektachrome Professional — Daylight

	E-100S	E-100SW	E-100VS	E-100 G	E-100 GK	E-200
Exposure	IMP.	IMP.	IMP.	USA W.	USA	IMP.
135-36	—	—	4.99	5.99	4.99	5.99
100 ft. Roll	—	—	—	—	—	109.95
120	2.99	2.79	—	3.19	4.29	3.49
120 PP (5)	14.95	13.95	—	15.95	21.45	17.45
220 PP (5)	—	—	—	43.95	43.95	43.95

BLACK & WHITE FILM

	Techpan - 25	Plex-X - 125	Tri-X - 320	Tri-X - 400	TMX - 100	TMX - 400	TMZ - 3200	TCH-400 (C-41) - 400	Portra-400 BW
Exposure	USA W.	USA	IMP.	USA W.	USA	IMP.	USA W.	USA	IMP.
135-24	—	1.99	2.79	3.25	—	1.99	2.19	3.05	1.79
135-36	4.99	8.79	2.39	2.99	4.59	2.19	2.99	3.59	2.15
100 ft. Roll	—	75.95	—	20.95	37.95	—	24.50	44.95	—
120	—	6.89	—	—	—	1.99	2.19	2.85	1.99
120 PP (5)	—	—	10.95	15.35	14.95	—	9.95	10.95	14.25
220 PP (5)	—	—	—	—	29.75	—	—	—	—

BLACK & WHITE FILM

	USA W.	USA	IMP.	USA W.	USA	IMP.	USA W.	USA	IMP.
135-36	—	—	—	—	—	—	—	—	—
100 ft. Roll	—	—	—	—	—	—	—	—	—
120	—	—	—	—	—	—	—	—	—
120 PP (5)	—	—	—	—	—	—	—	—	—
220 PP (5)	—	—	—	—	—	—	—	—	—

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April 12: Certification Print Review Deadline

April 25: New Hampshire

April 25: Williamsburg, Va.

June 21: Certification Print Review Deadline

Sept. 3: Certification Print Review Deadline

Current Events

April- December 2004

C/E: Dauphin Island Art Center School of Photography Seminars and Workshops; Dauphin Island, Alabama; Nick Colquitt, 800-861-5701; www.dauphinislandartcenter.com

April 1-5

C: PP of Michigan, Dearborn Inn, Dearborn, Michigan; Mary McDaniel, Executive Director, 517-203-4353; ppmexecutivedirector@comcast.net

April 4

S: SONOPP, Ridge Manor Party Center, Brooklyn, Ohio; Ron Kotar; 440-953-1600; skpirk@aol.com

April 18-21

C: PPA of Pennsylvania, Lancaster Host Resort, Lancaster Pennsylvania; John King, President, Genevieve Wilt, Executive Secretary, P.O. Box 307, Barton MD 21521; 301-463-2827; www.ppaofpa.org

April 19-20

C/E: Photoshop for the Portrait Photographers, Kansas City, Missouri; sderf@swbell.net; www.fredandsteve.com

PPA Events

April 5, 2004
Super Monday

April 19-May 14, 2004
Prints accepted for International Print Competition

June 6-9, 2004
International Print Competition Judging

July 25-27, 2004
Imaging USA, Las Vegas Convention Center, Las Vegas

November 1, 2004
Super Monday

January 16-18, 2005
Imaging USA, New Orleans, Louisiana

July 2005 (Dates TBA)
Specialty Conferences: Marketing & Management, Seniors, Family & Children, Wedding Conference & Trade Show, Hilton Hotel, Las Vegas

January 22-24, 2006
Imaging USA, Austin, Texas

January 14-16, 2007
Imaging USA, San Antonio, Texas

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

April 24-28

C: PP of Canada, Loews Concord Hotel, Quebec City, Quebec; Francois Pinard; mcgatineau@9bit.qc.ca

April 24-25

S: PP of Indiana, Mark Porter, map@surf-ici.com

April 25-26

S: PP of Colorado; Auora Conference and Event Center, Aurora, Colorado; Tom Hissong, Executive Director; 303-933-9461; www.ppofcolorado.com

April 25-27

C/E: Power Marketing Super Conference, Western Pleasure Guest Ranch, 1413 Upper Gold Creek Road, Sandpoint, Idaho; Mitche Graf, 888-544-4149; www.mitchegraf.com; mitche@powermarketing101.com

May 2-6

C/E: Joyce Wilson's Imagine Seminar, Santa Barbara, California; 805-898-8986; www.joycewilson.com

May 17-21

C/E: Painter Panache Intro Class, Ramada Plaza Hotel, San Francisco, California; Jeremy Sutton; 415-626-3971; jeremy@paintercreativity.com; www.paintercreativity.com

June 6-9

C: Arkansas PPA, Lake Hamilton Resort, Hot Springs, Arkansas; Ted Bigger, President; 870-739-5801; tbiggerphoto@yahoo.com

June 13-14

S: Kentucky PPA, Cumberland Inn, Williamsburg, Kentucky; Randy G. Fraley, President, 5942 U.S. 60, Ashland, KY 41102; 606-928-5333; www.kyppa.com

June 13-14

S: PPA of Pennsylvania, Eden Resort Inn, Lancaster Pennsylvania; John King, President, Genevieve Wilt, Executive Secretary, P.O. Box 307, Barton MD 21521; 301-463-2827; www.ppaofpa.org

June 26-28

C: PP of Colorado; DoubleTree Hotel, Denver Tech Center, Aurora, Colorado; Tom Hissong, Executive Director; 303-933-9461; www.ppofcolorado.com

June 27-30

C: PP of Mississippi-Alabama, Palace Casino Resort, Biloxi, Mississippi; Lisa Pace, Secretary/Treasurer, 256-381-4533; gpace16844@aol.com

July 18-22

C/E: Desert Southwest Workshop; Monument Valley, Canyon de Chelly, Valley of the Gods, Upper Antelope Canyon; Dr. Glenn M. Cope; 580-628-2025; gmcpe@sbcglobal.net; www.photoclasses.com

August 21-26

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

September 12-13

S: Indianapolis PPG, Brown County, Indiana; Nancy Bailey-Pratt; 765-643-2500; nancy@nancysphotography.com

September 12-14

C: PP of Hawaii, Pacific Beach Hotel, Honolulu, Hawaii; Kay Okumoto, 808-591-9044; s3fx@aol.com

September 24-26

S: PP of Oklahoma, Quartz Mountain State Resort, Lone Wolf, Oklahoma, Watonga, Oklahoma; Mel Martin, Exec. Dir.; 918-252-5124; ppofoklahoma@aol.com; Glen Cope; 580-628-6438; gcope@onenet.net

September 24-28

C/E: Joyce Wilson's Imagine Seminar, Arch Cape, Oregon; 805-898-8986; www.joycewilson.com

October 2-5

C: PP of South Carolina, Myrtle Beach, South Carolina; John Wrightenberry, 803-781-2130; jwfoto@aol.com

October 3-4

S: Kentucky PPA, Elizabeth, Indiana; Randy G. Fraley, President, 5942 U.S. 60, Ashland, KY 41102; 606-928-5333; www.kyppa.com

October 10-11: PPA of Pennsylvania, Eden Resort Inn, Lancaster Pennsylvania; John King, President, Genevieve Wilt, Executive Secretary, P.O. box 307, Barton MD 21521; 301-463-2827; www.ppaofpa.org

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- 23 x 15.5mm Super CCD
- 3024 x 2016 Resolution
- SmartMedia and Compact Flash II, Microdrive memory cards • 1.8" LCD Monitor • NTSC Video Out • Auto or Manual Focus with Nikon AF or AI-P Lenses • Single, Continuous, Multiple Shooting • Hot Shoe/PC for External Flash • ISO 100-1600 Sensitivity • USB & IEEE1394 Firewire • Built-in Flash • 30 to 1/4,000 sec. Shutter Speeds • Bulb • 5.6 x 5.2 x 3.1" • Wt. 27 oz. body only



Canon EOS-1v/HS

- Continuous shooting that capture 10 images in 1 sec w/optional accessories
- Shutter tested to 150,000 cycles
- 30second - 1/8000 second shutter speed
- AL servo AF at rate of 9fps delivers fastest predictive focusing in the world • 20 custom functions plus 30 additional personal functions • 45 - Point area AF



EOS-1v HS

w/Power Drive Booster PB-E2...\$150 Rebate!

Nikon F5

- 5 selectable AF areas
- 3D color matrix, center weighted or spot metering
- 4 exposure modes
- 4 film advance modes
- Dynamic automatic focus tracing
- Shutter 1/8000 second to 30 second
- Exclusive F5 photo manager software
- 5 segment TTL multi sensor for auto flash



Nikon D-Type AF Lenses & DX Flashes

* Price After Rebate	IMP.	USA
NEW! 10.5/2.8G ED DX (Rear Drop-in)	—	CALL
14/2.8 D ED (Rear Drop-in)	1234.95	1299.95*
16/2.8 D (39e) w/Hood	574.95	739.95*
18/2.8 D (77e)	959.95	1299.95*
20/2.8 D (62e)	409.95	429.95*
24/2.8 D (52e)	284.95	269.95*
28/2.8 D (52e)	194.95	189.95*
28/1.4 D (72e)	1419.95	1694.95*
35/2.0 D (52e)	259.95	264.95*
50/1.8 D (52e)	89.95	99.95*
50/1.4 D (52e)	229.95	264.95*
60/2.8 D Micro (62e) (1.1)	339.95	354.95*
85/1.4 D IF (77e)	324.95	344.95*
85/2.8 PC Shift Manual (77e)	859.95	999.95*
105/2.8 D Micro (52e) (1.1)	1199.95	1169.95*
105/2.0 DC D (72e) w/Hood	529.95	579.95*
180/2.8 D ED-IF (72e)	769.95	819.95*
300/2.8 AF-S II (52e) CW	619.95	679.95*
400/2.8 AF-S II (52e) CW	CALL	\$400 Rebate
500/4.0 AF-S II (52e)	CALL	CALL
NEW! 12-24/4G ED-IF DX AF-S (77e)	—	CALL
17-35/2.8 (77e)	1349.95	1379.95*
18-35/3.5-4.5 D (77e)	429.95	449.95*
24-85/3.5-4.5 AF-S G ED-IF (67e)	309.95	309.95*
24-85/3.5-4.5 D	499.95	549.95*
24-120/3.5-5.6 G AFS VR (72e)	CALL	CALL
28-70/2.8 IF ED (77e)	1339.95	1329.95*
28-100/3.5-5.6 G (62e)	89.95	109.95*
28-105/3.5-4.5 D (62e)	299.95	284.95*
28-200/3.5-5.6 G (72e)	279.95	309.95*
35-70/2.8 D (62e)	589.95	584.95*
70-200/2.8 G ED-IF AF-S VR (77e)	CALL	1449.95*
80-200/2.8 D w/Coliar (77e)	779.95	799.95*
TC-14E II (1.4x)	344.95	399.95*
TC-20E II (2x)	344.95	429.95*



* Price After Rebate	IMP.	USA
SB-50 DX	CALL	139.95*
SB-800 DX	CALL	CALL
SB-29S Ringlight	CALL	CALL

NIKON USA REBATES	Reg. Price	Less Rebate	Final Price
SB-50 DX Speedlight	164.95	-\$25	139.95
14/2.8 D	1399.95	-\$100	1299.95
20/2.8 D	479.95	-\$50	429.95
24/2.8 D	299.95	-\$30	269.95
28/2.8 D	224.95	-\$35	189.95
35/2.0 D	304.95	-\$40	264.95
60/2.8 D Micro	389.95	-\$35	354.95
85/1.8 D	384.95	-\$40	344.95
85/2.8 PC Micro	1319.95	-\$150	1169.95
105/2.8 D Micro	649.95	-\$70	579.95
180/2.8 D ED-IF	749.95	-\$70	679.95
300/2.8 AF-S ED-IF	CALL	-\$400	CALL
17-35/2.8	1479.95	-\$100	1379.95
18-35/3.5-4.5 ED-IF	499.95	-\$50	449.95
24-85/3.5-4.5 G	359.95	-\$50	309.95
28-70/2.8 D	1429.95	-\$100	1329.95
28-100/3.5-5.6 G	119.95	-\$10	109.95
28-105/3.5-4.5 D	324.95	-\$40	284.95
35-70/2.8 D	684.95	-\$100	584.95
80-200/2.8 D	899.95	-\$100	799.95

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP. = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Canon EF Lenses & EX Flashes

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15/2.8	549.95	579.95
20/2.8 USM (72e)	389.95	419.95
24/2.8 (58e)	274.95	289.95
24/1.4 "L" (77e)	1079.95	1119.95
28/2.8 (52e)	159.95	169.95
28/1.8 USM (58e)	379.95	389.95
35/2.8 (52e)	219.95	229.95
35/1.4 USM "L" (72e)	1079.95	1119.95
50/1.8 (52e)	66.95	69.95
50/2.5 Macro (52e)	229.95	239.95
50/1.4 USM (58e)	294.95	304.95
MP-E 65/2.8 1x-5x Macro (58e)	CALL	819.95
85/1.8 USM (58e)	319.95	339.95
85/1.2 USM "L" (72e)	1429.95	1499.95
100/2.8 USM Macro (58e)	449.95	469.95
100/2 USM (58e)	369.95	389.95
135/2.8 Soft Focus (52e)	269.95	279.95
135/2.0 USM "L" (72e)	839.95	899.95
200/2.8 USM "L" (72e)	609.95	629.95
300/2.8 IS USM "L" (52e) rear	CALL	CALL
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500/4 IS USM "L" (48e)	CALL	CALL
16-35/2.8 "L" (77e)	1329.95	CALL

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17-40/4.0 USM "L" (77e)	CALL	CALL
20-35/3.5-4.5 USM (77e)	349.95	369.95
24-85/3.5-4.5 USM (67e)	289.95	309.95
24-70/2.8 "L" (77e)	CALL	1299.00
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28-105/3.5-4.5 II USM (58e)	209.95	229.95
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28-200/3.5-5.6 USM (72e)	339.95	359.95
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	IMP.	USA
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45/2.8 (72e)	1049.95	1099.95
90/2.8 (58e)	1049.95	1099.95
EX FLASHES	IMP.	USA
220EX	108.95	119.95
420 EX	169.95	179.95
550 EX	299.95	329.95
MR-14EX Macro Ringlite	449.95	449.95
MT-24 EX Macro Ringlite	649.95	649.95



	Nikon AF-D	EOS	Pentax AF	Sigma SA
14/2.8 EX Aspherical (Rear Drop-in)	799.00	799.00	799.00	799.00
15/2.8 EX Diagonal Fish-Eye (Rear Drop-in)	399.00	399.00	399.00	399.00
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24/1.8 EX DG Aspherical Macro (77e)	299.00	299.00	299.00	299.00
28/1.8 EX DG Aspherical Macro (77e)	229.00	229.00	229.00	229.00
50/2.8 EX Macro 1:1 (55e)	249.00	249.00	249.00	249.00
12-24/4.5-5.6 EX DG (Rear Drop-in)	649.00	649.00	649.00	649.00
15-30/3.5-4.5 EX Aspherical DG DF (82e)	579.00	579.00	579.00	579.00

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Grand Hotel, Cape May, New Jersey; Adele Bastinck; 888-267-6277; marschool@nac.net; www.photoschools.com

May 2-7 Georgia School

N. Georgia Tech, Clarksville, Georgia; Tom McCollum; 888-272-3711; gppaed@bellsouth.net; www.gppa.com

May 4-7 WI Indianhead Photographers School

UW Stevens Point-Treehaven, Tomahawk, Wisconsin; Phil Ziesemer; 715-536-4540; phil@pzphoto.com

May 16-20 Florida School of Photography

Daytona Beach Community College, Daytona Beach, Florida; 800-330-0532; Marybeth Jackson-

Hamberger, Director; Hamberger@comcast.net; www.floridaprofessionalphotographers.com

June 6-9 International Photographic Arts School

Mt. Vernon Community High School Fortville, Indiana; Sylvia Sue Happe; 317-823-4544; happe617@aol.com; www.ipasindiana.net

June 6-10 Mid-America Institute of PP

University of Northern Iowa; Cedar Falls, Iowa; Charles Lee; 641-683-7824; lees@pcsia.com; www.maipp.com; Al DeWild, Director; Dewilds@kdsi.net

June 6-10 Kansas PP School

Bethel College, Newton, Kansas; Mark Weber; 785-271-5355; mark@wichers.com; www.kpps.com

June 13-17 Illinois Workshops

Grafton, Illinois; Bret Wade; 217-245-5418; info@ilworkshops.com; www.ilworkshops.com

June 13-17 PP Oklahoma School

Northern Oklahoma College, Tonkawa, Oklahoma; Glenn Cope; 580-628-6438; gmcop@sbcglobal.net; www.ppok.org/school.html

June 13-18 Golden Gate School

Mills College, Oakland, California; Julie Olson; 650-548-0889; ggs@goldengateschool.com; www.goldengateschool.com

June 13-18 Great Lakes Institute of Photography

Northwood University, Midland, Michigan; Mark Allen; 517-686-6917; director@glip.org; www.glip.org

June 20-24 Pacific Northwest School

Evergreen State College; Olympia, Washington; Bob Gassen; 425-869-2388; info@pacificnorthwestschool.org; www.pacificnorthwestschool.org

June 20-25 West Coast School

University of San Diego, San Diego, California; Tony Corbell; 800-439-5839; tony@corbellproductions.com; www.ppconline.com

July 11-15 Image Explorations

Shawnigan Lake, British Columbia; Don MacGregor; 604-731-7225; ie@macgregorstudios.com; www.imageexplorations.ca

July 18-23 PPSNY Photo Workshop

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August 1-5 East Coast School

Sheraton Imperial Hotel, Raleigh, North Carolina; Rick Gibbons; 336-431-5892; RJGibbons6@cs.com; www.eastcoastschool.com

August 9-12 Long Island Photo Workshop

Sheraton Hotel, Smithtown, Long Island, New York; Jerry Small; 516-221-4058; jerry@jsmallphoto.com; www.liphotoworkshop.com

August 15-18 Carolina Art & Photographic School

Sheraton Imperial Hotel, Research Triangle Park, North Carolina; Bob Henderson; 336-288-1132; bhphoto47@earthlink.net; www.ppfmc.com/caps.html

Send all additions or corrections for the Continuing Education PPA-Affiliated Schools to: Marisa Pitts, PPA, 229 Peachtree St., NE, Ste. 2200, Atlanta, GA 30303; FAX: 404-614-6400; mpitts@ppa.com.

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6
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PowerShot Pro 1

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- 8 megapixels • 2/3" CCD
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3
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5
MegaPixels

OLYMPUS

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w/3030 Head	144.00	156.00	187.00	197.00	222.00
w/3047 Head	164.00	176.00	208.00	218.00	242.00
w/700 RC2 Head	156.00	168.00	200.00	210.00	234.00
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512	229.95	169.95	239.95	249.95
1GB	449.95	379.95	469.95	569.95

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64MB	39.95	42.95	42.95	39.95
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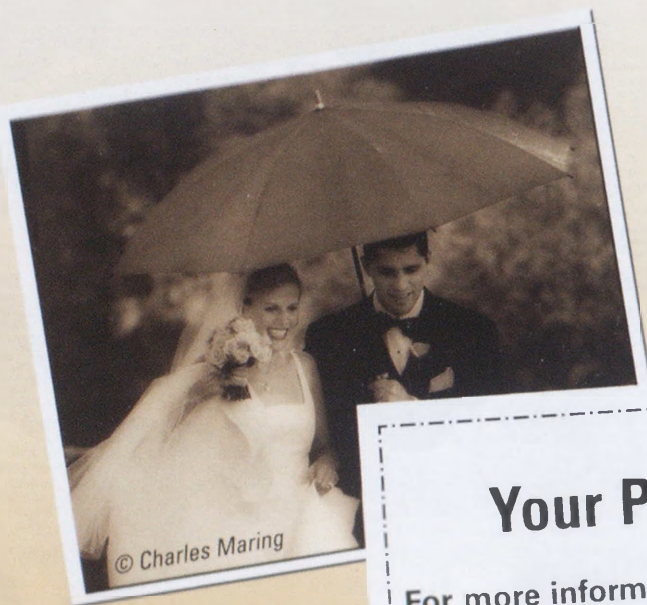
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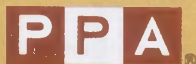
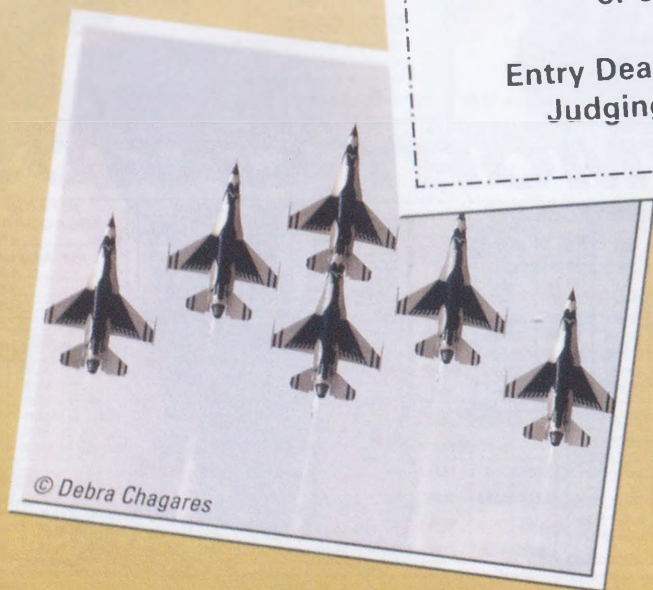
Entry Deadline: May 10, 2004 Judging: June 6-9, 2004



Your Photo Here

For more information, and to download
the entry forms, visit www.ppa.com
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PRESIDENT'S MESSAGE



The past few months have been a whirlwind of travel for us. We have enjoyed speaking with so many members and hearing their input about PPA. The message I have carried is that PPA's priority is improving your bottom line. The Specialty Conferences, Imaging USA, our magazines and services such as Studio Management Services all work toward that goal.

A question that often comes up is "What can I do for PPA"? I am quick to point out that anything that helps PPA also helps the members. The first thing that comes to mind is increasing membership. You all know your membership is important. You benefit from all the educational offerings mentioned above. You may also be aware of the things being done behind the scenes to help make your business more stable and profitable. Copyright reform and improved health care coverage are just two of the areas the Copyright and Government Affairs Department deal with in Washington, D.C. on a regular basis. The Board of Directors has taken positions on behalf of our members on various bills in state legislatures. We continually strive to improve the business climate for photographers and related fields.

Numbers talk! Legislators try to pass legislation that best serves their constituents. When we point out how many photographers vote, own homes and businesses, pay taxes and have children in the education systems, we get their attention. The more members PPA can represent, the more clout we have. When we work for health insurance, numbers are again important. Large groups benefit with better coverage and premiums.

My request is that you not only maintain your membership, but also spread the word about PPA. Bring in a few new members. If we all would bring in just one new member our numbers would double! Each of you would see even more benefits from your membership.

Thanks for your attention.

Best Regards,

Robert D. Lloyd
2003 - 2004 PPA President

DO YOU TAKE CREDIT CARD PAYMENTS? AT A 1.63% RATE?

If you do take credit card payments, chances are your current rate is actually much higher, possibly as high as 5%. The good news is, as a PPA member, you are eligible to receive a 1.63% rate on MasterCard and Visa transactions.

Concord EFS is offering PPA members a 1.63% rate on MasterCard and Visa transactions plus a low \$0.21 per transaction rate. Additionally, the \$225 set-up fee will be waived for all PPA members.

PPA members who have taken advantage of the 1.63% rate have said:

- "I was paying nearly 4%, plus high monthly service fees for credit card services through my bank. I couldn't afford to switch. Plus the set-up was free."
- "The money I saved when I switched to the 1.63% rate with Concord EFS paid for my yearly PPA membership dues."
- "Offering credit card payments to my clients has greatly increased my total studio revenues. I am able to sell more expensive packages, complete sales online and over the phone, and assure my clients I am a professional photographer offering the very best of services, at little cost to me."

As you know, competition today is tough. Gaining and retaining customers can be a real challenge. Consumers today demand convenience and expect retailers to provide multiple, flexible payment options. Since credit cards continue to rank highly as a consumer payment preference, offering the most effective and efficient credit processing service can be a critical element of staying competitive in your business. By offering your customers flexible payment options, you remain competitive — all while building customer loyalty, increasing average ticket sales and decreasing cash-handling errors!

This rate offers a tremendous savings for PPA members in addition to a multitude of additional business discounts offered with your membership. If you've been considering adding credit card payments for your clients, now is an excellent time to take advantage of the 1.63% rate and receive the usual \$225 set-up fee for free.

Start saving money today. PPA members can call Concord EFS directly at 800-235-1794 ext. 15806 to take advantage of this great benefit. For more information on joining PPA, visit www.ppa.com or call 800-786-6277.

NOW ACCEPTING PRINTS!

April 1, 2004 marks the first day the Photographic Exhibitions Committee is accepting prints for PPA's 113th annual International Print Competition. The deadline for submitting entries is **May 10**.

The entry fee for PPA members is \$95 per case if entries are received by May 10. The non-member fee is \$160 if received by this date. All entries received between May 10 and May 29 will be subject to a \$60 rush processing fee. Late entries will be processed on a time permitted basis.

Unpacking and repacking print cases at the convention is a big job. When packing your prints, please be sure to follow the print competition's packing guidelines to help prevent damage to your entries. In particular, make sure you place a protective sheet between each print and avoid plastic or paper bags, bubble wrap or other bulky packing material. Also avoid taping packing material to your prints.

Failure to strictly adhere to the competition rules may result in disqualification. For a complete set of rules, go to www.ppa.com or call 800-686-6277. For all other inquiries, please contact PEC Administrator Don Mitchell toll free at 866-591-9190 or dmitchell@ppa.com.



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JUDGES WORKSHOP

Are you interested in learning about what goes on behind the scenes during print judging? With PPA's annual International Print Competition approaching, now is the perfect time to learn! Join Dennis Crahan and Helen Yancy for a Judges Workshop, **June 6**, at the University of San Diego in California.

Held in conjunction with the International Print Competition, this class will demystify the world of image-judging by exploring the ins and outs of what makes a print "merit worthy" and by providing students with the opportunity to observe contest process and protocol.

You'll leave this course feeling confident in your ability to identify merit images, as well as secure in the knowledge of how to create the images today's judges are looking for.

For more information about this workshop, or about becoming a PPA-approved affiliated juror, contact PEC Administrator Don Mitchell toll free at 866-591-9190 or dmitchell@ppa.com.

To register for the workshop, call PPA's Service Center at 800-786-6277. The pre-registration deadline is **May 24, 2004**.

Imaging USA: You Can't Miss It!

Your preview is here! If you have not yet gotten caught up in the excitement of Imaging USA 2004, take a look at the preview enclosed in this issue of Professional Photographer.

It outlines all the great experiences you'll have at PPA in Las Vegas in July—all the programs, all the features, all the parties and all the fun! Not to mention a huge, bustling expo!

Carry your preview with you in the coming weeks and share it with your friends. And remember to share the experience of the convention with your co-workers by registering up to three people on an inexpensive Studio Pass, because neither you nor they can afford to miss this show.

For more information about Imaging USA, or to register, visit the Events section of www.ppa.com.

DIRECTING YOUR DIGITAL WORKFLOW

The first unbiased guide to digital workflow is here! The Digital Studio Roadmap was developed by PPA to provide photographers with answers to their workflow questions without giving a product-specific presentation. At this workshop you will explore all the facets of digital and map out a personalized workflow solution unique to your studio.

Recognizing that no two photographers have the same needs, even if they are both working in the digital realm, PPA has organized workshops where a photographer can evaluate their position on the digital path, discover new issues in the field, consider all viable options, and take steps in a direction suitable for their business.

The goal of the Digital Studio Roadmap is to ensure that digital photographers translate that leap in technology into a leap in success and profitability! Al Audleman, one of the industry's favorite digital photography instructors, will lead you down a road of possibilities, informing you of the questions you should ask along the way and allowing your answers to guide you to the best solutions for you.

Digital Studio Roadmap workshops are scheduled for 11:00am – 8:00pm on the following dates at the following locations:

April 26, 2004 in Burlingame, CA

April 28, 2004 in Detroit, MI

April 30, 2004 in New Brunswick, NJ

May 10, 2004 in Arlington, TX

For more information, or to reserve your space in one of the Digital Studio Roadmap workshops, go to the Events section of www.ppa.com or call 800-786-6277.

DANGERS OF DIGITAL

Technology is a wonderful thing—just look what it's done for both the art and business of photography!—but nothing's perfect. There are serious dangers associated with digital equipment and processes. The good news is there are simple steps you can take to prevent yourself and your images from becoming victims.

PPA has learned about these digital dangers in large part through the association's Indemnification Trust—PPA's unique malpractice protection program that protects members when things go wrong on an assignment.

While the most common problems the Trust encounters are on-site equipment malfunctions, the past several years have seen a huge jump in issues revolving around digital technology. These encounters demonstrate that, without question, the greatest danger digital photographers face is the threat of lost data.

Digital files disappear all the time. Hard drives wear out, or they might be damaged by power surges. Crashes can strike at any time, or files accidentally

deleted by co-workers. Flash or multimedia cards can be overwritten. The Indemnification Trust covers the cost of recovery in crises like these, but the experience is still worrisome and time-consuming for the photographer.

"The expense to the Trust of data recovery has more than doubled during the past year," states Sam Erkonen, lead attorney for the program. Such statistics are not surprising, since more than 50 percent of photographers now use some form of digital imaging technology in the operation of their business.

However, these numbers need not climb any higher, as disasters of data loss are avoidable. Back up images on a CD or DVD, in addition to your hard drive. Even consider storing those discs at a location separate from your studio. Take the necessary precautions to ensure your images are not lost in a digital technology malfunction.

For more information on data recovery services or other benefits of belonging to PPA, visit the Advantages of Membership section of www.ppa.com.

2004 IMPORTANT DATES

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Entry Deadline
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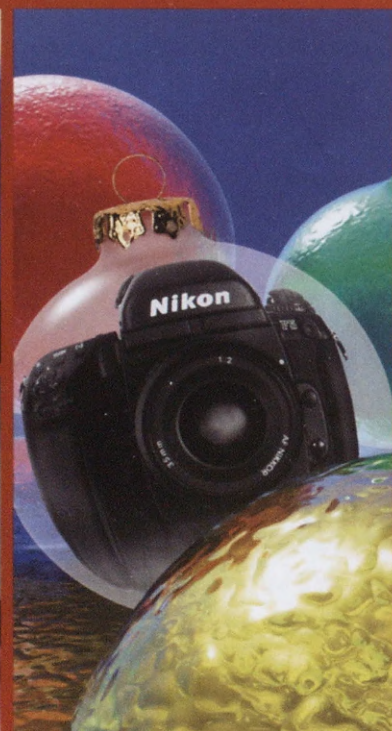
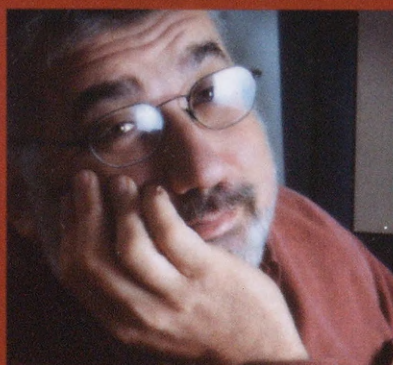
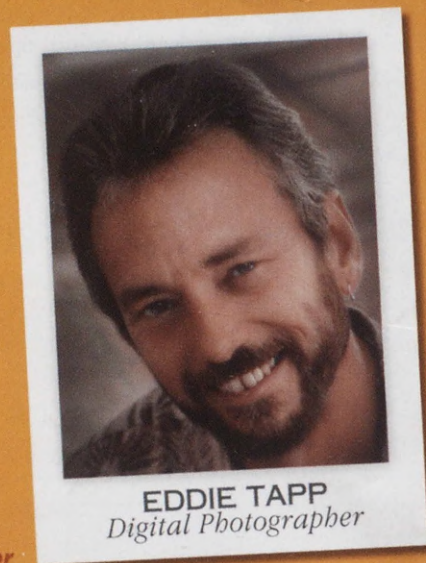


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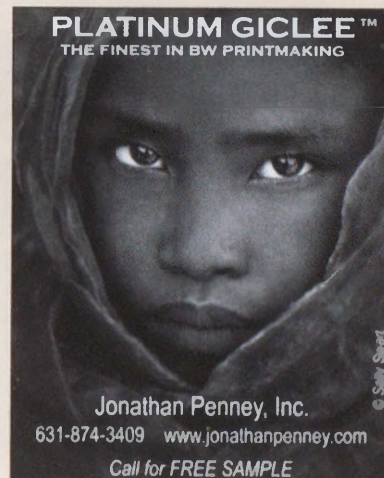
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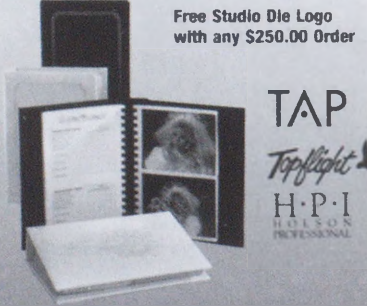
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Professional Photographer

April 2004
Void after July 2004

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

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

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What are your purchasing needs?

- G. Immediate
H. Within six months
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- | | |
|----------------------|----------------------|
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- | | |
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fresh perspectives

A look at the images being created by emerging photography students

©Ariel Lieberman



Where there's a will...

Ariel Lieberman, an aspiring fashion and portrait photographer, is working toward a bachelor of arts degree at Brooks Institute of Photography. "I always try to think of a way to shoot a scene that no one else would see," Lieberman never allows her vision to be compromised, even when the desired shot seems impossible. This image is the product of an assignment in a commercial advertising class. Long before she knew how she would create it, Lieberman knew exactly how she wanted the shot to be composed. It would take two images, both shot on Fujichrome Provia 100F Professional RDP III film and combined in Photoshop. The shoes and the tight rope were shot at $f/16$ for $\frac{1}{60}$ second against a white seamless backdrop. Lieberman used a RoscoSun 1/4 CTO gel on the rim light of the model's legs to make it seem as if the sun is setting behind her. Though her method may come with some frustration and a few headaches, the satisfaction of achieving the desired image is what Lieberman loves about photography. To see more of Lieberman's work, visit www.arielliebermanphotography.com

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